

PERRY BRADFORD'S MEAN FOUR

An Annotated Tentative Personnel - Discography

PERRY BRADFORD'S MEAN FOUR

In my continuing series of articles re-assessing and re-evaluating the many Perry Bradford organized band recordings and vocal accompaniments I have tackled the Original Jazz Hounds (N&N 68), the Gulf Coast Seven (N&N 69) and Perry Bradford's Jazz Phools (N&N 70). This then leaves the Georgia Strutters, Perry Bradford and his Gang and P. Bradford's Mean Four to be done. There still are a couple of recordings that do not bear Bradford's name but nevertheless belong to one or the other group of Bradford organized recordings and will be tackled in the appropriate context (see below!).

I hope to have shown and proven the very many obvious mistakes in all the discographies of the past and present in the last Names & Numbers issues in regard of Perry Bradford recordings. It is thus most annoying and frustrating to read the many CD booklets and their personnels and to recognize that – in the most cases – so very little effort has been made to find the right musicians and their names or accept the impossibility of finding them and leaving them as unknown. We all know that it really is hard stuff to listen through all the recordings of pre-Armstrong Harlem jazz and blues records. But this certainly has to be done as long as there are collectors who share an interest in these recordings – they are passing away in an increasing pace! - and I would like to contribute to this aim and to ensure a better documentation of this great music for the next 500 years.

When Louis Armstrong arrived in New York in November 1924 to join Fletcher Henderson's Orchestra, an unimaginable change of musical paradigms occurred in very short time. Musicians and public alike were enthusiastic about the new kind of rhythm and musical understanding Armstrong had brought with himself from Down South and implanted into Henderson's – and everybody's – music and style. This then led to Armstrong being employed by a handful of Harlem band leaders and recording organizers like Clarence Williams and Bradford. But by the end of 1925 Armstrong was back in Chicago. And – just as Clarence Williams did – Bradford had to search for a convenient substitute. But Bradford was not as lucky as Williams was to find a long lasting trumpet player in Ed Allen of St. Louis origin as anchor man of his many band personnels. So we see him finding and trying out different players as shown below.

Perry Bradford did not use the Mean Four signature for any band recordings under his own name. Instead, they were merely the name of a couple of accompanying bands for a small group of blues/vaudeville singers. It should be mentioned that Bradford in 1925 had left the Johnny Dunn circuit and thus his bands had a much better swinging approach to their music.

Some years ago I have – with the help and in company with fellow collectors Dave Brown, Michael Rader and Jörg Kuhfuss – delved deep into the precipices of early Harlem jazz to isolate a certain hitherto unknown trumpet player who appears frequently with a couple of blues/vaudeville singers and was unnamed in the discographies. He was to be found and identified in band personnels starting in early 1924, most of the time together with a distinct trombone player (there were several trumpet/trombone player's partnerships in early Harlem as described enthusiastically in Rex Stewart's book 'Jazz Masters of the Thirties'). By listing this obscure trumpeter's recordings in chronological order and in analyzing his distinct style we found out that this man had to be the very underrated and usually unlisted Augustine 'Gus' Aiken, mostly together with his brother Eugene 'Bud' Aiken on trombone, both of them alumni of the famous Jenkins' Orphanage of Charleston, SC. Accordingly we published an article on Gus Aiken with our finds and a number of sessions dealt therein will be found here under the name of P. Bradford's Mean Four. Further information on Gus can be found in this article in 'The Frog Blues & Jazz Annual' Vol. 3. Equally a number of sessions are listed here with the great and unsung trumpeter/cornetist June Clark, one of the hottest musicians in the 20s, who will be dealt with in a large article to appear in the forthcoming 'The Frog Blues & Jazz Annual' Vol. 4.

Most recent and most easily accessible CD releases have been listed after each original record release number.

LAURA SMITH	Perry Bradford's Mean Four	New York,	Oct. 03, 1925
	unknown – har; unknown – vln;		
	<i>Perry Bradford</i> – 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 1921 and 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:

- Rust*3,*4,*6: unknown h; unknown vn; unknown vn , g; ? Perry Bradford p.

- BGR*4: unknown h; unknown vn; poss second unknown vn-1; unknown g; presumably Perry Bradford p.

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;		
	<i>Perry Bradford</i> – 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.

Notes:

- Rust*3,*4,*6: probably: Bubber Miley – c; Charlie Green – tb; Don Redman – as; Perry Bradford – p.

- BGR*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)

LOUISE VANT	Perry Bradford's Mean Four	New York,	c. Jan. 04, 1926
	Louise Vant – voc;		
	June Clark – cnt; Jimmy Harrison – tbn;		
	<i>Perry Bradford</i> – 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).

