

A Case of Unrealized Modernity

BINGIE MADISON'S BROADWAY DANCELAND ORCHESTRA

By K.-B. Rau and Dr. Michael Rader

In the large body of Clarence Williams' recorded output many variations of our music may be found: blues accompaniments, washboard band music, New Orleans type music, big band music, even solo piano, but the most surprising and extraordinary kind of music under his name are his recordings made with the help of Bingie Madison's Broadway Danceland Orchestra.

Bingie Madison certainly cannot be seen as one of the leading exponents of Classic Jazz, not even as one of the first rank of jazz soloists of the classic period, but the recordings of his 'Broadway Danceland Orchestra' show elements of forward looking signs leading to Swing, when most bands in New York still stuck to the long practiced style of two-beat big band jazz music.

Stylistically these recordings are far from Clarence Williams' regular style of big band music as they represent a working dance band at the end of the well-known Harlem jazz era, leading straight into Swing jazz. Their musical methods include a strong four-to-the-bar beat executed by banjo or guitar, and drums mainly played with brushes in the modern dotted eighth and sixteenth rhythm (actually a triplet with the middle note missing, and a subsequent quarter stroke), together with 4/4 string-bass or even 4/4 tuba, free-flowing rhythm of the pianist instead of old-fashioned ragtime-derived 2/4 piano rhythm, four way harmonic voicing for the saxophone section, sometimes enlarged by one brass instrument, or for the entire wind instrument ensemble. This all with exceedingly novel paraphrases of the melodic material adjusted to the four-beat rhythm and freshly imagined and constructed riffs of the sections, which makes dancing – and playing – much more joyful, and certainly is a foresight to the years to come.

Well-known American writer Scott Yanow describes Madison as "A decent tenor saxophonist and a much more erratic clarinetist". As will be shown, his solo outings on clarinet are of a high quality, his tenor sax presentations rather hand-crafted, but his concept of voicing and rhythm in his own arrangements for his band are quite exceptional. And the fact that he served as first tenor saxophonist in Luis Russell's Band – also under Louis Armstrong's name – for at least six years in the 1930s must be proof of his reliability and quality as a band musician.

According to social security records, Bingie Madison was born in Des Moines, Iowa, on October 12, 1901, and died in New York City in July 1978. Apparently, his first name was "Stilgo" - as borne out by 2 census records for his childhood, and his parents were called Jacob and Mable (sic) Ella, née Oliver.

He started his career as a pianist in clubs and continued playing piano in addition to tenor saxophone after he joined bands led by alto saxophonist Bobby Brown (1922-5) and Bernie Davis. The personnel of the Brown band, styled "society orchestra", was listed in an August 10, 1924 article in the *Pittsburgh Courier*: Golden Lucas, John Johnson, Albert Caldwell, Bingie Madison, Rex Steward, Clifford Carter, Sylvester Steward (all sic.). Madison joined Cliff Jackson's Band shortly after it was formed (cf. McCarthy: Big Band Jazz p. 45) and played with Elmer Snowden in 1930 (Albert McCarthy: Big Band Jazz, p. 47).

Madison later led his own orchestra, notably at the Tango Palace, a dime-a-dance dance hall in New York City (article on Freddie Skerritt in *Storyville* 66, pp.215-225). Madison's 1930 Broadway Danceland group became the core of the Mills Blue Rhythm Band for Willie Lynch (Hennessey. From *Jazz To Swing* p. 96, McCarthy: p. 49). The band Madison formed after the departure of many of his sidemen with Lynch consisted of Ward Pinkett and Bill Dillard - tpts; Jimmy Archey - tbn, Freddie Skerritt and Henry "Moon" Jones - alto sax, Gene Rodgers - pno; Richard Fullbright - brass and string bass; Goldie Lucas - bjo, gr and Gary Lee - drums, and this was the core of the band which made recordings under the names of Clarence Williams and King Oliver.

In the mid to late 1930s, Madison played clarinet and tenor saxophone in the Luis Russell band which backed Louis Armstrong. He also worked as an arranger and was the strict straw-boss of the band – Russell himself was regarded as too soft-hearted. His solos on tenor saxophone are generally rated higher than those on clarinet – one on the remake of "Struttin' With Some Barbecue" coming in for particular criticism.

As observed frequently in the history of recorded Harlem jazz, musicians not maintaining working bands but having obtained recording contracts with record companies, used to stroll through the hip ballrooms, theatres and other establishments of Harlem to hear newly formed bands of youthful and promising players to hire them for recording sessions – very often in pairs, as these were accustomed to each other.

