

THE RECORDINGS OF ETHEL WATERS

An Annotated Tentative Name-Discography

WATERS, Ethel, vocals

Born: Chester, Pennsylvania, 31st October 1896; Died: Los Angeles, 1st September 1977

Sang in church choirs as a child, during early teens worked as a maid, then won talent contest at local theatre. Played theatres in Philadelphia and Baltimore and gained the nickname 'Sweet Mama Stringbean' by reason of being tall and thin. Moved to New York in 1917 and was soon established as a top-of-the-bill act. In 1921-22 did widespread touring (accompanied by the Black Swan Troubadours directed by Fletcher Henderson). Made several big-selling records for Black Swan, Paramount, and Columbia. During the ^1920s and 1930s was featured in many shows and revues including: 'Africana', 'Black Bottom Revue', 'Rhapsody in Black', 'The Blackbirds', 'As Thousands Cheer', 'Heat Wave', etc. etc. Visited Europe in 1930; recorded with Duke Ellington (1932), Benny Goodman (1933). From 1935 until 1939 headed own touring show – accompanied by Eddie Mallory (who was at that time her husband). In 1939 scored bi success with her dramatic role in the play 'Mamba's Daughter'. During the 1940s worked mainly as a cabaret artiste, was also regularly featured as a film actress. Appeared in the Broadway play 'A Member of the Wedding' (1952-53), then resumed solo career. In 1961 starred in the 'Route 66' television episode 'Goodnight Sweet Blues' (with Coleman Hawkins, Roy Eldridge, Jo Jones, etc.), also featured on the Ed Sullivan Show in 1963. In spring of 1964 suffered a mild heart-attack whilst appearing at the Pasadena Playhouse, but immediately resumed work. In later years continued to sing (appeared on Pearl Bailey television show, February 1971), also active in religious propagation. *Some of Ethel Waters' many film appearances include: 'On with the Show', 'The Gift of the Gab', 'Cabin in the Sky', 'Tales of Manhattan', 'Pinky'. Ethel Waters' autobiography, 'His Eye is on the Sparrow' was published in 1951.* (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: **Ethel Waters**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Ethel Waters*
- 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: (*Ethel Waters*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

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

ETHEL WATERS

001 **ETHEL WATERS** Albury's Blue and Jazz Seven

New York,

Mar. 21-22, 1921

Ethel Waters – voc;

Wesley Johnson – tpt; James Reeve – tbn;

unknown – clt; Clarence Harris – alt;

Wilson Kyer – pno; Ralph Escudero – bbs; Kaiser Marshall – dms

C-673 The New York Glide

Cdl 2036,

Chronological Classics 796

C-674 At The New Jump Steady Ball

Cdl 2036,

Chronological Classics 796

Composer credits are: C-673 (---); C-674 (Delaney – Easton)

This very first recording of Ethel Waters on the Cardinal label is accompanied by a definitely named personnel in the discos from early on. I would be interested to know the source of these names. Can anybody let me know? Miss Waters does not say anything about the accompanying musicians in her autobiography 'His Eye Is on the Sparrow'.

Right from the start we hear Miss Waters' beautiful tone and diction, her positive and most musical performing, medium vibrato and jazzy presentation.

Accompaniment is almost entirely arranged – the clarinet possibly plays ad-lib in parts. These are musicians from an earlier generation of the Harlem scene, probably theatre and show musicians or Clef Club musicians.

The trumpet plays straight parts, as the trombonist does. And there is a clarinetist who exceeds in trills. The alto saxophonist mainly plays sustained notes marking the harmonic structure of the tunes. Nothing is heard of the pianist, but the tuba player plays a nice straight part, and the drummer is restricted to wood-block work while he uses his cymbal in the last vocal chorus of 'The New York Glide'.

I feel unable to suggest anything on the identity of the players and thus have tentatively to trust in the given names.

Notes:

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

- BGR*2: Wesley Johnson, tpt; James Reevy, tbn; Clarence Harris, alt; Wilson Kyer, pno; Ralph Escudero, bbs; Kaiser Marshall, dms

- BGR*3: Wesley Johnson, t; Jim Reevy, tb; unknown, cl; Clarence Harris, as; Wilson Kyer, p; Ralph Escudero, bb; Kaiser Marshall, d

- BGR*4: Wesley Johnson, t; Jim Reevy, tb; unknown, cl; unknown, Clarence Harris, as; Wilson Kyer, p; Ralph Escudero, bb; Kaiser Marshall, d. (makes eight! – KBR)

- Rust*2: not listed

- Rust*3,*4,*6: Wesley Johnson -t; James Reevy -tb; Clarence Harris and another -as; Wilson Kyer -p; Ralph Escudero -bb; Kaiser Marshall -d

002 ETHEL WATERS	Cordy Williams' Jazz Masters	New York,	Apr./May 1921
Ethel Waters – voc;			
unknown – tpt; unknown – tbn;			
Edgar Campbell - clt; Cordy Williams – vln;			
Fletcher Henderson – pno; Chink Johnson – bbs			
P-114-1	Oh Daddy	BS 2010,	Chronological Classics 796
P-114-2	Oh Daddy	BS 2010,	Document DOCD-1012
P-115-1	Down Home Blues	BS 2010,	Chronological Classics 796
P-115-2	Down Home Blues	BS 2010,	Document DOCD-1012
<i>Composer credits are: P-114 (Russell - Herbert); P-115 (Delaney)</i>			

This is Ethel Waters' first record for Black Swan, a record label that enabled her to publicise her earliest big hits. And she shows perfect performing in her own optimistic and very musical style, developed in her "Sweet Mama Stringbeans" years.

Russell Smith was in Eubie Blake's 'Shuffle Along' pit band at this time, and stylistically I could well imagine his presence on these sides. Of the trombonist's name I have no idea. But the clarinetist must be Edgar Campbell who is known of his modest ability to improvise, which made him double trumpet parts when playing ad-lib in a band. Violinist Cordy Williams is given as bandleader. Fletcher Henderson is the pianist and it seems to be feasible to follow his suggestion re the tuba player Chink Johnson – not on trombone here. Escudero has a smaller tone and does not use so many sustained notes.

Notes:

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

- Allen, *Hendersonia, p. 19: unk. trumpet; Chink Johnson?, trombone; Edgar Campbell, clarinet; Cordy Williams, violin; Fletcher Henderson, piano; possibly Ralph Escudero, tuba*

- BGR*2: unknown tpt; prob Henry Brashear, tbn; Edgar Campbell, clt; Cordy Williams, vln; Fletcher Henderson, pno; prob Chink Johnson, bbs

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

- Rust*2: not listed

- Rust*3: unknown -t; ? George Brashear -tb; Edgar Campbell -cl; Cordy Williams -vn; Fletcher Henderson -p; ? Chink Johnson -bb

- Rust*4,*6: unknown -t; ? Chink Johnson -tb; Edgar Campbell -cl; Cordy Williams -vn; Fletcher Henderson -p; ? Ralph Escudero -bb

- Allen, *Hendersonia, p. 14: "The personnel of this record is less of a mystery as before. The clarinetist was identified by Garvin Bushell as Edgar Campbell, and the violinist is the late Cordy Williams. Henderson is certainly the pianist (Leora Henderson told interviewers that he had accompanied Ethel Waters on all her Black Swans – Shapiro and Hentoff, 1957, p.198). The tuba player may be Chink Johnson, whom Henderson remembered; compare his playing on Mamie Smith's OK 4296. The trumpet and trombone players remain unidentified, but play in similar style to those on the early Katie Crippen and Whidby records.*

Discernible differences of takes:

P-114-1: Bar 7 of instrumental verse after first chorus: clarinet plays octave jumps d-D-d bent downwards

P-115-1: Bar 7 of instrumental verse after first chorus: clarinet plays octave jumps d-D-d in strict and strong staccato

P-115-1: Last chorus: E. Waters sings through whole chorus until measure 1 of bar 12

P-115-2: Last chorus: E. Waters sings through whole chorus until measure 1 of bar 11 (no voc in last bar)

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
 - Allen, *Hendersonia*, p. 23: unknown trumpet; unknown trombone; Garvin Bushell, clarinet; possibly Charlie Jackson, violin; Fletcher Henderson, piano
 - BGR*2: two unknown tpt; unknown tbn; Garvin Bushell and another, clt, alt; Charlie Jackson, vln; Fletcher Henderson, pno
 - BGR*3, *4: unknown, t; unknown, tb; Garvin Bushell, cl; poss Charlie Jackson, vn; Fletcher Henderson, p
 - Rust*2: not listed
 - Rust*3: 2 unknown -t; unknown -tb; Garvin Bushell and another -cl -as; Charlie Jackson -vn; Fletcher Henderson -p
 - Rust*4, *6: unknown -t; unknown -tb; Garvin Bushell -cl; ? Charlie Jackson -vn; Fletcher Henderson -p
 - Bushell/Tucker p.151: “‘One Man Nan’: Most of this number was down on paper; we were reading. It might have been a stock arrangement supplied by the publisher. Will Vodery did a lot of these arrangements for recordings, too. I don’t recall Fletcher arranging any of the numbers. At the time we made these Black Swan recordings we didn’t recognize Fletcher as an arranger. Often, we’d never play these tunes again after we recorded them, unless they became a hit. ‘There’ll Be Some Changes Made’: There’s a tuba in there – could be Bill Benford. The trumpet could be Luke Smith or Elmer Chambers. It’s not Guis Aiken’s style. That’s Cordy Williams or Lorenzo Caldwell on violin. This was our big hit on the road when we played theatres.” Personnel thus: Luke Smith or Elmer Chambers (not Gus Aiken) - tpt, Cordy Williams or Lorenzo Caldwell – vln, Bill Benford – bbs.

004 **ETHEL WATERS** her Jazz Masters New York, c. Aug. 1921
 Ethel Waters – voc;
 unknown – tpt; Chink Johnson – tbn;
 Garvin Bushell – clt; (Herschel Brassfield) – clt, alt; Charlie Jackson – vln;
 Fletcher Henderson – pno; Ralph Escudero – bbs
 P-149-1 Dying With The Blues BS 2038, Chronological Classics 796
 P-150-1 Kiss Your Pretty Baby Nice BS 2038, Chronological Classics 796
 Composer credits are: P-149 (Henderson); P-150 (Corrine - Dowell)

Both titles are neatly arranged and thus no personal improvising/playing style can be identified. But Henderson’s presence may be seen as certain. And accordingly, some men of the Black Swan stable. The assumption of Brassfield’s presence comes from Bushell, and he might well have known. But his personal style as known from Johnny Dunn and Curtis Mosby cannot be detected. But the band now has a beat – and in an early way it swings. But they still play from scores.

And re the trumpet player: take your choice, after reading Garvin Bushell’s statement below!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
 - Allen, *Hendersonia*, p. 23: unknown, trumpet; Chink Johnson ?, trombone; prob Garvin Bushell plus one other, clarinets; possibly Charlie Jackson, violin; Fletcher Henderson, piano; possibly Ralph Escudero, tuba
 - BGR*2: two unknown tpt; unknown tbn; Garvin Bushell and another, clt, alt; Charlie Jackson, vln; Fletcher Henderson, pno; Chink Johnson, bbs
 - BGR*3: unknown, t; poss Chink Johnson, tb; prob Garvin Bushell, unknown, cl; poss Charlie Jackson, vn; Fletcher Henderson, p; poss Ralph Escudero, bb
 - BGR*4: unknown, t; poss Chink Johnson, tb; Garvin Bushell, cl; poss Herschel Brassfield, cl, as; poss Charlie Jackson, vn; Fletcher Henderson, p; poss Ralph Escudero, bb
 - Rust*3: 2 unknown t; unknown tb; Garvin Bushell, unknown -cl -as; Charlie Jackson -vn; Fletcher Henderson -p; Chink Johnson -bb.
 - Rust*4, *6: unknown -t; ?Chink Johnson -tb; Garvin Bushell, unknown -cl; ?Charlie Jackson -vn; Fletcher Henderson -p; ?Ralph Escudero, bb.
 - W.C. Allen, *Hendersonia*, p. 23: unknown, trumpet; Chink Johnson ?, trombone; prob Garvin Bushell, plus one other, clarinets; possibly Charlie Jackson, violin; Fletcher Henderson, piano; possibly Ralph Escudero, tuba..
 - Bushell/Tucker p.151 Ed Cox or Luke Smith or Elmer Chambers - tpt, Cordy Williams or Lorenzo Caldwell – vln, Bill Benford – bbs):
 “This might be Ed Cox or Elmer Chambers on trumpet. Or perhaps Luke Smith, brother of Joe and Russell Smith. The violin is cross-firing with everybody else, playing the lead right against the singer. He was reading that line. This was a very modern arrangement for the day. In those days tuba players didn’t seem to know how loud to play. That’s why some smart guy found out they could get better results with a bass player. Old Braud (Wellman Braud) was one of the people being responsible for that. There’s no ad lib here, it’s all arrangements. It sounds like something William Grant Still might have done. Kiss Your Pretty Baby Nice: I hear four horns – trumpet, trombone, clarinet, and alto saxophone. It might be Herschel Brassfield on saxophone.”
 - Ethel Waters, *His Eye Is On The Sparrow*, p.146: “We had a jolly bunch of musicians in Fletcher Henderson’s Jazz Masters. The trumpets were Joe Smith and Gus Aiken. Gus’s brother Buddy and Lorenzo Brashear were the trombones, and a boy named Raymond Green was at the drums. Our clarinet was Garvin Bushell, who now has an eating place up in Harlem.”

005 **ETHEL WATER’S JAZZ MASTERS** New York, c. Sep. 1921
 Gus Aiken – cnt; Bud Aiken – tbn;
 Garvin Bushell – clt; Joe Elder – ten, clt;
 Fletcher Henderson – pno; C. Mosby – bsx
 P-160-1 Frisco Jazz Band Blues BS 2037, Chronological Classics 796?
 P-160-2 Frisco Jazz Band Blues BS 2037, Chronological Classics 796?
 P-161-1 Royal Garden Blues BS 2035, Chronological Classics 796
 P-161-2 Royal Garden Blues BS 2035, Document DOCD-1012
 P-162-1 Bugle Blues BS 2037, Chronological Classics 796
 P-162-2 Bugle Blues BS 2037, Document DOCD-1012
 Composer credits are: P-160 (---); P-161 (Williams); P-162 (Handy)
 Note: Two takes were issued of the first title. Chronological Classics has one of them, but does not indicate which one.

Ethel Waters does not sing on this session and is thus not listed in Blues and Gospel Records.
 Bushell and Gus Aiken have confirmed their presence on this date (*Hendersonia* p. 37). The tpt player’s style fits with other sessions comprising Gus Aiken: playing in a fluent, horizontal, and fast-fingered style. This session can be referential to other sessions checked. Aiken at a mere age of 17. And we hear Gus Aiken’s brother Eugene “Bud” on trombone, one of the most tasteful musicians of the early Harlem days. And Garvin Bushell, heavily influenced by Larry Shields of the ODJB. Elder and Mosby are very much in the background. And note: Joe Elder definitely plays tenor sax! And there is a secong clarinet in ‘Bugle Blues’.

Notes:

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

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

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

- Rust*4,*6: Gus Aiken -c; Bud Aiken -tb; Garvin Bushell -cl; ?Joe Elder -cl -as; unknown -bsx; Fletcher Henderson -p.

- Bushell/Tucker, *Jazz from the Beginning*, p.152: Gus Aiken, c; Bud Aiken, tb; Garvin Bushell, cl; ?Joe Elder, cl, as; unknown, bsx; Fletcher Henderson, p.