Notes:

- Rust*3,*4,*6: unknown c; unknown tb; ? Perry Bradford p; unknown bj

-BGR*4: unknown c; unknown tb; presumably Perry Bradford p; unknown bj

ALBERTA HUNTER	Perry Bradford's Mean Four	New York,	Jan. 1926
Alberta Hunter – voc;			
<i>Gus Aiken</i> – tpt; <i>Bud Aiken</i> – tbn; unknown – clt, alt;			
<i>Perry Bradford</i> – 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 ambitious trumpet players around in Harlem he picked Gus Aiken from Charleston, SC. Aiken had been a pupil of Jenkins' Orphanage, where he spent some years together with his brother Eugene 'Bud' Aiken, and a possible third brother, Lucius Aiken. At this time, Gus Aiken – just like his brother(s) – was part of the touring band of the orphanage, and he absconded from the band – and school – duties several times. After some engagements in accompanying bands in 1921 Gus had developed into a very skilled copyist of Johnny Dunn and his trumpet style, which led to Aiken's engagement for recording purposes when Dunn was not on hand. I have found out a couple of recordings hitherto attributed to Dunn, where very obviously Aiken is responsible. He spent most of the year 1923 in Cuba as part of Gonzelle White's travelling show. Back in New York in early 1924 his trumpet style seems to have changed drastically into a more "Western" swinging style, which may well have been caused by the rhythmical conception of Caribbean and Cuban music. (Michael Rader and I have published an article on Gus Aiken in the 'Frog Blues and Jazz Annual', Vol. 3.) In 1925 he teamed up with his trombone playing brother Gene Aiken to build a trumpet-trombone partnership, which obviously was very fashionable in Harlem in the mid 20s (see R. Stewart, *Jazz Masters of the Thirties*).

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

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

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

Notes:

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

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

ALBERTA HUNTER	Perry Bradford's Mean Four	New York,	Jan. 1926
Alberta Hunter – voc;			
<i>Gus Aiken</i> – tpt; unknown (<i>Ernest Elliott</i>) – clt, alt;			
<i>Perry Bradford</i> – 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:

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

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

LOUISE VANT	Perry Bradford's Mean Four	New York,	c. Jan. 15, 1926
Louise Vant – voc;			
<i>Gus Aiken</i> – tpt; <i>Bud Aiken</i> – tbn; unknown (<i>Ernest Elliott</i>) – clt, alt;			
<i>Perry Bradford</i> – 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:

- Rust*3,*4,*6: unknown c; unknown tb; ? Perry Bradford p; unknown bj

- BGR*4: unknown c; unknown tb; presumably Perry Bradford p; unknown bj

LOUISE VANT Perry Bradford's Mean Four New York, c. Mar. 18, 1926
 Louise Vant – voc;
 Gus Aiken – tpt; Bud Aiken – tbn; unknown (*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 clarinetist, 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:

- Rust*3,*4,*6: unknown c; unknown tb; unknown cl; ? Perry Bradford p
 - BGR*4: unknown c; unknown tb; unknown cl; presumably Perry Bradford p

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; unknown (*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 clarinetist 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.

Notes:

- Rust*3,*4,*6: unknown c; unknown tb; Buster Bailey cl; unknown p; unknown bj
 - BGR*4: unknown c; unknown tb; unknown cl; unknown p; unknown bj

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); unknown (*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.

Notes:

- 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)

LAURA SMITH	Perry Bradford's Mean Four	New York,	Apr. 01, 1926
Laura Smith – voc;			
<i>Gus Aiken</i> – tpt; <i>Bud Aiken</i> – 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

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 in one of the next volumes of Names&Numbers.

The clarinet player is not at all incompetent, but can stylistically not be identified. Bradford clearly is at the piano.

Notes:

- 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

Alberta Hunter recorded four titles in early September 1926 for Okeh, accompanied by trumpet and piano only. While it is most probably Jimmy Wade on trumpet, the piano player certainly is not Bradford for stylistic reasons. This session therefore has not been listed here.

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

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

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

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

Notes:

- 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

HOWELL, HORSLEY AND BRADFORD		New York,	Oct. 04, 1926
<i>Burt Howell</i> – voc; <i>Perry Bradford</i> – pno; <i>Gus Horsley</i> – 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

LAURA SMITH	Perry Bradford's Mean Four	New York,	Mar. 09, 1927
Personnel and instrumentation unknown, but possibly comprising			
<i>James P. Johnson</i> – 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*4: Instrumentation and personnel unknown*

Once again and as always I have to thank my good friends Michael Rader, David Brown and Jörg Kuhfuss for their great help, advice, discussion and contradiction!

Sources used are named at the appropriate places in the text.