

THE RECORDINGS OF BERNARD ADDISON

An Annotated Tentative Personnelo - Discography

ADDISON, Bernard S. Born Annapolis, Maryland, 15th April 1905. Died New York City, 22nd December 1990.

Played violin and mandolin during early childhood, moved to Washington, D.C., in 1920, was soon co-leading a band with Claude Hopkins, worked for a while in Oliver Blackwell's Clowns, then to New York City with Sonny Thompson's Band. Worked in the Seminole Syncopators led by pianist Graham Jackson (1925), whilst with this band accompanied vocaliste Virginia Liston. From 1925 until 1929 worked mainly for Ed Smalls (sic!), first as a sideman, then leading own band. With Claude Hopkins (1927), from 1928 specialised on guitar. With Louis Armstrong at the Cocomanut Grove, New York, then briefly with Bubber Miley's Mileage Makers (September 1930). With Milton Senior's Band in Toledo, Ohio (1931), working with Art Tatum, then with Tatum in group accompanying Adelaide Hall. Joined Russell Wooding's Band at Connie's Inn, worked briefly with Fats Waller and Sam Wooding, then with Fletcher Henderson from early 1933 until summer of 1934. Again worked as accompanist for Adelaide Hall, then led own small band in New York at the Famous Door and Adrian's Tap Room (1935). Accompanist for the vocal group The Mills Brothers from 1936 until 1938 (including tour of Europe 1936), during this period also worked with Mezz Mezzrow's Disciples of Swing (November 1937) and in guitar-duo with Teddy Bunn. With Stuff Smith from 1938 until November 1939, then led own small group, briefly with Sidney Bechet Quartet (March - April 1940), then again led own band until Army service in World War II. After demobilisation toured with Snub Moseley, then free-lanced in Canada for several years. Toured with the Ink Spots in late 1950s, also took part in the Henderson Re-union Band (July 1957). Worked as accompanist for vocaliste Juanita Hall and appeared with Eubie Blake at Newport Jazz Festival in 1960. During the 1960s continued free-lancing, but was mainly active as a guitar teacher. (John Chilton, Who's Who in Jazz)

STYLISTICS

STYLE

Bernard Addison was one of the leading guitarists of the swing era. He started as a banjo player playing in a raggy style with persistent up-and-down stroking, lots of arpeggios and trills, but still making good tempo with a lot of drive, also using clear four-four rhythm. On guitar he played straight four-four rhythm.

This personnelo-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnel 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: **Bernard Addison**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Bernard Addison*
- 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: *(Bernard Addison)*

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

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

- All recording sessions from the discographies comprising Ernest Elliott with their documented or assumed personnel have been listed. Only discographies or articles in the author's collection have been used.

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

BERNARD ADDISON

001 **SEMINOLE SYNCOPATORS** New York, Apr. 24, 1924
 Harry Cooper – tpt; Prince Robinson – clt;
 Graham Jackson – pno; Bernard Addison – bjo; Harry Williams – dms
 72484-A Blue Grass Blues OK 40228, Frog DGF 69

The three-part rhythm section of this group is documented by the photo published with the very excellent LP edition on Collectors Classics 006. Also documented are Harry Cooper on trumpet, Joe Garland on saxes and Prince Robinson on tenor sax and clarinet. Yet, Chris Hillman in his equally splendid cover text to the LP states that Joe Garland joined the band on saxophone when they returned south, i.e. from New York where this single side obviously had been recorded. Accordingly Garland would not have been the saxophonist on this New York session, but possibly Wayman Carver (see notes below). But: I do not hear any saxophone on this side, but at times the clarinet played in low register! The faint notes played by a reed instrument at the beginning of the piano solo (Chorus 3) is played by the clarinetist who possibly started to play erroneously, just to stop again after two bars. Therefore the notice in Jazz Journal as below should be read as a hint to other musicians temporarily with the band. Harry Cooper plays rather “raggy” here, using much 6/8 phrasing, but plays very assured and with plenty of drive. And he plays the whole tune in the key of D natural, very uncommon, and not so easy for a young brass player.

Notes:

- Jazz Journal Jan. 1979, p. 61: “Incidentally, trumpeter George Winfield told me that the unknown alto player with the Seminole Syncopators may well be Wayman Carver. This fits in well with the Tidewater theory mentioned in the notes (of LP Collectors Items 006 – KBR), as Carver was also born in Portsmouth, Virginia.”

- Rust*2,*3,*4,*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.
 - Collectors Items 006 (LP): Harry Cooper (c); Prince Robinson (cl); unknown (as); Graham W. Jackson (p); Bernard Addison (bj); H. Williams (d).

Tunes:

72484-A Blue Grass Blues Key of D OKeh
 (Intro 12 bars ens)(Verse 14 bars ens)(A1 Chorus 32 bars ens)(A2 Chorus 32 bars cl – ens)(A3 Chorus 32 bars pno 14 – tpt 18) (A4 Chorus 32 bars ens)(Coda 4 bars pno – ens)

002 **ANNIE SUMMERFORD** Eddie Heywood’s Black Bottom Ramblers Atlanta, c. Aug. 29, 1924
 Annie Summerford – voc;
 unknown – tpt; unknown – tbn;
 Eddie Heywood – pno; unknown – bjo
 8739-A Fo Day Blues OK 8174, Document DOCD-5380
 8740-A Low Down Blues OK 8174, Document DOCD-5380

The proximity of matrix numbers of this session to the following of the Seminole Syncopators obviously led to the assumption that some of the musicians might be identical. But close listening shows that this trumpet player is far below Harry Cooper’s level. He plays in a very limited and pedestrian style, using mainly quarter notes throughout with little drive, no off-beat phrasing and no blue notes. He frequently fluffs some notes. The trombonist is equally limited in his playing. Heywood himself delivers a fundamental, rhythmically simple piano accompaniment. There is no similarity of this banjo player to Addison’s complex banjo strumming as on the Seminole Syncopators sides. Lacking knowledge of the Atlanta jazz scene I am unable to find possible identities of these musicians.

Notes:

- Rust*3,*4,*6: ? Harry Cooper -t; unknown tb; Eddie Heywood, p; ? Bernard Addison, bj
 - BGR*2,*3,*4: poss Harry Cooper -t; unknown tb; Eddie Heywood, p; poss Bernard Addison, bj
 - Collectors Items 006 (LP): poss Harry Cooper (c); unknown (tb); Eddie Heywood (p); poss Bernard Addison (bj).

Tunes:

8739-A Fo Day Blues Key of C OKeh
 (Intro 4 bars ens)(A1 Chorus 12 bars voc + ens) (A2 Chorus 12 bars voc + ens)(A3 Chorus 12 bars voc + ens)(Chorus 4 12 bars voc + ens) Chorus 5 12 bars voc + ens)(Chorus 6 12 bars voc + ens)(Coda 2 bars pno)

8739-A Fo Day Blues Key of Bb OKeh
 (Intro 4 bars ens)(A1 Chorus 12 bars voc + ens) (A2 Chorus 12 bars voc + ens)(A3 Chorus 12 bars voc + ens)(A4 Chorus 12 bars voc + ens)(A5 Chorus 12 bars voc + ens)(A6 Chorus 12 bars voc + ens)(Coda 4 bars tpt + tbn)

003 **SEMINOLE SYNCOPATORS** Atlanta, Aug. 30, 1924
 Harry Cooper – tpt; Joe Garland – alt; Prince Robinson – ten;
 Graham Jackson – pno; Bernard Addison – bjo; Harry Williams – dms
 8741-A Sailing On Lake Pontchartrain OK 40228, Frog DGF 69

The Seminole Syncopators – now back in Atlanta – are enforced by an alto sax player, probably Joe Garland as shown and documented on the above mentioned photo. Garland plays the only ad-lib solo on this side in Chorus 3, accompanied by Cooper on trumpet. Cooper plays in a Southern style, not influenced by New York models like Johnny Dunn’s. Yet, he displays the same “raggy” kind of playing as is known from the early Bennie Moten band. This certainly is based on his youth in Kansas City and his association with Bennie Moten and George E. Lee (Hillman, Collectors Items 006). Just as on the first session by this band I am unable to hear an unknown alto sax anywhere on this side. The melody of this tune is played by alto sax in harmony with tenor sax, played by Garland and Robinson, as documented on the photo. Here again is no sign of a second alto saxophone player as the saxophone section sounds very clear and transparent and displays only two instruments. The rhythm section is as before with a virtuoso piano by Jackson, a busy and multi stroked banjo by Addison (he a very great but little valued guitarist in classic jazz!), and a swinging drummer doing press-rolls and the occasional cymbal-stroke.

Notes:

- Rust*2,*3,*4,*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Joe Garland, cl,ts; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.
 - Collectors Items 006 (LP): Harry Cooper (c); Prince Robinson (cl); unknown (as); Joe Garland (cl, ts); Graham W. Jackson (p); Bernard Addison (bj); H. Williams (d).