- Storyville 1996-97, p.231: "Ethel Waters: At Regent Theatre, Baltimore the week 28 Nov with 7 Jazz Masters (Ad BAA 25/11/21). A review following week named the band as: Augustus Aiken, c; Eugene Aiken, tb; P. Bushell, cl; Joseph Elder, ts; Charles E. Jackson, vn; Hamilton Henderson, p; C. Mosby, bsx; Raymond Green, d. A photo of the band (BAA 2/12/21 p10) shows 10 men and adds 3rd sax and bj."

Discernible differences of takes:

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

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

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

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

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

006 ETHEL WATERS	Joe Smith's Jazz Masters	Long Island City, NY,	c. July 1922
Ethel Waters – voc;			
Joe Smith – tpt; George Brashear – tbn; Julian Baugh - clt;			
Fletcher Henderson – pno			
	Jazzin' Babies Blues	BS 14117,	Chronological Classics 796
	Kind Lovin' Blues	BS 14117,	Chronological Classics 796

Composer credits are: JBB (Jones); KLB (Waters – Mitchell - Henderson)

Ethel Waters singing beautifully.

For these four July sessions we seem to have reliable personnels. Only, that the clarinetist cannot be a Clarence Robinson who has been recognised to be a dancer without any instrumental capabilities. Instead, he was discovered and identified by Bo Lindström of Sollentuna, Sweden, as Julius – or Julian – Baugh, working as carnival musician together with his five sons in the late 1910s. In 1922 he was part of Ethel Waters and the Black Swan Troubadours (see: Bo Lindström, 'Oh Joe, Play That Trombone', p. 36). This discovery – in my eyes – is a most important one in relation to everything assumed before re Ethel Waters' clarinet player in 1922!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: acc by Joe Smith's Jazz Masters

- W.C. Allen, *Hendersonia*, p. 37: Joe Smith, cornet; George Brashear, trombone; possibly Clarence Robinson, clarinet; Fletcher Henderson, piano

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

- Rust*2: not listed

- Rust*3: Joe Smith -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson -p; John Mitchell -bj; Chink Johnson -bb

- Rust*4,*6: Joe Smith -c; George Brashear -tb; ?Clarence Robinson -cl; Fletcher Henderson -p

- Storyville 1996-97, p.231: "Ethel Waters: At Douglass Theatre, Baltimore with Black Swan Jazz Masters next week (BAA 10/2/22 p5) (interview following week, band named as Joe Smith, c; Fletcher Henderson, Jr., p; Julian Baugh, cl; George Brashear, tb; Raymond Green, d. Will go to Washington, Philly, New York (to make Black Swan records) then up to new England. Review p4 which indicates Green had been drummer since last year."

- Ibid: "At Douglass Theatre, Baltimore week of 12 June 1922. Review mentions orch of: Joe Smith, c; George Brashear, tb; Julian Baugh, cl; Fletcher Henderson, p; Raymond Green, d(xyl)." "

- Bo Lindström, *Oh Joe, Play That Trombone*, p.36: Julian Baugh

007 ETHEL WATERS	her Jazz Masters	Long Island City, NY,	c. July 1922
Ethel Waters – voc;			
Joe Smith – tpt; George Brashear – tbn; Julian Baugh - clt;			
Fletcher Henderson – pno			
(-1)	Georgia Blues	BS 14120,	Chronological Classics 796
(-2)	Georgia Blues	BS 14120,	Document DOCD-1012
	That Da Da Strain	BS 14120,	Chronological Classics 796

Composer credits are: GB (Higgins - Overstreet); TDDS (Medina - Dowell)

Miss Waters sings Edgar Dowell's 'That Da Da Strain' in amazingly modern mode with strong off-beat phrasing almost throughout.

Again, we may be lucky to have Bo Lindström's work regarding Ethel Waters' recording band and their final personnel. Thanks so much, Mr. Bo! So, we have Joe Smith here, together with George Brashear and Julian Baugh, and Fletcher Henderson. Joe Smith very much à la Johnny Dunn – yes, that was his early style - but very nice and on his own at other points.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: acc by Her Jazz Masters

- W.C. Allen, *Hendersonia*, p. 37: Joe Smith, cornet; George Brashear, trombone; possibly Clarence Robinson, clarinet; Fletcher Henderson, piano

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

- Rust*2: not listed

- Rust*3: unknown -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson -p; John Mitchell -bj; Chink Johnson -bb.

Probably the same or a very similar group to the foregoing; the implication of the band name is that some other cornetist replaces Joe Smith.

- Rust*4,*6: Joe Smith -c; George Brashear -tb; ?Clarence Robinson -cl; Fletcher Henderson -p

- Storyville 1996-97, p.231: "Ethel Waters: At Douglass Theatre, Baltimore with Black Swan Jazz Masters next week (BAA 10/2/22 p5) (interview following week, band named as Joe Smith, c; Fletcher Henderson, Jr., p; Julian Baugh, cl; George Brashear, tb; Raymond Green, d. Will go to Washington, Philly, New York (to make Black Swan records) then up to new England. Review p4 which indicates Green had been drummer since last year."

- Ibid: "At Douglass Theatre, Baltimore week of 12 June 1922. Review mentions orch of: Joe Smith, c; George Brashear, tb; Julian Baugh, cl; Fletcher Henderson, p; Raymond Green, d(xyl)."

- Bo Lindström, Oh Joe, Play That Trombone, p.36: Julian Baugh

Discernible differences of takes:

(-1): Start of introduction: piano starts with one sole chord, then reluctantly followed by trumpet and band subsequently

(-2): Start of introduction: strong trombone upward smear and immediate band playing

008 ETHEL WATERS' JAZZ MASTERS

Long Island City, NY, c. Jul. 1922

Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;

Fletcher Henderson – pno; Raymond Green – dms

386-2 Tiger Rag

BS 10073, Chronological Classics 796

-1 Pacific Coast Blues

BS 10073, Chronological Classics 796

Spread Yo' Stuff

BS 10070 not on LP/CD, but held

Struggle (or Snuggle – Close To My Heart)

BS 10070 not on LP/CD

Composer credits are: 386 (La Rocca); PCB (Hegamin - Hammed)

There are no vocals on these sides, and they have therefore not been listed in any issue of BGR. Rust issues 3, 4 and 6 list all four titles as being recorded at this particular session. The first two titles definitely sound like the personnel given in 'Hendersonia' and Rust*6, so that I believe to discriminate Joe Smith, George Brashear and Julian Baugh.

In contrast to these above sides the band on 'Spread Your Stuff' seem to be different. They play almost completely arranged parts with no ad-lib playing. Recognition of personal features of the musicians listed for the first two titles is only limited, but the three front men seem to be identical. The pianist plays a four-four piano accompaniment different from what we know of Fletcher Henderson, but this may be caused by a possibly written-out piano part. And he seems to be supported by a banjo player instead of a drummer, so that I believe this title to be played by a partly different band, but not as listed in 'Hendersonia'. By all means, this is not a trio with orchestral accompaniment as assumed by W.C. Allen.

Hendersonia lists the first two titles with their E. Waters personnel (see below) and lists the last two titles as being issued by the Palace Trio with orch. acc., from Olympic 15101-B "Spread Your Stuff" or by Van Eps Quartette "Snuggle" from Olympic 15110-B.

The title 'Spread Yo' Stuff' has, yet, been issued on a (German?) CD series 'Jazz in the Charts' 2/100 on Membran Documents 223701-222 (CD), showing the Ethel Waters BS 10070 label, but listing the personnel of the 'Palace Trio with Orch. Acc.' Rudy Wiedoeft, as, dir: unknown c, tb, cl, Harry Akst, p; Mario Perry, pac.

In concluding: this whole affair is unclear and would certainly request some clearance!

ADDITION: With e-mail of July 15, 2019, the most amiable and right honourable R. Wondraschek of Heidelberg, Germany, urges me to tell the world that he has followed my request for clearance of the above noted 'Spread Yo' Stuff' uncertainty. We now may know that the two titles 'Spread Yo' Stuff' and 'Struggle' (or 'Snuggle') are the work of Bennie Krueger's Orchestra and not of the 'Jazz Masters' of above! I apologize not to have removed the tomatoes from my ears to recognize this obvious matter of course expounded on me by the self-appointed world-leading OM5 expert – KBR!

Notes:

- W.C. Allen, Hendersonia, p. 38: Joe Smith, cornet; prob George Brashear, trombone; prob Clarence Robinson, clarinet; Fletcher Henderson, piano; Raymond Green, drums; unknown, slide whistle, possibly by one of the other men. "These titles are instrumentals, under Ethel Waters' name, but without vocals. The instrumentation is different in that a drummer (probably Raymond Green, who had been on tour with them) is used, as well as the unidentified slide-whistler, but Joe Smith is definite and the others seem logical guesses. Black Swan 2077 was probably never issued as such."

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

- Rust*2: not listed

- Rust*3: unknown –c; unknown –tb; unknown –cl; unknown –p; unknown –d.

- Rust*4,*6: As last above, plus Raymond Green,d. (Thus: Joe Smith –c; George Brashear –tb; ? Clarence Robinson –cl; Fletcher Henderson –p; Raymond Green, d - KBR.)

- W.C. Allen, Hendersonia, p. 492: Black Swan 10070 (and 2074, never issued) (15101-B) Spread Yo' Stuff by the Palace Trio with orch. acc., from Olympic 15101-B - (15110-B) Snuggle (Close To My Heart) by Van Eps Quartette, from Olympic 15110-B.

- Storyville 1996-97, p.231: "Ethel Waters: "At Douglass Theatre, Baltimore week of 12 June 1922. Review mentions orch of: Joe Smith, c; George Brashear, tb; Julian Baugh, cl; Fletcher Henderson, p; Raymond Green, d(xyl)."

Lindström: "Definitely George Brashear. (The 10070 sides) are rare. I have not heard them. Were they ever issued?"

- Bo Lindström, Oh Joe, Play That Trombone, p.36: Julian Baugh

009 ETHEL WATERS her Jazz Masters

Long Island City, NY, c. Jul. 1922

Ethel Waters – voc;

unknown – tpt; George Brashear – tbn; Julian Baugh - clt;

Fletcher Henderson – pno; unknown - bbs

At The New Jump Steady Ball

BS 14128, Chronological Classics 796

Oh Joe, Play That Trombone

BS 14128, Chronological Classics 796

Composer credits are: ATNJSB (Delaney - Easton); OJPTT (Dowell)

Ethel Waters in her now highly developed own jazz style, singing convincingly and with a lot of power.

We still have her touring band here, with the exception of the trumpet player whose identity is un-discovered up to now.

Notes:

- W.C. Allen, Hendersonia, p. 47/48: unknown, cornet; unknown, trombone; unknown, clarinet; presumably Fletcher Henderson, piano; unknown, tuba

- BGR*2: unknown tpt, unknown tbn; unknown clt; unknown pno

- BGR*3,*4: unknown, t; unknown, tb; unknown, cl; poss. Fletcher Henderon, p; unknown, bb

- Rust*2: not listed

- Rust*3: unknown -t; unknown -tb; unknown -cl; unknown -p

- Rust*4,*6: unknown-t; unknown -tb; unknown -cl; ?Fletcher Henderson -p; unknown -bb
 - Storyville 1996-97, p.231: "Ethel Waters: "At Douglass Theatre, Baltimore week of 12 June 1922. Review mentions orch of: Joe Smith, c; George Brashear, tb; Julian Baugh, cl; Fletcher Henderson, p; Raymond Green, d(xyl)."
 - Bo Lindström: "Definitely George Brashear. (The 10070 sides) are rare. I have not heard them. Were they ever issued?"
 - Bo Lindström, Oh Joe, Play That Trombone, p.36: Julian Baugh

010 **ETHEL WATERS** her Jazz Masters Long Island City, NY, c. Mar. 1923
 Ethel Waters – voc;
 Elmer Chambers - tpt; George Brashear – tbn; Edgar Campbell - clt;
 Fletcher Henderson – pno; John Mitchell - bjo
 564-1 Memphis Man BS 14146, Chronological Classics 796
 565-2 Midnight Blues BS 14146, Chronological Classics 796
 (-1) Brown Baby BS 14145, Chronological Classics 796
 (-2) Brown Baby BS 14145, Document DOCD-1012
 Composer credits are: 564 (Williams); BB (Grant)

Elmer Chambers and Brashear are obvious on these sides. Brashear, again, is very much retained. Edgar Campbell is known for his lack of improvisation abilities and to his preference to play first – trumpet or vocal – parts when possible. Exactly this you can hear in 'Midnight Blues'. He furthermore is said to have been able to transpose at first sight and to have been an excellent technician. Fletcher Henderson and John Mitchell are undisputed, the latter because of his own testimony.

Notes:

- W.C. Allen, *Hendersonia*, p.51: prob Elmer Chambers, cornet; George Brashear, trombone; Edgar Campbell, clarinet; Fletcher Henderson, piano; John Mitchell, banjo. "John Mitchell recalled that he had made one recording date with Fletcher Henderson, behind Ethel Waters, for Black Swan. The 'Jazz Masters' credit, and the presence of a banjo, suggested that this was the date in question. Later, on hearing these first three titles, he confirmed his own presence, and suggested the above names to the best of his recollection. He was not sure of the personnel, however, since he never played regularly with Henderson or his men; he described this session as a 'one-shot deal' for himself. The last two titles have the same instrumentation and are tentatively presumed to fit here."
 - BGR*2: June Clark or Howard Scott, tpt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo.
 - BGR*3,*4: Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; Johnny Mitchell, bj.
 - Rust*2: not listed
 - Rust*3: June Clark or Howard Scott -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson - p; Johnny Mitchell - bj.
 - Rust*4,*6: ?Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; John Mitchell, bj.

Discernible differences of takes:

- Brown Baby -1: voc after bar 4 of ens intro: "Hello folks, at last I'm back again."
 Brown Baby -2: voc after bar 4 of ens intro: "Hello folks, I'm back again."

011 **ETHEL WATERS** her Jazz Masters Long Island City, NY, c. Mar. 1923
 Ethel Waters – voc;
 June Clark - tpt; George Brashear – tbn; (Julian Baugh) - clt;
 Fletcher Henderson – pno; unknown (John Mitchell or Charlie Dixon) - bjo
 Long-Lost Mama BS 14148, Chronological Classics 775
 Lost Out Blues BS 14151, Chronological Classics 775
 Composer credits are: LLM (Woods); LOB (Grant)

These titles have hitherto been attributed to the forgoing Ethel Waters session. But very obviously there is a different trumpet player here, who seems to have listened to some Louis Armstrong at this early time, and who uses 'dirty' phrasing – very unusual for this time in New York. He also plays with a lot of pressure, physically and rhythmically – just at the edge of rushing. These habits may have caused June Clark to be assumed on trumpet in BGR*2 and Rust*3. As Howard Scott's first recording with Henderson was in November 1923 I presume that this trumpet player might really be June Clark. All his playing characteristics point to Clark – especially at this early time! Brashear, again, is very much retained. But what can be heard fits with Brashear's style. Edgar Campbell's playing habits – as described above – cannot be detected here, and the clarinet playing heard may well be that of Clarence Robinson as heard on earlier sides. It certainly is that of Don Redman as might be assumed. Henderson's presence is undisputed, but Mitchell's presence has to be doubted because of his own testimony.

