

# THE RECORDINGS OF DEMAS DEAN

## An Annotated Tentative Personnel - Discography

DEAN, Demas, trumpet born: Sag Harbor, Long Island, New York, 6<sup>th</sup> October 1903; Died: New York, 1991  
Began on cornet at 10, later studied violin. A brother and six sisters all played part-time music. While still at high-school gigged with Mazzeo's Brass Band, and did summer work with Beatrice Van Houten. Studied at Howard University 1922-23 and gigged with many leaders including: 'Doc' Perry, Elmer Snowden, Russell Wooding, Roscoe Lee, etc. Toured and recorded with Lucille Hegamin and her Dixie Daisies (1923-24). Worked with Billy Butler, Ed Campbell, and Leon Abbey in New York, and with Ford Dabney's Orchestra in Florida, then joined Allie Ross's Orchestra. In May 1927 went to South America with Leon Abbey and his Orchestra. Returned to New York, rejoined Allie Ross for 'Blackbirds of 1928' show – recorded with Bessie Smith (February 1928). Sailed to Europe with Noble Sissle in May 1929, returned to U.S.A., with Joe Jordan (summer 1930), then worked with Pike Davis Orchestra for 'Rhapsody in Black', etc. (1931-34). Rejoined Noble Sissle in 1934 and remained with Sissle until leaving full-time music in 1944. Moved to California and did day work for the Los Angeles Post Office until retiring in 1965. (J. Chilton, Who's Who of Jazz)

### STYLISTICS

#### STYLE

Deamas Dean was a solid and accomplished trumpet player who could play any trumpet parts of the arrangements. In this respect he had to be absolutely reliable and exact, had to own a very good tone, range and rhythm/time. He was not one of the star hot soloists of the period, but had to give all his power to the sound of the band. Thus, little can be said about his qualities as a jazz soloist, but he performs with a lot of taste rather of the classical kind.

#### TONE

Dean owns a very clear and sober tone, but – in the Bessie Smith recordings – also uses “dirty” tones and slight “growl” devices.

#### VIBRATO

Dean plays with a slow vibrato of low amplitude and little frequency.

#### TIME

As a legitimate player, Dean mainly plays on the beat when playing ad-lib, but this he does very exact.

#### PHRASING

He also does not play bluesy and does not use off-beat phrasing. Variations in his playing are mainly of blowing technical devices.

This personnel-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: Demas Dean
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Demas Dean*
- 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: (*Demas Dean*)

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.

DEAN, DEMAS

001 **LUCILLE HEGAMIN** her Blue Flame Syncopaters New York, c. Aug. 1922  
 Lucille Hegamin – voc;  
 Demas Dean – tpt; (George?) Wilson – tbn;  
 unknown – clt; Harold Hatter – alt;  
 J. Cyril Fullerton – pno; unknown – bbs; George Barbour - dms  
 Voodoo Blues Arto 9169, Document DOCD-1011  
 You Can Have Him I Don't Want Him Blues Arto 9169, Document DOCD-1011

Regarding Lucille Hegamin's recollections, this now should be the 'Jazz Jubilee' band as named in Record Research. But there seem to be some differences as to the hitherto noted personnel. There certainly is a clarinet player and a saxophonist – presumably on alto sax. I do not hear any banjo notes. But the drummer's cymbal is exquisitely audible – for the time - in 'Voodoo Blues'.

The trumpet player may well be Demas Dean with his Johnny-Dunn-oriented clean and classic legitimate trumpet style.

Rust lists only two trombonists by the surname Wilson: one Gus Wilson, who definitely is Teddy Wilson's brother and who certainly may not be responsible for participation in 1922 recording sessions in New York, and a George Wilson who may be the trombonist of Fats Waller's big band session of December 1935. (Emmett Matthews' session of 10 April 1936 has Fred Robinson on trombone and not George Wilson, and his session 8 September 1936 has no trombonist at all, not as in Rust!) This George Wilson might well be our man here with Lucille Hegamin. John Anderson is listed in Rust and BGR with Clara Smith on 23 May 1928 and as part of Jesse Stone's trombone section of a New York recording session in 1937. But he is documented as trombonist of Elmer Snowden's Washingtonians in late 1923, and on Clara Smith's session he can be heard as a respectable bluesy trombone player with good tone and a modern style. Unfortunately, there are no outstanding spots of individual trombone sounds to attach them to either of these two named trombonists.

These sides feature a clarinetist in addition to the saxophone. As Harold Hatter is listed as saxophonist in L. Hegamin's recollections, I assume that the clarinet was added for recording purposes and to complete the band to satisfy the demands of the arrangements, as there always is a clarinet on all hitherto heard and discussed recordings by Hegamin.

Both titles have very nice and interesting arrangements, from Mr. Fullerton's pencil, as I assume, and more rewarding than all others on former recordings.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4*: not listed.

- RR 41-5: L. Kunstadt, *The Lucille Hegamin Story, Part 3: Soon after the Lafayette engagement (c. May 1922 – KBR) I got the idea for my 'Jazz Jubilee' presentation. I obtained the services of dancer, singer 'Broadway Jimmy' Parker who had just closed with the Broadway show of 'SeeSaw'. At this time, I made the acquaintance of J. Cyril Fullerton who was to become my regular pianist in years to come. ... He came along as leader of a group of musicians I needed for my Jazz Jubilee' band. There were Harold Hatter, sax (from New London, Conn.); Demas Dean, trumpet (from Sag Harbor L.I.); ? Wilson, trombone; George Barber, drums (from New York City); and, of course, J. Cyril Fullerton, pianist and leader. This was the original band. There were some additions later on. May have been some changes, too. ... Later-on we picked up the great Johnny Dunn for our band and in addition we featured him in his own version of St. James Infirmary. Johnny had previously worked with Bill and me at the 'Lybia'. Johnny stayed with 'Jazz Jubilee' just a few months. Another chap we picked up for our band for a short time was Don Redman. Also, we added a fine banjoist, Sterling Conaway (of the famous musical Conaways) who hailed from Washington, D.C. and had played with Duke Ellington years before. 'Jazz Jubilee' played such New York Loew's Theatres as 'Loew's State' (week of October 9, 1922) and 'Loew's Delancey Street' (week of October 16, 1922).*

- BGR\*2: Demas Dean, tpt; --- Anderson, tbn; Don Redman, clt, alt; Cyril J. Fullerton, pno; Sterling Conaway or Maceo Jefferson, bjo; unknown, bbs; George Barber, dms

- BGR\*3,\*4: Demas Dean, c; --- Wilson, tb; Harold Hatter, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

- Rust\*3,\*4: Demas Dean -t; ? John Anderson -tb; Don Redman -cl -as; Cyril J. Fullerton -p; Sterling Conaway or Maceo Jefferson -bj; George Barber -d.

- Rust\*6: Demas Dean, t; ? John Anderson, tb; Don Redman, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

- RR 41/5!

- Storyville 72 p.209: Peter Carr, *Demas Dean, Travellin' Man*: "The following summer (1922 ?) I went home for a couple of weeks. Then Cyril Fullerton, who was also a pre-med student at Howard, and a fine pianist, called me to come to New York. Fullerton's home was in New York City. He had met Lucille Hegamin, a blues singer, and she asked him to help her get a jazz band together for her vaudeville act. We rehearsed for a couple of weeks, trumpet, piano alto sax, banjo, trombone and drums. There were Cyril Fullerton, piano, myself on trumpet, Harold Hatter, sax and piano, George Barbour, drums, Anderson, trombone. On banjo, Conaway replaced Bateman and Maceo Jefferson replaced Conaway. Hatter, who later worked with Willie The Lion Smith at the Capitol Nit Club, Lennox Avenue in Harlem, was replaced by Don Redman. The vaudeville act turned out so well that we worked all the rest of the summer in and around New York and Boston, Massachusetts. In fact, I was late getting back to school! I left Washington for New York later in 1924."

002 **LUCILLE HEGAMIN** her Blue Flame Syncopaters New York, Sep. 1922  
 Lucille Hegamin – voc;  
 Demas Dean – tpt; John Anderson – tbn;  
 unknown – clt; Harold Hatter – alt;  
 J. Cyril Fullerton – pno; unknown – bbs; George Barbour - dms  
 274-C Beale Street Mama (Why Don't You Come Back Home?) Cam 270, Document DOCD-5420  
 275-B Aggravatin' Papa (Don't You Try To Two-Time Me) Cam 270, Document DOCD-5420

As before, I hear the 'Jazz Jubilee' band with a clarinet player and a saxophonist – presumably on alto sax again. Again, I do not hear a banjo. From the trombone breaks in 'Beale Street Mama' I would intuitively name John Anderson as trombonist with his moderate legato style, heard on Clara Smith's May 1928 recording. Band photos for advertising purposes were usually made at the start of a band's career. And the band photo of the 'Jazz Jubilee' band (RR 41-5) had Mr. Wilson on it. It may therefore only show the initial band personnel of a month ago. As we know, changes of personnel were not exceptional in show business.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4*: unknown personnel.