Clarence Williams used this method to compile his recording groups in engaging members of Thomas Morris' band, the early Elmer Snowden/Ellington band, Joe Jordan's Ten Sharps And Flats, Charlie Johnson's Orchestra, Cecil Scott's Bright Boys, and other units. But he always stamped his very own charming manner of arranging and leading on these recording bands, his stylistic emphasis and his understanding of music being distinctly limited to his own New Orleans origin.

Against this retrospective manner Williams joined with the Bingie Madison band, perhaps at the instigation of the ARC people, to record two of the following three sessions under his name, possibly only to present his Clarence Williams' Trio singing tunes of his own Clarence Williams Music Publishing Company - or perhaps to allocate his well-known name to an up-coming young band. As this seemed to have achieved some success, he also could fulfil his contract with Columbia – his main record company for years. The name of Madison's band is used as an endorsement of the Williams-published tune "Kentucky" (New York Billboard, December 6, 1930, p.34).

Joe King Oliver also took the opportunity to record with this fine and swinging working unit for the Brunswick/Vocalion people.

This article is based on Al Vollmer's realisations as gained from his meetings with musicians of the Harlem period at his own generous and noble home, laid down in a most interesting article in *Storyville* 66 on saxophonist Freddie Skerritt, former member of the Madison band, co-authored with David Griffiths.

001 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Oct. 31, 1930

Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;

Henry Moon Jones - alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – sbs, bbs; Bill Beason – dms;

Eva Taylor, Clarence Williams, Clarence Todd – voc trio (1,2,3,4,5,6); Ward Pinkett – voc (1,2,3,4);

Bingie Madison - arr

10199-1	Hot Lovin'	Per 15403,	Frog DGF 57
10199-2	Hot Lovin'	Ban 32063,	Frog DGF 57
10200-1	Papa De Da Da	Ban 32021,	Frog DGF 57
10200-3	Papa De Da Da	Ro 1505,	Frog DGF 57
10201-2	Baby, Won't You Please Come Home	Ban 32021,	Frog DGF 57
10201-3	Baby, Won't You Please Come Home	Per 15387,	Frog DGF 57

For this first recording session of the Bingie Madison band we have – thanks to Albert Vollmer's great research – an un-disputed personnel as recalled by Freddie Skerritt and other musicians of the band. What we hear is the Bingie Madison Broadway Danceland Orchestra of late 1930 with the addition of Clarence Williams' Trio providing vocals added to the band's arrangements. Identification of the musicians in early discographies are to be handled with the utmost care, as there had been used a lot of plain fantasy to find out the musicians (see T. Lord, Clarence Williams, p.325).

- 'Hot Lovin' (composer Charles Warfield) is a fast romp in strict 4-beat rhythm – in contrast to Clarence Williams' regular 2-beat rhythm. Ward Pinkett starts proceedings after the introduction in his own very expressive and erratic style, based on gospel singing. As Gene Mikell remarked in an article in Storyville 1998-9: "Ward (Pinkett) plays like he sings", and this certainly is valid vice versa, what you can hear in all his vocals on these sides which he delivers as part of the arrangements. After hot solos by leader Madison, Archey, Pinkett again, and Dillard, the band swings the out-chorus in pure forward-looking Swing style (Madison's arrangement!). Pianist Gene Rodgers shines with his very loose rhythm concept, not the old-fashioned 'oom-pa' anymore. In Al Vollmer's article (see above) Rodgers explained that: "... he was into something called 'Backward Bass' playing on the piano". Together with Lucas' and Fullbright's strict four-beat rhythm the band swings like mad.

- 'Papa De Da Da', one of Cl. Williams' most famous compositions, is delivered here with the same exuberant punch as 'Hot Lovin'' before, much owing to Fullbright's big-sounding slap bass. In A3 we have a rhythmic paraphrase of the title's melody, arranged in four-part harmony, very probably by Bingie Madison again. In take -1 of this title the pianist clearly plays a sort of discreet "oom-pa" 2-beat rhythm, which might possibly be Clarence Williams' own playing – on this title only of the whole session – but might also be played by Rodgers on Clarence Williams' demand?

- 'Baby, Won't You Please Come Home?' has Fullbright on tuba, often falling into a 4-to-the bar beat on his big horn. Other than on the foregoing titles/takes of this session where he uses brushes throughout, Bill Beason plays press-rolls on his snare-drum and his full sounding cymbal on take -3. Listen to Bill Dillard stating the melody in a very fine melodic chorus with off-beat and a little paraphrase. Chorus A3 is extended in length (36 bars here) by doubling every bar. I assume this nice device to give the singer(s) more room and time to stretch out to be copied from Don Redman's arrangement as recorded by McKinney's Cotton Pickers 5 months earlier.