Notes:

- W.C. Allen, *Hendersonia*, p.51: prob Elmer Chambers, cornet; George Brashear, trombone; Edgar Campbell, clarinet; Fletcher Henderson, piano; John Mitchell, banjo. "John Mitchell recalled that he had made one recording date with Fletcher Henderson, behind Ethel Waters, for Black Swan. The 'Jazz Masters' credit, and the presence of a banjo, suggested that this was the date in question. Later, on hearing these first three titles, he confirmed his own presence, and suggested the above names to the best of his recollection. He was not sure of the personnel, however, since he never played regularly with Henderson or his men; he described this session as a 'one-shot deal' for himself. The last two titles have the same instrumentation and are tentatively presumed to fit here."
 - BGR*2: June Clark or Howard Scott, tpt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo.
 - BGR*3,*4: Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; Johnny Mitchell, bj.
 - Rust*2: not listed
 - Rust*3: June Clark or Howard Scott -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson - p; Johnny Mitchell - bj.
 - Rust*4,*6: ?Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; John Mitchell, bj.

012 **ETHEL WATERS** Long Island City, NY, c. Mar. 1923
 Ethel Waters – voc;
 Fletcher Henderson – pno
 (-1) Ain't Goin' Marry (Ain't Goin' Settle Down) BS 14145, Chronological Classics 775
 (-2) Ain't Goin' Marry (Ain't Goin' Settle Down) BS 14145, Document DOCD-1012
 If You Don't Think I'll Do, Sweet Pops Just Try Me BS 14148, Chronological Classics 775
 Composer credits are: AGM (---); IYDTID (Armstrong - Armstrong)

Ethel Waters performance is less impressive than on the sides before when accompanied by her band. Also, Henderson's accompaniment is un-eventful and rather stiff.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: acc by Fletcher Henderson
- W.C. Allen, *Hendersonia, p.51*: Fletcher Henderson, piano
- BGR*2,*3,*4: Fletcher Henderson, pno
- Rust*2: not listed
- Rust*3,*4,*6: Fletcher Henderson -p

Discernible differences of takes:

- (-1): E. Waters starts to sing with: "Now, I ain't gonna marry". Take -1 plays c. 130 bpm.
- (-2): E. Waters starts to sing with: "I ain't gonna marry" Take -2 plays c. 102 bpm.

013 ETHEL WATERS Ethel Waters – voc; J.C. Johnson – pno 651- Who'll Get It When I'm Gone? 652- All The Time <i>Composer credits are: 651 (Horley); 652 (Horley)</i>	Long Island City, NY, BS 14155, BS 14155,	c. Jun. 1923 ChronologicalClassics 775 ChronologicalClassics 775
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Miss Waters' accompanist is J.C. Johnson here, pianist from Chicago but living in New York, now. Their combination is very good and of good quality immediately.

It is interesting to note that J.C. Johnson accompanies Ethel Waters on his first recordings. I'd suggest that he was singled out for his harmonic and melodic qualities to fit with Miss Waters' personal melodic and soft style. J.C. Johnson has to diminish his playing tempo on both titles when Miss Waters starts to sing at a slower pace than given by Johnson on piano in the introductions.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
- W.C. Allen, *Hendersonia, p. 57*: possibly Fletcher Henderson, piano.
- BGR*2: J.C. Johnson, pno
- BGR*3,*4: poss Fletcher Henderson, p
- Rust*2: not listed
- Rust*3,*4,*6: J.C. Johnson -p

014 ETHEL WATERS Ethel Waters – voc; J.C. Johnson – pno You Can't Do What My Last Man Did Ethel Sings 'Em Sweet Man Blues <i>Composer credits are: YCDWMLMD (Johnson); EST (Waters); SMB (Johnson)</i>	Long Island City, NY, BS 14151, BS 14154, BS 14154,	c. Jun. 1923 ChronologicalClassics 775 ChronologicalClassics 775 ChronologicalClassics 775
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The first title begins with a nice piano introduction which might have inspired James P.'s recording of this same title one month later. Johnson's rhythm is steady and swinging and always melody related on all three sides. Very nice. And it is incomprehensible that there are no other recordings by J.C. Johnson for the next three years. May this be explained by his obvious modesty?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
- BGR*2,*3,*4: J.C. Johnson, pno
- Rust*2: not listed
- Rust*3,*4,*6: J.C. Johnson -p

015 ETHEL WATERS Ethel Waters – voc; Fletcher Henderson – pno 11632/3 Kind Lovin' Blues 11673/5 I Want My Sweet Daddy Now	New York, Voc 14634 unissued Voc 14634 unissued	c. Jul. 1923 not on LP/CD not on LP/CD
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Both sides are unissued, no tests have been found, as it seems. So, nothing can be said about the music.

Notes:

- W.C. Allen, *Hendersonia, p. 68*: Fletcher Henderson, piano. "This coupling was listed in contemporary release lists and some advertisements as being issued on Vocalion 14634, but I do not know of any copies in circulation. It may have been withdrawn before release since other advertisements heralding 'race' records of the time do not mention it, nor does the 1924 Vocalion catalogue."
- BGR*2,*3: not listed
- BGR*4: Fletcher Henderson, p. Vocalion 14634 was probably never actually issued.
- Rust*2,*3: not listed
- Rust*4,*6: Fletcher Henderson -p

016 ETHEL WATERS Ethel Waters – voc; Joe Smith – cnt; Pearl Wright – pno 1737-2 Tell 'Em 'Bout Me (When You Reach Tennessee) 1740-1 You'll Need Me When I'm Long Gone <i>Composer credits are: 1737 (Easton); 1740 (Carpenter)</i>	Chicago, Pm 12214, Pm 12214,	c. Mar. 25, 1924 Chronological Classics 775 Chronological Classics 775
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This, obviously, is the start of a six-years long working relation of Waters and Pearl Wright, an expert and strong stride-pianist and former teacher of whom very little is publicly known. She is noted as being pianist of Pike Davis' Orchestra in 1932-33.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by Lovie Austin's Serenaders, featuring Joe Smith (tp); Lovie Austin (p)*
- BGR*2: Joe Smith, cnt; Pearl Wright, pno
- BGR*3,*4: Joe Smith, c; prob Fletcher Henderson or poss Pearl Wright, p
- Rust*2: not listed
- Rust*3,*4,*6: Joe Smith -c; Pearl Wright -p

017 **ETHEL WATERS** Lovie Austin's Blues Serenaders Chicago, late Mar. 1924
 Ethel Waters – voc;
 Tommy Ladnier – cnt;
 Jimmy O'Bryant – clt; Charles Harris – alt;
 Lovie Austin – pno

1742-1	Craving Blues	Pm 12313,	Chronological Classics 775
1742-2	Craving Blues	Pm 12313,	Document DOCD-1012
1747-2	Black Spatch Blues	Pm 12230,	Chronological Classics 775
1749-2	I Want Somebody All My Own	Pm 12230,	Chronological Classics 775

Composer credits are: 1742 (Austin); 1747 (Suddoth); 1749 (Suddoth)

Ethel Waters shows her ability to sing the blues, as well. Yet, in her own rather somewhat intellectual way without being superficial. Lovie Austin delivers a Western sort of piano background, much looser than her colleagues in New York. There's no doubt about the trumpet player: he must be Ladnier in my opinion. Definitely, the vibrato is his. O'Bryant beautifully plays a Doddish clarinet and Mr. Harris might have a frequent co-musician with Lovie Austin in 1924.

Bo Lindström, Dan Vernhettes, *Traveling Blues*: "Panassié mentions two titles in addition to the three known ones Tommy Ladnier did with Ethel Waters; these are 'Mindin' My Bizness' and 'How My Sweetie Loves Me' which do not appear in any listings but may have been remembered by Tommy." There are five unnoted matrices on this session!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by Lovie Austin's Serenaders, featuring Joe Smith (tp); Buster Bailey (cl); Lovie Austin (p); prob Kaiser Marshall (dm)*
- BGR*2: prob Tommy Ladnier, cnt; poss Jimmy O'Bryant, clt; unknown, sop; Lovie Austin, pno
- BGR*3,*4: Tommy Ladnier, c; Jimmy O'Bryant, cl; Charles Harris, as; Lovie Austin, p
- Rust*2: not listed
- Rust*3: ?Tommy Ladnier -c; ?Jimmy O'Bryant -cl; unknown -ss; Lovie Austin -p
- Rust*4,*6: ?Tommy Ladnier -c; ?Jimmy O'Bryant -cl; unknown -as; Lovie Austin -p

Discernible differences of takes:

- 1742-1: Trumpet in introduction: 1 eighth-note a, 2 syncop. quarter-notes a - g, 4 eighth-notes a-g-e-g, 2 syncop. quarter-notes g - f
- 1742-2: Trumpet in introduction: 1 eighth-note a, 2 syncop. quarter-notes a - g, 2 eighth-notes e-g, 2 syncop. quarter-notes g - f

018 **ETHEL WATERS** New York, Aug. 01, 1924
 Ethel Waters – voc;
 Thomas Fats Waller – pno

13453	Pleasure Mad	Pm 14860,	Chronological Classics 775
13455	Back-Bitin' Mamma	Pm 14860,	Chronological Classics 775

Composer credits are: 13453 (Bechet); 13455 (Waller)

Ethel Waters singing jazz with swing and great off-beat phrasing. And young Fats Waller with feeling, and not dominating the singer. That's beautiful music, especially the second title.

Notes:

- BGR*2,*3,*4: unknown pno
- Rust*2: not listed
- Rust*3,*4: unknown -p
- Rust*6: Fats Waller, p
- L. Wright, "Fats" in *Fact*, p. 20: Ethel Waters, v; Thomas Waller, p.

019 **ETHEL WATERS** her Ebony Four New York, Apr. 29, 1925
 Ethel Waters – voc;
 Joe Smith – cnt; unknown – sop;
 Pearl Wright – pno

140564	Brother, You've Got Me Wrong	Col unissued	not on LP/CD
140565-2	No One Can Love Me (Like The Way You Do)	Col 379-D,	Chronological Classics 775

Composer credits are: 140565 (Williams)

Miss Waters singing wordless melody together with the band in the second chorus 'No One Can Love Me'.

I hear Joe Smith on cornet here with his own smooth vibrato. There is a soft soprano sax played throughout, not an oboe, by a different player from the subsequent session, thus probably not Don Redman. The pianist plays a stride left-hand and should thus be Pearl Wright.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by her Ebony Four, featuring Joe Smith (tp)*
- W.C. Allen, *Hendersonia: possibly Joe Smith, cornet; Don Redman, soprano sax; Fletcher Henderson or Pearl Wright, piano*. "There is no personnel information in the Columbia files. Instrumental passages are not enough to distinguish the men with certainty, but what little can be heard is consistent in style with these named above. The 'Four' in the artist credits is a misnomer."
- BGR*2: Joe Smith, cnt; prob Buster Bailey, clt; Fletcher Henderson, -pno

- BGR*3,*4: Joe Smith, c; unknown, ob (1), ss (2); Fletcher Henderson or Pearl Wright, p
- Rust*2: not listed
- Rust*3: Joe Smith -c; ?Buster Bailey -cl; Fletcher Henderson -p
- Rust*4,*6: ?Joe Smith -c; unknown -ss -o; ?Pearl Wright

020 **ETHEL WATERS** her Ebony Four New York, May 13, 1925
 Ethel Waters – voc;
 Joe Smith – tpt;
 Don Redman - sop; unknown – bsn;
 Fletcher Henderson – pno

140564-5	Brother, You've Got Me Wrong	Col 433-D,	Chronological Classics 775
140597-1	Sweet Georgia Brown	Col 379-D,	Chronological Classics 775
140597-2	Sweet Georgia Brown	Col 379-D	not on LP/CD
140598	Too Bad Jim	Col unissued	not on LP/CD

Composer credits are: 140564 (Hall - Geise); 140597 (Bernie – Pinkard - Casey)

Ethel Waters' great singing – as well as talk – needs not to be commented.
 Joe Smith and Don Redman might be right, as both were with Henderson's band at this time. But who might be the unknown bassoon player? Only Garvin Bushell comes to my mind. But he must be excluded as he left New York for Europe with the Sam Wooding band and the cast of the 'Chocolate Kiddies' show on the sixth of May. (Or may we doubt the noted recording date?)
 I'd vote for Fletcher Henderson as pianist here – not Miss Wright. This is not Miss Wright's left hand! She uses much stronger after-beats on measures 2 and 4 of the bars.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by her Ebony Four, featuring Joe Smith (tp)*
 - W.C. Allen, *Hendersonia: probably Joe Smith, cornet; Don Redman, clarinet and soprano sax; unknown, bass clarinet; Fletcher Henderson or Pearl Wright, piano.* "There is no personal information in the Columbia files; the instrumental passages are not extensive enough to permit positive identification, but trumpeter Horace Holmes, who played behind Ethel Waters on some other Ebony Four titles, stated that it was not himself on these titles, but probably Joe Smith, whom he knew and admired."
 - BGR*2: Joe Smith, cnt; prob Buster Bailey, clt; Fletcher Henderson, pno
 - BGR*3,*4: Joe Smith, c; Don Redman, cl/ss; Fletcher Henderson or Pearl Wright, p; unknown, bsn (2,3)
 - Rust*2: not listed
 - Rust*3: Joe Smith -c; ?Buster Bailey -cl; Fletcher Henderson -p
 - Rust*4,*6: ?Joe Smith -c; ?Don Redman -cl -ss; unknown – bsn; ?Pearl Wright or ?Fletcher Henderson -p
- Discernible differences of takes:
 140597: As one take only was reissued, nothing can be said about differences of takes.

021 **ETHEL WATERS** and her Ebony Four New York, Jul. 28, 1925
 Ethel Waters – voc;
 Horace Holmes – tpt;
 Pearl Wright – pno; Bill Benford - bbs

140790-1	Go Back Where You Stayed Last Night	Col 14093-D,	Chronological Classics 775
140791-1	Sympathetic Dan	Col 433-D,	Chronological Classics 775
140792-2	Down Home Blues	Col 14093-D,	Chronological Classics 775

Composer credits are: 140790 (Easton – Waters); 140791 (Flatow - Cramer); 140792 (Delaney)

Personnel is documented by the Columbia Company, and needs not to be questioned.
 Miss Waters sings in her own positive and optimistic style – very tasteful and smart. She is accompanied by one of the lesser-known trumpet players of Harlem, Horace Holmes, who plays very decent and retained, with good technique and nicely muted all through. Pianiste Pearl Wright plays in a strong, decided, strict and swinging manner. She was Ethel Waters' frequent accompanist for a about six years. (Where are her solo recordings?) Bill Benford on his tuba seems a bit out of place on these soft sides, but he retains himself perfectly and heroically plays a somewhat un-needed bass-part for the musical proceedings.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by her Ebony Four, featuring Joe Smith (tp)*
- Mahony, *Columbia 13/14000-D Series: Horace Holmes, cnt; Pearl Wright, p; William Benford, tu*
- BGR*2,*3,*4: Horace Holmes, cnt; Pearl Wright, pno; Bill Benford, bbs
- Rust*2: not listed
- Rust*3,*4,*6: Horace Holmes -c; Pearl Wright -p; Bill Benford -bb

022 **ETHEL WATERS** New York, Aug. 25, 1925
 Ethel Waters – voc; "Slow Kid" Thompson – comments;
 Horace Holmes – tpt;
 Pearl Wright – pno; Alex S. Jackson - bssx

140863-1	Loud Speakin' Papa (You'd Better Speak Easy To Me)	Col 472-D,	Chronological Classics 672
140864-1	You Can't Do What My Last Man Did	Col 14112-D,	Chronological Classics 672

Composer credits are: 140863 (Pollack - Yellen); 140864 (Johnson)

Waters performing in her estimated way/style. And she also tries out practices not used earlier in her career: 'cross-talk' as practiced by Butterbeans and Susie and others.