Tunes:

8741-A Sailing On Lake Pontchartrain Key of F OKeh
 (Intro 8 bars ens)(A1 Chorus 32 bars saxes)(A2 Chorus 32 bars ens)(A3 Chorus 32 bars alt – tpt, pno break bar 29)(A4 Chorus 30 bars ens) (Coda 4 bars ens)

004 SARA MARTIN	Harry's Happy Four	New York,	Nov. 24, 1925
Sara Martin – voc;			
Harry Cooper, Louis Metcalf – tpt;			
Earres Prince – pno; Bernard Addison – bjo			
73778-B	Some Of These Mornings	OK 8292,	Document DOCD-5398
73779-B	Yes, Sir, That's My Baby	OK 8252,	Document DOCD-5398
73780-B	Alabama Bound	OK 8252,	Document DOCD-5398

We have Harry's Happy Four accompanying Sara Martin here. As for the band everything is as at their first session (session 008 above). Only that R.Q.Dickerson is replaced by his successor in the Cotton Club Orchestra, Louis Metcalf. And again, Cooper leaves solo honours to his trumpet partner, he himself restraining with the first trumpet parts. This can clearly be recognized in 'Yes, Sir' chorus B2, where Cooper plays the melody and Metcalf ad-libs above Cooper in an improvised upper (third) part. Different to session 008 Bernard Addison is the banjo player here. He was not part of the Cotton Club Orchestra, but is easily recognized by his busy and multi-chorded banjo style which he also shows on the Seminole Syncopators sides, anticipating his later solo capabilities.

Notes:

- BGR*2,*3,*4: Harry Cooper, Louis Metcalf, cnts; Earres Prince, pno; Bernard Addison, bjo.

- Rust*3,*4,*6: Harry Cooper, Louis Metcalf, c; Earres Prince, p; Bernard Addison, bj.

Tunes:

73778-B Some Of These Mornings Key of Eb OKeh
 (Intro 4 bars ens)(A1 Chorus 16 bars AABA ens – middle breaks LM)(B Verse 8 bars voc + ens)(A2 Chorus 16 bars voc + ens)(A3 Chorus 16 bars voc + ens)(A4 Chorus 16 bars voc + ens)(A5 Chorus 16 bars voc + ens riff)(A6 Chorus 16 bars ens – middle breaks LM)

73779-B Yes, Sir, That's My Baby Key of C OKeh
 (Intro 8 bars ens)(A Verse 16 bars AB voc + ens)(B1 Chorus 32 bars AABA voc + ens)(B2 Chorus 32 bars ens LM soloing above HC)(B3 Chorus 32 bars voc + ens)

73780-B Alabama Bound Key of Eb (Cm) OKeh
 (Intro 8 bars ens)(A Verse 32 bars AABA voc + ens)(B1 Chorus 32 bars AA' voc + ens)(C Interplay 32 bars AA')(B2 Chorus 32 bars voc + ens)

005 HARRY'S HAPPY FOUR		New York,	Dec. 01, 1925
Harry Cooper, Louis Metcalf – tpt;			
Earres Prince – pno; Bernard Addison (or Charlie Stamps) – bjo;			
73800-A	Western Melody	OK 8266,	Frog DGF 69
73801-B	Blue, That's All	OK 8266,	Frog DGF 69

LP as well as CD play the key of B natural for the first title and A natural for the second. As this is most uncommon for brass instrument playing in jazz (except perhaps for the Henderson band), these keys have to be seen as the result of wrong speed of the turntable. I decided for C for the first title and Bb for the second. The alternative would be Bb for the first title and consequently Ab for the second, but the brilliant sound of the trumpets seems to indicate the higher keys.

Again, we hear Harry Cooper playing first trumpet parts and leaving solos to Louis Metcalf. In harmony Metcalf plays a second part frequently changing to a third – upper – part. The banjo player is much busier than Charlie Stamps in the first Harry's Happy Four session and might therefore be Bernard Addison as present in the Seminole Syncopators sessions.

Notes:

- Jazz Directory Vol. 2: Harry Cooper, unknown (tpt); unknown (p); Bernard Addison (bj)

- Rust*2,*3,*4,*6: Harry Cooper, Louis Metcalf, c; Earres Prince, p; Bernard Addison may replace Charlie Stamps, bj.

Titles:

73800-A Western Melody Key of C (or Bb) OKeh
 (Intro 4 bars pno)(Chorus 1 12 bars Blues tpts in harmony)(Chorus 2 12 bars tpts in harmony)(Bridge 4 bars pno)(Chorus 3 12 bars tpt muted LM)(Chorus 4 12 bars tpt muted LM)(Bridge 4 bars pno)(Chorus 5 12 bars tpts in harmony)(Coda 4 bars tpts in harmony)

73801-B Blue, That's All Key of Bb (or Ab) OKeh
 (Intro 4 bars tpts in harmony)(Verse 16 bars tpts in harmony – middle break pno)((Chorus 1 20 bars AA'BA'A muted tpts in harmony)(Chorus 2 20 bars pno/bjo)(Chorus 3 20 bars tpt muted LM)(Chorus 4 20 bars tpts muted riff) (Chorus 5 20 bars tpts muted riff middle break pno)

006 J. C. JOHNSON AND HIS FIVE HOT SPARKS		New York,	c. Feb. 1929
Walter Bennett – tpt; Isiah Robinson – tbn; unknown (Albert Nicholas?) – clt, alt;			
J. C. Johnson – pno; Charlie Vincento or Bernard Addison – bjo			
346	Texas Man	QRS unissued,	FROG DGF 60
347	Crying For You (Baby Mine)	QRS R-7064,	FROG DGF 60
348	Red Hot Hottentot	QRS R-7064,	FROG DGF 60

For many years this extraordinary recording session was limited to two issued sides, *Crying For You* and *Red-Hot-Hottentot*, the latter being one of the all-time hits of Classic Jazz. Davies and Wright in their "The Other Take" expressed their opinion that there might have been a third title for this session when following the rule of QRS recording three sides sessions. And, surprisingly enough, this third title *Texas Man* was released on the late David French's phantastic FROG label in 2005!

Trumpet player Walter Bennett is clearly identified when comparing with the other items discussed. RUST 6* lists him as "possibly", having him listed as Jabbo Smith in earlier issues.

The trombonist has been assumed to be Roy Palmer in RUST 2*, but had never been identified thereafter. Just recently in VJM 154 John Collinson pointed out, that he had compared this trombonist with the player on the Bennett's Swamplanders. In STORYVILLE 32, p. 80 the

Swamplanders' trombonist is named as Isiah Robinson (see below). Collinson concludes that both men are identical and poses the question as to this man's origin. I whole-heartedly agree with him and have therefore named Robinson as a good possibility. More about Robinson at the Bennett's Swamplanders session below.

The clarinet player. RUST 2* says George James, leaving him unknown in later editions. (G. James did not reach New York until three years later with Louis Armstrong). Omer Simeon has been listed somewhere. And there certainly is some kind of similarity. But, as far as I can find out, Simeon was in Chicago at this time. So, who else? This man here plays a very beautiful clarinet (and alto), very much in the tradition we use to call Creole style. A mature musical personality with a big tone, very fluent, probably Albert system clarinet, pointing to New Orleans! Will New Orleans specialists, please, listen!? (As I have come to acknowledge in my Thomas Morris article in Names & Numbers 49 : there seem to be a lot more connections between New Orleans and Harlem in the twenties than we know!) When searching through the ranks of New York/Harlem clarinet players, absolutely nobody comes to mind with this man's characteristics. Furthermore: there seems to have been a group of musicians in Harlem, of caribbean descent, who may have made up part of the personnels dealt with here (see cover text to COLLECTORS ITEMS LP 015). As Davies and Wright said in STORYVILLE 23: "The clarinet/alto saxist on Sparks and Revellers is a jazz musician of the first water one hell of a musician!" And they are absolutely right! Even more so, when you listen to *Texas Man*, the third title, which had been unknown to Davies and Wright in 1969. The clarinet player is absolutely superb here, and I am unable to understand that such a great musician is unknown or unidentifiable! It is unbelievable, that such a fantastic player should be unknown and remain unknown! But I don't know anybody comparable.

This is J.C. Johnson's record date, and there is nothing to assume, that he is not the piano player, although Mabel Horsey had been named as such on the Biograph LP 12005 and in RUST 3*. To strengthen this fact, I like to point out, that "Lucky" Roberts said in STORYVILLE 20, p. 62 about Johnson: "He did better with his Five Hot Sparks playing RED HOT HOTTENTOT on QRS." So certainly J.C. Johnson. RUST 3* names Ikey Robinson as banjo player, RUST 6* names Charlie Vincento. It has to be pointed out, that Vincento was banjo player with Houdini and Clark's Night Owls two years later, and it may very well be him playing here. But in STORYVILLE 2002/3, p. 56, Ikey Robinson said, that "I made a record with J.C. Johnson with a group called the Hottentots". Robinson might have mixed up the group's name with the recorded title here. But I admit, that I do not know who should have precedence here. I know too little of Vincento and what I hear is not what I have learned to expect from Robinson. So I prefer to name them both in italics! But there certainly is some similarity of this player's style to the guitar playing on the Wabash Trio sides, mainly the use of major chord and alternately diminished chord for two measures each. So, can this player here possibly be Addison, who certainly started out on bjo (see photo of Seminole Syncopators!)?