It has to be noticed that Bingie Madison as an arranger uses a lot of modern and up-to-date arranging devices that can also be heard from Benny Carter at this time. And Henry Moon Jones proves himself to be a great but much overlooked and un-credited alto soloist who with great care obviously had examined and analysed Benny Carter's work on alto-sax.

Notes:

- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).

- Lord, Clarence Williams p324: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Rust*2: Bill Dillard (tpt); Ward Pinkett (tpt, vcl (2)); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms); Clarence Williams (vcl)(2,3); Eva Taylor (vcl)(2,3); Clarence Todd (vcl)(2,3).

- BGR*2: Bill Dillard, tpt; Ward Pinkett, tpt, vcl; James Archey, tbn; Fred Skerritt, alt; Henry L. Jones, Bingie Madison, ten; Gene Rodgers, pno; Goldie Lucas, bjo, gtr; Richard Fullbright, sbs, bbs; Bill Beason, dms; Clarence Williams, vcl; Eva Taylor, vcl.

- Rust*3: Bill Dillard -t; Ward Pinkett -t -v(2); James Archey -tb; Bingie Madison -cl -ts; Fred Skerritt -as -bar; Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj -g; Richard Fullbright -sb; Bill Beason -d; Clarence Williams, Eva Taylor, Clarence Todd -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Clarence Williams, Eva Taylor, Clarence Todd, v.

- BGR*3,*4: Eva Taylor, Clarence Williams, Clarence Todd, v trio; Bill Dillard, t; Ward Pinkett, t, v; James Archey, tb; Fred Skerritt as, bar; Henry Jones, as; Bingie Madison, ts, cl; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, sb, bb; Bill Beason, d.

Tunes:

10199-1-2 Hot Lovin' key of C Banner/ARC

(Intro 6 bars ens)(A1 Chorus 16 bars AA' WP o-tpt 14 – BM ten 2)(A2 Chorus 16 bars AA' BM ten 14 – ens 2)(Verse 16 bars AB AC WP o-tpt 8 – ens 8)(A3 Chorus 16 bars AA' voc trio)(A4 Chorus 16 bars AA' voc trio)(A5 Chorus 16 bars AA' GR pno 14 – WP voc 2)(A6 Chorus 16 bars AA' WP voc 14 – JA o-tbn 2)(A7 Chorus 16 bars AA' JA o-tbn 8 – BD m-tpt 2)(A8 Chorus 16 bars AA' BD m-tpt 14 – ens 2)(A9 Chorus 16 bars AA' ens + ens 1)

10200-1-3 Papa De Da Da key of Eb Banner/ARC

(Intro 4 bars ens)(A1 Chorus 20 bars AB WP o-tpt)(Verse 16 bars AA' WP o-tpt + JA o-tbn)(A2 Chorus 20 bars AB voc trio)(A3 Chorus 20 bars AB voc trio)(A4 Chorus 20 bars AB HMJ alt)(A5 Chorus 20 bars AB ens)(A6 Chorus 20 bars AB WP voc 18 – ens 2)

10201-2-3 Baby, Won't You Please Come Home key of G/Ab/Db Banner/ARC

(Intro 4 bars ens)(A1 Chorus 18 bars AB BD m-tpt)(A2 Chorus 18 bars AB FS alt)(Bridge 2 bars modulation G – Ab ens)(A3 Chorus 36 bars AB voc trio 35 – modulation Ab - Db ens 1)(A4 Chorus 18 bars AB ens)

Notable differences of takes (from Lord p327 and KBR):

10199-1: No verbal comment after coda.

10199-2: Cl. Williams verbal comment "Hot Lovin'" after coda.

10200-1: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on first beat of bar: "De-Bop-De-Bop // De-Da-Da. No bass-viol slap after band stop in final bar of coda.

10200-3: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on second beat of bar: "Got-De-Bop // De-Da-Da. Bass-viol slap on beat four after band stop in final bar of coda (band stops on third beat!).

10201-2: Last bar of vocal chorus (bar 78 of tune): descant pno chord Db major on third beat, no subsequent cymbal stroke on fourth beat. Dms plays brushes on the entire title.

10201-3: Last bar of vocal chorus (bar 78 of tune): strong high pno chord Db major on third beat, strong subsequent cymbal stroke on fourth beat. Beason plays soft press-rolls throughout with the exception of the last half-chorus where he uses his cymbal.

Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;
 Henry Moon Jones – alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;
 Clarence Williams – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;
 Eva Taylor – voc; *Bingie Madison* - arr

10276-1	Shout, Sister, Shout	Ban 32063,	Frog DGF 57
10276-3	Shout, Sister, Shout	Per 15403,	Frog DGF 57
10277	Press The Button	ARC unissued	not on LP/CD
10278	You're Bound To Look Like A Monkey When You Get Old	ARC unissued	not on LP/CD

From this second recording session under Clarence Williams' name only one title was issued with two takes, two other titles remaining unissued and most unfortunately not found as tests in later years. Again, we hear the wonderful and very modern Bingie Madison's Broadway Danceland Orchestra under Clarence Williams' name. And also, identification of the musicians in early discographies are to be read with care. Personnel is from Freddie Skerritt and others from the same source as before and can easily be identified, so beyond dispute. - 'Shout, Sister, Shout'. There seems to be one trumpet only, thus Ward Pinkett who takes all the trumpet solos. But Bill Dillard can still be detected leading the background in the last four bars of the first chorus' A-parts, each. But I cannot hear him in the brass section doing the verse! From the Williams stable we hear Eva Taylor doing the vocals and obviously Clarence himself on piano, best recognized behind his wife's vocals and his strict 2-beat style in ensembles. Lucas is rock-steady on his banjo, and Fullbright on tuba and Beason on brushes make a fine rhythm unit. But for me, the most interesting is Bingie Madison on clarinet, here. He solos in a way that distinctly shows his deep knowledge of chords as awaited from a former pianist, but also – as typical for a saxophonist – in a style rather trumpet-like than filigree like a Southern clarinetist. And this is nothing at all like Scott Yanow describes it as erratic (see above), but compares favourably with Benny Carter's efforts on clarinet on the Chocolate Dandies sides (see Names& Numbers 91)! To me, his clarinet playing is the real gem of these sides/takes, played in strict four-bar beat and advanced style. And again, we hear beautiful soloing by 'Moon' Jones and Jimmy Archey. This version of 'Shout, Sister, Shout' – other than the same title on session 004 - contains a 16-bar verse.

Notes:

- *Storyville 27*: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).
 - *Lord, Clarence Williams p329*: prob Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl); Clarence Williams (dir).
 - *Rust*2*: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).
 - *BGR*2*: Charlie Gaines and another, tpt; unknown tbn; Buster Bailey, clt; unknown alt; unknown ten; Clarence Williams, pno; unknown bjo; unknown bbs.
 - *Rust*3*: Ward Pinkett -t; James Archey -tb; Fred Skerritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb; Bill Beason -d; Eva Taylor -v.
 - *Rust*4,*6*: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Eva Taylor, v.
 - *BGR*3,*4*: Eva Taylor, v; prob Ward Pinkett, t; James Archey, tb; Fred Skerritt cl, as; Henry Jones or Bingie Madison, ts; Gene Rodgers, p; Goldie Lucas, bj; Richard Fullbright, bb; Bill Beason, d; Clarence Williams, dir.

Tunes:

10276-1-3 Shout, Sister, Shout key of Ab (Fm) Banner/ARC
 (A1 Chorus 32 bars AABA WP o-tpt 16 – BM clt 6 – WP o-tpt 2 + 8)(A2 Chorus 32 bars AABA BM clt 16 – HMJ alt 8 – BM clt 6 – ens 2)(A3 Chorus 32 bars AABA ET voc)(Verse 16 bars AA WP o-tpt over ens)(A4 Chorus 32 bars AABA JA o-tbn 16 – WP o-tpt 8 – WP o-tpt over ens 8)

Notable differences of takes:

10276-1: No final banjo note after band stops on third beat in last bar of tune.
 10276-2: A final banjo note Bb on fourth beat, after band stops on third beat of final bar of tune.

003 KING OLIVER AND HIS ORCHESTRA

New York, Jan. 09, 1931

Joe 'King' Oliver – tpt, dir;
 Bill Dillard, (Dave Nelson), Ward Pinkett – tpt; Jimmy Archey – tbn;
 Buster Bailey – clt; Henry Moon Jones – alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;
 Gene Rodgers – pno; Goldie Lucas – bjo, gtr; Richard Fullbright – bbs; Bill Beason – dms;
 Bingie Madison, Freddie Skerritt, Goldie Lucas – voc trio (1); Ward Pinkett – voc (3);
 Bingie Madison - arr (1,2)

E-35910-B	Papa De Da Da	Br 6053,	Frog DGF 35
E-35911-A	Who's Blue?	Br 6046,	Frog DGF 35
E-35912-A	Stop Crying	Br 6053,	Frog DGF 35

Here we find the wonderful Bingie Madison band recording under King Oliver's name for Brunswick.