We are in the strong position to have statements in the Columbia files as to the personnel.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by her Ebony Four, featuring Joe Smith (tp)*
- Mahony, *Columbia 13/14000-D Series: Horace Holmes, cnt; Pearl Wright, p; A.S. Jackson, bs-sx*
- BGR*2,*3,*4: Horace Holmes, cnt; Pearl Wright, pno; Bill Benford, bbs
- Rust*2: not listed

- Rust*3,*4,*6: Horace Holmes -c; Pearl Wright -p; Alex Jackson -bsx; comments by "Slow Kid" Thompson

023 **ETHEL WATERS** New York, Sep. 12, 1925
 Ethel Waters – voc;
 Pearl Wright – pno; Virgil van Cleeve - uke
 140936-3 Pickaninny Blues Col 472-D, Chronological Classics 672
 Composer credits are: 140936 (McKierman)

And again, she sings beautifully. And very nice piano accompaniment (I like Miss Pearl's playing!). And there is virtuoso ukulele strumming by a Mr. van Cleeve in the 'Carry Me Back to Old Virginny' strain in this title.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by her Ebony Four, featuring Joe Smith (tp)*

- BGR*2,*3,*4:

- Rust*2: not listed

- Rust*3,*4,*6: Pearl Wright -p; Virgil van Cleeve -u

024 **ETHEL WATERS** her Plantation Orchestra New York, Oct. 20, 1925
 Ethel Waters – voc;
 Harry Tate, Horace Holmes – tpt; Joe King – tbn;
 unknown, unknown – alt, clt; unknown – ten, clt; Ralph Shrimp Jones – vln;
 Lester Armstead – pno; Maceo Jefferson – bjo; Bill Benford – bbs; Jesse Baltimore - dms
 141163-2 Sweet Man Col 487-D, Chronological Classics 672
 141164-2 Dinah Col 487-D, Chronological Classics 672
 Composer credits are: 141163 (Turke - Pinkard); 141164 (Agst – Lewis - Young)

Ethel Waters presents two hits of 1925, 'Sweet Man' as a hot jazz performance with muted-trumpet ad-lib soloist Horace Holmes in 'Sweet Man', the open straight parts being played by Harry Tate. 'Dinah' is performed in a straight manner by singer and band. Both titles do not seem to belong to Miss Waters' favourite selection of tunes as they lack her so distinctly amiable and slightly ironical style. She uses incidental off-beat phrasing, here.

Ethel Waters sings with the 'Plantation Orchestra', the band famous in Harlem for accompaniment of the 'Plantation Revue' show, starring the beloved and immensely popular singer and dancer Florence Mills. The Plantation Orchestra's original star trumpeter Johnny Dunn is substituted by Harry Tate, here. It is Miss Waters' "her" Plantation Orchestra, and there might have been no room for another star?

The band swings nicely and easily, the rhythm section strongly based on Benford's steady and secure bass-part. The unknown reed-players might well be identical with those on the Plantation Orchestra sides of December 1926 (see below).

Read about Ethel's discovery of the song 'Dinah' in her 'His Eye Is on the Sparrow', p. 184!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by her Ebony Four, featuring Joe Smith (tp)*

- BGR*2,*3,*4: Harry Tate, Horace Holmes, cnt; Joe King – tbn; three unknown reeds; Lester Armstead – pno; Maceo Jefferson – bjo; Bill Benford – bbs; Jesse Baltimore – dms; Ralph Shrimp Jones – vln

- Rust*2: not listed

- Rust*3,*4,*6: Harry Tate -Horace Holmes -c; Joe King -tb; 2 unknown -cl -ss -as; unknown -cl -ts; Lester Armstead -p; Maceo Jefferson -bj; Bill Benford -bb; Jesse Baltimore -d; Ralph "Shrimp" Jones -vl

025 **ETHEL WATERS** her Ebony Four New York, Oct. 28, 1925
 Ethel Waters – voc;
Joe Smith – tpt;
Pearl Wright – pno; **Alex S. Jackson** – bsx (1,3)
 141207-2 No Man's Mama Col 14116-D, Chronological Classics 672
 141208-1 Tell 'Em About Me Col 561-D, Chronological Classics 672
 141209-3 Maybe Not At All Col 14112-D, Chronological Classics 672
 Composer credits are: 141207 (Pollack - Yellen); 141208 (Easton - Waters); 141209 (Easton – Waters)

Ethel Waters is great again. So are Joe Smith and Pearl Wright. But what is the matter with Coleman Hawkins, here? He is downright below his level in case we follow all 'Rusts'. So, let's follow the Columbia files and name alto saxophonist Alex S. Jackson as bass saxophone player here.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by her Ebony Four, featuring Joe Smith (tp); Coleman Hawkins (ts & bs); Pearl White (p)*

- Mahony, *Columbia 13/14000-D Series: Horace Holmes, cnt; Pearl Wright, p; A.S. Jackson, bs-sx*

- BGR*2,*3,*4: Horace Holmes, cnt; Pearl Wright, pno; Bill Benford, bbs

- Rust*2: not listed

- Rust*3,*4,*6: Joe Smith -c; Pearl Wright -p; Coleman Hawkins -bsx

026 **ETHEL WATERS** New York, Dec. 23, 1925
 Ethel Waters – voc;
Pearl Wright – pno
 141429-1 Shake That Thing Col 14116-D, Chronological Classics 672
 Composer credits are: 141429 (---)

A real intimate performance of this popular tune by blues man Papa Charlie Jackson, delivered by the two ladies Waters and Wright.

Notes:

- Mahony, *Columbia 13/14000-D Series: Pearl Wright, p*

- BGR*2,*3,*4: Pearl Wright, pno

- Rust*2: not listed

- Rust*3,*4,*6: Pearl Wright -p

027 **ETHEL WATERS** New York, Jan. 22, 1926
 Ethel Waters – voc; unknown – speech (2,3);
 Joe Smith – tpt (1);
Fletcher Henderson – pno;
 141542-1 I’ve Found A New Baby Col 561-D, Chronological Classics 672
 141543-2 Make Me A Pallet On The Floor Col 14125-D, Chronological Classics 672
 141543-3 Make Me A Pallet On The Floor Col 14125-D not on LP/CD ?
 141544-2 Bring Your Greenbacks Col 14125-D, Chronological Classics 672
Composer credits are: 41542 (Williams - Palmer); 141543 (Brooks); 141544 (Brooks)

Joe Smith and Ethel Waters are partners in swinging and hot beauty in ‘I’ve Found A New Baby’. ‘Make Me A Pallet’ features some cross-talk as on session 022, but later turns to be a bit romantic, un-usual for this tune. Fletcher Henderson obviously has undergone a big deal of musical development – not surprisingly – and proves himself to be a strong piano player here.

Notes:

- W.C. Allen, *Hendersonia*, p.: probably Joe Smith, cornet; Don Redman, clarinet and soprano sax; unknown, bass clarinet; Fletcher Henderson or Pearl Wright, piano. “ There is no personal information in the Columbia files; the instrumental passages are not extensive enough to permit positive identification, but trumpeter Horace Holmes, who played behind Ethel Waters on some other Ebony Four titles, stated that it was not himself on these titles, but probably Joe Smith, whom he knew and admired.”
 - Mahony, *Columbia 13/14000-D Series: Fletcher Henderson -p (2,3,4)*
 - BGR*2,*3,*6: Joe Smith, cnt (1); Fletcher Henderson, pno; unknown talking
 - Rust*2: not listed
 - Rust*3,*4,*6: Joe Smith -c (1); Fletcher Henderson -p; unidentified speaker (2,3)

028 **ETHEL WATERS** New York, Feb. 17, 1926
 Ethel Waters – voc;
 Shelton Brooks – pno (1,2); **Louis Hooper** – pno (3)
 141688-3 After All These Years Col 14199-D, Chronological Classics 672
 141689-1 Throw Dirt In Your Face Col 14132-D, Chronological Classics 672
 141690-3 I’m Saving It All For You Col 14297-D, Chronological Classics 672
Composer credits are: 141688 (Brooks); 141689 (Brooks); 141690 (Williams – Davis)

Miss Waters is her usual self on these sides.

Does Hooper play the piano on all three titles, or is it Shelton Brooks on the first and second? Little is known about composer Shelton Brooks’ piano stylings, his only other piano appearance is on Sara Martin’s sides of April 9, 1923 (see my Sara Martin list elsewhere at this website). Stylistically, these would be convenient pianistically to what we hear on sides 1 and 2.

Hooper is not practicing stride-rhythm when playing, as I know. His left hand plays some sort of rolling-bass. And this is obvious on the third title. Hooper claims his piano-work for the third title in Record Research 77!

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Louis Hooper, p*
 - BGR*2: Shelton Brooks, pno (1,2); Louis Hooper, pno (3)
 - BGR*3,*4: Louis Hooper, p
 - Rust*2: not listed
 - Rust*3: Louis Hooper -p (3); Shelton Brooks -p (1,2)
 - Rust*4,*6: Shelton Brooks (1,2), Louis Hooper (3) -p

029 **ETHEL WATERS** New York, Feb. 19, 1926
 Ethel Waters – voc;
Louis Hooper – pno (1); Sammy Fain – pno (2)
 141704-3 Refrigeratin’ Papa (Mama’s Gonna Warm You Up) Col 14132-D, Chronological Classics 672
 141705 If You Can’t Hold The Man You Love Col unissued not on LP/CD
Composer credits are: 141704 (Wasserman)

What more can be said about Miss Waters?

Hooper claims his piano-work for ‘Refrigeratin’ Papa’ in Record Research 77! And in fact, it features his “rolling” figures in the bass.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Louis Hooper, p (1)*
 - BGR*2: prob Pearl Wright, pno
 - BGR*3,*4: Louis Hooper, p (1); Sammy Fain, p (2)
 - Rust*2: not listed
 - Rust*3: Louis Hooper -p (1); ?Pearl Wright -p (2)
 - Rust*4,*6: Louis Hooper -p (1); Sammy Fain -p (2)

030 **ETHEL WATERS** New York, Feb. 20, 1926
 Ethel Waters – voc;
Sammy Fain – pno (1); **Nathaniel Reed** – pno (2,5); **Maceo Pinkard** – pno (3,4)
 141705-4 If You Can’t Hold The Man You Love Col 14134-D, Chronological Classics 672
 141706-1 Satisfyin’ Papa Col 14199-D, Chronological Classics 672
 141707-1 Sugar Col 14146-D, Chronological Classics 672
 141708-3 I Wonder What’s Become Of Joe? Col 14134-D, Chronological Classics 672
 141709-3 You’ll Want Me Back Col 14146-D, Chronological Classics 672

Composer credits are: 141705 (Fain); 141706 (Reed – Waters); 141707 (Pinkard – Alexander); 141708 (Turk – Pinkard); 141709 (Reed – Waters)

Miss Waters in full flight.

Here are the pianists/composers accompanying Ethel on their own compositions:

The “Croonin’ Composer” Sammy Fain looks like he was a white singer employed by white studio bands in the 1920s. As such, he probably must have been a piano player, as well. And this he does competently on the first side of this session. We have to trust the Columbia files here, as I have no other proof of his playing.

Sides 2 and 5 of this session are the only examples of Nathaniel Reed’s piano playing. There is no other naming him in all Rusts. He is weak in his left hand. But the songs he accompanies he also composed.

Maceo Pinkard appears as accompanist of white singer Marjorie Royce and black Gertrude Saunders on record. He, too, is not a pianist of jazz solo abilities. But he at least is co-composer of both titles he accompanies.

In all, there seems to have been a nice meeting of composer-pianists on this day in the Columbia studios.

Notes:

- D. Mahony, Columbia 13/14000-D Series: Sammy Fain, p (1); Nathaniel Redd -p (2,5); Maceo Pinkard -p (3,4)

- BGR*2: Nathaniel Reed, pno (1,4); Maceo Pinkard, pno (2,3)

- BGR*3,*4: Sammy Fain, p (1); Nathaniel Reed, p (2,5); Maceo Pinkard, p (3,4)

- Rust*2: not listed

- Rust*3: Maceo Pinkard -p (2,3); Nathaniel Reed -p (1,4)

- Rust*4,*6: Sammy Fain (1); Nathaniel Reed (2,5); Maceo Pinkard -p (3,4)

031	ETHEL WATERS her Jazz Band	New York,	Jul. 29, 1926
	Ethel Waters – voc;		
	Thornton G. Brown – tpt; Edward Carr – tbn;		
	Lorene Faulkner – pno; <i>Dad Stewart</i> – dms		
	142476-3 Heebie Jeebies	Col 14153-D,	Chronological Classics 672
	142477-2 Ev’rybody Mess Aroun’	Col 14153-D,	Chronological Classics 672
	<i>Composer credits are: 142476 (Atkins - Jones); 142477 (Bradford)</i>		

On this session, Ethel Waters is accompanied by her contemporary stage band, as noted in the Chicago Defender of June 16, 1926, and, as well, in the Columbia files.

Besides Miss Waters’ magnificent jazz singing, we hear Thornton G. Brown of the ‘Original Jazz Hounds’ fame as above in a typically over-hasted ragtime-laden style of ancient times – and still prevailing in vaudeville and tent show circles. Unfortunately, Mr. Brown starts proceedings in this first title and dominates pace and rhythm with his hectic attitude. (Do not compare with Louis Armstrong’s effort on this same composition of Chicago musician Boyd Atkins of February 26, 1926! It is my suspicion that these travelling musicians did not have the chance to listen to Armstrong when on the road, neither in public appearance nor on record, and thus did not have a chance to copy and be influenced by him.) Little is heard of trombonist Carr, but he shows a good and smooth tone. Miss Faulkner certainly is not one of the great ladies of the piano, but she presents herself well.

The second title shows a much better image of the band. Here the whole affair swings to a degree, Ethel Waters starting proceedings with her personal rhythm and time. Her partners then have to agree with it, and everything is much more laid back.

Although a drummer is listed by most discographies, nothing can be recognised of him. Thus, in opposition to the usual situation in discographical research, we here have a name, but no sound of his instrument on the disc.

Notes:

- D. Mahony, Columbia 13/14000-D Series: Thornton Brown, cnt; Edward Carr, tbn; Lorene Faulkner, p

- BGR*2: Thornton Brown, cnt; Edward Carr, tbn; Lorence Faulkener, pno; unknown, dms

- BGR*3,*4: Thornton Brown, c; Edward Carr, tb; Lorene Faulkner, p; unknown, d

- Rust*2: not listed

- Rust*3,*4: Thornton Brown -c; Edward Carr -tb; Lorence Faulkener -p; unknown -d

- Rust*6: Thornton Brown -c; Edward Carr -tb; Lorence Faulkener -p

- Storyville 1996-97, p.232: “Ethel Waters and her ‘Vanities’ toured in May-July 1926 and played the Grand Theater, Chicago, week 14 June. A review in the ‘Defender’ criticised the band for being too loud and named them as: Thornton Brown, c; Eddie Carr, tb; Lorene Faulkner, p/dir; Dad Stewart, d. (CD 19/6/26 6/1). It seems likely that, since the first three are named for the Columbia session on return to New York, that Stewart is the unknown drummer.

