

THE RECORDINGS OF R. Q. DICKERSON

An Annotated Tentative Personnel - Discography

DICKERSON, Roger Quall (recte) Born: St. Louis, Jan. 32, 1899 (recte); Died: Glen Falls, New York, 21 January 1951
Raised in St. Louis, Missouri. Played in local theatres from 1928-20. Left St. Louis with Wilson Robinson's Bostonians (1923), after extensive touring, the band gained residency at New York's Cotton Club – by then violinist Andrew Preer was fronting the band. After Preer's death in May 1927, the band worked for a time as The Cotton Club Orchestra, then became known as the Missourians. From 1930 they became Cab Calloway's Orchestra – Dickerson left the band in 1931. Left full-time music and worked for many years as a taxi-driver, he suffered a long illness before dying of a throat ailment. (John Chilton, Who's Who in Jazz)

STYLISTICS

STYLE

Clearly a St. Louis / Western style player with the slightly stiff rhythm of that city's musicians. Dickerson frequently uses a harmon mute and sometimes plays growl phrases. Plays very hot and certainly is one of the leading exponents of Western trumpet playing in Harlem of the time.

TONE

He owns a strong and sharp tone, especially when playing with his favourite harmon mute.

VIBRATO

Medium to fast and short vibrato

TIME

Dickerson plays with a good swinging and driving beat using retained off-beat effects.

PHRASING

He plays feather-light phrases all over the trumpet range. Obviously, he had listened to Bubber Miley and plays his own variety of Miley's 'Black And Tan Fantasy' solo with great aplomb – and many blue-notes. But his phrasing always contents the ragtime influenced stiff rhythm of many St. Louis musicians which frequently borders on trashy 6/8 time.

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: **R.Q. Dickerson**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *R.Q. Dickerson*
- 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: (*R.Q. Dickerson*)

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.

The reader/listener is urged to try to get hold of a copy of the LP Collectors Items 006 „HARRY COOPER, R.Q. DICKERSON & THE COTTON CLUB ORCHESTRA“ issued by John Holley of England in about 1980. This LP with its magnificent and attentively researched text booklet by Chris Hillman, is one of the most perfectly made LP I have had the pleasure to see and purchase. And it is one of the most stylish and tasteful ones. In its booklet the story of Harry Cooper, R.Q. Dickerson and the Cotton Club Band is most comprehensively told.

When in 1976 American producer/collector Bernard Klatzko reissued Vocalion 1196 on his recent Herwin LP 'Rare Hot Chicago Jazz 1925(?) – 1929', it proved to be a major sensation as it contained the two sides of a hitherto unheard Vocalion 78 that existed in one single copy only. (Later, some more copies of this elusive item were unearthed, but certainly fewer than five!)

As so often, the participating musicians were identified wrongly, and it is amusing to read the cover text suspecting the trumpet player's name as B.T. Wingfield, having a 'quite limited range' and the pianist as Cassino Simpson, attributing him piano stylistics that we do not recognize. We were unable to find out the trumpeter's name when finally he was recognized as R.Q. Dickerson, in a report that the singer at the session shouted her 'Play it, R.Q.'

This R.Q. Dickerson then proved to be a severely under-rated first-class trumpet player, and it is our aim to show what he had recorded and what quality can be found on his recordings.

R.Q. DICKERSON

001 EDITH WILSON AND HER JAZZ HOUNDS	New York,	Dec. 17, 1924
Edith Wilson – voc;		
R.Q. Dickerson – tpt; DePriest Wheeler – tbn;		
(David Jones) – alt, cms; (Lorenzo Tio, Jr.) – ten, clt;		
Earres Prince – pno; (Charlie Stamps) – bjo		
140189-1 He's A Mean, Mean Man (But He's Good To Me)	Col 14054-D,	Archeophone 6006
140190-1 Double-Crossin' Papa (Don't Double-Cross Me)	Col 14054-D,	Archeophone 6006

I would like to refer to the note for Edith Wilson's next session as RR 73. It says that Edith Wilson appeared at the Cotton Club in December 1924. So, why not look for an accompaniment by Cotton Club musicians of the time for this session here?!