All quoted discographies list Dave Nelson together with the two Madison band trumpeters, and King Oliver. This then would mean that thirteen musicians played on these sides. But the Brunswick ledger sheets have 12 men only. So, I assume that the trumpets were played by Dillard and Pinkett, as they were the regular band men, together with Oliver, as he performs as soloist in his own 'Stop Crying'. Alternately, Dave Nelson might have been one of the three trumpeters, but then Oliver's activity as soloist would have been un-noticed by the recording officials. However, I do not have the impression of a trumpet section comprising three men on these sides. And certainly, the Madison band-book was written for two trumpets. So, I assume that Nelson only acted as Oliver's agent, but the above listed personnel "has been given by several members of the Bingie Madison band" (L. Wright, King Oliver, p.140). Fullbright is on tuba throughout and Lucas plays guitar on the first and third titles, whereas Beason sticks to his brushes for the entire session what probably was his idea to modernize drumming. The arrangements of the first two titles are remembered as Bingie Madison's by A. Vollmer's informants.

- 'Papa De Da Da' shows no sign of Oliver's or Nelson's participation, and thus seems to be part of Madison's band book. But listen to the fine soloing of Moon Jones, who's solo is sadly abbreviated to squeeze Bailey's solo into place, before Ward Pinkett starts his hot trumpet solo over a tricky syncopated saxophone-cum-trombone harmonized background. After an ensemble modulation from Eb to F the band plays a partly paraphrased out-chorus and 4-bar coda. The vocal trio is the band's own, now, not Clarence Williams' imposed as before.

- 'Who's Blue?' again is an arrangement by the band-leader starting with a distinct four-part harmony introduction. The second chorus features the tuba as melody instrument in dialogue with the ensemble – a detail heard not so often – if ever. Into the succession of hot solos

Buster Bailey – not a member of the Madison band, but obviously brought along by his one-time band-leader Oliver – is inserted in chorus A3, yet without instrumental background. Bailey then shows his flamboyant virtuosity over the ensemble in the last chorus. - ‘Stop Crying’, reportedly a composition by King Oliver, features the King of days-gone-by in a 16-bar trumpet solo in a minor mode with his typical sharp tone and off-beat phrasing. Bingie Madison solos robustly on his tenor, and later we have a fine solo on baritone from Skerritt, followed by a 4-part out-chorus. The notice that “*an original manuscript was used with the additional note, “Vocal effect Boop-A-Doop. No lyrics sung”*” does not necessarily mean that Oliver brought it – although the title was his composition – but may also mean that Madison prepared an arrangement on Oliver’s request since the musical content of the title is in the scope of Madison’s work for his band on these sessions. This then could well be one of his arrangements, too, although not remembered as such by his colleagues in later years.

Notes:

- Ch. Delaunay, *New Hot Discography: probably Bingie Madison’s Broadway Danceland Orchestra, which then featured: Ward Pinkett, Bill Dillard, Dave Nelson (tp); James Archey (tb); Henry Jones, Bingie Madison, Freddie Skerritt, Lucas (s); Gene Rodgers (p), Dick Fullbright (tuba); Bill Beason (dm).*

- Rust*2, *3, *4, *6: King Oliver, Dave Nelson, Bill Dillard (tpt); Ward Pinkett (tpt, vcl (3)); James Archey (tbn); Buster Bailey (clt); Henry L. Jones (alt); Bingie Madison (ten, vcl (1)); Fred Skerritt (bar, vcl (1)); Gene Rodgers (pno); Goldie Lucas (bjo, vcl (1)); Richard Fullbright (bbs); Bill Beason (dms).

L. Wright, “King” Oliver: Joe ‘King’ Oliver, dir, t (3); Ward Pinkett, t, v (3); Dave Nelson, Bill Dillard, t; Williams ‘Buster’ Bailey, cl; Henry L. ‘Moon’ Jones, as; Bingie Madison, ts, v (1); Fred Skerritt, as, bar, v (2,3); Gene Rodgers, p; Goldie Lucas, bj, g, v (1); Richard Fullbright, bb; Bill Beason, d. “The ledger sheets give the number of men used as 12 and note the instruments, quoting only three trumpets. However, surviving members of the band have confirmed that although Oliver was present only as director, he did solo on his own composition ‘Stop Crying’, for which the sheet notes that an original manuscript was used with the additional note, “Vocal Effect Boop-A-Doop. No lyrics sung.”