- BGR\*2: Demas Dean, tpt; --- Anderson, tbn; Don Redman, clt, alt; Cyril J. Fullerton, pno; Sterling Conaway or Maceo Jefferson, bjo; unknown, bbs; George Barber, dms  
 - BGR\*3, \*4: Demas Dean, c; --- Wilson, tb; Harold Hatter, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.  
 - Rust\*3, \*4: Demas Dean -t; ? John Anderson -tb; Don Redman -cl -as; Cyril J. Fullerton -p; Sterling Conaway or Maceo Jefferson -bj; George Barber -d.  
 - Rust\*6: Demas Dean, t; ? John Anderson, tb; Don Redman, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

003 LUCILLE HEGAMIN	her Blue Flame Syncopaters	New York,	Oct. 1922
Lucille Hegamin – voc;			
Demas Dean – tpt; John Anderson – tbn;			
(Don Redman) – clt; Harold Hatter – alt;			
J. Cyril Fullerton – pno; unknown – bbs; George Barbour - dms			
305-A	Papa, Papa	Cam 287,	Document DOCD-5420
305-B	Papa, Papa	Cam 287,	Document DOCD-1011
306-B	He May Be Your Man, But He Comes To See Me Sometimes	Cam 287,	Document DOCD-5420

With the same band as before we now have another – more daring and exuberant – clarinet player, who may well be Don Redman to my ears. But still, there is no banjo heard. And still, there is a good and secure tuba player. A nice band of early Harlem times.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown personnel.  
 - RR 41-5: L. Kunstadt, The Lucille Hegamin Story, Part 3: Soon after the Lafayette engagement (c. May 1922 – KBR) I got the idea for my 'Jazz Jubilee' presentation. I obtained the services of dancer, singer 'Broadway Jimmy' Parker who had just closed with the Broadway show of 'SeeSaw'. At this time, I made the acquaintance of J. Cyril Fullerton who was to become my regular pianist in years to come. ... He came along as leader of a group of musicians I needed for my Jazz Jubilee' band. There were Harold Hatter, sax (from New London, Conn.); Demas Dean, trumpet (from Sag Harbor L.I.); ? Wilson, trombone; George Barber, drums (from New York City); and, of course, J. Cyril Fullerton, pianist and leader. This was the original band. There were some additions later on. May have been some changes, too. ... Later-on we picked up the great Johnny Dunn for our band and in addition we featured him in his own version of St. James Infirmary. Johnny had previously worked with Bill and me at the 'Lybia'. Johnny stayed with 'Jazz Jubilee' just a few months. Another chap we picked up for our band for a short time was Don Redman. Also, we added a fine banjoist, Sterling Conaway (of the famous musical Conaways) who hailed from Washington, D.C. and had played with Duke Ellington years before. 'Jazz Jubilee' played such New York Loew's Theatres as 'Loew's State' (week of October 9, 1922) and 'Loew's Delancey Street' (week of October 16, 1922).  
 - ibid: "I picked up musicians from Will Vodery's Plantation Review Band. Also used Don Redman and Sterling Conaway for recording purposes. Johnny Dunn nearly recorded with me but at the last moment he couldn't make it. I cannot recall if any of my 'Jazz Jubilee' jazz band were on these early Cameo records. Some of them may have been."  
 - BGR\*2: Demas Dean, tpt; --- Anderson, tbn; Don Redman, clt, alt; Cyril J. Fullerton, pno; Sterling Conaway or Maceo Jefferson, bjo; unknown, bbs; George Barber, dms  
 - BGR\*3, \*4: Demas Dean, c; --- Wilson, tb; Harold Hatter, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.  
 - Rust\*3, \*4: Demas Dean -t; ? John Anderson -tb; Don Redman -cl -as; Cyril J. Fullerton -p; Sterling Conaway or Maceo Jefferson -bj; George Barber -d.  
 - Rust\*6: Demas Dean, t; ? John Anderson, tb; Don Redman, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

Discernible differences of takes:

305-A:	band slows down after introduction (c. 122 to 118 beats/m). Clarinet in bars 12/13 of second chorus: succession of syncopations (quarter – eighth – quarter – eighth – quarter).
305-B:	band slows down after introduction (c. 130 to 118 beats/m). Clarinet in bars 12/13 of second chorus: succession of fast triple upward chord changes.

004 LUCILLE HEGAMIN	her Blue Flame Syncopaters	New York,	Dec. 1922
Lucille Hegamin – voc;			
Demas Dean – tpt; John Anderson – tbn;			
unknown – clt; Harold Hatter – ten;			
J. Cyril Fullerton – pno; unknown – bbs; George Barbour - dms			
365-A	Syncopatin' Mama	Cam 317,	Document DOCD-5420
366-C	Your Man – My Man	Cam 317,	Document DOCD-5420

Aurally, this is the same band as before, but we seem to have another clarinetist here. Other than before, a drummer cannot be heard, but may be present.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown acc.  
 - RR 41/5: see preceding session  
 - BGR\*2, \*3, \*4: unknown, cnt; unknown, tbn; unknown, clt; unknown, pno; unknown, dms  
 - Rust\*3, \*4, \*6: unknown -c; unknown -tb; unknown -cl; unknown -p; unknown -d.  
 - RR 41/5!

005 LUCILLE HEGAMIN	her Blue Flame Syncopaters	New York,	Mar. 1923
Lucille Hegamin – voc;			
(Demas Dean) – tpt; John Anderson – tbn;			
unknown – clt; (Harold Hatter) – ten;			
J. Cyril Fullerton – pno; unknown – bbs; George Barbour - dms			
462-A	Waitin' For The Evenin' Mail	Cam 317,	Document DOCD-5420
463-A	Now You've Got Him, Can You Hold Him?	Cam 317,	Document DOCD-5420

463-B

Now You've Got Him, Can You Hold Him?

Cam 317,

Document DOCD-1011

And again, we obviously have the 'Jazz Jubilee' band here as before. Only the trumpet player sounds a bit weak and we have to wonder if this really should be the strong and exact Demas Dean.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown acc.

- BGR\*2: probably: Demas Dean, tpt; --- Anderson, tbn; Don Redman, clt, alt; Cyril J. Fullerton, pno; Sterling Conaway or Maceo Jefferson, bjo; unknown, bbs; George Barber, dms

- BGR\*3, \*4: probably: Demas Dean, c; --- Wilson, tb; Harold Hatter, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

- Rust\*3, \*4, \*6: probably: Demas Dean -t; ? John Anderson -tb; Don Redman -cl -as; Cyril J. Fullerton -p; Sterling Conaway or Maceo Jefferson -bj; George Barber -d.

Discernible differences of takes:

463-A: 4-bar vamp (after introduction): clarinet plays 3 eighth notes f-f- bb on measures 3/4 at the end of bar 4 only

463-B: 4-bar vamp (after introduction): clarinet plays 3 eighth notes f-f- bb on measures 3/4 at the end bars 3 and 4

**006 SAVOY BEARCATS**

New York,

Aug. 09, 1926

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Reevy – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry "Bass" Edwards – bbs; Willie Lynch – dms

36030-1 Stampede

Vic unissued on 78,

Frog DGF 12

36031-2 How Could I Be Blue ?

Vic unissued on 78,

Frog DGF 12

'Stampede', Fletcher Henderson's composition, was recorded by his own band on May 16, 1926, followed by the Savoy Bearcats' version three months later, re-recorded on October 11, 1926 (session 008 below). But while the Henderson band uses a somewhat powerful fast tempo of c. 236, the Bearcats lift it up to c. 264 and make it hectic that way. What can be observed is that the Bearcats generally tend to take faster paces than other bands of the time, possibly to fulfill dancers' wishes to fast dances. While Henderson has his clarinet trio play Strain C in a full-sounding gleaming manner, the Bearcats' clarinet trio is almost un audible, two clarinets of them almost drowned by Carmelo Jari's strong performance. He plays the middle-break of this part all alone, which certainly is a great pity because it is beautifully set in three parts by arranger Don Redman.