R.Q. Dickerson obviously is a most likely candidate for the beautiful trumpet here. And listen to his muted phrases at the end of "Double-Crossin' Papa" and compare this to Dickerson's work on the Jasper Taylor Original Washboard Band of 29 June, 1928, and you will at least be surprised, if not convinced! To me this is definitely R.Q. Dickerson!

On trombone DePriest Wheeler is a very likely candidate then, and although his playing here is somewhat restrained it nevertheless fits into what is known by him. Those brief arranged passages by the trombone with trumpet or reeds would indicate that the musicians were a working unit at day- (or night-) time.

'He's A Mean, Mean Man' (run-down is: 4 bars introduction, 20 bars verse, 32 bars chorus, 16 bars half-chorus) has two reed-men (introduction!), one of them playing alto-sax, or possibly c-melody-sax because of the instruments darker timbre (break in bars 15/16 of the first chorus!), and a tenor-sax player, who plays the dated slap-tongue break in bars 23/24 of the first chorus. Then, as a major surprise, at the start of the last half-chorus (bar 57 of the tune) appears a strong clarinet player in Doddsian style. He plays a beautiful break in bars 3/4 of the half-chorus, followed by a break by the alto/cms player. From then on only clarinet is heard, no tenor.

'Double-Crossin' Papa' (run-down is: 4 bars introduction, 12 bars verse, 20 bars chorus, 4 bars vamp, 12 bars verse, 20 bars chorus) has probably alto – not c-melody-sax, and clarinet throughout, playing a very smooth and melodious arpeggiated obligato, bursting out in former manner in the vamp again. This certainly is a profound legitimate musician who knows his stuff, a bit dated on tenor sax but very hot on clarinet.

This unexpected situation makes me speculate a little (the listener and reader might excuse me!): Edith Wilson was engaged at the Cotton Club at this time (late 1924). The Cotton Club house band at this time was Andy Preer's Cotton Club Orchestra. The band included R.Q. Dickerson, who can easily be identified. The trombonist of the band was DePriest Wheeler, who may also be present on this session. One of the band's reed players was David Jones from New Orleans, who also played c-melody-sax and mellophone. He might be the altoist/cms player here. The band's tenor man was Andrew Brown who played alto with Calloway later. But he is much too little determined stylistically to be this clt/ten player here. So, I assume that they possibly hired Lorenzo Tio, Jr. as clt/ten man for this session. He must have been well known to the band members as he had been at the Cotton Club himself with Piron for a time, at least in May 1923, and at the Roseland Ballroom in May 1924. And at this time (1924), some of the Piron musicians had stayed on in New York waiting for engagements to come and hoping for better times, yet also returning to New Orleans temporarily when needed there. Tio was able to play the most beautiful New Orleans Creole clarinet as well as some corny passages on clarinet as on tenor. However, we have to consider the possibility that this player may be the enigmatic Eli Logan, alto saxophonist of the Cotton Club Orchestra, and a respected musician in his own right. The pianist is absolutely comparable to Edith Wilson's next session's pianist, Earres Prince, who was the Cotton Club Band's – later Missourians - pianist for many years.

This leaves the banjo player of the Cotton Club Band – his name was Charlie Stamps.

DB: Not Bubber. Not that plaintive crying growl. This is nearer du-wacky, also too stiff and too much doubling for Bubber at this time. Dickerson would be a good guess but only a guess, as would be the Cotton Club Orch. Dickerson's later work with the Missourians is not anomalous and MP3 ex is – I presume – him on Cotton Club Orch. 'Down And Out Blues' of 06 Jan. 1925 and pretty similar in style. Is also slap tenor on Cotton Clubs similar this session (? KBR). The short clarinet break I hear as 'rough' rather than particularly Doddsian, although could be heard as N.O. twang. Legato clarinet from about 1-30 'Double-Crossing Papa' which is not strong enough to be Tio. And why should Tio be imported into the Cotton Club Orch. to play a predominantly tenor part, even assuming he was in NYC? I hear the clarinet as the tenor doubling. Not a normal clarinetist, hence the oddity of style. If Cotton Club Orch. then probably Brown. But again here the Cotton Club Orch. can only be a guess, if a good guess.