Tunes:

E-35910-B Papa De Da Da key of F/Eb/F Brunswick

(Intro 4 bars ens 2 – HMJ alt 2)(A1 Chorus 20 bars AB ens)(A2 Chorus 20 bars AB saxes)(Bridge 4 bars WP o-tpt over ens modulation F – Eb)(Verse 16 bars AA JA o-tbn over ens)(A3 Chorus 20 bars AB voc trio)(A4 Chorus 20 bars AB HMJ alt 7 – BB clt 12 – ens 1)(A5 Chorus 20 bars AB WP o-tpt over ens 12 – saxes 8)(Bridge 4 bars ens modulation Eb – F)(A6 Chorus 20 bars AB ens)(Coda 4 bars ens)

E-35911-A Who’s Blue? key of Eb Brunswick

(Intro 4 bars ens)(A1 Chorus 32 AABA saxes – ens)(A2 Chorus 32 bars RF bbs + ens 16 – JA o-tbn 8 – RF bbs + ens 8)(A3 Chorus 32 bars AABA WP o-tpt 8 – BB clt 8 – ens 8 – FS bar 6 – ens 2)(A4 Chorus 32 bars AABA BB clt over ens 16 – saxes 8 – BB clt over ens 8)(Coda 4 bars ens)

E-35912-A Stop Crying key of Eb/Cm/Eb Brunswick

(Intro 8 bars ens 2 – clt 2 – ens 4)(Strain a 16 bars AA KO o-tpt 6 – saxes 2 middle-break – KO o-tpt 8)(Strain b 12 bars saxes)(Vamp 4 bars ens)(A1 Chorus 16 bars BM ten 14 – ens 2)(Vamp 2 bars ens)(A2 Chorus 16 bars WP o-tpt)(A3 Chorus 16 bars BB clt 14 – ens 2)(A4 Chorus 16 bars WP scat-voc)(A5 Chorus 16 bars HMJ alt 8 – WP scat-voc 6 – FS bar 2)(A6 Chorus 16 bars FS bar 12 – JA o-tbn 4)(A7 Chorus 16 bars ens)

004 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Feb. 19, 1931

Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;

Henry Moon Jones – alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;

Clarence Williams – voc (1,4); Bingie Madison, Freddie Skerritt, Goldie Lucas – voc trio (3); Ward Pinkett – voc (3);

Bingie Madison - arr

404854-A Shout, Sister, Shout

Cl 5381-C,

Frog DGF 17

404855-B Rockin’ Chair

Har unissued

not on LP/CD

404856-A Papa De Da Da

Col 14666-D,

Frog DGF 17

404857-B Baby, Won’t You Please Come Home

Col 14666-D,

Frog DGF 17

The Bingie Madison band just as before with the same personnel as documented by Freddie Skerritt and others, so undisputed. Three tunes from the fore-going sessions under Williams’ name are recorded by Columbia, Clarence’s main recording label of then recent years. But here now Madison seems to have got rid of the quasi Clarence Williams stamp and interpretation and has revised these three Williams war-horses and given them arrangements entirely of his own imagination. The result seems to be music five years ahead of its time.

- ‘Shout, Sister, Shout’ received a complex swing arrangement, strictly in four/four rhythm, with a largely syncopated paraphrase of this Williams composition (co-composed by Alex Hill and Tim Brymn) and is played by an apparently full-fledged swing band, now. Very enthusiastic and inspired.

- ‘Papa De Da Da’ again is a revision of the previously used arrangements, and it sounds like to be from a more modern period of jazz music. The vocal trio is without Clarence and features what probably has become a working unit within the big band. Listen to the fabulous swing of the rhythm section, the drummer all over his drum kit now, using high-hat in some choruses. And enjoy the great instrumental background behind Henry ‘Moon’ Jones’ alto solo. He certainly is one of the most unsung and underrated great musicians of the 1920s/30s!

- ‘Baby, Won’t You Please Come Home’ is taken at a faster pace as on the first session and uses a different arrangement, omitting the prolonged (doubled) chorus of the vocal trio, but still maintaining the paraphrase of the melody in the last chorus. Clarence Williams is the sympathetic singer and Rodgers takes a very individual solo.

Notes:

- Storyville 27: Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Clarence Williams (vcl); Trio (vcl).

- Lord, Clarence Williams p331 Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (?alt, ?ten, bar); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Bill Beason (dms); Clarence Williams (vcl); unknown male trio (vcl).

- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).

- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skerritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb -bb; Bill Beason -d; Eva Taylor -v.

- Rust*4, *6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Fred Skerritt, Bingie Madison, Goldie Lucas, Clarence Williams, v.