'How Could I Be Blue?' has hot solos by muted Demas Dean in his not-so-hot manner and seldom heard Otto Mikell on alto sax in the second chorus, and in the fourth chorus 16 bars of Carmelo Jari on clarinet, accompanied by Joe Steele and Willie Lynch on choked cymbal only – making this an un-familiar clarinet-piano trio personnel for the time. Jari recorded this same title with Bessie Brown and a Clarence Williams led group for ARC.

Notes:

- Rust\*2: Gilbert Paris, Demas Dean (tpt); James Reevy (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: Duncan Mayers; 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin' Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust\*3, \*4: Gilbert Paris, Demas Dean -t; James Reevy -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust\*6: Gilbert Paris, Demas Dean, t; James Reevy, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36030-1 Stampede Key of Ab Victor  
(Strain A 16 bars AA' pno – ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes – end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC brass – end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts – end-bk ens 2)(Strain B 3 32 bars ABAC ens)

36031-2 How Could I Be Blue? Key of C Victor  
(Intro 8 bars CJ clt 2 – DD m-tpt 2 – JR tbn 2 – ens 2)(Chorus 1 32 bars AA' ens)(Verse 8 bars ens)(Chorus 2 32 bars AA' DD m-tpt 16 – OM alt + JR tbn 16)(Chorus 3 32 bars AA' ens middle-bk JR tbn 2)(Chorus 4 32 bars AA' CJ clt + JS pno + WL dms 16 – ens 16)(Coda 2 ens)

**007 SAVOY BEARCATS**

New York,

Aug. 23, 1926

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Reevy – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry "Bass" Edwards – bbs; Willie Lynch – dms

36059-1 Senegalese Stomp

Vic unissued on 78,

Frog DGF 12

36059-2 Senegalese Stomp

Vic 20182,

Frog DGF 8

36060-2 Bearcat Stomp

Vic unissued on 78,

Frog DGF 12

36060-3 Bearcat Stomp

Vic 20307,

Frog DGF 8

36061-1 Nightmare

Vic unissued on 78,

Frog DGF 12

36061-2 Nightmare

Vic 20182,

Frog DGF 8

'Senegalese Stomp' is a composition by singer/pianist Clarence Todd, contributor to the Clarence Williams Music Publishing Company.

It is not a song tune composed of verse and chorus, but rather an instrumental composition like Jelly Roll Morton's, derived from ragtime compositions and encompassing three or more thematic strains. Strain A4 features Jari on clarinet in his typical hasty and un-swinging style. Hear Willie Lynch's - for the time - very modern cymbal playing.

According to the record label, 'Bearcat Stomp' is a Don Redman composition in the common song form with verse and AABA chorus, thus very probably also a Redman arrangement. Demas Dean has some short solo appearances, but the most interesting is Joe Steele's two-fisted piano solo in exiting Harlem stride style. All other soloists have their spots here, even 'Bass' Edwards – one of the real great tuba

stylists of the 1920s – has a short solo outing. (It was ‘Bass’ Edwards when with the Charlie Johnson band who had electric lights fastened on the large bell of his instrument that were switched on and off rhythmically with a foot-pedal while playing!) ‘Nightmare’, “surely the best of the seven versions of this number recorded in the decade” as John Capes notes rightly in the Frog CD booklet, is the work of white composers Riley, Handler and Meyers, names that do not ring a bell in my memory in relation with hot and syncopated tunes. And accordingly, it is not used by other bands as a rewarding basis for hot improvisations, but rather to satisfy customer’s need for romanticism and sentiment.

Notes:

- Rust\*2: Gilbert Paris, Demas Dean (tpt); James Reeve (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin’ Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust\*3,\*4: Gilbert Paris, Demas Dean -t; James Reeve -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust\*6: Gilbert Paris, Demas Dean, t; James Reeve, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36059 Senegalese Stomp Key of C Victor  
(Intro 8 bars ens)(Strain A1 20 bars AB OM bar middle-bk ens 2 – end-bk ens 2)(Strain B 24 bars AA’ ens)(Strain A2 20 bars AB ens middle-bk OM bar 2)(Strain A3 20 bars AB saxes)(Strain C1 8 bars GP m-tpt)(Strain C2 8 bars JR m-tbn)(Strain C3 8 bars CJ clt)(Strain A4 20 bars AB CJ clt)(Strain A5 20 bars AB ens middle-bk FW bjo 2)

36040 Bearcat Stomp Key of Bb Victor  
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 4 – DD m-tpt 4 – ens 4 – DD m-tpt 4 – ens 8 – HBE bbs 4 – ens 4)(Chorus 2 32 bars AABA ens middle-bk DD m-tpt 2)(Chorus 3 32 bars AABA JS pno 16 – ens 8 – JS pno 6 – ens 2)(Verse 16 bars AA’ ens)(Chorus 4 32 bars AABA CJ clt 6 – RH ten 2 – CJ clt 4 – RU ten 2 – JR o-tbn 8 – ens 8)(1/2 Chorus 5 16 bars BA ens)

36061 Nightmare Key of C Victor  
(Intro 22 bars DD m-tpt)(Vamp 4 bars ens)(Strain A1 22 bars AABA DD m-tpt over ens 12 – ens 4 – DD m-tpt over ens 6)(Strain B1 16 bars AB ens)(Strain C 16 bars AABA ens 8 – JR o-tbn 4 – ens 4)(Bridge 4 bars ens)(Vamp 4 bars ens)(Strain A2 22 bars OM bar 2 – ens 4 – OM bar 2 – ens 4+4 – OM bar 2 – ens 4)(Strain B2 16 bars AB ens)(Bridge 4 bars m-brass wa-wa)(Vamp 4 bars ens)(Strain A3 22 bars AABA CJ clt 2 – ens 4 – CJ clt 2 – ens 4+4 – CJ clt 2 – ens 4)(Coda 4 bars ens)

Notable differences of takes:

- 36059-1: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth Db, then 1 quarter pause (2 inaudible fluffed notes), then 2 eighth notes G – Bb and long held Bb in first bar of strain A4
- 36059-2: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth note Db, 1 quarter note Bb, 3 eighth notes F# – G – Bb, 1 quarter note G in first bar of strain A4
- 36060-2: bar 4/5 of introduction: Willie Lynch plays two cymbal crashes behind trombone slides
- 36060-3: bar 4/5 of introduction: Willie Lynch plays two cymbal crashes behind first trombone slide and one only behind second trombone slide
- 36061-1: Demas Dean - muted trumpet - plays eighth and quarter notes in bars 17 and 18 of strain A1 (no sixteenth triplets)
- 36061-2: Demas Dean - muted trumpet - plays sixteenth triplets in bars 17 and 18 each of strain A1

**008 SAVOY BEARCATS**

New York,

Oct. 11, 1926

Leon Abbey – ldr;

Gilbert Paris, Demas Dean – tpt; James Reeve – tbn;

Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;

Joe Steele – pno; Freddie White – bjo, gtr; Harry “Bass” Edwards – bbs; Willie Lynch – dms;

Joe Steele – arr (5)

36030-7	Stampede	Vic 20460,	Frog DGF 8
36031-5	How Could I Be Blue?	Vic 20307,	Frog DGF 8
36809-1	Hot Notes	Vic unissued on 78,	Frog DGF 12
36809-2	Hot Notes	Vic 20460,	Frog DGF 8
36810-1	Senorita Mine	Vic unissued on 78,	Frog DGF 12

This ‘Stampede’ take -7 is even faster with c. 280 than take -1 of session 006. I wonder whether dancers at the Savoy Ballroom would have had fun with dancing on it. But it is played with precision and with great enthusiasm. And only one player of the clarinet trio declines to co-operate in the middle-break of strain C3 (first reed player Jari is all alone in this break in take -1 of this tune - see above.)

‘How Could I Be Blue?’ seems to be of higher tension here than before. And again, take notice of pianist Joe Steele’s fine work accompanying Carmelo Jari in strain C3!

Both these numbers were recorded on the first session above already, but rejected for issue by the Victor people.

First trumpet player Gilbert Paris is the sole trumpet soloist in ‘Hot Notes’, but here he can easily be recognized not to be an improviser. His attributions are stiff and tightly depending on the written melodic material. In strain B3 the rhythm players on banjo and drums (here cymbal only) have some soloistic duties to fulfill.