032	ETHEL WATERS her Ebony Four	New York,	Sep. 14, 1926
	Ethel Waters – voc; male vocal quartet – voc (1);		
	Pearl Wright – pno (2)		
	142614-2 He Brought Joy To My Soul	Col 14170-D,	Chronological Classics 688
	142615-3 Take What You Want	Col 14162-D,	Chronological Classics 688
	<i>Composer credits are: 142614 (trad.); 142615 (Johnson)</i>		

Ethel tries out to sing gospel music, with the accompaniment of a male vocal quartet named “her Ebony Four” according to her earlier records. To me, this is a bit of a mis-leading way. She is much better on her way with Miss Wright. (And my question again: where are Miss Wright’s solo recordings?)

Notes:

- D. Mahony, Columbia 13/14000-D Series: Acc male quartet; no inst. (1); Pearl Wright, p

- BGR*2,*3,*4: Male vcl quartet, unacc (1); or Pearl Wright, pno (2)

- Rust*2: not listed

- Rust*3,*4,*6: male quartet, unacc. (1); Pearl Wright -p (2)

033	ETHEL WATERS Will Marion Cook’s Singing Orchestra	New York,	Sep. 18, 1926
	Ethel Waters – voc;		
	Thornton G. Brown – tpt;		
	unknown – vln; unknown – vlc;		
	J.C. Johnson – pno;		

male vocal chorus – voc (1,2)

142649-2	I'm Coming, Virginia	Col 14170-D,	Chronological Classics 688
142649-3	I'm Coming, Virginia	Col 14170-D	not on LP/CD
142650-3	We Don't Need Each Other Any More	Col 14162-D,	Chronological Classics 688
142651-3	My Special Friend Is Back In Town	Col 14182-D,	Chronological Classics 688

Composer credits are: 142649 (Heywood); 142650 (Johnson); 142651 (Razaf - Johnson)

Again, we have J.C. Johnson here with Ethel Waters. In 'I'm Coming Virginia' he obviously only plays from the score as noted. On the second title he is on his own and plays as we have got to know him from the first two sessions with Ethel Waters above: a solid, skillful and swinging accompaniment. Judging from Ethel Waters recording session of 29 July 1926, where Thornton G. Brown, a renowned trumpet player of the vaudeville show circuit, is among the accompaniment – he is reported to be with Ethel Waters' 'Black Bottom Revue' at the Lafayette Th., NY week 20 Sep. (Ad NYA 11/9/26) – it is most probable that he also is accompanying her on these sides. He may be identified by his very sharp tone, his permanent staccato playing when ad-libbing, and his favoured 6/8th phrasing. (Hear him also with the Original Jazz Hounds elsewhere at this website).

I like the violin arpeggios in the intro of 'I'm Coming Virginia', strong, musical, and not syrupy at all. (Did Anthony Barnett – or anybody else – check these sides for Eddie South's possible presence? The Jimmy Wade band from Chicago was at the Club Alabam for a long period at about this time. Some of the Wade musicians probably recorded with Perry Bradford (Georgia Strutters) and Clarence Williams (Eva Taylor) on 06 August 1926 and Bradford again (Alberta Hunter) on 13 September!).

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
 - D. Mahony, *Columbia 13/14000-D Series: acc. Choir, tpt, vln, cello, p*
 - BGR*2: unknown tpt; unknown vln; unknown cello; prob Pearl Wright, pno; with choir dir by Will Marion Cook (as Will Marion Cook's Singing Orchestra on first side, 'Novelty Orchestra' on second; or acc by Pearl Wright, pno (3)
 - BGR*3: unknown, c; unknown, vn; unknown, vc; prob Pearl Wright, p; choir (Will Marion Cook, dir), v
 - BGR*4: Ethel Waters & Her Singing Orchestra (1,2); Ethel Waters Acc Novelty Orchestra (3); unknown, c; unknown, vn; unknown, vc; prob Pearl Wright, p; choir (Will Marion Cook, dir), v
 - Rust*3: unknown -t; unknown -vn; unknown -vc; prob Pearl Wright -p; with choir dir by Will Marion Cook (as Will Marion Cook's Singing Orchestra on first side, 'Novelty Orchestra' on second
 - Rust*4,*6: Will Marion Cook's Singing Orchestra (unknown c; vn; vc; J.C. Johnson -p)
 - Storyville 1998, p. 170: Thornton G. Brown: In Ethel Waters' 'Black Bottom Revue' at the Lafayette Th., NY week 20 Sep. (Ad NYA 11/9/26)

Notable differences of takes:

142649 As take -3 has not been reissued, comparison is impossible.

034 **ETHEL WATERS**

Ethel Waters – voc;	New York,	Sep. 18, 1926
J.C. Johnson – pno;		
142651-3 My Special Friend Is Back In Town	Col 14182-D,	Chronological Classics 688

Composer credits are: 142651 (Razaf - Johnson)

Ethel Waters in her beautiful style of song performance. And J.C. Johnson very adaptable to Ethel's singing, although a bit hurrying in her fast tempo.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
 - D. Mahony, *Columbia 13/14000-D Series: J.C. Johnson?*
 - BGR*2: Pearl Wright, pno (3)
 - BGR*3: prob Pearl Wright, p
 - BGR*4: J.C. Johnson, p.
 - Rust*2: not listed
 - Rust*3: Pearl Wright -p
 - Rust*4,*6: J.C. Johnson -p

035 **ETHEL WATERS**

Ethel Waters – voc;	New York,	Sep. 29, 1926
Pearl Wright – pno		
142703 It Takes A Good Woman To Keep A Good Man At Home	Col unissued	not on LP/CD
142704-3 Jersey Walk	Col 14182-D,	Chronological Classics 688

Composer credits are: 142704 (Creamer – Dowling - Hanley)

Ethel and Pearl at a fast pace here. That's OK for Ethel, but Pearl Wright's abilities obviously are a bit stressed. Medium or slow tempi seem to be more convenient to her.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Pearl Wright, p*
 - BGR*2: no information
 - BGR*3,*4: Pearl Wright, p
 - Rust*2: not listed
 - Rust+3,*4,*6: Pearl Wright -p

036 **ETHEL WATERS**

Ethel Waters – voc;	New York,	May 06, 1927
Joe Smith – cnt; Alex S. Jackson – alt, bar;		
Pearl Wright – pno		
144100-1 Weary Feet	Col 14214-D,	Chronological Classics 688
144101-3 Smile!	Col 14229-D,	Chronological Classics 688

144102-1 Home (Cradle Of Happiness) Col 14297-D, Chronological Classics 688
 144103-3 Take Your Black Bottom Outside Col 14214-D, Chronological Classics 688
Composer credits are: 144100 (---); 144101 (Heywood – Dancer - Whiteman); 144102 (Johnson); 144103 (Williams)

Ethel Waters singing masterly and most convincingly. And there is much accordance between Ethel and her trumpeter/cornetist. Most romantic Joe Smith in 'Weary Feet' all through. In 'Smile!' I hear a baritone sax – which is much more convenient to an alto sax player than a bass sax – played by Mr. Jackson. Possibly, his use of a bass sax on sessions 022, 025 wasn't liked by everyone. All other titles have alto sax, sometimes in harmony with Joe Smith's cornet. And listen to all Clarence Williams versions of this his composition (Take Your Black Bottom Outside) and compare! You'd be surprised – as I was!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by Joe Smith (tp); Fletcher Henderson (p)*
 - D. Mahony, *Columbia 13/14000-D Series: Joseph Smith, cnt; Alex Jackson, sax; Pearl Wright, p*
 - BGR*2, *3: Joe Smith, cnt; Alex S. Jackson, alt; Pearl Wright, pno
 - BGR*6: Joe Smith, c; Alex S. Jackson, as (3,4), bsx (1,2); Pearl Wright, pno
 - Rust*2: not listed
 - Rust*3, *4, *6: Joe Smith -c; Alex S. Jackson -as; Pearl Wright -p

037 **ETHEL WATERS**

New York, Jun. 28, 1927

Ethel Waters – voc;

Diyaw Jones – tpt (1,2,4);

Pearl Wright – pno

144404 Big Ben Col unissued not on LP/CD

144405 Keep An Eye On Your Man Col unissued not on LP/CD

144406-2 I Want My Sweet Daddy Now Col 14229-D, Chronological Classics 688

144407 Clorinda Col unissued not on LP/CD

Composer credits are: 144406 (Heywood)

This whole session might have been very interesting for listeners because of Miss Diyaw Jones' presence. She was the mother of Dolly Jones, trumpet player of extraordinary quality, who recorded with Albert Wynn's Gut Bucket Five on OKeh and with Luis Russell's Heebie Jeebie Stompers in Chicago. To my greatest regret, the Columbia officials seem to have rejected her contributions to Water's vocals. But it really would be very interesting to hear a trumpeteer of the ragtime period together with the 'modern' singing of Ethel Waters.

- D. Mahony, *Columbia 13/14000-D Series: "piano accompaniment"*

- BGR*2: Pearl Wright, pno

- BGR*3, *4: Diyaw Jones, c (1,2,4); Pearl Wright, p

- Rust*2: not listed

- Rust*3, *4: Pearl Wright -p

- Rust*6: Diyaw Jones, t (1,2,4); Pearl Wright, p

038 **ETHEL WATERS**

New York, Oct. 14, 1927

Ethel Waters – voc;

William A. Tyler – vln (1,2,3); H. Leonard Jeter – vlc (1,2,3);

Pearl Wright – pno

144863-1 One Sweet Letter From You Col uniss. on 78, Chronological Classics 688

144863-2 One Sweet Letter From You Col unissued not on LP/CD

144864-1 Someday, Sweetheart Col 12264-D, Chronological Classics 688

144864-2 Someday, Sweetheart Col 12264-D not on LP/CD

144867-1 Some Of These Days Col 12264-D, Chronological Classics 688

144868 It Hurts So Good Col unissued not on LP/CD

Composer credits are: 144863 (Warren – Clare - Brown); 144864 (Spikes – Spikes); 144867 (Brooks)

Ethel Waters accompanied by strings again. They seem to have coupled her with them when sentimental songs had to be tackled. But again, she sings all these well-known songs in her very own manner.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: unknown violin and piano*

- BGR*2: unknown, vln; unknown, pno

- BGR*3, *4: Pearl Wright, p; William A. Tyler, vn (1,2,3); H. Leonard Jeter, vc (1,2,3)

- Rust*2: not listed

- Rust*3: unknown -vn; unknown -p

- Rust*4, *6: William A. Tyler -vn; H. Leonard Jeter -vc; Pearl Wright -p

Notable differences of takes:

144863 / 144864 As alternate takes were not reissued, comparison is impossible.

039 **ETHEL WATERS**

New York, Aug. 20, 1928

Ethel Waters – voc;

J.C. Johnson – pno (1); James P. Johnson – pno (2,3,4)

146871-1 Lonesome Swallow Col 14411-D, Chronological Classics 688

146872-2 Guess Who's In Town Col 14353-D, Chronological Classics 688

146873-1 My Handy Man Col 14353-D, Chronological Classics 688

146874-2 Do What You Did Last Night Col 14380-D, Chronological Classics 688

Composer credits are: 146871 (Razaf and Johnson); 146872 (Razaf and Johnson); 146873 (Razaf); 146884 (Johnson and Razaf)

In his letter to Theo Zwicky of August 11, 1964, (as published in Storyville 20, p. 62) C. Luckey Roberts – he himself a famous pianist of the early Harlem Stride school – names J.C. Johnson as Ethel Waters' accompanist on the first of these four titles, 'Lonesome Swallow'. And he should have known. When listening, it becomes apparent that in fact J.C. Johnson is only on the first title and the master of Harlem Stride

pianists takes over for the subsequent three titles. Why this is so, I do not know. J.C. Johnson plays with great intuition, imagination, and taste. Very beautiful and poetically! His presence on this one title of this session has never been noted before. James P. Johnson – the Master – then performs in his usual Harlem Stride playing with continued left hand “oompa” rhythm on the following three titles. But much stronger and more on the jazz/swing track. And Ethel sings a crazy chorus of “Zizz, zazz, zizz” in ‘My Handy Man’.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: James P. Johnson (p)*
- *D. Mahony, Columbia 13/14000-D Series: J.P. Johnson, p*
- *BGR*2: Clarence Williams, pno*
- *BGR*3,*4: Clarence Williams, p (1,2,3); J.C. Johnson, p (4)*
- *Rust*2: not listed*
- *Rust*3,*4: Clarence Williams -p*
- *Rust*6: Clarence Williams -p (1,2,3); J.C. Johnson (4)*
- *Storyville 20, p.62, Theo Zwicky, Johnson J.C. that Is: “There is one thing that has happened, but it will never happen here again. That is ... Ethel Waters doing a J.C. tune ‘Lonesome Swallow’ and on the opposite side a J.C. tune ‘My Baby Sure Knows How To Love’ with piano accompaniment by J.C. (no billing) on Columbia 14411-D.”*

040 **ETHEL WATERS**

New York, Aug. 23, 1928

Ethel Waters – voc;

Clarence Williams – pno (1,2,3); J.C. Johnson – pno (4)

146881-2	West End Blues	Col 14365-D,	Chronological Classics 688
146882-2	Organ Grinder Blues	Col 14365-D,	Chronological Classics 688
146883-2	Get Up Off Your Knees	Col 14380-D,	Chronological Classics 688
146884-2	My Baby Sure Knows How To Love	Col 14411-D,	Chronological Classics 688

Composer credits are: 146881 (Oliver and Williams); 146882 (Williams); 146883 (Williams); 146884 (Crawford and Rafe)

Clarence Williams – if this is infact he – really swings this session in a most unexpected way and shows an overseen masterly way to handle the piano. He very often is depreciated because of the simplicity and stiffness of his style. But, listen to him here on the first three tracks, and you certainly will be most astonished about the emphatic beauty of his style. And all this recorded with clearness and good sound. On the last title we have Mr. J.C. Johnson, and he again in his own inimitable style as heard. A great session. And: Ethel Waters is a magnificent singer!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *D. Mahony, Columbia 13/14000-D Series: Clarence Williams*
- *BGR*2: Clarence Williams, pno*
- *BGR*3,*4: Clarence Williams, p (1,2,3); J.C. Johnson, p (4)*
- *Rust*2: not listed*
- *Rust*3,*4: Clarence Williams -p*
- *Rust*6: Clarence Williams -p (1,2,3); J.C. Johnson (4)*
- *Storyville 20, p.62, Theo Zwicky, Johnson ... J.C. that Is: “There is one thing that has happened, but it will never happen here again. That is ... Ethel Waters doing a J.C. tune ‘Lonesome Swallow’ and on the opposite side a J.C. tune ‘My Baby Sure Knows How To Love’ with piano accompaniment by J.C. (no billing) on Columbia 14411-D.”*

041 **ETHEL WATERS**

New York, May 14, 1929

Ethel Waters – voc;

Manny Klein – tpt; Tommy Dorsey – tbn;

Jimmy Dorsey – clt;

Frank Signorelli – pno; Joe Tarto – sbs

148531-3	Birmingham Bertha	Col 1837-D,	Chronological Classics 688
148532-2	Am I Blue?	Col 1837-D,	Chronological Classics 688
148532-3	Am I Blue?	Col 14365-D,	CBS CL-2230 (LP)

Composer credits are: 148531 (Akst - Clarke); 148532 (Akst - Clarke)

Ethel Waters from now on with white accompanists – except for Miss Wright. What was the reason for this change? Let me ponder a bit. Can it be that the Columbia officials considered Ethel Waters to be too good and sophisticated to be accompanied by black musicians? Or, that black musicians were not in a class of their white contemporaries? I really do not know. Does anyone have an answer for this question? For me, the Dorsey Brothers and their co-musicians decidedly were first class musicians, but different from their black counter-parts. I, for my part, would rather have liked black accompanists further on.