Tunes:

404854-A Shout, Sister, Shout key of Ab (Fm)

Clarion

(A1 Chorus 32 bars AABA ens – HMJ alt fill-in 1+1)(Bridge 4 HMJ alt)(A2 Chorus 32 bars AABA CW voc + voc trio)(Bridge 4 HMJ alt)(A3 Chorus 32 bars AABA ens 16 – BM ten 8 – JA o-tbn 6 – ens 2)(A4 Chorus 32 bars AABA ens 14 – BM ten 2 – WP o-tpt 8 – ens 8)(Coda 2 bars ens)

404856-A Papa De Da Da key of Eb Columbia

(Intro 4 bars ens)(A1 Chorus 20 bars AB ens)(Verse 16 bars AA' ens)(A2 Chorus 20 bars AB saxes)(A3 Chorus 20 bars AB WP o-tpt)(A4 Chorus 20 bars AB voc trio)(A5 Chorus 20 bars AB HMJ alt +ens)(A6 Chorus 20 bars AB ens)(A7 Chorus 20 bars AB WP scat-voc 16 – ens 4)

404857-B Baby, Won't You Please Come Home key of G/Bb/Db Columbia

(A1 Chorus 18 bars AB ens)(Bridge 1 bar ens modulation G-Bb)(Verse 16 bars AA BD m-tpt)(A2 Chorus 18 bars AB CW voc + BD m-tpt)(A3 Chorus 36 bars AB JA o-tbn)(A4 Chorus 18 bars AB GR pno)(Bridge 4 bars modulation Bb – Db WP o-tpt – ens)(A5 Chorus 18 bars AB ens)

005 CHOCOLATE DANDIES With Male Trio

New York,

Apr. 15, 1931

Joe King Oliver – tpt, dir;

Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;

Henry Moon Jones - alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;

Ward Pinkett – scat-voc (3); Bingie Madison, Freddie Skerritt, Goldie Lucas – voc (1,2);

Bingie Madison - arr

E-36474-A Loveless Love

Voc1610,

Frog DGF 35

E-36475-A One More Time

Voc 1610,

Frog DGF 35

E-36476-A When I Take My Sugar To Tea

Voc 1617,

Frog DGF 35

And again, the Bingie Madison band, under the 'Chocolate Dandies' name here, although the ledger sheets claim 'Joe Oliver Orch.' first, then Bingie Madison and his Broadway Danceland Orchestra' and finally 'Chocolate Dandies'. The sound of the band definitely is that of the Madison group as before, and for these three titles the interviewed musicians ascertained that the arrangements are Madison's. And again, they are of a remarkable quality and modernity. There aurally are two trumpets in the brass section, a very firm and strong first trumpet player whom I assume to be Bill Dillard because of his position as regular trumpet man with the band, and Ward Pinkett in the second chair, responsible for hot solos and possibly for the hot fill-ins and ad-lib parts in the trumpet section. Yet, it has to be considered that little-known Red Holland may be the first trumpet player here, recalled as a band member by Jimmy Archey at about this time (Storyville 147-90). Some discographies list Fernando Arbello as trombonist – given to Al Vollmer by F. Skerritt and by J. Archey himself – but aural evidence confirms Jimmy Archey, quite against his own opinion. On checking these notes it becomes apparent that Skerritt names both men – Archey and Arbello – as trombonists at different dates (see below). The photo of 'Bingie Madison's Tune Tattlers' in McCarthy's 'Big Band Jazz' shows Arbello in the band of 1928.

- 'Loveless Love' is arranged in its entirety for the whole ensemble, solo portions are given to pianist Rogers – who plays a competent stride-piano here, although a bit on the easy side – and the band-own vocal trio, accompanied by Rodgers. Jimmy Archey states the melody accompanied by the saxophone section, ending it with a typical break of his. The brass section then has some ad-lib fill-ins by someone who might be King Oliver or rather Ward Pinkett. This same man plays the short hot ad-lib parts in the last chorus. Al Vollmer lists King Oliver for these outbursts, but I (KBR) would rather assume Pinkett. But the most interesting part is Chorus A3 which is played by the saxophones plus trombone, scored in 4-part harmony. Unfortunately, the trombone is so loud that it cannot be realized who of the four players has the first part. I assume that the trombonist is responsible for the fourth part. This way of voicing had been tried out by Benny Carter one year earlier, I assume, in his arrangement of Charlie Johnson's 'Mo'lasses' test (see N&N 63). Fullbright plays a wonderful and until then unheard 'walking-bass' on his tuba here, and Beason delivers soft and swinging press-rolls on his drums.

- 'One More Time' is made up of a very strange chorus with the order of AA'BA'', or a construction by composers De Sylva – Brown – Henderson that I do not really understand. The last half of this chorus is played as final out chorus by the ensemble in 4-part harmony.