Titles

346	<i>Texas Man</i>	key of Eb	QRS unissued
<i>(Intro 5 bars (!) ens)(Verse 12 bars ens)(Chorus 1 22 bars AABA' ens)(Chorus 2 clt)(Chorus 3 tbn 4 bars/ clt 2 bars/ tpt 2 bars/ tbn 4 bars/ ens 10 bars)(Chorus 4 alt)(Chorus 5 ens)</i>			
347	<i>Crying For You</i>	key of Eb	QRS
<i>(Intro 4 bars ens)(Chorus 1 12 bars ens)(Chorus 2 bjo)(Chorus 3 clt)(Chorus 4 tbn)(Chorus 5 tpt / ens)</i>			
348	<i>Red-Hot-Hottentot</i>	key of Eb	QRS
<i>(Intro 4 bars ens - tbn)(Chorus 1 32 bars AA' ens / clt)(Vamp 6 bars ens)(Verse 16 bars tbn - clt)(Chorus 2 alt)(Chorus 3 tpt)(Chorus 4 ens)(Coda 4 bars clt - ens)</i>			

007 WABASH TRIO

Walter Bennett – tpt;

J. C. Johnson – pno; Bernard Addison – gtr

3382-A	Hoppin' Round	GG 1711,	
3383-A	Lone Western Blues	GG 1714,	Frog DGF 73
3383-B	Lone Western Blues	GG 1714,	
3384-A	Coal Black Blues	GG 1710,	Historical 12 (LP)
3384-B	Coal Black Blues	GG 1710,	Frog DGF 73

In lack of the original 78 records and without specification of matrix numbers on my LPs, I have designated the two different takes as given here, take -1/A (presumably!) being the musically less accurate one contained on HISTORICAL 12, take -2 (presumably), executed with more security, contained on RISTIC 26. But: this is MY own personal definition! The case might easily be the other way around! Please, be careful! To be on the safe side, I have put the self-assigned take numbers in brackets! Laurens Hertzsdahl of The Netherlands, author of a very substantial article on the Memphis Jazzers and Levee Syncopators sessions (see below), and who is an expert in Grey Gull recordings, told me in a letter: "It's very difficult to identify different takes with Grey Gull related recordings. The letters A and B in the wax do not refer to the takes used and alternate takes can only be detected by aural comparison. To prevent confusion, I would like to advise to use numbers indicating a different take instead of letters A and B."

This is a very beautiful recording session with a trio comprising trumpet, piano and guitar. For me, this is a very interesting and demanding combination which is seldom heard. I only know of one other record with an instrumentation like this: The Harlem House Rent Stompers, recorded August 28, 1929. Obviously, this combination needs a virtuoso piano player, and you really can hear one on the Wabashes as well as on the Harlems.

Trumpet player is Walter Bennett, and he seems to have secured his relationship to J.C. Johnson after the very successful recording session of the Hot Sparks.

Of the piano player Davies and Wright said: "The piano playing is thoroughly competent throughout, and usually exciting when clearly heard. The style is thoroughly New York - based in stride, though not developed in this direction to the level achieved by James P. There is no doubt in our minds that this is J.C. Johnson himself." I can only agree with their statement, and would only like to point out, that J.C. Johnson was not a native New Yorker but came from Chicago in 1923 (Chilton). Thus, his musical influences might have been different from the ordinary New York pianist?! Be that as it may, I hear a very rewarding and virtuoso player. Dig his introduction to *Coal Black Blues* and hear what I mean!

I certainly do not doubt the presence of Bernard Addison here. The introduction to Hoppin' Round is just what I would expect from Addison: strong solo work combining chordal and single-string playing. Yet, on Coal Black Blues the guitarist plays a solo chorus in single-string throughout, which apparently made the Storyville team thinking of Bobby Leecan. Nevertheless, I do think it is Bernard Addison in his formative years. Beautiful. Davies and Wright name him a "top line musician" and are certainly right so.

Notes:

- Rust*2,*3,*4,*6: Louis Metcalfe (cnt); J.C. Johnson (pno); Bernard Addison (gtr)

Tunes:

3382-	<i>Hoppin' Round</i>	key of Eb	GG/Rx, Sr
<i>(Intro 8 bars gtr 4 bars / pno 4 bars)(Chorus 1 32 bars AB tpt)(Chorus 2 pno)(Chorus 3 gtr)(Chorus 4 ens / pno middle break)</i>			
3383-	<i>Lone Western Blues</i>	key of Eb	GG/Rx, Rx, VD

(Intro 8 bars tpt 2 bars / gtr 2 bars / pno 4 bars)(Chorus 1 24 bars AA'BA' ens)(Verse 18 bars pno)(Chorus 2 22 bars AABA' gtr)(1/2 Chors 3 14 bars BA' ens)

3384-(1) Coal Black Blues key of Eb GG/Rx, Rx, VD

(Intro 12 bars pno)(Vamp 4 bars tpt)(Chorus 1 12 bars blues ens)(Chorus 2 pno)(Chorus 3 gtr)(Chorus 4 ens)

3384-(2) Coal Black Blues key of Eb GG/Rx, Rx, VD

same as 3384-A

Notable differences of takes:

3384-A: last bar of intro: pno chord on measure 3, then 2 consecutive eighth notes (Bb - C) leading to chorus 1

3384-B: last bar of intro: pno chord on measure 3, then quarter pause

008 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York, Mar. 05, 1930

Ward Pinkett, Bubber Miley – tpt; Wilbur de Paris – tbn; Ernie Bullock – clt, bcl;

Jelly Roll Morton – pno; Bernard Addison – gtr; Billy Taylor - bbs; Zutty Singleton – dms

59504-1 Each Day Vic 23351, JSP CD 323

59504-2 Each Day Vic unissued on 78, JSP CD 325

59505-2 If Someone Would Only Love Me Vic 23321, JSP CD 323

59506-1 That I'll Never Do Vic 23019, JSP CD 323

59505-2 I'm Looking For A Little Bluebird Vic 23004, JSP CD 323

I refer to the comment in the Bubber Miley Disco below which I am following. Only one objection: British drummer Trevor Richards has convincingly pointed to Zutty Singleton as drummer at this session (ww. Doctorjazz.co.uk/Jelly Roll Morton) and I am following him wholeheartedly. All drumming devices heard clearly point to Singleton as drummer. Ernie Bullock is possibly present on Mamie Smith's session of September, 1924, 'Lost Opportunity Blues' and 'Good Time Ball' as part of Snowden's Orchestra (accompanying band)(see my Mamie Smith list on this website). A photo of Snowden's Orchestra can be found in Perry Bradford's "Born With The Blues", p. 102. Bullock is third from right. The trumpet players from right are: Horace Holmes and Gene Bud Aiken, not Miley as wrongly given!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett and unknown (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (bjo); Billy Taylor (b); Cozy Cole (dm),

- Rust*2: Ward Pinkett and another (tpts); Wilbur de Paris (tbn); Ernie Bullock (?)(clt); Jelly Roll Morton (pno); Bernard Addison (bjo); Billy Taylor (bbs); Cozy Cole (dms),

- Rust*3: Ward Pinkett and another -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; Bernard Addison -g (bj in the files!); Billy Taylor -bb; Cozy Cole -d,

- Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett and another -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl -bcl; Bernard Addison -g; Billy Taylor -bb; Cozy Cole -d.

- L. Wright, Mr. Jelly Lord: Ward Pinkett, another, t; Wilbur de Paris, tb; ?Ernie Bullock, cl; Jelly Roll Morton, p; Bernard Addison, g; Billy Taylor, bb; Cozy Cole, d,

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); prob Ernie Bullock (cl, bcl); Jelly Roll Morton (p); Bernard Addison (g); Billy Taylor (bb); Cozy Cole (dr). "There has been a lot of controversy about this session. The personnel above is the one listed in Laurie Wright's "Mister Jelly Lord", except that he and most other discographers have Ward Pinkett unknown (tp). However, we are certain that Ward Pinkett and Miley are on all three Morton sessions from March, 1930.

During this period, they were both members of the Henri Saparo Orchestra at Bamboo Inn (Laurie Wright, p.74). In the last few years of his career, Miley's solos were almost exclusively played with a mute, usually a plunger, but on this session we have identified him as playing the open trumpet part on If Someone Would Only Love Me (with his typical timing and inflection of the notes), with Pinkett playing the muted obligato behind him. All other trumpet solos on these titles are by Pinkett. Wilbur de Paris, Omer Simeon and Cozy Cole have all named the mysterious Ernie Bullock on clarinet. In an interview with the French Morton specialist Roger Richard, Cozy Cole said that Bullock was a black musician from New York, a very good one, whom he didn't know well but used to see at the Rhythm Club (Le Point du Jazz, No. 15)."

Notable differences of takes:

59504-1: Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with three eighth notes bb, c, d, leading to first note of chorus eb.

59504-2: Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with one eighth note c, one quarter note bb, one eighth triplet c, c#, d, leading to first note of chorus eb.

009 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York, Mar. 19, 1930

Ward Pinkett, Bubber Miley – tpt; Wilbur de Paris – tbn; Lorenzo Tio, Jr. or (Jerry Blake) – clt;

Jelly Roll Morton – pno; Bernard Addison – gtr; Bill Benford - bbs; Tommy Benford – dms

59532-2 Little Lawrence Vic V-38135, JSP CD 323

59533-1 Harmony Blues Vic V-38135, JSP CD 323

Stylistically Lorenzo Tio might well be the clarinet player. But Happy Caldwell assumed Jerry Blake for this session after hearing these sides with Al Vollmer (see below). Contrary to all discographies before I am unable to hear an additional banjo player. Instead, I hear Morton's right hand on the afterbeats in some places. Can it be that the recording officials saw a banjo brought in by Addison which he then did not use? (

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).

- B. Rust, *The Victor Master Book Vol. 2*: 2t, tb, cl, p, bj, g, bb, d.

- Rust*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (gtr); Bill Benford (bbs); Tommy Benford (dms).

- Rust*3: Ward Pinkett -Bubber Miley -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; unknown -bj; Bill Benford -bb; Tommy Benford -d,

- Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Lorenzo Tio Jr. -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d,

- L. Wright, Mr. Jelly Lord: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown, cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d, "When I played through these sides with Bernard Addison he readily identified his own

playing but was adamant that when he tedorded with Morton, he was the only plectrum player present!"