Melodious and charming ‘Senorita Mine’, a collaboration of Clarence Williams and Fats Waller, with attributions from Spencer Williams – the words, probably – and dancer Eddie Rector, is played at a moderate pace, with soloistic attributions by Demas Dean, Otto Mikell, Joe Steele and Freddie White.

Notes:

- Rust\*2: Gilbert Paris, Demas Dean (tpt); James Reeve (tbn); Carmello Jejo, Otto Michel (clt, alt); --- Hernandez (ten); Leon Abbey (vln on some sides); Joe Steele (pno); Freddie Johnson (bjo, gtr); Harry Edwards (bbs); Willie Lynch (dms)

- Rust, Victor Master Book, Vol. 2: Duncan Mayers; 2 c; tb; 3 s; vn; p; bj; bb; d.

- Storyville 72, Peter Carr, Demas Dean, Travellin’ Man: Gilbert Paris, Demas Dean, trumpets; James Revey, trombone; Carmelo Jejo, clarinet and sax; Otto Mikell, violin and sax; Hernandez, tenor sax; Joe Steele, piano; Freddie White, guitar; Bass Edwards, tuba; Willie Lynch, drums; Wiggins, violin and leader (immediately replaced by Leon Abbey); Duncan Mayer, contractor.

- Rust\*3,\*4: Gilbert Paris, Demas Dean -t; James Reeve -tb; Carmello Jejo -cl -as -bar; Otto Mikell -cl -as; Ramon Hernandez -cl -ts; Leon Abbey -vn; Joe Steele -p; Freddie White -bj -g; Harry Edwards -bb; Willie Lynch -d; Duncan Mayers -dir

- Rust\*6: Gilbert Paris, Demas Dean, t; James Reevey, tb; Carmello Jari (Jejo), cl, as, bar; Otto Mikell, cl, as; Ramon Hernandez, cl, ts; Leon Abbey, vn; Joe Steele, p; Freddie White, bj, g; Harry Edwards, bb; Willie Lynch, d; Duncan Mayers, dir

Tune structures:

36030-7 Stampede Key of Ab Victor  
(Strain A 16 bars AA' pno – ens)(Strain B1 32 bars ABAC ens)(Strain B2 32 bars ABAC RH ten)(Bridge 4 bars ens)(Strain C1 32 bars ABAC saxes – end-bk ens 2)(Bridge 2 bars ens)(Strain C2 32 bars ABAC GP o-tpt 14 – brass 16 – end-bk JS pno 2)(Bridge 2 bars ens)(Strain C3 32 bars ABAC clts – end-bk ens 2)(Strain B 3 32 bars ABAC ens)

36031-5 How Could I Be Blue? Key of C Victor  
(Intro 8 bars CJ clt 2 – DD m-tpt 2 – JR tbn 2 – ens 2)(Chorus 1 32 bars AA' ens)(Verse 8 bars ens)(Chorus 2 32 bars AA' DD m-tpt 16 – OM alt + JR tbn 16)(Chorus 3 32 bars AA' ens middle-bk JR tbn 2)(Chorus 4 32 bars AA' CJ clt+JS pno+WL dms 16 – ens 16)(Coda 2 ens)

36809 Hot Notes Key of C Victor  
(Intro 6 bars ens)(Strain A1 16 bars AA' GP o-tpt over ens)(Strain B1 32 bars AABA ens)(Strain A2 16 bars AA' GP o-tpt)(Strain B2 32 bars clts)(Strain A3 16 bars AA' CJ alt)(Strain B3 32 bars FW bjo 16 – ens + WL cymbal 8 – ens 8)

36810-1 Senorita Mine Key of Eb Victor  
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 22 – BB m-tpt 6 – ens 4)(Verse 16 bars AA' JR m-tbn 4 – ens 4 – JR m-tbn 4 – ens 4)(Chorus 2 32 bars AABA ens 16 – JR o-tbn 4 – ens 4 + 8)(Bridge 3 bars)(3/4 Chorus 3 24 bars AAB OM bar 16 – ens 8)(Chorus 4 32 bars AABA JS pno 8 – FW bjo 8 – OM alt 8 – ens 8)

Notable differences of takes:

36030-1 (session 001): strain C2 has whole chorus of brass section playing from score  
36030-7: strain C2 initially has 14 bars of hot trumpet solo, probably by first trumpet player, Gilbert Paris  
36031-2 (session 001): muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong cymbal crashes on the after-beat  
36031-5: muted trumpet solo by Demas Dean in chorus 2 is accompanied by strong wood-block strokes on the after-beat leaving the first bar out  
36809-1: first trumpet holds a high Ab for 6 beats (a six-quarter note) in bars 5 and 6 of introduction  
36809-2: first trumpet plays an eighth triplet, 2 eighth notes and 1 quarter note in bar 5 of introduction

**009 ROSA HENDERSON**

New York,

Dec. 1926

Rosa Henderson – voc;

Big Charlie Thomas – tpt; Cliff Jackson or (Porter Grainger?) – pno

107303 Git Goin'

PA 7519,

Document DOCD-5404

107304 Someday You'll Come Back To Me

PA 7519,

Document DOCD-5404

All editions of Rust have Demas Dean on trumpet for this session, and I did believe him until a couple of weeks ago! Yet, this trumpet player certainly is not Demas Dean – after several listening sessions of the Savoy Bearcats recordings! I certainly would like to know who started – and published – this assumption. Dean's playing is rooted in early Harlem style in performing almost exclusively 6/8 rhythms in his phrases – listen to the Savoy Bearcats, where Dean is responsible for all hot trumpet solos, Gilbert Paris being the straight first trumpet man. What we hear on this recording here is a beautiful trumpet accompaniment in early Armstrong style, and I dare to assign what we hear to the mysterious "Big Charlie" Thomas – perhaps on a bad day – as heard on the session of August 1926 above. Style, rhythm, vibrato and phrasing are all his, and I do not wonder why I was tempted to think of June Clark when working on my June Clark investigation some years ago. Unfortunately, the sound quality of the Document CD is very bad because of a rather worn source record. But if you turn up your amplifier you can easily hear Big Charlie Thomas' - or whatever his name was – characteristic play. And this is my third pleasant surprise! The piano player's style is strong, yet not distinct, and I would rather opt for Cliff Jackson as on the Vocalion sides above than for Porter Grainger.

Notes:

- Jazz Directory Vol.4: unknown accompaniment.  
- BGR\*2,\*3,\*4: Demas Dean – cnt; Porter Grainger – pno  
- Rust\*3,\*4,\*6: Demas Dean – c; Porter Grainger – p

**010 BESSIE SMITH**

New York,

Feb. 09, 1928

Bessie Smith – voc;

Demas Dean – tpt; Charlie Green – tbn;

Fred Longshaw – pno

145626-2 Thinking Blues

Col 14292-D,

Frog DGF 45

145627-1 Pickpocket Blues

Col 14304-D,

Frog DGF 45

145627-2 Pickpocket Blues

Col 14304-D,

not on LP/CD

145628-1 I Used To Be Your Sweet Mama

Col 14292-D,

Frog DGF 45

In early 1928, Charlie Green was not with the Henderson band - Jimmy Harrison being the trombonist, but it is said that Fletcher Henderson always had an empty chair for Charlie Green, when playing in the Henderson band was on his mind. Demas Dean was trumpet player with Allie Ross and his 'Blackbirds of 1928' show, after a long South America tour with violinist Leon Abbey and his Orchestra.

Green's manner of improvising stands in strong contrast to Dean's almost 'classical' trumpet style which does not contain any off-beat, bluesy and hot practices. This is gut-bucket against legitimacy. But it, yet, works. There is unoptrusive but effective piano accompaniment by Bessie long-time accompanist Fred Longshaw.

And Charlie Green is – as always – outstanding.

Notes:

- D. Mahony, Columbia 13/14000-D Series: Files: Demas Dean, tpt; Chas. Green, tbn; Fred Longshaw, p.  
- BGR\*2,\*3,\*4: Demas Dean, cnt; Charlie Green, tbn; Fred Longshaw, pno.  
- Rust\*3,\*4,\*6: Demas Dean -c; Charlie Green -tb; Fred Longshaw -p.