Joe Tarto plays his string bass plucked on the the first title and with the bow on the second title. This makes for different sound.

As I (KBR) do not feel competent to discuss the performances of the white jazz musicians of the 1930s, I shall abstain from commenting their musical work with Ethel Waters from this session on! (Although I am a great fan of Jimmy Dorsey!)

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *BGR*2,*3: Manny Klein, tpt; Tommy Dorsey, tbn; Jimmy Dorsey, clt, alt; poss Ben Selvin, vln; Frank Signorelli, pno; Joe Tarto, sbs*
- *BGR*4: Manny Klein, t; Tommy Dorsey, tb; Jimmy Dorsey, cl, as; Ben Selvin, vn; Frank Signorelli, p; Joe Tarto, sb*
- *Rust*2: Manny Klein or Bob Effros (tpt); Tommy Dorsey (tbn); Jimmy Dorsey (clt, alt); unknown (vln); Frank Signorelli (pno); Joe Tarto (sbs)*
- *Rust*3: Manny Klein or Bob Effros -t; Tommy Dorsey -tb; Jimmy Dorsey -cl -as; ?Ben Selvin -vn; Frank Signorelli -p; Joe Tarto -sb*
- *Rust*4,*6: Manny Klein or Bob Effros -t; Tommy Dorsey -tb; Jimmy Dorsey -cl -as; Frank Signorelli -p; Joe Tarto -sb*

042 **ETHEL WATERS**

New York, Jun. 06, 1929

Ethel Waters – voc;

Pearl Wright – pno

148670-2	Second-Handed Man	Col 1871-D,	Chronological Classics 721
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Composer credits are: 148670 (Easton – Waters)

Real nice and full-fisted stride piano here by Miss Waters' regular accompanist, Pearl Wright. It is a pity that she (the pianiste) did not have a chance to record as a soloist.

Notes:

- BGR*2,*3,*4: Pearl Wright, pno
- Rust*2: not listed
- Rust*3,*4,*6: Pearl Wright -p

043 **ETHEL WATERS**

New York, Jun. 07, 1929

Ethel Waters – voc, kazoo;

Bob Effros – tpt; Tommy Dorsey – tbn; Jimmy Dorsey – clt;

Frank Signorelli – pno; Tony Colucci – gtr; Joe Tarto – sbs; Stan King – dms

148671-4	True Blue Lou	Col 1871-D,	Chronological Classics 721
148672-1	Do I Know What I'm Doing?	Col 1905-D,	Chronological Classics 721
148673-2	Shoo Shoo Boogie Boo	Col 1905-D,	Chronological Classics 721

Composer credits are: 148671 (Robin – Coslow - Whiting); 148672 (Robin – Coslow - Whiting); 148673 (Robin – Coslow - Whiting)

Great Ethel Waters, again! Accompaniment is ad-libbed here almost entirely. Does anybody hear a violin on these sides? I do not.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
- BGR*2,*3,*4: Many Klein or Bob Effros, tpt; Tommy Dorsey, tbn; Jimmy Dorsey, clt, alt; poss Ben Selvin, vln; Frank Signorelli, pno; Carl Kress, gtr; Joe Tarto, sbs; Stan King, dms
- Rust*2: Manny Klein or Bob Effros (tpt); Tommy Dorsey (tbn); Jimmy Dorsey (clt, alt); unknown (vln); Frank Signorelli (pno); Joe Tarto (sbs)
- Rust*3,*4,*6: Bob Effros -t; Tommy Dorsey -tb; Jimmy Dorsey -cl -as; ?Ben Selvin -vn; Frank Signorelli (pno); Tony Colluci -g; Joe Tarto -sb, Stan King -d

044 **ETHEL WATERS**

New York, Jul. 08, 1929

Ethel Waters – voc;

Pearl Wright – pno

148734-1	Georgia Blues	Col 14565-D,	Chronological Classics 721
148735-2	I Like The Way He Does It	Col 14565-D,	Chronological Classics 721

Composer credits are: 148734 (---); 148735 (Dallavon)

Great Ethel Waters, again. And very nice and funny piano accompaniment by Miss Wright.

On her recording of May 1922 the composer credit of 'Georgia Blues' is given as 'Higgins – Overstreet'.

Notes:

- BGR*2,*3,*4: Pearl Wright, pno
- Rust*2: not listed
- Rust*3,*4,*6: Pearl Wright -p

045 **ETHEL WATERS**

New York, Jul. 11, 1929

Ethel Waters – voc;

Bob Effros – tpt;

unknown, unknown – vln; unknown – vlc;

Pearl Wright – pno; unknown – gtr

148798-2	Waiting At The End Of The Road	Col 1933-D,	Chronological Classics 721
148799-2	Trav'lin' All Alone	Col 1933-D,	Chronological Classics 721

Composer credits are: 148798 (Berlin); 148799 (Johnson)

Romantic violin accompaniment here together with a muted trumpet. But all Rusts forgot to hear – and note - Pearl Wright's piano on these sides.

Notes:

- BGR*2,*3,*4: unknown, tpt; unknown, unknown, vln; unknown, 'cello; prob Pearl Wright, pno; unknown, gtr. As will have been noticed, Ethel Waters' recordings had always been rather inclined to commercialism, particularly so over the latter part of the fore going listing, until at this point they cease to have any blues interest whatsoever. Thus, the records made from 1930 to 1931 will be found in 'Jazz Records, 1897 – 1931', and subsequent ones in 'Jazz Records, 1932 – 1942'.
- Rust*2: not listed
- Rust*3,*4,*6: Bob Effros -t; unknown, unknown -vn; unknown -vc; unknown -g

046 **ETHEL WATERS**

New York, Jul. 11, 1929

Ethel Waters – voc;

Pearl Wright – pno

148804-2	Long Lean Lanky Mama	Col 14458-D,	Chronological Classics 721
148805-1	Better Keep Your Eye On Your Man	Col 14458-D,	Chronological Classics 721

Composer credits are: 148804 (Rich); 148805 (---)

This is Miss Pearl Wright's last accompaniment for Ethel Waters recorded. Their ways parted from now on.

Notes:

- BGR*2,*3,*4: Pearl Wright, pno. As will have been noticed, Ethel Waters' recordings had always been rather inclined to commercialism, particularly so over the latter part of the fore going listing, until at this point they cease to have any blues interest whatsoever. Thus, the records made from 1930 to 1931 will be found in 'Jazz Records, 1897 – 1931', and subsequent ones in 'Jazz Records, 1932 – 1942'.

- Rust*2: not listed
 - Rust*3,*4,*6: Bob Effros -t; unknown, unknown -vn; unknown -vc

047 **ETHEL WATERS** New York, Apr. 01, 1930
 Ethel Waters – voc;
 Manny Klein – tpt;
 Ben Selvin – vln;
 Frank Signorelli – pno; Tony Colucci – gtr; Joe Tarto – sbs
 150159-2 Porgy Col 2184-D, Chronological Classics 721
 150160-3 What Did I Do To Be So Black And Blue? Col 2184-D, Chronological Classics 721
 Composer credits are: 150159 (Fields - McHugh); 150160 (Razaf – Waller - Brooks)

In my (in)-competent opinion this trumpet player decidedly is not Muggsy Spanier - as optionally in all Rusts!

Notes:

- BGR*2,*3,*4: not listed
 - Rust*3: Manny Klein or Muggsy Spanier -t; unknown -vn; Frank Signorelli -p; ?Tony Colluci -g; Joe Tarto -sb
 - Rust*4,*6: Manny Klein or Muggsy Spanier -t; ?Ben Selvin -vn; Frank Signorelli -p; ?Tony Colluci -g; Joe Tarto -sb

048 **ETHEL WATERS** New York, Jun. 03, 1930
 Ethel Waters – voc;
 Manny Klein – tpt; Tommy Dorsey – tbn;
 Benny Goodman – clt; Ben Selvin – vln;
 Rube Bloom – pno; Adrian Rollini - bsx
 150562-3 My Kind Of Man Col 2222-D, Chronological Classics 721
 150563-4 You Brought A New Kind Of Love To Me Col 2222-D, Chronological Classics 721
 Composer credits are: 150562 (Stothard – Grey - Rice); 150563 (Fain – Kahal - Norman)

I hear a violin here playing first parts behind Miss Waters' vocal of the first title, but silent when the brass and clarinet take over. Nice Adrian Rollini here who gives a warm basis to everything played.

Notes:

- BGR*2,*3,*4: not listed
 - Rust*2: not listed
 - Rust*3,*4,*6: Manny Klein -t; Tommy Dorsey -tb; Benny Goodman -cl; Adrian Rollini -bsx; ?Ben Selvin -vn; ?Rube Bloom -p

049 **ETHEL WATERS** New York, Aug. 29, 1930
 Ethel Waters – voc;
 unknown – oboe; unknown, unknown – vln;
 unknown – pno; unknown – sbs
 150747-1 You're Lucky To Me Col 2288-D, Chronological Classics 721
 150748-2 Memories Of You Col 2288-D, Chronological Classics 721
 Composer credits are: 150747 (Blake - Razaf); 150748 (Blake - Razaf)

Ethel Waters going "classical", with short snatches of "swing".

Notes:

- BGR*2,*3,*4: not listed
 - Rust*2: not listed
 - Rust*3,*4,*6: unknown -o; unknown, unknown -vn; unknown -p; unknown -sb

050 **ETHEL WATERS** New York, Nov. 18, 1930
 Ethel Waters – voc;
 Manny Klein – tpt; Tommy Dorsey – tbn;
 Jimmy Dorsey – clt; Ben Selvin – vln;
 unknown – pno; unknown – gtr
 150966-2 I Got Rhythm Col 2346-D, Chronological Classics 721
 150967 Three Little Words Col unissued, not on LP/CD
 Composer credits are: 150966 (Gershwin); 150967 (Kalmer - Ruby)

As on session 043, I do not hear a violin.

Notes:

- BGR*2,*3,*4: not listed
 - Rust*2: not listed
 - Rust*3: Manny Klein -t; Tommy Dorsey -tb; Jimmy Dorsey -cl; unknown -vn; unknown -p; unknown -g; (and others?)
 - Rust*4,*6: Manny Klein -t; Tommy Dorsey -tb; Jimmy Dorsey -cl; unknown -vn; unknown -p; unknown -g

051 **ETHEL WATERS** New York, Nov. 28, 1930
 Ethel Waters – voc;
 Manny Klein – tpt; Tommy Dorsey – tbn;
 Jimmy Dorsey – clt; Ben Selvin – vln;
 unknown – pno; unknown – gtr; unknown - dms
 150967-5 Three Little Words Col 2346-D, Chronological Classics 721
 Composer credits are: 150967 (Kalmer - Ruby)

OK, here is the violin, now! And there is a drummer playing brushes.

Notes:

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

- Rust*2: not listed

- Rust*3: Manny Klein -t; Tommy Dorsey -tb; Jimmy Dorsey -cl; unknown -vn; unknown -p; unknown -g; (and others?)

- Rust*4,*6: Manny Klein -t; Tommy Dorsey -tb; Jimmy Dorsey -cl; unknown -vn; unknown -p; unknown -g

052 **ETHEL WATERS**

New York,

Feb. 10, 1931

Ethel Waters – voc;

Manny Klein – tpt; Tommy Dorsey – tbn;

Benny Goodman – clt; Joe Venuti – vln;

Rube Bloom – pno; Eddie Lang – gtr

151298-3 When Your Lover Has Gone

Col 2409-D,

Chronological Classics 721

151299-3 Please Don't Talk About Me When I'm Gone

Col 2409-D,

Chronological Classics 721

Composer credits are: 151298 (Swan); 151299 (Sept - Clare)

Ethel at her most sentimental in the first title. She's relaxing in the second title, even turning to be aggressive.

Notes:

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

- Rust*2: not listed

- Rust*3,*4,*6: Manny Klein -t; Tommy Dorsey -tb; Benny Goodman -cl; Joe Venuti -vn; Rube Bloom -p; Eddie Lang -g

053 **ETHEL WATERS**

New York,

Jun. 16, 1931

Ethel Waters – voc;

Manny Klein – tpt; Tommy Dorsey – tbn; Benny Goodman – clt;

Rube Bloom – pno; Dick McDonough – gtr

151613-2 You Can't Stop Me From Loving You

Col 2481-D

not on LP/CD ?

151613-3 You Can't Stop Me From Loving You

Col 2481-D,

Chronological Classics 721

151614-2 Without That Gal

Col 2481-D,

Chronological Classics 721

Composer credits are: 151613 (Holiner - Nichols); 151614 (Donaldson)

I (KBR) like this first song very much, and Ethel delivers it beautifully in her own way.

Notes:

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

- Rust*2: not listed

- Rust*3,*4,*6: Manny Klein -t; Tommy Dorsey -tb; Benny Goodman -cl; Rube Bloom -p; Dick McDonough -g

054 **ETHEL WATERS**

New York,

Aug. 10, 1931

Ethel Waters – voc;

Manny Klein – tpt; Tommy Dorsey – tbn;

Benny Goodman – clt; Joe Venuti – vln;

Rube Bloom – pno; Dick McDonough – gtr; unknown - dms

151718-3 River, Stay 'Way From My Door

Col 2511-D,

Chronological Classics 735

151719-3 Shine On, Harvest Moon

Col 2511-D,

Chronological Classics 735

Composer credits are: 151718 (Dixon – Woods); 151719 (Norworth – Base)

As in session 051, I hear a drummer playing brushes. And there is a strong violin, again, probably Venuti, in the second title.

Notes:

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

- Rust*2: not listed

- Rust*3,*4,*6: Manny Klein -t; Tommy Dorsey -tb; Benny Goodman -cl; Rube Bloom -p; Dick McDonough -g

055 **ETHEL WATERS** Duke Ellington and his Orchestra

New York,

Dec. 22, 1932

Ethel Waters – voc;

Arthur Whetsol, Cootie Williams, Freddie Jenkins – tpt;

Joe Tricky Sam Nanton, Lawrence Brown – tbn;

Johnny Hodges – alt,sop, clt; Harry Carney – alt, bar, clt;

Duke Ellington – pno; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms

B-12783-A I Can't Give Anything But Love

Br 6517,

Chronological Classics 735

B-12783-B I Can't Give Anything But Love

Br 6517,

Mosaic MD 11-248 III

B-12784-A Porgy

Br 6521,

Chronological Classics 735

B-12784-B Porgy

Br 6521,

Mosaic MD 11-248 III

B-12784-C Porgy

Br 6521,

Mosaic MD 11-248 III

Composer credits are: B-12783 (Fields - McHugh); B-12784 (Fields - McHugh)

This now is the ultimate accompaniment for Ethel Waters – for my taste, at least. And she shows what she can do with jazz singing. There also is some Louis Armstrong in her performance. Great!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: acc by Duke Ellington's Orchestra: Arthur Whetsol, Cootie Williams, Freddie Jenkins (tp);*

Joe Nanton, Lawrence Brown (tb); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny

Greer (dm)

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

- Rust*2: Duke Ellington a.h. Orchestra: Arthur Whetsol, Cootie Williams, Freddie Jenkins (tpt); Joe Nanton, Lawrence Brown (tbn); Johnny Hodges (alt, sop); Harry Carney (alt, bar, clt); Duke Ellington (pno); Fred Guy (gtr); Wellman Braud (sbs); Sonny Greer (dms)
 - Rust*3,*4,*6: Duke Ellington a.h. Orchestra: Arthur Whetsol -Cootie Williams -Freddie Jenkins -t; Joe Nanton -Lawrence Brown -tb; Johnny Hodges -as, ss; Harry Carney -as -bar -cl; Duke Ellington -p -a -ldr; Fred Guy -g; Wellman Braud -sb; Sonny Greer -d; unidentified male voice on 12783-A.