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The personnel above is the one listed in "Mr. Jelly Lord", by Laurie Wright, who points out that "Little Lawrence might be a tribute to Lorenzo Tio and it is possible that he is the clarinet player, for his daughter ... recalls her father coming home and saying I'm going to make a record with Jelly Roll Morton tomorrow." On Little Lawrence Miley plays the muted growl solo and Pinkett the following open solo. On Harmony Blues, the open solo is by Pinkett."

- Storyville 45, Al Vollmer, Chicago Get-Together: "Whilst on this session I should mention that when Happy Cauldwell (sic – KBR) was here listening to records on 31 May 1972 he said that he had recorded with Jelly's Red Hot Peppers before this 1939 series. He remembered Ward Pinkett, Geechie Fields and the Thomas brothers. He recalled 'Primrose Stomp' and identified Geechie on this. He denied that he was the clarinet on 'Gambling Jack' and also said that he'd never played bass clarinet. He remembered Ernie Bullock well and said that the clarinet on 'Harmony Blues' could be Jerry Blake."

010 JELLY ROLL MORTON AND HIS RED HOT PEPPERS	New York,	Mar. 20, 1930
Ward Pinkett, Bubber Miley – tpt; Wilbur de Paris – tbn; Lorenzo Tio, Jr. – clt;		
Jelly Roll Morton – pno; Bernard Addison – gtr; unknown – bjo; Bill Benford - bbs; Tommy Benford – dms		
59643-1 Fussy Mabel	Vic V-38125,	JSP CD 323
59644-1 Ponchatrain	Vic V-38125,	JSP CD 323

My opinion: this is the same personnel as before, with possibly Tio on clarinet. And an additional strong banjo here which can be differentiated best in Ponchatrain Blues, where it plays simultaneously with the guitar under the opening guitar solo notes. The rhythm is much tenser here than on the foregoing session.

Notes:

- Ch. Delaunay, New Hot Discography 1948: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).

- B. Rust, The Victor Master Book Vol. 2: 2t, tb, cl, p, bj, g, bb, d.

- Rust*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (gtr); Bill Benford (bbs); Tommy Benford (dms).

- Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d,

- L. Wright, Mr. Jelly Lord: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown (possibly a different man from the previous day), cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d,

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Same as last, except that the unknown clarinet player is replaced by a different unknown (cl, bcl). Thus: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The trumpet solo on Fussy Mabel is by Miley, while Pinkett is more prominent in the ensembles. Pinkett plays the first solo on Ponchatrain, Miley the second with growl. If Lorenzo Tio Jr. recorded with Morton, it seems aurally more likely to be on this session than the previous one. The clarinet player on these titles sounds like a well schooled musician, on Fussy Mabel somewhat reminiscent of Tio's disciple Albert Nicholas."

011 LOUIS ARMSTRONG AND HIS ORCHESTRA	New York,	Apr. 05, 1930
Louis Armstrong – tpt, voc, ldr;		
Ed Anderson – tpt; Henry Hicks – tbn;		
Bobby Holmes, Theodore McCord – alt, clt; Castor McCord – ten;		
Joe Turner (1,2), Buck Washington (2) – pno; Bernard Addison – gtr; Lavert Hutchinson – bbs; Willie Lynch - dms		
403896-D My Sweet	OK 41415,	Chronological Classics 557
403897-A I Can't Believe That You're In Love With Me	OK 41415,	Chronological Classics 557

012 LOUIS ARMSTRONG AND HIS ORCHESTRA	New York,	May 04, 1930
Louis Armstrong – tpt, voc, ldr;		
Ed Anderson – tpt; Henry Hicks – tbn;		
Bobby Holmes, Theodore McCord – alt, clt; Castor McCord – ten;		
Joe Turner (1,2), Buck Washington (2) – pno; Bernard Addison – gtr; Lavert Hutchinson – bbs; Willie Lynch - dms		
403999-A Indian Cradle Song	OK 41423,	Chronological Classics 557
404000-B Exactly Like You	OK 41423,	Chronological Classics 557
404001-C Dinah	OK 8800,	Chronological Classics 547
404002-B Tiger Rag	OK 8800,	Chronological Classics 547

013 BUBBER MILEY AND HIS MILEAGE MAKERS	New York,	May 16, 1930
Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;		
Hilton Jefferson, unknown – clt, alt; Happy Caldwell – ten;		
Earl Frazier – pno, cel; Bernard Addison – bjo, gtr; Bill Benford – bbs; Tommy Benford – dms;		
Frank Marvin – voc		
62232-3 I Lost My Gal From Memphis	Vic V-38138,	Frog DGF 11
62233-2 Without You, Emmaline	Vic V-38138,	Jazz Oracle BDW 8047
62233-3 Without You, Emmaline	Vic V-38138,	Frog DGF 11

Bubber Miley was Ellington's top ace trumpeter from 1923 on. He obviously was some sort of a lady's man, and it is purported that he was fired from the Ellington band because of his unreliability, as the only person fired by Ellington at all. His "retirement" occurred in January 1929. From then he spent the short remainder of his life working with a row of diverse bands and vaudeville acts without reaching top approval as with Ellington any more. John Chilton in 'Who's Who of Jazz' tells that Miley formed his own band, financed by Irving Mills, in 1931. These sides are from 1930, they are made by a stable personnel, and it is to be asked whether this is the band reported by Chilton. I have been unable to find an answer. The dates of recording would argue against it.

The band consists of top-notch Harlem band musicians known from other well-known bands. But, according to Chilton, none of them is known of having been a fixture with Bubber Miley.

Miley is the foremost soloist, leaving little room and opportunity to de Paris and Pinkett. Happy Caldwell gets even less, but can be heard ad-libbing in short between choruses or in bridges and modulations.

There are a couple of instances where Bernard Addison can be heard accompanying on guitar (see under 'Tunes' below). But, opposed to the statement in the Victor Master Book, which lists both instruments as being played by different persons, I feel unable to hear a banjo behind Addison's guitar. In 'I Lost My Gal From Memphis' I think that Addison plays the first solo spot in chorus 2 on the banjo single-string, and that he later switches to guitar in chorus 3 behind the singer. I do not hear a banjo and a guitar simultaneously – or so I believe. Thus, I dare leave the listed unknown banjo player out. His presence would be too unintelligible. Nobody of the responsible persons would have paid for a guitarist who only played some few short guitar spots, and nothing more. The more so, as Addison was a banjo player from early on. I love to hear Tommy Benford's fancy and imaginative drumming. And his brother Bill's great tuba part, too!

Notes:

- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; Frank Marvin (vo)*

- *Victor Master Book, Vol. 2: 3t / tb / 3s / p / bj / g / bb / d, vocalist: Frank Marvin*

- *Rust*2: Bubber Miley, Ward Pinkett (tpt); Wilbur de Paris (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Frank Marvin (voc)*

- *Storyville 111, Tommy Benford, Have Drum Will Travel: "Mention of recordings made us play the three Miley Mileage Makers couplings to Tommy, as few days earlier we had played these to Happy Caldwell in an effort to fill some of the gaps in the personnel. Tommy listened carefully, and then commented: That's definitely me on drums and I'm sure I hear three trumpets on that first date – Bubber is the muted horn and that's Ward playing open. Could be my brother on the first date, but that's definitely not him on the others, Bill only ever played tuba, and it sounds more like Billy Taylor to me. I don't know who the banjo player is."*

- *Rust*3,*4,*6: Bubber Miley, Ward Pinkett, unknown -t; Wilbur de Paris -tb; Hilton Jefferson, unknown -as -cl; Happy Caldwell -ts; Earl Frazier -p -cel; Bernard Addison, unknown -bj -g; Bill Benford -bb; Tommy Benford -d; Frank Marvin -v.*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett, unknown (tp); Wilbur de Paris (tb); Hilton Jefferson, unknown (as,cl); Happy Caldwell (ts); Earl Frazier (p, cel); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "On I Lost My Gal From Memphis, Miley plays the muted passages (16+8 bars solo and one chorus behind Marvin's vocal), while it is Pinkett in the introduction and the last bars. On Without You Emaline, we have identified Pinkett in the 8 bars solo passage and the obligato behind Marvin's vocal chorus (almost trying to sound like Miley!), while it is probably Miley in the 16 bars after the vocal."*

Tunes:

I Lost My Gal From Memphis Key of Em / Am / Em / Fm Victor
(Intro 6 bars ens)(Chorus 1 32 bars Em AABA growl tpt BM)(Bridge 4 bars AABA ens modulation to Am)(Chorus 2 32 bars Am AABA 8 tbn WdP – bjo BA 8 – bbs BB 8 – pno EF 8)(Bridge 2 bars ens modulation to Em)(Chorus 3 32 bars AABA voc acc tpt BM/ gtr BA) (Vamp 4 bars ens modulation to Fm)(Chorus 4 32 bars Fm AABA 16 ens – tpt WP?6 – 10 ens)(Coda 3 bars ens)

Without You, Emaline Key of G / A Victor
(Intro 4 bars ens)(Chorus 1 32 bars AABA tbn WdP 8 – gtr BA 8 – ens 8 – tpt BM 8)(Bridge 4 bars ens)(Chorus 2 32 bars AABA voc FM acc tpt BM)(Bridge 2 bars modulation G – A)(Chorus 3 32 bars AABA (*)tpt BM 16 – tbn WdP 8 – ens 8)(Coda 4 bars ens)

Notable differences of takes(*):

62233-2: Entry tpt solo Chorus 3 (ca. 1:54): BM tpt starts with 2 quarter notes c, 1 half note a in bar 1 of chorus 3

62233-3: Entry tpt solo Chorus 3 (ca. 1:54): BM tpt starts with upbeat 1 eighth note c, 1 quarter note c, 1 eighth note c in bar 2 of bridge bound to half note c in bar 1 of chorus 3.