Discernible differences of takes:

145627: Take -2 not reissued, comparison is impossible

**011 BESSIE SMITH**

New York,

Feb. 21, 1928

Bessie Smith – voc;

**Demas Dean** – tpt; **Charlie Green** – tbn;

**Fred Longshaw** – pno

145670-1 Standin' In The Rain Blues

Col 14338-D,

Frog DGF 45

145671-1 It Won't Be You

Col 14338-D,

Frog DGF 45

145672 I'm A Cheater

Col unissued

not on LP/CD

This session is the continuation of the fore-going session, with the same personnel. Green, again, is his assured self, and he plays fantastically hot and blue. Demas Dean seems to have thought his own style over in the intervening weeks. He uses a lot of jumping-trills and a stronger vibrato, now, but we have to accept that he was not one of the leading hot trumpet soloists. Behind them, again, the laid-back and modest Longshaw, much more blues-oriented than Henderson was.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Files: Demas Dean, tpt; Chas. Green, tbn; Fred Longshaw, p.*

- BGR\*2,\*3,\*4: Demas Dean, cnt; Charlie Green, tbn; Fred Longshaw, pno.

- Rust\*3,\*4,\*6: Demas Dean -c; Charlie Green -tb; Fred Longshaw -p.

**012 LEW LESLIE'S BLACKBIRDS ORCHESTRA**

New York,

Aug. 14, 1928

Demas Dean, Pike Davis –tpt; Herb Flemming – tbn;

Carmello Jari – alt, clt; Albert Socarras – alt, clt, flt; Ramon Usera – ten, clt, vln;

George Rickson – pno; Benny James – bjo; Henry Bass Edwards – bbs; Jesse Baltimore – dms

E-28057- Bandana Babies

Br 4030,

Harrison HR-LP R (LP)

E-28058- Magnolia's Wedding Day

Br 4030,

Harrison HR-LP R (LP)

This is beautifully and urgently played show music with hot soloistic. We have an entirely Carribean reed section here, with Socarras using his flute hitherto unlisted for this session. And listen to the marvellous tuba playing of Bass Edwards, and Jesse Baltimore's using the temple-blocks. And then the nice Eb minor chorus with the oriental touch in 'Magnolia's Wedding Day'.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown personnel*

- Rust\*2: Johnny Dunn, Pike Davis (tpt); Calvin Jones (tbn); Buster Bailey, Nelson Kincaid (clt, alt); Alonzo Williams (ten); Ralph Shrimp Jones, George Smith (vln); George Rickson (pno); Maceo Jefferson (bjo); Bill Benford (bbs); Jesse Baltimore (dms)

- Rust\*3: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d

- Rust\*4: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo or Jari -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d.

Tune structures:

E-28057- Bandana Babies Key of C

Brunswick

(Intro 8 bars ens)(Chorus 1 32 bars ABAC ens)(Verse 16 bars ens)(Chorus 2 32 bars ABAC PD o-tpt – middle brk saxes)(Chorus 3 32 bars ABAC GR pno 14 – CJ clt 16 – ens 2)(Chorus 4 32 bars ABAC ens)

E-28058- Magnolia's Wedding Day Key of Eb

Brunswick

(Intro 8 bars ens)(Chorus 1 32 bars AABA saxes+ vln)(Verse 16 bars ens)(Chorus 2 32 bars AABA DD m-tpt 14 – ens 2 – RU ten 8 – ens 8)(Chorus 3 32 bars AABA (Ebm!) clts 16 – ens 8 – clts -flt 8)(Chorus 4 32 bars AABA ens)

**013 ADELAIDE HALL** Lew Leslie's Blackbirds Orchestra

New York,

Aug. 14, 1928

Adelaide Hall – voc;

Demas Dean, Pike Davis –tpt; Herb Flemming – tbn;

Carmello Jari – alt, clt; Albert Socarras – alt, clt, flt; Ramon Usera – ten, clt, vln;

George Rickson – pno; Benny James – bjo; Henry Bass Edwards – bbs; Jesse Baltimore – dms;

Lew Leslie – arr (2,3,4)

E-28059- I Must Have That Man

Br 4031,

Conifer CDHD 169

E-28060-A Baby

Br 4031,

Conifer CDHD 169 ?

E-28060-B Baby

Br 4031,

Conifer CDHD 169 ?

E-28061- Dixie

Br unissued

not on LP/CD

Note: Conifer CDHD has one but un-designated take of matrix E-28060!

This is the same session as before, yet under Adelaide Hall's name now. Miss Hall is accompanied by clarinet, flute and violin in the first chorus of 'I Must Have That Man', and by Pike Davis' muted hot trumpet in 'Baby'.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown personnel*

- Rust\*2: Personnel includes Pike Davis (tpt); Calvin Jones (tbn); Nelson Kincaid (clt, alt); Alonzo Williams (ten); George Rickson (pno); Bill Benford (bbs)

- Rust\*3: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d

- Rust\*4: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo (or Carmelo Jari?) -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d

- Rust\*6: Pike Davis, Demas Dean, t; Herb Flemming, tb; Carmello Jejo (or Carmelo Jari?), Albert Socarras, cl, as; Ramon Usera, ts, vn; George Rickson, p; Benny James, bj; Bass Edwards, bb; Jesse Baltimore, d, Lew Leslie, a (2,3,4)

Tune structures:

E-28059- I Must Have That Man Key of G

Brunswick

(Intro 2 bars ens)(Verse 16 bars AH voc + ens)(Chorus 1 32 bars AABA AH voc + clt/flt/vln)(Chorus 2 32 bars AABA AH voc + DD m-tpt 16 – ens/flt 8 – DD m-tpt 8)

E-28060- Baby Key of G

Brunswick

(Intro 8 bars ens)(Verse 16 bars AH voc + ens)(Chorus 1 32 bars AABA AH voc + ens)(Chorus 2 32 bars AABA AH voc + PD m-tpt 28 – ens 4)

## 014 NOBLE SISSE AND HIS ORCHESTRA

Hayes, Middlesex,

Sep. 10, 1929

Noble Sissle – voc, ldr;

Demas Dean, Clifton 'Pike' Davis – tpt; James Revey – tbn;

Rudy Jackson, Buster Bailey – alt, clt; Ramon Usera – ten, clt;

William Roseman, Juice Wilson – vln;

Lloyd Pinkney – pno; Warren Harris– bjo; Henry 'Bass' Edwards – bbs; Jesse Baltimore - dms

Warren Harris – voc (1)

Bb-17326-2 Kansas City Kitty

HMV B-5731,

Retrieval RTR 79069

Bb-17327 On The Lazy Amazon

HMV unissued

not on LP/CD

Bb-17328-2 Camp Meeting Day

HMV B-5709,

CJM 22 (LP)

Bb-17329-2 Miranda

HMV B-5709,

Retrieval RTR 79069

*Composer credits: Bb-17326 (Leslie – Donaldson); Bb-17328 (Sissle); Bb-17329 (Sissle)*

Noble Sissle and his Orchestra - recorded in England and reissued early-on on a nice LP 'Jazz In Britain – The 20's' (Parlophone PMC 7075).

From Anthony Barnett's "dossier" 'Fallen from the Moon – Juice Wilson, his Life on Earth', I have come to know that the hitherto unknown top-part singer behind Noble Sissle on 'Kansas City Kitty' is banjo player Warren Harris. And Mr. Barnett also mentions that the personnel is not as listed everywhere hitherto, but as given above. And it certainly makes much more sense than before, in that it represents the musicians as on the band-photo, and what can be heard on the records.

The most interesting sounds on these sides, yet, come from a little known but brilliant jazz violin player from St. Louis, who spent his early years in Chicago and later toured the world, being utmost modest and reticent, and never received any appropriate recognition. Bill Coleman termed him "the greatest jazz violinist that ever lived" (A. Barnett, Fallen from the Moon). He is Juice Wilson, a fantastic violinist, as well as clarinetist.

This is Pike Davis in a strong and effective show band, with his blistering ragtime-derived trumpet style. On trombone we have James Revey of earlier 'Savoy Bearcats' fame, together with band-mate first trumpet player Demas Dean.

For me, there still is another high-light on these sides: Henry 'Bass' Edwards, the tuba player. He really is tremendous. And he also is a relict of the 'Savoy Bearcats' of early Harlem fame.

'Kansas City Kitty' still reflects much ragtime stiffness in its arrangement. But it includes a great jazzy/bluesy violin solo – in parts in double-string technique – by the above-named Juice Wilson. Also remarkable are 'Pike' Davis' short bell-like and sparkling trumpet snippets, and 'Bass' Edwards' short and hard bass notes.