Notable differences of takes:

B-12783-A: Bars 24/25/26 of first chorus: CW m-tpt plays staccato triplets eb in bar 24, then 8 beats of sustained eb behind vocal
 B-12783-B: Bars 24/25/26 of first chorus: CW m-tpt plays 11 beats of sustained eb behind vocal
 B-12784-A: Final end of tune: DE plays an arpeggiated chord c-e-a after band C-major chord
 B-12784-B: Final end of tune: DE plays a single a after band C-major chord with audible bass notes
 B-12784-C: Final end of tune: DE plays a single a after band C-major chord without audible bass notes

056 **ETHEL WATERS** Cecil Mack Choir New York, Dec. 23, 1932
 Ethel Waters – voc;
 Cecil Mack Choir – voc;
 unknown - pno
 B-12790-A St. Louis Blues Br 6521, Chronological Classics 735
 Composer credits are: B-12790 (Handy)

Ethel Waters on the gospel way again, then turning blue.
 But there is an un-listed pianist, who stylistically is not Pearl Wright.

Notes:

- BGR*2,*3,*4: not listed
 - Rust*2,*3,*4,*6: the Cecil Mack Choir

057 **ETHEL WATERS** New York, May 03, 1933
 Ethel Waters – voc;
 Sterling Bose, Bunny Berigan – tpt; Tommy Dorsey – tbn;
 Jimmy Dorsey – alt, clt; Larry Binyon – ten, clt;
 Joe Venuti, Harry Hoffman, Walter Edelstein, Lou Kosloff – vln;
 Fulton McGrath – pno; Dick McDonough – gtr; Artie Bernstein – sbs; Stan King or Chauncey Morehouse - dms
 B-13292-A Stormy Weather Br 6564, Chronological Classics 735
 B-13293-A Love Is The Thing Br 6564, Chronological Classics 735
 Composer credits are: B-13292 (Koehler - Arlen); B-13293 (Young - Washinton)

Very beautiful rendition of 'Stormy Weather' by Ethel, here. The band is violin-laden and there is no jazz on these sides.

Notes:

- BGR*2,*3,*4: not listed
 - Rust*2: prob Sterling Bose, Bunny Berigan (tpt); Tommy Dorsey (tbn); Jimmy Dorsey (alt, clt); Larry Binyon (ten, clt); Joe Venuti, Harry Hoffman (vln); Fulton McGrath (pno); Dick McDonough (gtr); Artie Bernstein (sbs); Stan King or Chauncey Morehouse (dms)
 - Rust*3: prob Sterling Bose -Bunny Berigan -t; Tommy Dorsey -tb; Jimmy Dorsey -as -cl; Larry Binyon -ts -cl; Joe Venuti -Harry Hoffman -2 others -vn; Fulton McGrath -p; Dick McDonough -g; Artie Bernstein -sb; Stan King or Chauncey Morehouse -d
 - Rust*4,*6: prob Sterling Bose -Bunny Berigan -t; Tommy Dorsey -tb; Jimmy Dorsey -as -cl; Larry Binyon -ts -cl; Joe Venuti -Harry Hoffman -Walter Edelstein -Lou Cosloff -vn; Fulton McGrath -p; Dick McDonough -g; Artie Bernstein -sb; Stan King or Chauncey Morehouse -d

058 **ETHEL WATERS** New York, Jul. 18, 1933
 Ethel Waters – voc;
 Sterling Bose, Bunny Berigan – tpt; Tommy Dorsey – tbn;
 Jimmy Dorsey – alt, clt; Larry Binyon – ten, clt;
 Joe Venuti, Harry Hoffman, Walter Edelstein, Lou Kosloff – vln;
 Fulton McGrath – pno; Dick McDonough – gtr; Artie Bernstein – sbs; Stan King or Chauncey Morehouse - dms
 B-13565-A Don't Blame Me Br 6617, Chronological Classics 735
 B-13566-A Shadows On The Swanee Br 6617, Chronological Classics 735
 Composer credits are: B-13565 (Filed - McHugh); B-13566 (Young – Burke - Spina)

There is a time-lapse between the fore-going session and this one, and it thus has to be questioned that the personnels are identic! There is some jazz in both titles, and it really swings occasionally. And Ethel is exquisite.

Notes:

- BGR*2,*3,*4: not listed
 - Rust*2: prob Sterling Bose, Bunny Berigan (tpt); Tommy Dorsey (tbn); Jimmy Dorsey (alt, clt); Larry Binyon (ten, clt); Joe Venuti, Harry Hoffman (vln); Fulton McGrath (pno); Dick McDonough (gtr); Artie Bernstein (sbs); Stan King or Chauncey Morehouse (dms)
 - Rust*3: prob Sterling Bose -Bunny Berigan -t; Tommy Dorsey -tb; Jimmy Dorsey -as -cl; Larry Binyon -ts -cl; Joe Venuti -Harry Hoffman -2 others -vn; Fulton McGrath -p; Dick McDonough -g; Artie Bernstein -sb; Stan King or Chauncey Morehouse -d
 - Rust*4,*6: prob Sterling Bose -Bunny Berigan -t; Tommy Dorsey -tb; Jimmy Dorsey -as -cl; Larry Binyon -ts -cl; Joe Venuti -Harry Hoffman -Walter Edelstein -Lou Cosloff -vn; Fulton McGrath -p; Dick McDonough -g; Artie Bernstein -sb; Stan King or Chauncey Morehouse -d

059 **ETHEL WATERS** New York, Oct. 10, 1933
 Ethel Waters – voc;
 Bunny Berigan, unknown – tpt;
 Benny Goodman – clt; unknown – ten;
 unknown, unknown – vln; unknown – vla;

unknown – pno; unknown - sbs
 152521-1 Heat Wave Col 2826-D, Chronological Classics 735
 152521-3 Heat Wave Col 2826-D on LP/CD ?
 152522-2 Harlem On My Mind Col 2826-D, Chronological Classics 735
Composer credits are: 152521 (Berlin); 152522 (Berlin)

I (KBR) hear a string-bass in the first chorus of 'Heat Wave', and again in the second title. Ethel Waters shows what she can do with a jazz/rhythm tune in 'Heat Wave'. Very good.

Notes:

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

- Rust*2: Bunny Berigan, unknown (tpt); Benny Goodman (clt); unknown (ten); unknown, unknown (vln); unknown (pno)

- Rust*3,*4,*6: Bunny Berigan -unknown -t; Benny Goodman -cl; unknown -ts; unknown -unknown -vn; unknown - vl; unknown -p

Discernible differences of takes:

152521: A reissued take -3 is not known. Comparison thus impossible.

060 **ETHEL WATERS** Benny Goodman and his Orchestra New York, Nov. 27, 1933
 Ethel Waters – voc;
 Shirley Clay, Charlie Teagarden – tpt; Jack Teagarden – tbn;
 Benny Goodman – clt; Art Karle - ten;
 Joe Sullivan – pno; Dick McDonough – gtr; Artie Bernstein – sbs; Gene Krupa - dms
 152566-1 I Just Couldn't Take It Baby Col 2853-D on LP/CD ?
 152566-2 I Just Couldn't Take It Baby Col 2853-D, Chronological Classics 735
 152567-1 A Hundred Years From Today Col 2853-D, Phontastic NOST 7647 (LP)
 152567-2 A Hundred Years From Today Col 2853-D, Chronological Classics 735
Composer credits are: 152566 (Holiner - Nichols); 152567 (Washington - Young)

On this session, Ethel Waters sings accompanied by the Benny Goodman Orchestra, fore-runner of Goodman's classic bands of the later 1930s. This band did not have a three-piece saxophone section, but a single tenor saxophone player, only. It is of interest that matrix 152568 is 'Your Mother's Son-In-Law', Billie Holiday's very first recording at all (see notes).

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Benny Goodman a.h. Orchestra: Charlie Teagarden, Shirley Clay (tp); Jack Teagarden (tb & vo); Benny Goodman (cl); Art Karle (ts); Joe Sullivan (p); Dick McDonough (g); Artie Bernstein (b); Gene Krupa (dm)*

- Connor, Hicks, *BG On The Record: Benny Goodman, clt; Charlie Teagarden, Shirley Clay, tpt; Jack Teagarden, tbn; Art Karle, ten; Joe Sullivan, pno; Dick McDonough, gtr; Art Bernstein, sbs; Gene Krupa, dms.* "Billie Holiday, just 17 years old and fresh from her native Baltimore, debuted on BG's next studio date. On the same date Ethel Waters, still young at twice Billie's age, but with a decade of success behind her, grooves her final sides with Benny. In just three cuts on this date, a distillate of an evolution in jazz singing."

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

- Rust*2,*3,*4,*6: Benny Goodman a.h. Orchestra: Charlie Teagarden, Shirley Clay (tpt); Jack Teagarden (tbn); Benny Goodman (clt); Art Karle (ten); Joe Sullivan (pno); Dick McDonough (gtr); Artie Bernstein (sbs); Gene Krupa (dms)

Discernible differences of takes:

152567: Alternate takes of this matrix were reissued as above. Although listening hard and with passion, I feel unable to note a decided difference. It must be considered that the band played from scores without any ad-lib solos, and that Miss Waters' words were practised carefully – with little licks and jumping-trills and other minimal details - impossible to detect without appropriate technical equipment to measure differing tempos, for instance. So, I have to leave the task to find out the variations of takes on these sides to somebody else. Good luck!

061 **ETHEL WATERS** New York, Mar. 16, 1934
 Ethel Waters – voc;
 Sterling Bose, Bunny Berigan – tpt; Tommy Dorsey – tbn;
 Jimmy Dorsey – alt, clt; unknown - sax; Joe Venuti or Harry Hoffman – vln;
 Fulton McGrath or Joe Meresco – pno; Dick McDonough – gtr; Artie Bernstein – sbs; Stan King - dms
 B-14956 Come Up And See Me Sometime Br unissued not on LP/CD
 B-14957 You've Seen Harlem At Its Best Br unissued not on LP/CD

These two titles were recorded again on March 30, 1934 (see next session).

Notes:

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

- Rust*2,*3: unknown studio group, prob dir. Victor Young and similar to: Sterling Bose, Bunny Berigan (tpt); Tommy Dorsey (tbn); Jimmy Dorsey (alt, clt); Larry Binyon (ten, clt); Joe Venuti, Harry Hoffman (vln); Fulton McGrath (pno); Dick McDonough (gtr); Artie Bernstein (sbs); Stan King or Chauncey Morehouse (dms)

- Rust*4,*6: Victor Young dir. prob: Sterling Bose or Bunny Berigan (or both)-t; Tommy Dorsey -tb; Jimmy Dorsey -as -cl; others? -as -ts; Joe Venuti and/or Harry Hoffman -vn; Fulton McGrath or Joe Meresco -p; Dick McDonough -g; Artie Bernstein -sb; Stan King -d

062 **ETHEL WATERS** New York, Mar. 30, 1934
 Ethel Waters – voc;
 Sterling Bose, Bunny Berigan – tpt; Tommy Dorsey – tbn;
 Jimmy Dorsey – alt, clt; unknown - sax; Joe Venuti or Harry Hoffman – vln;
 Fulton McGrath or Joe Meresco – pno; Dick McDonough – gtr; Artie Bernstein – sbs; Stan King - dms
 B-14956-C Come Up And See Me Sometime Br 6885, Chronological Classics 735
 B-14957-C You've Seen Harlem At Its Best Br 6885, Chronological Classics 735
Composer credits are: B-14956 (Swanstrom - Alter); B-14957 (Fields - McHugh)

Ethel Waters in her own inimitable manner. Great Bunny Berigan on trumpet in the background.

Notes:

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

- Rust*2,*3: unknown studio group, prob dir. Victor Young and similar to: Sterling Bose, Bunny Berigan (tpt); Tommy Dorsey (tbn); Jimmy Dorsey (alt, clt); Larry Binyon (ten, clt); Joe Venuti, Harry Hoffman (vln); Fulton McGrath (pno); Dick McDonough (gtr); Artie Bernstein (sbs); Stan King or Chauncey Morehouse (dms)

- Rust*4,*6: Victor Young dir. prob: Sterling Bose or Bunny Berigan (or both)-t; Tommy Dorsey -tb; Jimmy Dorsey -as -cl; others? -as -ts; Joe Venuti and/or Harry Hoffman -vn; Fulton McGrath or Joe Meresco -p; Dick McDonough -g; Artie Bernstein -sb; Stan King -d

063 **ETHEL WATERS** studio orchestra New York, Aug. 20, 1934
 Ethel Waters – voc;
 Studio orchestra with Tommy Dorsey – tbn; Jimmy Dorsey – alt, clt;
 unknown – pno; unknown – gtr; unknown – sbs; unknown – dms

38349-A	Miss Otis Regrets (She’s Unable To Lunch Today)	Dec 140,	Swingtime ST 1031 (LP)
38349-B	Miss Otis Regrets (She’s Unable To Lunch Today)	Dec 140	on LP/CD ?
38349-C	Miss Otis Regrets (She’s Unable To Lunch Today)	Br 01848,	Chronological Classics 735
38350-C	Dinah	Dec 234,	Chronological Classics 735
38350-D	Dinah	Dec 234,	Swingtime ST 1031 (LP)
38351-C	When Ist Sleepy Time Down South	Dec 234,	Chronological Classics 735
38352-A	Moonglow	Dec 140	on LP/CD ?
38352-C	Moonglow	Br 01848,	Chronological Classics 735

Composer credits are: 38349 (Porter); 38350 (Agst – Lewis - Young); 28351 (René – René – Muse); 38352 (Hudson – DeLange – Mills)
 Note: See Storyville 120-240 on takes

All these titles are perfect renditions of contemporary songs by Ethel Waters. Accompaniment is entirely arranged and there is no instrumental solo. Jazz is only in Miss Waters’ vocals. But these are beautiful and exceptional.

Notes:

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

- Rust*2,*3: probably part of the Dorsey Brothers’ Orcjestra, similar to: Sterling Bose, Bunny Berigan (tpt); Tommy Dorsey (tbn); Jimmy Dorsey (alt, clt); Larry Binyon (ten, clt); Joe Venuti, Harry Hoffman (vln); Fulton McGrath (pno); Dick McDonough (gtr); Artie Bernstein (sbs); Stan King or Chauncey Morehouse (dms)

- Rust*4,*6: unidentified studio orchestra, possibly including: Tommy Dorsey -tb; Jimmy Dorsey -as -cl

Discernible differences of takes:

38349-A: Introduction is played by violin (3 sustained half-notes F#, 3 quarter-notes E – F# - A#, 1 half-note e. Miss Waters final “today” comes with sorrow.
 38349-B: No reissue known!
 38349-C: Introduction is played by muted trumpet. Miss Waters’ final “today” comes with a little laugh.
 38350-C: I have been unable to find any differing spots in the two assumed double-takes on Swingtime ST 1031! Both takes seem to be identical and accord with take -C on Chronological Classics. I’d be interested in other listener’s opinions! I assume Waters’ phrasing practised very carefully so that there are no recognisable differnces. Alternately, the Swingtime people might erroneously have cut one take twice on the LP!?