014 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

Jul. 03, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;

Hilton Jefferson, Buster Bailey – clt, alt; Happy Caldwell – ten;

Earl Frazier – pno; Bernard Addison – bjo, gtr; (Billy Taylor?) – sbs; Tommy Benford – dms;

George Byas – voc

63108-2 Black Maria

Vic V-38146,

Frog DGF 11

62109-2 Chinnin' And Chattin' With May

Vic V-38146,

Frog DGF 11

We have the same band here, with Buster Bailey as clarinet soloist and second (third) altoist. This leaves even less solo space to Caldwell since Bailey was a much more famous and accomplished musician in the Harlem jazz scene.

Again, I do not hear a banjo player behind Addison's guitar in 'Black Maria', but I am rather unsecure in this. And we have a string bass player whose name is not listed and whose person is impossible to identify. According to Tommy Benford (see above) this player might be Billy Taylor.

Notes:

- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; George Bias (vo)*

- *Victor Master Book, Vol. 2: 3t / tb / 3s / p / bj / g / b / d, vocalist: George Bias*

- *Rust*2: Bubber Miley, Ward Pinkett (tpt); Wilbur de Paris (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); George Bias (voc)*

- *Rust*3,*4,*6: Bubber Miley, Ward Pinkett, unknown -t; Wilbur de Paris -tb; Hilton Jefferson, ?Buster Bailey -as -cl; Happy Caldwell -ts; Earl Frazier -p; Bernard Addison, unknown -bj -g; unknown -sb; Tommy Benford -d; George Bias -v*

- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett, unknown (tp); Wilbur de Paris (tb);*

Buster Bailey, Hilton Jefferson (as,cl); Happy Caldwell (ts); Earl Frazier (p); unknown (bj); Bernard Addison (g); unknown (b); Tommy Benford (dr); George Bias (vcl). "Miley can be heard behind George Bias' vocal choruses on both titles. It is probably the unknown third trumpet player in the first choruses of Black Maria and the straight passages in the verse Chinnin' And Chattin' With May, where Pinkett plays the 16 + 8bars growl solo."

Chinnin' And Chattin' With May

Tunes:

Black Maria Key of F / Ab Victor
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens – middle 8 tpt WP? 4, ten HC 4)(Chorus 2 32 bars AABA saxes)(Chorus 3 32 bars AABA voc GB acc gtr BA – tpt BM)(Bridge 6 bars ens modulation F – Ab)(Verse 32 bars AA' ens 16 – clt BB 16)(Chorus 4 32 AABA ens – middle 8 clt BB)(Coda 6 bars ens)

Chinnin' And Chattin' With May Key of F / Eb / G

Victor

(Intro 8 bars ens – clt BB 2 – ten HC 1)(Chorus 1 32 bars AABA clt BB)(Chorus 2 32 bars AABA voc GB acc gtr BA/tpt BM – pno EF)
(Bridge 3 bars pno EF)(Interplay 25 bars (!) ens modulation F - Eb)(Chorus 3 32 bars AABA tpt BM – middle 8 ens modulation Eb -G)
(Chorus 4 32 bars AABA ens)(Coda 8 bars dms)

015 BENNETT'S SWAMPLANDERS

New York,

Sep. 05, 1930

Walter Bennett – tpt; Isiah Robinson – tbn; Albert Socarras – clt, alt, flt;

J. C. Johnson – pno; Bernard Addison – gtr, bjo; unknown – bbs;

unknown (J.C. Johnson?) – voc (2)

150767-2 Big Ben Col 14557-D, Frog DGF 32

150768-2 You Can't Be Mine And Someone Else's Too Col 14557-D, Frog DGF 32

150769-2 Jet Black Blues Col 14662-D, Frog DGF 32

Walter Bennett appears as band leader here, and these recordings should be regarded as reference for all the other items listed. On trumpet undisputedly is Walter Bennett!

Isiah "Trombone Ike" Robinson is listed here for the first time, I think. RUST 6* still leaves him unknown. Yet STORYVILLE 32 - December 1979 - bears a remark in "Afterthoughts", that Graham Russell talked to Isiah "Trombone Ike" Robinson, who said that he made the title Big Ben with "Cuban" Bennett.

Now, there are some problems here. First, "Cuban" Bennett is NOT Walter Bennett! Walter Bennett's nickname was "Jock", whereas "Cuban" Bennett, being Benny Carter's cousin, was a highly regarded trumpet player in Harlem in the twenties. But he never recorded, living a restrained life dominated by alcohol, playing little clubs and obviously lacking any ambition. So, Robinson probably got the two Bennetts mixed up. And second: you won't find a trombonist by the name of Isiah Robinson listed anywhere in Harlem. But: when reading Daniel Hardie's EXPLORING EARLY JAZZ the other day, I came across a Isiah Robinson as member of the Camellia Orchestra of 1917 in New Orleans being lead by Wooden Joe Nicholas. Searching further I found the name in Rose/Souchon FAMILY ALBUM. Listed here is Isiah (sic) "Big Ike" Robinson as member of several bands, working with Chris Kelly until the latter's death in 1927, having retired in 1937. Halas, there is no mention of him having made trip(s) to New York. But, if we consider him as the possible trombonist, he must have stayed in Harlem for some time, or, alternately, must have made several trips to be recorded with the Hot Sparks (Feb. 1929), the Swamplanders (September 1930) and possibly the Revellers (August 1929). This New Orleans trombone player was apparently known under two nicknames: "Trombone Ike" and "Big Ike", respectively.

But this trombone player's style here reminds me very much of a New Orleans man, and it is therefore not surprising, that Davies and Wright say, that "both tone and style are very like those of Roy Palmer. However, it seems unlikely that Palmer would have been on the East coast at the time." So, Robinson is a very interesting and likely possibility, and it should be kept in mind, that he, Robinson, as a New Orleans musician, must have had some intimate knowledge of little known Harlem musicians (naming "Cuban" (!) Bennett) that he probably can only have gathered in Harlem himself!

Who else could have played a flute like that in Harlem of the late twenties? So, for a long time now, Socarras has been listed as the reed man here. Citing Davies / Wright article: "The Swamplanders clarinet/sax is also a fine musician, but is possessed neither of the same attack nor of the same warmth of tone displaying traits associated with classical training; the story is quite different, though, when he takes to flute on *You Can't Be Mine* and ripples his way through with incredible technique, beautiful tone, and a wonderful sense of music which goes so far beyond the reed work that in spite of reconciliation between reed and flute styles we are inclined to the belief that this may not be the same man." Yet, certainly he is, and the reader is referred to an excellent article on Alberto Socarras in STORYVILLE 90. Re his traits of classical training: it is this feature that obviously makes his time so wooden and unswinging. He had not grown up in jazz surroundings in Cuba.

On piano J. C. Johnson seems to be undisputed. He also seems to be the vocalist on *You Can't Be Mine*, which is his own composition. In my ears this is a great song, which has been undeservedly little recorded, except for Billie Holiday, Ella Fitzgerald and Fats Waller in one of his Yacht Club broadcasts.

Bernard Addison has been formerly listed as guitarist. This man here plays banjo at least in the first title. I am unable to decide what he plays on the other two titles: maybe some sort of dobroe or any kind of banjo-guitar hybrid? I do not question Addison's identity here. It has been questioned if Addison played banjo at all. He did, as can be seen in a photo of the Seminole Syncopators on the cover of Collector's Items LP 006.

Last the tuba player. Davies/Wright say: "Also a fine musician is the brass bass player on the Swamplanders who may well be none other than Cyrus St. Clair whose fullness of tone and delicately precise attack have made him - in our book at least - one of the finest, if not THE finest, performer of all time on this instrument." As much as I would like to follow two experts as these two, I am completely unable to do so here. What they say about St. Clair is absolutely right in my eyes, but this man here does not have a beautiful cloudy tone like St. Clair, and he does not play rhythmically assured as St. Clair does, and in the middle break of chorus 1 of *Big Ben* he nearly makes the rhythm collapse. I would leave this man listed as unknown.

Notes:

- Rust*6: Walter Bennett, t; unknown tb; Albert Socarras, cl, f; J. C. Johnson, p; Bernard Addison, g; unknown bb; unknown, v.

Tunes:

150767-2 *Big Ben* key of Eb Col

(Intro 8 bars tpt / alt)(Chorus 1 32 bars AA' ens)(Verse 16 bars alt)(Chorus 2 tpt)(Chorus 3 clt)(Chorus 4 tbn 14 bars / ens 18 bars)(Coda 2 bars clt)

150768-2 *You Can't Be Mine And Somebody Else's Too* key of F Col

(Intro 8 bars flt)(Verse 10 bars ens)(Chorus 1 32 bars AA' flt - tpt)(Chorus 2 voc - flt)(Chorus 3 tpt 24 bars / ens 8 bars)

150769-2 *Jet Black Blues* key of Eb Col

(Chorus 1 12 bars blues ens)(Chorus 2 ens)(Chorus 3 tbn)(Chorus 4 clt)(Chorus 5 tpt - ens)

016 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

Sep. 11, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;

Hilton Jefferson – alt, clt; Happy Caldwell – ten;

Earl Frazier – pno; Bernard Addison – bjo, gtr; (Billy Taylor?) – bbs; Tommy Benford – dms;

Edith Wilson – voc

63645-3 Loving You The Way I Do Vic unissued on 78, Frog DGF 12

63646-3 The Penalty Of Love Vic unissued on 78, Frog DGF 12

This obviously and very certainly is the same personnel as at the following recording session.