The same applies to 'Camp Meeting Day', only that there are no hot ad-lib solos on this title. 'Miranda' then has nice solos by Buster Bailey, Pike Davis, and Juice Wilson, again. But still, the band swings hardly – certainly also thanks to Warren Harris' exact and strong Banjo, which is a joy to hear. But, compared to contemporaneous bands of Harlem, this band lacks a big deal of loose swing and off-beat, as "en-vogue" there at the time, and thus sounds a bit dated.

Yet, have fun with this expertly played big band jazz music from Harlem – transported only across the Atlantic Ocean to the United Kingdom, and reissued early-on on a nice LP 'Jazz In Britain – The 20's' (Parlophone PMC 7075). Great! And Mr. Sissle is no slouch as Singer, not at all!

Notes:

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

- Rust\*2: Pike Davis, Demas Dean (tpt); James Revey (tbn); Buster Bailey, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Juice Wilson, William Rosemand (vln); Lloyd Pinkney (pno); Warren Harris (bjo); Henry Edwards (bbs); John Ricks (sbs); Jesse Baltimore (dms)

- Rust\*3, \*4, \*6: Pike Davis -Demas Dean -t; James Revey -tb; Buster Bailey -cl -ss -as; Rudy Jackson -cl -as; Ralph Duquesne -cl -as -ts; Ramon Usera -cl -ts; Juice Wilson -William Rosemand -vn; Lloyd Pinkney -p; Warren Harris -bj; Henry Edwards -bb; John Ricks -sb; Jesse Baltimore -d

- A. Burnett, *Fallen From The Moon – Juice Wilson: Clifton Pike Davis, Demas Dean (tp); James Revey (tb); Rudy Jackson, Buster Bailey, Ramon Usera (reeds); Juice Wilson, William Roseman (vn); Lloyd Pinkney (pn); Warren Harris (bj, vc); Henry Edwards (bb); Jesse Baltimore (dm, tubular bells in f); Noble Sissle (vc, ar, md, composer)*

Tune structures:

Bb-17326-2 Kansas City Kitty Key of Ab / G / Bb

HMV

(Intro 4 bars ens)(Chorus 1 32 bars AABA NS+WH voc)(Bridge 6 bars ens mod.)(Verse 16 bars ens)(Chorus 2 32 bars AABA saxes 16 – JR o-tbn 8 – saxes 8)(Bridge 2 bars ens mod.)(Chorus 3 32 bars AABA JW vln)(Chorus 4 32 bars AABA DD m-tpt 16 – BB alt 8 – PD m-tpt 6 – ens 2)(Chorus 5 32 bars AABA ens)(Tag 2 bars ens)

Bb-17327 On The Lazy Amazon Key of ? unissued (not checked)

HMV

Bb-17328-2 Camp Meeting Day Key of F

HMV

(Intro 12 bars ens)(Chorus 1 32 bars AABA ens)(Verse 8 bars NS voc)(Chorus 2 32 bars AABA NS voc)(Vamp 8 bars ens)(Chorus 3 32 bars AABA ens)(Bridge 8 bars ens)(Chorus 4 32 bars AABA NS voc + ens)

Bb-17329-2 Miranda Key of F

HMV

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA NS voc + ens)(Chorus 3 32 bars AABA BB clt 16 – PD m-tpt 16)(Chorus 4 32 bars AABA JW vln 16 – NS voc 16)

## 015 NOBLE SISSE AND HIS ORCHESTRA

Hayes, Middlesex,

Oct. 10, 1929

Noble Sissle – ldr, voc;

Demas Dean, Clifton 'Pike' Davis - tpt; James Revey – tbn;

Rudy Jackson, Buster Bailey – alt, clt; Ramon Usera – ten, clt;

Juice Wilson, William Roseman – vln;

Lloyd Pinkney – pno; Warren Harris– bjo; Henry 'Bass' Edwards – bbs; Jesse Baltimore - dms

Bb-18031-1 I'm Crooning A Tune About June

HMV B-5731

not on LP/CD, but held

Bb-18032 waltz

HMV B-5723

not on LP/CD

Bb-18033-1 You Want Lovin' And I Want Love

HMV B-5723,

not on LP/CD

Bb-18033-2 You Want Lovin' And I Want Love

HMV B-5723,

CJM 22 (LP)

Bb-18034 Yet You Forgot?

HMV unissued

not on LP/CD

*Composer credits: Bb-18031 (???); Bb-18033 (Coslow – Spier - Osterman)*

We have the same band here as at the above session, playing the same strings-dominated and stiff ensemble parts. There is a short alto solo in 'Crooning A Tune ...' which I'd like to attribute to Rudy Jackson, two years ago with the early Duke Ellington band. And again, there is nice



'Pike' Davis on trumpet, and two mediocre solo spots by Ramon Usera on tenor sax. He probably was part of the New York group of Caribbean reed players lured to the U.S.A. for service in the army at the end of WWI. 'You Want Lovin'...' has much more looseness and swings nicely. Fine saxophone parts, here, and again some 'Pike' Davis on open trumpet. And still, Mr. Sissle is a very good singer. A pity only that we only have two titles from this session. The waltz might be very interesting.

Notes:

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

- Rust\*2: Pike Davis, Demas Dean (tpt); James Reevy (tbn); Buster Bailey, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Juice Wilson, William Rosemand (vln); Lloyd Pinkney (pno); Warren Harris (bjo); Henry Edwards (bbs); John Ricks (sbs); Jesse Baltimore (dms)

- Rust\*3,\*4,\*6: Pike Davis -Demas Dean -t; James Reevy -tb; Buster Bailey -cl -ss -as; Rudy Jackson -cl -as; Ralph Duquesne -cl -as -ts; Ramon Usera -cl -ts; Juice Wilson -William Rosemand -vn; Lloyd Pinkney -p; Warren Harris -bj; Henry Edwards -bb; John Ricks -sb; Jesse Baltimore -d

Tunes structures:

Bb-18031-1 *I'm Crooning A Tune About June* Key of Bb / Ab / Bb HMV  
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens 16 - vlns 8 - ens 8)(Verse 16 bars ens)(Chorus 2 32 bars AABA NS voc+vlns)(Bridge 6 bars ens mod)(Chorus 3 32 bars AABA RU ten 8 - PD o-tpt 8 - JR o-tbn 8 - RU ten 6 - ens 2)(Bridge 6 bars ens mod.)(Chorus 4 32 bars AABA ens 4 - ?BB or RJ alt 4 - ens 4 - PD m-tpt 4 - ens 8 + 8)

Bb-18032 waltz Key of ? unissued (not checked)

Bb-18033-1 *You Want Lovin' And I Want Love* Key of C / D C HMV

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 7 bars ens)(Verse 16 bars ens)(Bridge 8 bars ens mod.)(Chorus 2 32 bars AABA NS voc + vln)(Bridge 5 bars ens mod.)(Chorus 3 32 bars AABA ens 8 - saxes 8 - PD o-tpt 8 - ens 8)(Tag 2 bars ens)

Bb-18034 *Yet You Forgot?* Key of ? unissued (not checked)

Notable differences of takes:

Bb-18033: As take -2 only is reissued of this title, comparing is impossible and nothing can be said about differences.

**016 NOBLE SISSE AND HIS INTERNATIONAL ORCHESTRA**

Chicago,

Aug. 15, 1934

Noble Sissle - voc, ldr;

Wendell Cully, Demas Dean, Clarence Brereton - tpt; Chester Burrill - tbn;

Harvey Boone - alt, clt; Ramon Usera - alt, vln; James Tolliver - ten; Sidney Bechet - clt, sop;

Oscar Madera - vln;

Harry Brooks - pno; Howard Hill - gtr; Edward Coles - sbs; Jack Carter - dms;

Billy Banks - voc (2); Lavaida Carter - voc (3); band choir - voc (2)

C-9295 Under The Creole Moon

Dec 153, Classic Jazz Masters 22 (LP)

C-9296-A The Old Ark Is Moverin'

Dec 154, Classic Jazz Masters 22 (LP)

C-9297-A Loveless Love

Dec 154, Classic Jazz Masters 22 (LP)

C-9298-A Polka Dot Rag

Dec 153, Classic Jazz Masters 22 (LP)

Composer credits: C-9294 (???); C-9296 (???); C-9297 (Handy); C-9298 (Bechet - Toliver - Sissle)

Now, this is a remarkable session. A singer/bandleader has a recording session - with his own band - and leaves most of the singing to other singers. I'd be interested to get to know the reason! And then: Noble Sissle does not sing a jazz tune, but a some sort of Caribbean song and played in caribbean manner with a corresponding rhythm. This is nice and pleasing, but a bit strange in a jazz context. I'd presume that Mr. Sissle's organization was more inclining to the dance band sector of popular music in the U.S.A.