38350-D (see take -C above)
 38352-A: No reissue known!

064 **ETHEL WATERS** New York, Sep. 05, 1934
 Ethel Waters – voc;
 Bobby Stark – tpt; Fernando Arbello – tbn;
 Edgar Sampson – alt, vln; Elmer Williams – ten, clt;
 Joe Steele – pno; John Trueheart - gtr; John Kirby – sbs; Chick Webb – cymbal (2,3)

38548-A	Give Me A Heart To Sing To	Dec 141,	Chronological Classics 735
38549-A	I Ain’t Gonna Sin No More	Dec 141,	Chronological Classics 735
38549-B	I Ain’t Gonna Sin No More	Dec 141,	Swingtime ST 1031 (LP)
38550-A	Trade Mark	Br 02045,	Chronological Classics 735
38551-A	You’re Going To Leave The Old Home, Jim	Dec 234,	Chronological Classics 735

Composer credits are: 38548 (Young – Judell - Washington); 38549 (Conrad – Magidson); 28550 (Easton); 38551 (trad.)

No need to say something on Ethel Waters.

Now, that’s some crazy combination: part of the Chick Webb Band cum strings! But where are they? There is only one fiddle audible, and the player would be Sampson. Chordal backgrounds are played by wind-instruments plus one violin. But we find one of the great un-sung pianists of the 1920/30s here: Joe Steele. And the fiddle soloist is Edgar Sampson. Beautiful. And listen to muted Bobby Stark in the second title. And the rhythm! But, please, tell me: who plays the final cymbal-stroke at the end of ‘I Ain’t Gonna Sin No More’?!

Notes:

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

- Rust*2: Taft Jordan (tpt); Sandy Williams (tbn); Edgar Sampson (alt, vln); Elmer Williams (ten); unknown strings, Joe Steele? (pno); John Trueheart (gtr); John Kirby (sbs)

- Rust*3,*4,*6: Taft Jordan -t; Sandy Williams -tb; Edgar Sampson -as -vn; Elmer Williams -ts; unknown -vn; unknown -vl; unknown -vc; Joe Steele? (pno); John Trueheart (gtr); John Kirby (sbs); Sampson and the three rhythm only (4)

Discernible differences of takes:

38549-A: As above, I have been unable to find any differing spots in the two assumed double-takes on Swingtime ST 1031! Both takes seem to be identical and accord with take -A on Chronological Classics. I’d be interested in other listener’s opinions!
 38549-B (see take -A above)

065 **ETHEL WATERS** Russell Wooding and his Orchestra New York, Oct. 16, 1935
 Ethel Waters – voc;
 unknown – tpt;
 unknown – clt; unknown – vln;
 unknown – pno; unknown – gtr; unknown – sbs; unknown – dms
 95605-1 Hottentot Potentate LMS L-188, Chronological Classics 755
 95606-1 Thief In The Night LMS L-188, Chronological Classics 755
Composer credits are: 95605 (Dietz - Schwartz); 95606 (Dietz - Schwartz)

Russell Wooding led big bands in Harlem with differing personnels through the early 1930s. With five sides recorded for Victor in New York in 1931, these two titles with Ethel Waters are his only known output. The band is a competent and strong unit, but plays scores, throughout. No individual traits can be detected. Thus, nothing can be said about the personnel. Great Ethel Waters, again.

Notes:

- Rust*2,*3,*4,*6: Instrumentation and personnel unknown

066 **ETHEL WATERS** New York, Jan. 05, 1938
 Ethel Waters – voc;
 unknown, unknown – tpt; Tyree Glenn – tbn, vib;
 unknown, unknown – alt; unknown – ten;
 Reg Beane – pno; Danny Barker – gtr; unknown – sbs; unknown – dms
 63130-B You're A Sweetheart Dec 1613, Chronological Classics 755
 63131-A How Can I Face This Wearied World Alone? Br 03026, Swingtime ST 1031 (LP)
 63131-C How Can I Face This Wearied World Alone? Dec 4410, Chronological Classics 755
 63132-A I'll Get Along Somehow Dec 1613, Chronological Classics 755
Composer credits are: 63130 (McHugh - Adamson); 63131 (McRae - Mallory); 63132 (Fields - Marks)

Ethel Waters, great as before, but we have an anonymous accompanying band here which might have been the nucleus of the below Eddie Mallory Orchestra. I believe to identify Tyree Glenn with his utmost soft and warm trombone sound, and vibraphone in the third title. So, who would be nearer than Mr. Glenn? The only other individually recognisable musician is the pianist. Any idea, anybody? Reginald Beane, perhaps, her accompanist for more than twenty years? And the tenorist might well be McCord as in the next sessions. And I hear Danny Barker's strong two-beat rhythm as below. And the dragging bassist may well be Charles Turner. He was known for his fallibilities.

Notes:

- Rust*2,*3,*4,*6: 2 unknown tpt,tbn, 2 alt, ten, pno, gtr, sbs, dms

Discernible differences of takes:

63131-A: Here again - see sessions 060, 063, 064 – I was unable to find any spot that would allow to differentiate take -A from
 63131-C: take – C. Even the two takes on the Swingtime LP – listed as -A and -C – do not allow a serious differentiation.
Differences may exist, but must then be minimal and/or microscopic. Sorry!

067 **ETHEL WATERS** Eddie Mallory and his Orchestra New York, Nov. 09, 1938
 Ethel Waters – voc;
 Eddie Mallory, Shirley Clay – tpt; Tyree Glenn – tbn, vib;
 Castor McCord – clt; William Steiner – alt;
 Reg Beane – pno, org; Danny Barker – gtr; Charles Turner – sbs
 028387-1 You're Mine BB B-10038, Chronological Classics 755
 028388-1 Frankie And Johnnie BB B-10038, Chronological Classics 755
 028389-1 They Say BB B-10025, Chronological Classics 755
 028390-1 Jeepers Creepers BB B-10025, Chronological Classics 755
Composer credits are: 028387 (Lewis – Young - Snider); 028388 (trad.); 028389 (Heyman – Mann – Weiss); 028390 (Warren – Mercer)

Ethel Waters, together with Eddie Mallory's – her contemporary husband's – band. As Mallory was not known for his musical qualities, even less for his jazz potential, it may be assumed that the muted trumpet soloist is Shirley Clay. The drums lacking, Danny Barker delivers a very nice and strong two-beat rhythm, the lazy Southern way.

Notes:

- Rust*2: prob: Eddie Mallory -Shirley Clay -t; Tyree Glenn -tb -vib; Castor McCord -cl; William Steiner -as; Reg Beane -p -organ; Danny Barker -g; Charles Turner -sb

- Rust*3,*4,*6: Eddie Mallory -Shirley Clay -t; Tyree Glenn -tb -vib; Castor McCord -cl; William Steiner -as; Reg Beane -p -organ; Danny Barker -g; Charles Turner -sb

068 **ETHEL WATERS** Eddie Mallory and his Orchestra New York, Mar. 27, 1939
 Ethel Waters – voc;
 Eddie Mallory, Shirley Clay – tpt; Tyree Glenn – tbn, vib;
 Castor McCord – clt, ten; William Steiner – alt;
 Reg Beane – pno; Danny Barker – gtr; Charles Turner – sbs
 035355-1 Lonesome Walls BB B-10222, Chronological Classics 755
 035356-1 If You Ever Change Your Mind BB B-10222, Chronological Classics 755
 035357-1 What Goes Up Must Come Down BB B-10207, Chronological Classics 755
 035358-1 Y'Had It Comin' To You BB B-10207, Chronological Classics 755

Composer credits are: 035355 (Heyward - Kern); 035356 (Green – Sigler - Watts); 035357 (Koehler – Bloom); 035358 (Lerner - Oakland)

There is not much instrumental soloistic on these sides. So, I would like to mention the fine very individual trombone chorus in 'What Goes Up ...' by Tyree Glenn. And the sharp trumpet introduction in horizontal Chicago style by – most probably – Shirley Clay in 'Y Had It Comin' To You' with the following solos by Castor McCord on tenor sax and Clay again on muted trumpet and – finally – Tyree Glenn and Clay again – or Mallory, perhaps?.

Notes:

- Rust*2,*3,*4,*6: Eddie Mallory -Shirley Clay -t; Tyree Glenn -tb -vib; Castor McCord -cl; William Steiner -as; Reg Beane -p -organ; Danny Barker -g; Charles Turner -sb

069	ETHEL WATERS	Eddie Mallory and his Orchestra	New York,	Aug. 15, 1939
		Ethel Waters – voc;		
		Eddie Mallory – tpt; Tyree Glenn – tbn, vib;		
		Castor McCord – clt; Benny Carter – alt;		
		Reg Beane – pno; Danny Barker – gr; Milt Hinton – sbs		
041552-1		Bread And Gravy	BB B-10415,	Chronological Classics 755
041553-1		Down In My Soul	BB B-11284,	Chronological Classics 755
041554-1		Georgia On My Mind	BB B-11028	on LP/CD ?
041554-2		Georgia On My Mind	BB B-11028,	Chronological Classics 755
041555-1		Stop Myself From Worryin' Over You	BB B-11284,	Chronological Classics 755
041556-1		Old Man Harlem	BB B-11028,	Chronological Classics 755
041557-1		Push-Out	BB B-10415,	Chronological Classics 755

Composer credits are: 041552 (Carmichael); 041553 (Grainger); 041554 (Carmichael - Gorell); 041555 (Waters - Beane); 041556 (Vallee – Carmichael); 041557 (Lovejoy – Reed)

What a phenomenal singer Miss Waters was!

She is with her own band for years, here, led by her husband Eddie Mallory. This must be Mallory on muted trumpet in 'Bread And Gravy'. And Glenn presenting the theme for 'Georgia On My Mind'. And they gave Benny Carter just 28 bars to really blow, in the last tune!

Thanks, God!

Notes:

- Rust*2,*3,*4,*6: Eddie Mallory -t; Tyree Glenn -tb -vib; Castor McCord -cl; Benny Carter -as; Reg Beane -p; Danny Barker -g; Milt Hinton -sb

Discernible differences of takes:

041554: A reissue of take -1 is not known. Thus, nothing can be said on differences with take -2.

070	ETHEL WATERS		New York,	Sep. 22, 1939
		Ethel Waters – voc;		
		Eddie Mallory – tpt;		
		Benny Carter – clt, alt; Garvin Bushell – alt;		
		Reg Beane – pno; Charles Turner – sbs		
042717-		Baby, What Else Can I Do?	BB B-10517,	Chronological Classics 755
042718-		I Just Got A Letter	BB B-10517,	Chronological Classics 755

Composer credits are: 042717 (Marks - Hirsch); 042718 (Franklin)

These are beautiful titles with a perfect singer and an integrated band, working as a real unit together. With great Benny Carter on alto sax in the second title. This is not Bushell!

Notes:

- Rust*2,*3,*4,*6: Eddie Mallory -t; Benny Carter -cl; Garvin Bushell -as; Reg Beane -p; Danny Barker -g; Charles Turner -sb

071	ETHEL WATERS	Max Meth and his Orchestra	New York,	Nov. 07, 1940
		Ethel Waters – voc;		
		unknown – tpt;		
		unknown – clt; unknown – alt; unknown – ten;		
		unknown, unknown – vln; unknown – vla;		
		Reg Beane – pno; unknown – sbs; unknown – dms; unknown - glockenspiel		
P-29031-1		Taking A Chance On Love	LMS L-310,	Chronological Classics 755
P-29032-1		Honey In The Honeycomb	LMS L-311,	Chronological Classics 755
P-29033-1		Cabin In The Sky	LMS L-311,	Chronological Classics 755
P-29034-1		Love Turned The Light Out	LMS L-310,	Chronological Classics 755

Composer credits are: P-29031 (Fetter – Latouche – Duke); P-29032 (Latouche - Duke); P-21933 (Latouche - Duke); P-21934 (Latouche – Duke)

Oh, that's a dance band using strict two-beat rhythm with a dragging string bass in the first title. 'Honey in the Honeycomb' is much livelier and even swings, with a short string of jazz solos. The last two titles are pop music the Ethel Waters way. The pianist might well be Reginald Beale, Ethel's permanent and regular accompanist.

Notes:

- Rust*2,*3,*4,*6: Instrumentation and personnel unknown



072 **ETHEL WATERS** J.C. Heard's Orchestra New York, Apr. 16, 1946
 Ethel Waters – voc;
 George Treadwell – tpt; Dickie Harris – tbn; Ray Perry – alt, vln;
 Reggie Beane – pno; Mary Osborne – gtr; Al McKibbin – sbs; J.C. Heard – dms, ldr
 3525 Taking A Chance On Love Cont 10006, Chronological Classics 1249
 3526 Dinah Cont 10007, Chronological Classics 1249
 3527 Man Wanted Cont 10007, Chronological Classics 1249
 3528 You Took My Man Cont 10008, Chronological Classics 1249
 3529 Honey In A Hurry Cont 10009, Chronological Classics 1249
 3530 Cabin In The Sky Cont 10006, Chronological Classics 1249
 3531 Am I Blue Cont 10008, Chronological Classics 1249
 3532 I Shoulda Quit When I Was Ahead Cont 10009, Chronological Classics 1249
Composer credits are: 3525 (Setter – Latouche – Duke); 3526 (Lewis – Young – Agst); 3527 (Feather); 3528 (Feather); 3529 (Feather); 3530 (Latouche – Duke); 3531 (Clarke – Agst); 3532 (Feather)

073 **ETHEL WATERS with the HERMAN CHITTISON TRIO** New York, Jan. 21, 1947
 Ethel Waters – voc;
 Herman Chittison – pno; Everett Barksdale – gtr; Carl Powell – sbs
 D7VB-78-1 Careless Love Viv 20-2459, Chronological Classics 1249
 D7VB-79-1 Blues In My Heart Viv 20-2459, Chronological Classics 1249
Composer credits are: 78 (Koenigs – Williams -Handy); 79 (Mills - Carter)

074 **ETHEL WATERS** Chicago, 1947
 Ethel Waters – voc;
 Reggie Beane – pno
 MHR 107 Happiness Is A Thing Called Joe Mary Howard, Chronological Classics 1249
 MHR 108 A Hundred Years From Today Mary Howard, Chronological Classics 1249
 MHR 112 Throw The Dirt Mary Howard, Chronological Classics 1249
 MHR 115 Summertime Mary Howard, Chronological Classics 1249
 MHR 116 Suppertime Mary Howard, Chronological Classics 1249
 MHR 117 Little Black Boy Mary Howard, Chronological Classics 1249
 Paper Moon Mercury MG 20051(LP), Chro.Class.1249
 Can't Help Loving That Man Mercury MG 20051(LP), Chro.Class.1249
 St. Louis Blues Mercury MG 20051(LP), Chro.Class.1249
 Travellin' All Alone Mercury MG 20051(LP), Chro.Class.1249
 Sometimes I Feel Like A Motherless Child Mercury MG 20051(LP), Chro.Class.1249
 The Crucifixion Mercury MG 20051(LP), Chro.Class.1249
Composer credits are: 107 (Arlen - Harburg); 108 (Washington - Young); 112 (Brooks); 115 (Gershwin – Gershwin); 116 (Berlin); 117 (---); 10437 (Harburg – Rose – Arlen); 10439 (Hammerstein II – Kern); 10442 (Handy); 10443 (---); 10445 (trad.); 10446 (---)

K. – B. Rau
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