Notes:

- Victor Master Book, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson
 - Rust*2: not listed
 - Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v
 - Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Ward Pinkett (?), and possibly a third unknown (tp); prob Wilbur de Paris (tb); Hilton Jefferson (?), unknown (cl, as); Happy Caldwell (?) (ts); Earl Frazier (p); Bernard Addison (bj); Bill Benford (bbs); Tommy Benford (dr); Edith Wilson (vcl). "The last two sessions under Miley's name are rather difficult to document accurately and have caused a lot of confusion and disagreements among discographers. We think there may be three trumpet players involved in the September 11, 1930 session, although all three don't play simultaneously. On "Loving ...", it is Miley in the obligato part of the first chorus and behind Edith Wilson's vocal. Other discographers have Miley and one unknown (tp), but we think it could be Pinkett after the vocal. The 6 bar trumpet passage just before the vocal seems to be by a different musician, who sounds very much like Henry "Red" Allen. On "The Penalty ...", Miley plays the second trumpet part in the first chorus and the obligato behind the vocal. The brief trumpet passage before the vocal could be by Pinkett. The trombone, clarinet and saxophone players cannot be identified aurally, as there are no solos or prominent ensemble parts for those instruments."

017 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

Sep. 17, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;
 Hilton Jefferson – alt, clt; Happy Caldwell – ten, clt;
 Earl Frazier – pno, cel; Bernard Addison – bjo; Billy Taylor – bbs, sbs; Tommy Benford – dms;
 Edith Wilson – voc

63645-6 Loving You The Way I Do

Vic 23010,

Frog DGF 11

63646-5 The Penalty Of Love

Vic 23010,

Frog DGF 11

This personnel only has two reed players, probably Hilton Jefferson and Happy Caldwell. Both start 'Loving You The Way I Do' on clarinets, and I assume that we hear Caldwell playing the lead/melody, and Jefferson playing the obligato. Caldwell's tone is sharp and Jefferson's accompanato is more modern in style and fluent than Caldwell's playing. The clarinet obligato behind Edith Wilson in chorus 2 and again in the coda also is in that more modern style – not Dodds derived – and for me by Jefferson. But, lacking documental evidence on Caldwell's development in tone and general style, I am uncertain here. Does anyone interested in reed players want to comment? There is no guitar here on these sides, and thus Addison's presence should be questioned, the more so as Tommy Benford (see above) did not remember Addison's presence and was unable to attribute a name. This might turn out to be true for all these Miley sessions! Can anybody let me know who first assumed Bernard Addison to play on these sides? On bass – tuba and string bass – we possibly have Billy Taylor here again, according to Tommy Benford's testimony.

Notes:

- Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; Edith Wilson (vo)
 - Victor Master Book, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson
 - Rust*2: Bubber Miley, unknown (tpt); unknown (Charlie Irvis?) (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Edith Wilson (voc)
 - Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v
 - Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, unknown (tp); prob Wilbur de Paris (tb); Hilton Jefferson (?), unknown (cl, as); Happy Caldwell (?) (ts); Earl Frazier (p, cel); Bernard Addison (g); Bill Benford (?) (bbs); Tommy Benford (dr); Edith Wilson (vcl). "In this version of "Loving ...", the first chorus is played by Frazier on celeste, two clarinets and De Paris on trombone, one of the clarinetists plays the obligato behind the vocal in the New Orleans creole style, reminiscent of Barney Bigard. Miley plays the obligato part behind the unknown lead trumpet after the vocal. On "The Penalty ...", Miley plays the second trumpet part in the first chorus."

Tunes:

Loving You The Way I Do Key of F / Eb / F Victor
 (Chorus 1 32 bars AABA cel EF 8 – clts HC lead/clt HJ obligato 16 – tbn WdP 7 – ens 1)(Bridge 1 bar modulation F – Eb)(Chorus 2 32 bars AABA voc EW clt obligato HJ? modulation Eb – F)(Chorus 3 32 bars AABA lead tpt ? melody+ tpt BM 16 – pno EF 8 – ens + clt HJ? 8)

The Penalty Of Love Key of F / Ab / D Victor
 (Chorus 1 32 bars AABA ens modulation F - Ab)(Chorus 2 24 bars ABA (2. eight of chorus omitted) ens modulation Ab – D)(Chorus 3 31 bars AABA voc EW)(Coda 12 bars voc EW 10 – ens 2)

018 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York,

Oct. 09, 1930

Ward Pinkett – tpt; Sandy Williams – tbn; Lorenzo Tio, Jr. – clt;
 Jelly Roll Morton – pno; Bernard Addison – gtr; Billy Taylor – bbs; Bill Beason – dms
 64313-1 Gambling Jack
 64313-2 Gambling Jack
 64314-1 Fickle Fay Creep

Vic 23307,

JSP CD 323

BB 2361-2-RB (CD),

JSP CD 325

Vic 23019,

JSP CD 323

Notes:

- Rust*6: Ward Pinkett, t; Geechie Fields, tb; ? Eddie Scarpa, cl; Jelly Roll Morton, p, dir; Bernard Addison, g; Billy Taylor, bb; Bill Beason, d

019 CHARLIE JOHNSON AND HIS ORCHESTRA

New York,

Jan. 25, 1933

Personnel unknown, but possibly: <i>Leonard Davis, Frank Newton, Henry Red Allen – tpt; Dicky Wells – tbn; Ben Whitted, Harvey Boone – alt, clt; Leon Chu Berry – ten; Charlie Johnson – pno; Bernard Addison – gtr; Billy Taylor – sbs; George Stafford - dms</i>	Broadcast from SMALLS PARADISE CLUB 135 th Street & 7 th Avenue		
unknown title (12 bar blues)		unissued on 78	not on LP/CD
Tiger Rag		unissued on 78	not on LP/CD
unknown title		unissued on 78	not on LP/CD
020 HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA	New York,		Mar. 27, 1933
Henry Red Allen – tpt; Dicky Wells – tbn; Russell Procope – alt, clt; Coleman Hawkins – ten; Don Kirkpatrick – pno; Bernard Addison – gtr; <i>Bob Ysaguirre or John Kirby – bbs, sbs; Walter Johnson - dms</i>			
13183-A Someday, Sweetheart	Br unissued,		Chronological Classics 540
13184-A I Wish I Could Shimmy Like My Sister Kate	Br unissued,		Chronological Classics 540
021 HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA	New York,		Jul. 21, 1933
Henry Red Allen – tpt, voc; Dicky Wells – tbn; Hilton Jefferson – alt; Coleman Hawkins – ten; Horace Henderson – pno; Bernard Addison – gtr, bjo; John Kirby – bbs, sbs; Walter Johnson - dms			
13616-1 The River's Takin' Care Of Me	Ban 32840,		Chronological Classics 540
13617-1 Ain'tcha Got Music?	Ban 32840,		Chronological Classics 540
13618-1 Stringin' Along On A Shoe String	Ban 32829,		Chronological Classics 540
13618-2 Stringin' Along On A Shoe String	Ban 32829,		RA-CD-3
13619-1 Shadows On The Swanee	Ban 32829,		Chronological Classics 540
13619-2 Shadows On The Swanee	Ban 32829,		RA-CD-3
022 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,		Aug. 18, 1933
Russell Smith, Bobby Stark, Henry Red Allen – tpt; Dicky Wells, Sandy Williams – tbn; Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt; Fletcher Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms; Fletcher Henderson – arr (3,4,6,7); Horace Henderson – arr (1,2,5)			
13827-1 Yeah Man !	Voc, Br		
13827-2 Yeah Man !	Voc, Br		
13828-1 King Porter Stomp	Voc, Br		
13828-2 King Porter Stomp	Voc, Br		
13829-1 Queer Notions	Voc, Br		
13830-1 Can You Take It ?	Voc, Br		
13830-2 Can You Take It ?	Col		
023 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,		Aug./Sep. 1933
Russell Smith, Bobby Stark, Henry Red Allen – tpt; Dicky Wells, Sandy Williams – tbn; Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt; Fletcher Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms			
<i>unidentified title</i>	unissued on 78		
Casa Loma Stomp	unissued on 78		
024 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,		Sep. 22, 1933
Russell Smith, Bobby Stark, Henry Red Allen – tpt; Dicky Wells, Claude Jones – tbn; Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt; Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms; Henry Red Allen – voc (5); Fletcher Henderson – arr (2,3); Horace Henderson – arr (1,5); Will Hudson – arr (4)			
265135-2 Queer Notions	Col, Dec		
265136-2 It's The Talk Of The Town	Col, Dec		
265136-3 It's The Talk Of The Town	Col, Dec		
265137-2 Night Life	Col, Dec		
265138-2 Nagasaki	Col, Dec		
025 COLEMAN HAWKINS AND HIS ORCHESTRA	New York,		Sep. 29, 1933
Henry Red Allen – tpt, voc; J.C. Higginbotham – tbn; Hilton Jefferson – alt, clt; Coleman Hawkins – ten; Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms; Horace Henderson - arr			
265143-2 The Day You Came Along	Par R-1685,		Chronological Classics 587
265144-1 Jamaica Shout	OK 41566,		Jazz Oracle BDW 8047
265144-2 Jamaica Shout	OK 41566,		Chronological Classics 587
265145-2 Heartbreak Blues	OK 41566,		Chronological Classics 587