The second - biblical - title only has two very short band parts, intro and some sort of finale, and apart from these, a long enduring vocal with or without choir part of about 160 bars, which I resist to analyse.

The third title, W. C. Handy's 'Loveless Love', is the fourth version of the tune in this Noble Sissle list, and it - at last - is a jazzy tune with a good female singer (aka Lavaida Carter, one of the two sisters of famous trumpet player/singer Valaida Snow, and wife of drummer Jack Carter), she being accompanied in her second chorus by the very fine muted trumpet of Clarence 'Minnow' Brereton. A real joy to hear.

The last title is listed to be a co-composition of Sidney Bechet, tenorist James Tolliver, and of bandleader Sissle. A tune in "ragtime" style with a sixteen-bar chorus and fine swing, featuring two rather moderate choruses by tenorist Tolliver and violinist Madera. Both of them not the hottest of the players in the band, but followed in solo by one of the all-time masters of hot jazz, Sidney Bechet. 'Nuff said.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Wendell Culley, Demas Dean, Clarence Brereton (tp); Chester Burrill (tb); James Toliver, Ramon Usera, Harvey Boone, Sidney Bechet (s); Oscar Madera (v); Harry Brooks (p); Howard Hill (g); Edward Coles (b); Jack Carter (dm)

- Rust\*2: Wendell Culley, Demas Dean, Clarence Brereton (tpt); Chester Burrill (tbn); Sidney Bechet (clt, sop); James Toliver, Harvey Boone (clt, alt); Ramon Usera (ten); Oscar Madera (vln); Harry Brooks (pno); Howard Hill (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl); Lavaida Carter (vcl)

- Rust\*3,\*4,\*6: Wendell Culley, Demas Dean, Clarence Brereton -t; Chester Burrill -tb; Sidney Bechet -cl -ss; Harvey Boone -cl -as; Ramon Usera -as -vn; James Tolliver -ts; Oscar Madera -vn; Harry Brooks -p; Howard Hill -g; Edward Coles -sb; Jack Carter -d; Noble Sissle -v -ldr; Billy Banks -Lavaida Carter -v

Tunes structures:

C-9295 *Under The Creole Moon* Key of G / Bb Decca  
(Intro 6 bars ens)(Vamp 12 ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 AABA NS voc + ens)(Verse 16 bars NS voc + ens)  
(Bridge bars 4 ens)(Vamp 4 bars ens)(Chorus 3 32 bars AABA ens)

C-9296 *The Old Ark Is Moverin'* Key of G Decca

(Intro 6 bars ens)(Vamp 4 bars ens)(Vocal - choir section un-analysed c. 160 bars)(Band finale 12 bars ens)

C-9297 *Loveless Love* Key of G / D / G / F Decca

(Intro 8 bars ens)(Chorus 1 16 bars AB ens)(Chorus 2 16 bars AB CB m-tpt)(Chorus 3 16 bars AB SB sop)(Bridge 8 bars ens 6 - HB pno 2 mod)(Chorus 4 16 bars AB LC voc)(Chorus 5 16 bars AB LC voc + CB m-tpt obl 14 - JT ten 2)(Chorus 6 16 bars AB JT ten)(Chorus 7 16 bars AB JT ten)(Chorus 8 16 bars AB ens)(Chorus 9 16 bars AB ens)(Chorus 10 16 bars AB ens)

C-9298 *Polka Dot Rag* Key of F / Bb Decca

(Intro 4 bars ens)(Strain A1 32 bars AA' ens)(Bridge 4 bars SB clt + ens mod)(Strain B1 16 bars ens)(Strain B2 16 bars ens)(Strain B3 16 bars ?CT ten)(Strain B4 16 bars OM vln)(Strain B5 16 bars ens)(Strain B6 16 bars SB sop)(Strain B7 16 bars SB sop + ens)  
(Strain B8 16 bars ens)(Coda 8 bars ens)

## 017 NOBLE SISSLE AND HIS ORCHESTRA

New York,

Mar. 11, 1936

Noble Sissle – voc, ldr;

Wendell Cully, Demas Dean, Clarence Brereton – tpt; Chester Burrill – tbn;

Sidney Bechet – clt, sop; Chauncey Haughton, Don Pasqual – alt, clt; Gilbert White – ten, flt;

Oscar Madera – vln;

Harry Brooks – pno, cel; Jimmy Miller – gtr; Jimmy Jones – sbs; Wilbert Kirk – dms;

Lena Horne – voc (1,5); Billy Banks – voc (2,3); band choir – voc (2)

60888-A That's What Love Did To Me

Dec 778,

Fat Cat's Jazz 199 (LP)

60889-A You Can't Live In Harlem

Dec 778,

Fat Cat's Jazz 199 (LP)

60890-A I Wonder Who Made Rhythm

Dec 766,

Fat Cat's Jazz 199 (LP)

60891-B 'Tain't A Fit Night Out For Man Or Beast

Col FB-1493,

Fat Cat's Jazz 199 (LP)

60892-A I Take To You

Dec 847,

Fat Cat's Jazz 199 (LP)

60893-A Rhythm Of The Broadway Moon

Dec 847,

Fat Cat's Jazz 199 (LP)

*Composer credits: all unknown to this author, because the 'Fat Cat's Jazz' LP cover in my possession does not name the composers.*

This session features the very first recordings of young Lena Horne, singer, actor, and beauty. And very appealing they are. In the first title there is a hitherto un-listed flute behind Miss Horne in Chorus 2, who must be one of the reedmen – Gilbert White, I assume. Even so, there are celesta sounds at the end of the tune, which probably come from pianist Harry Brooks. Wendell Culley might be the muted trumpet player of the melody.

'You Can't Live In Harlem' is a most lively swinger with Billy Banks' vocals and half-a-chorus by Sidney Bechet on his soprano sax. And otherwise unimposing Chester Burrill on trombone attributes four hot bars in the last chorus. Very fine.

It's Billy Banks again singing – with an un-identified band member in 'I Wonder Who Made Rhythm'. Unfortunately, there is no instrumental soloistic in this item. But it's a nice tune.

'Tain't A Fit Night ...' is some kind of a "killer-diller", very fast, with little soloing, and bandleader Noble Sissle telling a comic story on what happens when the weather turns wild.

'I Take To You' then has the craziest chorus I have ever found: it has an AA'BA'' order, with the first A-part counting 8 bars, the second A-part counting 7 bars, the B-part having 8 bars, and the third A-part then counting 9 bars. This, obviously, is the reason for the trumpet soloist being in disorder in his solo in Chorus 3. But he blows very well. And again, young Lena Horne is a delightful singer.

The last title has Sissle again singing, trombonist Burrill soloing, and a superb Sidney Bechet on his soprano sax.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Wendell Culley, Demas Dean, Clarence Brereton (tp); Chester Burrill (tb); James Toliver, Ramon Usara, Chauncey Haughton, Sidney Bechet (s); Oscar Madera (v); Harry Brooks (p); Howard Hill (g); Edward Coles (b); Jack Carter (dm)*

- Rust\*2: *Wendell Culley, Demas Dean, Clarence Brereton (tpt); Chester Burrill (tbn); Sidney Bechet (clt, sop); James Toliver, Chauncey Haughton (clt, alt); Ramon Usara (ten); Oscar Madera (vln); Harry Brooks (pno); Howard Hill (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl); Billy Banks (vcl); Lena Horne (vcl)*

- Rust\*3,\*4,\*6: *Wendell Culley, Demas Dean, Clarence Brereton -t; Chester Burrill -tb; Sidney Bechet -cl -ss; Chauncey Haughton -cl -as; Jerome Pasquall, Gil White -ts; Oscar Madera -vn; Harry Brooks -p; Jimmy Miller -g; Jimmy Jones -sb; Wilbert Kirk -d; Noble Sissle -v -ldr; Billy Banks -Lena Horne -v*

Tunes structures:

60888 *That's What Love Did To Me* Key of Ab / Bb Decca

(Intro 4 bars ens)(Chorus 1 32 bars AABA WC m-tpt 16 – ens 16)(Bridge 2 bars ens mod(Chorus 2 32 bars AABA LH voc)

(1/2 Chorus 3 16 bars BA ens 8 – LH 8)

60889 *You Can't Live In Harlem* Key of F / G / Ab Decca

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Bridge 4 bars ens mod)(Chorus 2 32 bars AABA BB voc + ens)