Archey is very busy during the entire title to deliver his fourth parts either to the brass or to the reeds. The vocal trio's words are answered by a sharp-toned muted trumpet in wa-wa style that may well be King Oliver's attribution to proceedings.

- 'When I Take My Sugar To Tea' carries a conventional arrangement for chorus and verse, and shows virtuoso and hot Bingie Madison on his tenor sax in chorus A3. Ward Pinkett sings words and scats in chorus A2 and rides over the band on trumpet in their ride-out half-chorus. Al Vollmer hears King Oliver in the background behind Ward Pinkett's scat-vocal after the trombone solo, but all I can hear are two unqualified notes by the trombone player who forgets to end his solo – or by any unspecified trumpet player. But Fullbright on the tuba is marvellous!

Notes:

- Ch. Delaunay, *New Hot Discography: featuring: Ward Pinkett (tp & vo); Bingie Madison, Freddie Skerritt, Lucas (s).*

- Rust*2,*3: King Oliver (tpt); Ward Pinkett (tpt, vcl (3)); Ferdinand Arbello (?) (tbn); Fred Skerritt (alt, vcl (1,2)); Henry L. Jones (ten); Bingie Madison (ten, vcl (1,2)); Gene Rodgers (pno); Goldie Lucas (gtr, vcl (1,2)); Richard Fulbright (bbs); Bill Beason (dms).

- A. Vollmer, D. Griffiths, *Storyville 66, Freddie Skerritt: "On playing the King Oliver records to Gene Rodgers, Gene said that Oliver could have been present, but that he made no impression on him. ... Gene definitely identified himself on piano, so is clearly present. ... The trombonist on King Oliver's 15 April, 1931 session was identified as Jimmy Archey by Gene Rodgers, Freddie Skerritt and Greely Walton, the trombone solos on both Loveless Love and When I Take My Sugar To Tea being identified as by him. Gene said that Fernando Arbello had a different type of swing – more of a Latin-type swing. Greely Walton, who is very good on identifying Archey, was adamant that this was he. Additionally, the dates would indicate Archey rather than Arbello. Against this, we have Archey's assertion that he is not the soloist on Lovelss Love as reported in the Rust/Allen book 'Joe King Oliver'.*

- Rust*4: King Oliver, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d.

- L. Wright, "King" Oliver: Ward Pinkett, t, v (2); unknown, t; Fernando Arbello, tb; Fred Skerritt, as, v (1); Henry 'Moon' Jones, as; Bingie Madison, ts, v (1); Gene Rodgers, p; Goldie Lucas, bj, v (1); Richard Fulbright, bb; Bill Beason, d. "If the trumpet is not Oliver, his identity is unknown. Archey was originally thought to be on these, but he denied his own presence and suggested Arbello, who replaced him in the Madison band and Skerritt confirmed that it is Arbello here."

- Rust*6: King Oliver, t; Ward Pinkett, t, v; Fernando Arbello, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d.

Tunes:

E-36474-A Loveless Love key of Bb/Ab/Bb Vocalion

(Intro 6 bars ens)(A1 Chorus 16 bars JA o-tbn)(A2 Chorus 16 bars ens Ko? o-tpt fill-in 1 – WP? o-tpt fill-in 1)(A3 Chorus 16 bars ens tbn+ saxes)(A4 Chorus 16 bars GR pno modulation to Ab)(A5 Chorus 16 bars voc trio modulation to Bb)(A6 Chorus 16 bars ens ens 8)(Coda 2 bars ens)

E-36475-A One More Time key of Em Vocalion
 (Intro 8 bars ens)(A1 Chorus 40 bars AA'BA'' ens)(Bridge 4 HMJ alt +ens)(A2 Chorus 40 bars AA'BA'' voc trio + KO? m-tpt fill-ins in A-parts)(Bridge 4 ens)(A3 1/2Chorus 20 bars BA'' BM ten + ens)

E-36476-A When I Take My Sugar To Tea key of F/G/Bb/G Vocalion
 (Intro 6 bars ens)(A1 Chorus 32 bars AABA ens 16 – saxes 8 – ens 8)(A2 Chorus 32 bars AABA WP scat-voc 16 – JA o-tbn 8 – WP scat-voc 8)(Bridge 4 ens modulation to G)(Verse 16 bars AA ens modulation to Bb)(A3 Chorus 32 bars AABA BM ten+ens 16 – GR pno 8 – BM ten+ens 8)(Bridge 2 bars ens modulation to G)(A4 Chorus 16 bars WP o-tpt 12 – ens 4)