- 026 **HORACE HENDERSON AND HIS ORCHESTRA** New York, Oct. 03, 1933
 Russell Smith, Bobby Stark, Henry Red Allen – tpt;
 Dicky Wells, Claude Jones – tbn;
 Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;
 Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms;
 Henry Red Allen – voc (3); Fletcher Henderson – arr (5?); Horace Henderson – arr (2,4); Will Hudson – arr (3)
 265150-2 Happy Feet Par, Od, Dec
 265151-1 Rhythm Crazy Par, Od, Dec
 265152-1 Ol’ Man River Par, Od, Dec
 265153-2 Minnie The Moocher’s Wedding Day Par, Od, Dec
 265154-1 Ain’t Cha Glad ? Par, Od
- 027 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Oct. 03, 1933
 Russell Smith, Bobby Stark, Henry Red Allen – tpt;
 Dicky Wells, Claude Jones – tbn;
 Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins – ten, clt;
 Horace Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Walter Johnson – dms;
 Fletcher Henderson – arr (?)
 265155-1 I’ve Got To Sing A Torch Song Col, Dec
- 028 **HENRY ALLEN - COLEMAN HAWKINS AND THEIR ORCHESTRA** New York, Nov. 09, 1933
 Henry Red Allen – tpt, voc; Benny Morton – tbn;
 Edward Inge – alt, clt; Coleman Hawkins – ten;
 Horace Henderson – pno; Bernard Addison – gtr, bjo; Bob Ysaguirre – sbs; Manzie Johnson - dms
 14282-1 Hush My Mouth (If I Ain’t Goin’ South) Ban 32915, Chronological Classics 540
 14283-1 You’re Gonna Lose Your Gal Ban 32901, Chronological Classics 551
 14283-2 You’re Gonna Lose Your Gal Ban 32901, RA-CD-3
 14284-1 Dark Clouds Ban 32915, Chronological Classics 551
 14285-1 May Galveston Gal Ban 32901, Chronological Classics 551
 14285-2 May Galveston Gal Ban 32901, RA-CD-3
- 029 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Mar. 06, 1934
 Russell Smith, Joe Thomas, Henry Red Allen – tpt;
 Claude Jones, Keg Johnson – tbn;
 Russell Procope, Hilton Jefferson – alt, clt; Coleman Hawkins, Buster Bailey – ten, clt;
 Fletcher Henderson – pno; Bernard Addison – gtr; John Kirby – sbs; Vic Angle – dms;
 Charles Holland – voc (3);
 Fletcher Henderson – arr (5); Will Hudson – arr (1,2); Russ Morgan – arr (3,4,6)
 81787-1 Hocus Pocus BB
 81787-2 Hocus Pocus BB
 81788-1 Phantom Fantasie Vic
 81788-2 Phantom Fantasie Vic
 81789-2 Harlem Madness Vic
 81790-1 Tidal Wave BB
- 030 **HENRY ALLEN AND HIS ORCHESTRA** New York, Apr. 29, 1935
 Henry Red Allen – tpt, voc; Dicky Wells – tbn;
 Cecil Scott - clt; Chu Berry – ten;
 Horace Henderson – pno, arr; Bernard Addison – gtr; John Kirby – sbs; George Stafford - dms
 17395-1 Rosetta Voc 2965, Chronological Classics 551
 17396-1 Body And Soul Voc 2965, Chronological Classics 551
 17397-1 I’ll Never Say “Never Again” Again Voc 2956, Chronological Classics 551
 17398-1 Get Rhythm In Your Feet (And Music In Your Soul) Voc 2956, Chronological Classics 551
- 031 **FREDDY JENKINS AND HIS HARLEM SEVEN** New York, Aug. 26, 1935
 Freddy Jenkins, unknown – tpt; Albert Nicholas – clt;
 Joe Turner – pno; Bernard Addison – gtr; Joe Watts – sbs; Adrian Rollini – dms;
 Freddie Jenkins – voc (1); Kirby Walker, Jasper Thomas – voc (2,4)
 94132-1 Swingin’ Ém Down BB B-6193, HEP CD 1065
 94133-1 Old Fashioned Love BB B-6129, HEP CD 1065
 94134-1 Nothin’ But Rhythm BB B-6129, HEP CD 1065
 94135-1 I Can’t Dance (I Got Ants In My Pants) BB B-6174, HEP CD 1065
 94136-1 Toledo Shuffle BB B-6174, HEP CD 1065
 94137-1 Lovely Liza Lee BB B-6144, HEP CD 1065
- 032 **BENNY CARTER AND HIS SWING QUARTET** London, Jun. 20, 1936
 Benny Carter – tpt, clt, alt, ten;
 Gene Rodgers – pno; Bernard Addison gtr; Wally Morris – sbs; George Elrick – dms;
 Elisabeth Welch – voc

S-121-1	When Lights Are Low	Voc S-16,	Media 7 MJCD 81
S-122-1	Waltzing The Blues	Voc S-19,	Media 7 MJCD 81
S-122-2	Waltzing The Blues	Voc S-19,	Media 7 MJCD 81
S-123-1	Tiger Rag	Voc S-19,	Media 7 MJCD 81
033 THE MILLS BROTHERS		London,	Jun. 23, 1936
Herbert Mills, Harry Mills, Donald Mills, John Mills, Snr. - voc; Bernard Addison - gtr			
TB 2250-2	Rhythm Saved The World	Dec	JSP CD 304
TB 2251-2	Shoe Shine Boy	Dec	JSP CD 304
034 THE MILLS BROTHERS		London,	Sep. 10, 1936
Herbert Mills, Harry Mills, Donald Mills, John Mills, Snr. - voc; Bernard Addison - gtr			
TB 2442-1	London Rhythm	Dec	JSP CD 304
TB 2443-1	Solitude	Dec	JSP CD 304
TB 2444-1	Swing Is The Thing	Dec	JSP CD 304
TB 2445-1	'Long About Midnight	Dec	JSP CD 304
TB 2444-1	Swing Is The Thing	Dec	JSP CD 304
035 HARRY MILLS		London,	Sep. 15, 1936
Harry Mills - voc; Bernard Addison - gtr			
TB 2454-1	When Lights Are Low	Dec	JSP CD 304
TB 2455-1	I Found The Thrill Again	Dec	JSP CD 304
036 ELLA FITZGERALD Mills Brothers		New York,	Jan. 14, 1937
Ella Fitzgerald - voc; Harry Mills, Donald Mills, Herbert Mills, John Mills, Sr. - voc; Bernard Addison - gtr			
61529-A	Big Boy Blue	Dec 1148,	Chronological Classics 506
037 THE MILLS BROTHERS		New York,	Feb. 03, 1937
Herbert Mills, Harry Mills, Donald Mills, John Mills, Snr. - voc; Bernard Addison - gtr			
61574-A	Swing For Sale	Dec	JSP CD 304
61575-A	Pennies From Heaven	Dec	JSP CD 304
038 ELLA FITZGERALD Mills Brothers		New York,	Feb. 03, 1937
Ella Fitzgerald - voc; Harry Mills, Donald Mills, Herbert Mills, John Mills, Sr. - voc; Bernard Addison - gtr			
61576-A	Dedicated To You	Dec 1148,	Chronological Classics 506
039 THE GOTHAM STOMPERS		New York,	Mar. 25, 1937
Cootie Williams - tpt; Sandy Williams - tbn; Barney Bigard - clt; Johnny Hodges - alt; Harry Carney - bar; Tommy Fulford - pno; Bernard Addison - gtr; Billy Taylor - sbs; Chick Webb - dms; Ivie Anderson - voc; Wayman Carver - arr			
M-301-1	My Honey's Lovin' Arms	Vri 629,	Mosaic MD7-235
M-302-1	Did Anyone Ever Tell You?	Vri 629,	Mosaic MD7-235
M-302-2	Did Anyone Ever Tell You?	Merritt 25 (LP),	Mosaic MD7-235
M-303-7	Alabama Home	Vri 629,	Mosaic MD7-235
M-304-1	Where Are You?	Vri 629,	Mosaic MD7-235
040 MEZZ MEZZROW AND HIS ORCHESTRA		New York,	Jun. 14, 1937
Sy Oliver - tpt; J. C. Higginbotham - tbn; Mezz Mezzrow - clt; Happy Caldwell - ten; Sonny White - pno; Bernard Addison - gtr; Pops Foster - sbs; Jimmy Crawford - dms; Edgar Sampson - arr (1,2,3); Larry Clinton - arr (4)			
010569-1	Blues In Disguise	Vic 25636,	Chronological Classics 694
010570-1	That's How I Feel Today	Vic 25636,	Chronological Classics 694
010571-1	Hot Club Stomp	Vic 25636,	Chronological Classics 694
010572-1	The Swing Session's Called To Order	Vic 25636,	Chronological Classics 694

Mezz Mezzrow in Swing! I certainly have heard him in worse shape. But listen to Happy Caldwell's beautiful and very individual chorus on tenor sax in the first title. And he also performs very favourably in the first and last chorus of 'That's How I Feel Today', plays a great solos in 'Hot Club Stomp' and 'The Swing Session's Called To Order'. A very individual and unexpected brilliant jazz voice on tenor saxophone.