(Chorus 3 32 bars AABA BB voc + choir mod)(Chorus 4 32 bars AABA SB sop 16 – ens 4 – CB o-tbn 4 – ens 8)

60890 *I Wonder Who Made Rhythm* Key of F / G Decca

(Intro 4 bars ens)(Chorus 1 32 bars AABA WC m-tpt 8 – m-tpts 8 – saxes 8 – ens 8)(Tag 2 bars WK dms)(Verse 24 bars BB voc 4 –

saxes 2 – BB voc 4 – brass 2 – BB + another + choir voc 14)(Chorus 2 32 bars AABA BB voc + ens)(Bridge 4 bars mod)(Chorus 3 32 bars AABA ens)

60891 *'Tain't A Fit Night Out For Man Or Beast* Key of Dm Decca

(Intro 6 bars ens)(Chorus 1 16 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 16 bars AABA NS voc + ens)(Chorus 3 16 bars

AABA SB sop)(Bridge 4 bars ens)(Chorus 4 16 bars AABA NS voc + ens)(Chorus 5 16 bars AABA CB m-tpt)(Bridge 4 bars ens)

(Chorus 6 16 bars AABA NS voc + ens)(Chorus 7 16 bars AABA ens)(Chorus 8 16 bars AABA CH alt)(Bridge 4 bars ens)(Chorus 9

16 bars AABA NS voc + ens)

60892 *I Take To You* Key of Ab / Bb Decca

(Intro 4 bars ens)(Chorus 1 32 bars AA'BA'' ens)(Bridge 4 bars ens)(Chorus 2 32 bars AA'BA'' LH voc + ens)(Tag 1 bar ens)

(Verse 16 bars ens)(Chorus 3 32 bars AA'BA'' CB o-tpt 13 – ens 10 – CB o-tpt 7 – ens 2)(Bridge 4 bars ens)(1/2 Chorus 4 16 bars

BA'' LH voc + ens)(Tag 2 bars LH voc + ens)

60893 *Rhythm Of The Broadway Moon* Key of Eb / Ab Decca

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 4 bars ens)(Verse 20 bars ens)(Chorus 2 32 bars AABA NS voc + ens)

(Chorus 3 32 bars AABA CB o-tbn 16 – ens 8 – CB o-tbn 8)(Chorus 5 32 bars AABA SB sop 16 – ens saxes – ens 8)

## 018 NOBLE SISSLE AND HIS ORCHESTRA FEATURING SIDNEY BECHET

New York,

Apr. 14, 1937

Noble Sissle – dir;

Wendell Cully, Demas Dean, Clarence Brereton – tpt;

Chester Burrill, George Matthews – tbn;

Sidney Bechet – clt, sop, bsx; Jose Madera, Don Pasqual – alt, clt; James Tolliver, Gilbert White – ten;

Erskine Butterfield – pno; Jimmy Miller – gtr; Jimmy Jones – sbs; Wilbert Kirk – dms;

Billy Banks – voc (5)

M 398-1 Bandana Days

Vri 552,

Mosaic Select 22

M 398-2 Bandana Days

CBS 63093 (LP),

Mosaic Select 22

M 399-1 I'm Just Wild About Harry

Vri 552,

Mosaic Select 22

M 399-2 I'm Just Wild About Harry

CBS 63093 (LP),

Mosaic Select 22

M 400-2 Dear Old Southland

Col C3L 30 (LP),

Mosaic Select 22

*Composer credits: M 398 (E. Blake – N. Sissle); M 399 (E. Blake – N. Sissle); M 400 (H. Creamer – T. Layton)*

These last recordings of Noble Sissle's Orchestra show the band in full drive and swing, and I am surprised that this organisation did not receive more consent and success by the public.

The first two titles are taken from Sissle's time together with pianist Eubie Blake in the very early 1920s, when both musicians had their high time in the show business. The band is still the same now for five years, and features some potent soloists in Clarence Brereton, both trombonists – George Matthews as a newcomer to the band here – and tenor sax man James Tolliver. Yet, Sidney Bechet is the top hot man in the crew, hailing from New Orleans and is one of the very few musicians being a serious rival of Louis Armstrong's. He can even be heard coaxing around on his bass sax in some spots, here. The reason is, that the band did not have scored parts for Bechet, but to give him some duty when the band played, he was ordered to play the bass sax when he thought it to be opportune.

Of the rather seldom heard instrumental solos on these sides, Bechet takes the majority, and always swings and stomps in fine "Southern" style. It is James Tolliver blowing the tenor sax solos, as I assume. And the fine muted hot trumpet solos are by Clarence 'Minnow' Brereton who – as it seems – spent his whole working life in the Sissle orchestras. But let's not forget modest Wendell Culley, he a wonderful lead trumpet player with a soft and sensitive manner, who later in his life became one of Count Basie's trumpet men, renowned for his solo in Basie's 'Lil Darlin'' in the 1950s.

And let's not forget the rhythm section, that swings mightily.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Wendell Culley, Demas Dean, Clarence Brereton (tp); Chester Burrill (tb); Sidney Bechet, Ramon Usera, Chauncey Haughton, Gil White (s); James Toliver (p); Jimmy Miller (g); Jimmy Jones (b); Wilbur Kirk (dm)

- Rust\*2: Wendell Culley, Demas Dean, Clarence Brereton (tpt); Chester Burrill (tbn); Sidney Bechet (clt, sop); Chauncey Haughton (clt, alt); Ramon Usera; Gil White (ten); Oscar Madera (vln); James Toliver (pno); Jimmy Miller (gtr); Jimmy Jones (sbs); Wilbur Kirk (dms)

- Rust\*3,\*4: Wendell Culley, Demas Dean, Clarence Brereton -t; Chester Burrill -tb; Sidney Bechet -cl -ss; Chauncey Haughton -cl -as; Jerome Pasquall, Gil White -ts; Oscar Madera -vn; Erskine Butterfield -p; Jimmy Miller -g; Jimmy Jones -sb; Wilbert Kirk -d; Noble Sissle -v -ldr

- Rust\*6: Noble Sissle -v -ldr; Wendell Culley, Demas Dean, Clarence Brereton -t; Chester Burrill -tb; Sidney Bechet, Chauncey Haughton -cl -ss; Gilbert White, Bernard Pasquall -ts; Oscar Madera -vn; Erskine Butterfield -p; Jimmy Miller -g; Jimmy Jones -sb; Wilbert Kirk -d

Tunes structures:

*M 398 Bandana Days Key of C / Db / Eb Variety*

(Intro 16 bars WK dms 4 – ens 12)(Chorus 1 32 bars AA' ens)(Chorus 2 32 AA' SB sop + ens)(Bridge 4 bars ens mod)(Chorus 3 32 bars AA' ?WC m-tpt + ?clt)(Chorus 4 32 bars AA' CB m-tpt 2+24 – ens 2 - GW ten 2 – ens 4 mod)(Chorus 5 32 bars AA' ens 16 – SB sop 1+8 – ens 8)

*M 399 I'm Just Wild Anout Harry Key of Eb / C / Eb Variety*

(Intro 8 bars ens)(Chorus 1 36 AA' ens)(Chorus 2 36 bars AA' saxes 16 – ?JT ten 8 – ens 12)(Bridge 4 bars ens mod)(Chorus 3 36 bars AA' ens 34 – SB sop 2)(Chorus 4 36 bars AA' SB sop + ens)(1/2 Chorus 5 20 bars ens)

*M 400 Dear Old Southland Key of F / Fm Variety*

(Intro 4 bars SB sop + ens)(Strain A1 16 bars SB sop + ens)(Strain B1 16 bars SB sop + ens)(Strain B2 16 bars SB sop + ens)(Strain A2 16 bars BB voc + ens)(Strain A3 16 bars CB m-tpt + ens)(Strain A4 16 bars SB sop + ens)(Tag 2 bars SB sop + ens)

Notable differences of takes:

M 398-1: S. Bechet sop, start of solo: 1 whole-note c, 3 eighth-notes a-f-d, 1 quarter-note g, 1 half-note g

M 398-2: S. Bechet sop, start of solo: 1 whole-note c, 3 eighth-notes a-f-d, 1 three-quarter-note g

M 399-1: S. Bechet sop, final notes of solo: 1 quarter-note c, 1 half-note c

M 399-2: S. Bechet sop, final notes of solo: 4 eighth-notes eb-e-eb-e, 1 half-note C