And where can you hear Sy Oliver solo? Mezzrow in his book 'Really the Blues': "*And that was how it went, mostly coffee-an' stuff – until suddenly I woke up to find myself leading an all-star mixed band right on Broadway, the first ever to hit Times Square and bringing the house down every night, too. The color line along the Great White Way wasn't broken, exactly, but it sure got dented some, during the weeks we blew our lumps down there.*"

Notes:

- Rust*2: Sy Oliver (tpt); J.C. Higginbotham (tbn); Mezz Mezzrow (clt); Happy Caldwell (ten); Sonny White (pno); Bernard Addison (gtr); Pops Foster (sbs); James Crawford (dms); Edgar Sampson (arr)

- Rust*3,*4,*6: Sy Oliver -t; J.C. Higginbotham -tb; Mezz Mezzrow -cl; Happy Caldwell -ts; Sonny White -p; Bernard Addison -g; Pops Foster -sb; James Crawford -d; Mezz Mezzrow - Edgar Sampson – Larry Clinton -a

041 BILLY HOLIDAY AND HER ORCHESTRA	New York,	Jul. 05, 1939
Billy Holiday – voc;		
Charlie Shavers – tpt; Tab Smith – alt, sop; Kenneth Hollon, Stanley Payne – ten;		
Sonny White – pno; Bernard Addison – gtr; John Williams – sbs; Eddie Dougherty – dms		
24877-A	Some Other Spring	Voc/OK 5021, Chronological Classics 601
24878-A	Our Love Is Different	Voc/OK 5129, Chronological Classics 601
24879-A	Them Their Eyes	Voc/OK 5021, Chronological Classics 601
24880-A	Swing, Brother, Swing	Voc/OK 5129, Chronological Classics 601
042 STUFF SMITH AND HIS ORCHESTRA	New York,	c. Dec. 1939
Jonah Jones – tpt; George Clark – ten; Stuff Smith – vln, voc;		
Sam Allen – pno; Bernard Addison – gtr; John Brown – sbs; Herbert Cowens – dms		
US-7792-3	Sam The Vegetable Man	Var 8063, Chronological Classics 706
US-7793-2	My Thoughts	Var 8081, Chronological Classics 706
US-7794-2	My Blue Heaven	Var 8081, Chronological Classics 706
US-7795-3	When Pa Was Courtin' Ma	Var 8063, Chronological Classics 706
043 WILLIE "THE LION" SMITH AND HIS ORCHESTRA	New York,	Feb. 17, 1940
Sidney DeParis – tpt;		
Jimmy Lane, Johnny Mullins – alt; Perry Smith – ten;		
Willie The Lion Smith – pno; Bernard Addison – gtr; Richard Fullbright – sbs; Puss Johnson – dms;		
Naomi Price – voc		
R-2668	Piece On You	Gnl 1712, Chronological Classics 692
R-2669	Woncha Do It To Me	Gnl 1713, Chronological Classics 692
R-2670	Rushin'	Gnl 1713, Chronological Classics 692
R-2671	Noodlin'	Gnl 1712, Chronological Classics 692
044 COLEMAN HAWKINS AND THE CHOCOLATE DANDIES	New York,	May 25, 1940
Roy Eldridge – tpt; Benny Carter – alt, clt, pno; Coleman Hawkins – ten;		
Bernard Addison – gtr; John Kirby – sbs; Sidney Catlett - dms		
R-2995-T	Smack	Com unissued, Mosaic MR 23-123 (LP)
R-2995-1	Smack	Com unissued, Mosaic MR 23-123 (LP)
R-2995-2	Smack	Com unissued, Mosaic MR 23-123 (LP)
R-2995-3	Smack	Com unissued, Mosaic MR 23-123 (LP)
R-2995-4	Smack	Com unissued, Mosaic MR 23-123 (LP)
R-2995	Smack	Com C-533, Mosaic MR 23-123 (LP)
R-2996	I Surrender Dear	Com C-1506, Mosaic MR 23-123 (LP)
R-2996-2/1	I Surrender Dear (composite)	Com unissued, Mosaic MR 23-123 (LP)
R-2996-2	I Surrender Dear	Com unissued, Mosaic MR 23-123 (LP)
R-2996-3	I Surrender Dear	Com unissued, Mosaic MR 23-123 (LP)
R-2997	I Can't Believe That You're In Love With Me	Com C-1506, Mosaic MR 23-123 (LP)
R-2997-1	I Can't Believe That You're In Love With Me	Com unissued, Mosaic MR 23-123 (LP)
R-2998	Dedication	Com C-533, Mosaic MR 23-123 (LP)
R-2998-1	Dedication	Com unissued, Mosaic MR 23-123 (LP)
R-2998-2	Dedication	Com unissued, Mosaic MR 23-123 (LP)
045 RED ALLEN AND HIS ORCHESTRA	New York,	May 28, 1940
Henry Red Allen – tpt, voc; Benny Morton – tbn; Edmond Hall - clt;		
Lil Armstrong – pno; Bernard Addison – gtr; Pops Foster – sbs; Zutty Singleton - dms		
67839-A	Down In Jungle Town	Dec 18092, Chronological Classics 628
67840-A	Canal Street Blues	Dec 18092, Chronological Classics 628
046 ZUTTY SINGLETON AND HIS ORCHESTRA	New York,	May 28, 1940
Henry Red Allen – tpt, voc; Benny Morton – tbn; Edmond Hall - clt;		
Lil Armstrong – pno; Bernard Addison – gtr; Pops Foster – sbs; Zutty Singleton - dms		
67841-A	King Porter Stomp	Dec 18093, Chronological Classics 628
67842-A	Shim Me Sha Wobble	Dec 18093, Chronological Classics 628
047 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS	New York,	Jun. 04, 1940

Sidney DeParis - tpt; Sandy Williams - tbn; Sidney Bechet - clt, sop, voc; Cliff Jackson - pno; Bernard Addison - gtr; Wellman Braud - sbs; Sidney Catlett - dms		
051222-1	Shake It And Break It	Vic 26640, Chronological Classics 619
051222-2	Shake It And Break It	Vic PM-42409 (LP)
051223-1	Old Man Blues	Vic 26663, Chronological Classics 619
051223-2	Old Man Blues	Vic PM-42409 (LP)
051224-1	Wild Man Blues	Vic 26640, Chronological Classics 619
051224-2	Wild Man Blues	Vic PM-42409 (LP)
051225-1	Nobody Knows The Way I Feel Dis Mornin'	Vic 26663, Chronological Classics 619
051226-1	Make Me A Pallet On The Floor	BB B-6509, Chronological Classics 619
048 LOUIS ARMSTRONG AND HIS ORCHESTRA		New York, May 27, 1940
Louis Armstrong - tpt, voc, ldr; Claude Jones - tbn; Sidney Bechet - clt, sop; Luis Russell - pno; Bernard Addison - gtr; Wellman Braud - sbs; Zutty Singleton - dms		
67817-A	Perdido Street Blues	Dec 18090, Chronological Classics 685
67818-A	2:19 Blues	Dec 18090, Chronological Classics 685
67819-A	Down In Honky Tonk Town	Dec 18091, Chronological Classics 685
67819-B	Down In Honky Tonk Town	Dec 18091, Ambassador CLA 1907
67820-A	Coal Cart Blues Blues	Dec 18091, Chronological Classics 685
049 BECHET - MEZZROW FEETWARMERS		New York, Feb. 15, 1947
Vernon Brown - tbn; Mezz Mezzrow - clt; Sidney Bechet - sop; James P. Johnson - pno; Bernard Addison - gtr; Pops Foster - sbs		
	Royal Garden Blues	Wax LP 201 (LP)
	Slow Blues	Wax LP 201 (LP)
	Old Fashioned Love	Wax LP 201 (LP)
	Fast Blues	Wax LP 201 (LP)
	Bugle Blues	Wax LP 201 (LP)
050 EUBIE BLAKE		New York, 1958
Buster Bailey - clt (1,2,3,4,5,6,8,11,12); Eubie Blake - pno; Bernard Addison - gtr; Milt Hinton, George Duvivier - sbs; Panama Francis - dms; Eubie Blake - voc (1); Noble Sissle - voc (1, 5)		
	Jubilee Tonight	20 th Century Fox TCF/SFX 3039 (LP)
	Eubie's Boogie Rag	20 th Century Fox TCF/SFX 3039 (LP)
	Maple Leaf Rag	20 th Century Fox TCF/SFX 3039 (LP)
	Mobile Rag	20 th Century Fox TCF/SFX 3039 (LP)
	I'm Just Wild About You Harry	20 th Century Fox TCF/SFX 3039 (LP)
	Sunflower Slow Drag	20 th Century Fox TCF/SFX 3039 (LP)
	The Dream Rag	20 th Century Fox TCF/SFX 3039 (LP)
	Mississippi Rag	20 th Century Fox TCF/SFX 3039 (LP)
	Ragtime Rag	20 th Century Fox TCF/SFX 3039 (LP)
	Medley: Carry Me Back To Old Virginny, Maryland, Carolina In The Morning	20 th Century Fox TCF/SFX 3039 (LP)
	Medley: The Ragtime Millionaire, My Gal Is A High Born Lady, Good Morning Carrie,	
	Bill Bailey, Won't You Please Come Home	20 th Century Fox TCF/SFX 3039 (LP)
051 BERNARD ADDISON ALL STARS		New York, Oct. 21, 1961
Johnny Letman - tpt; Pete Brown - alt; Bernard Addison - gtr; Hayes Alvis - sbs; Sonny Greer - dms		
	Lady Be Good	*77* LA 12/8 (LP)
alt. take	Lady Be Good	*77* SEU 12/52 (LP)
	Cherry	*77* LA 12/8 (LP)
	272 West 84 th Street	*77* LA 12/8 (LP)
	Ain't She Sweet	*77* LA 12/8 (LP)
	I Want A Little Girl	*77* LA 12/8 (LP)
	Them Their Eyes	*77* LA 12/8 (LP)
alt. take	Them Their Eyes	*77* SEU 12/52 (LP)
	I Surrender Dear	*77* LA 12/8 (LP)
alt. take	I Surrender Dear	*77* SEU 12/52 (LP)
	Please Don't Talk About Me When I'm Gone	*77* LA 12/8 (LP)
	High In A Basement	*77* LA 12/8 (LP)
alt. take	Sometimes I'm Happy	*77* SEU 12/52 (LP)