MR: The presence of Earres Prince on the next session (confirmed)(where? KBR) makes the Cotton Club Orchestra even more likely. Regarding the clarinet player, I tend to agree with Dave (and with KB! - KBR) that it is the tenor saxophonist switching to clarinet. Jones, who was born in 1888, was an established teacher, so even if he did not play tenor or clarinet here, he might well have taught another reed player (Brown or the enigmatic Mr. Eli Logan). I do not hear any distinct slap-tongue tenor on the Piron sides and we would have to establish that Tio was in New York, preferably subbing in the Cotton Club Orchestra, to put a closer focus on him as an alternative. Incidentally, Jones also does not seem to have played much slap-tongue, if we are to believe Danny Barker.

Notes:

- *DeLaunay, New Hot Discography: acc by the Original Jazz Hounds. Some of the following titles may possibly be Perry Bradford rather than Johnny Dunn accompaniments.*

- RR 73: "From the label credit and composer credits, this next (this one! KBR) record looks like another Perry Bradford date. These titles are sandwiched in between three Maggie Jones interpretations made on the same date but with Louis Armstrong as cornetist. Unfortunately, these are NOT Armstrong items; the cornetist growls and punctuates his phrases like Bubber Miley, which seems reasonable since Miss Wilson does recall a date with Bubber. Percy Glascoe is also remembered as having toured and recorded with her, so he is suggested as one of the reed men."

- Mahoney: "possibly a Perry Bradford group. Bubber Miley?"

- Rust*3: ?Bubber Miley, c; unknown tb; ?Percy Glascoe, cl-as; Ernest Elliott or Bob Fuller, cl-ts; unknown, p; unknown, bj
- Rust*4,*6 only list instrumentation c / tb / cl,as / cl,ts / p / bj, no personnel.
- BGR*2,*3: prob Bubber Miley, cnt; unknown, tbn; poss Percy Glascoe, clt, alt; poss Ernest Elliott or Bob Fuller, clt, ten; unknown, pno; unknown, bjo.
- BGR*4: unknown, c; unknown, tb; unknown, cl/as; poss. Bob Fuller, cl/ts; unknown, p; unknown, bj.
- Archeophone 6006 liner notes: trumpet; trombone; clarinet – alto sax; clarinet – tenor sax; piano; banjo

002 LUCILLE HEGAMIN	the Dixie Daisies	New York,	early Feb. 1925
Lucille Hegamin – voc;			
R.Q. Dickerson – tpt; DePriest Wheeler – tbn; (David Jones) – clt;			
Earres Prince – pno; Jimmy Smith – bbs;			
unknown – train-whistle (1,2)			
1358-A	Alabama Bound	Cam 701,	Document DOCD-1011
1358-C	Alabama Bound	Cam 701,	Document DOCD-5421
1359-B	Hot Tamale Molly	Cam 723,	Document DOCD-5421
1360-B	Every Time I Pick A Sweetie	Cam 701,	Document DOCD-1011
1360-C	Every Time I Pick A Sweetie	Cam 701,	Document DOCD-5421

This, now, certainly is a different band under the 'Dixie Daisies' banner. The trumpet player – very different from the former musician named Abe Small – uses a distinctly hot embouchure combined with a straight-mute and jazzy attack, but a strange 6/8 phrasing frequently. He may possibly play ad-lib parts. The trombonist shows a robust early jazz style of Southern (or Western) origin with occasional tailgate slurs, played with a sharp tonal colour. The clarinet player restrains himself to moderate but expertly chosen chordal notes in a legato style. Pianist and tuba player deliver a strong fundamental rhythm without banjo or drums.

Just as with Edith Wilson's recording session of 17 December 1924 (see [www.harlem-fuss.com/Singers/Edith Wilson](http://www.harlem-fuss.com/Singers/Edith%20Wilson)) I felt urged to check a possible connection here with the house band of the Cotton Club of this time, the 'Cotton Club Orchestra' under Andy Preer's direction. Very much to my surprise I found what I had hoped for, but not expected. Miss Hegamin's accompanists here – in my opinion – were R.Q. Dickerson on trumpet with his strong St. Louis style, DePriest Wheeler on trombone, possibly David Jones on clarinet, Earres Prince pounding on piano in oom-pah manner and the band's founder and early leader, Jimmy Smith, on tuba. If I am wrong in David Jones as clarinetist, Lorenzo Tio, Jr. might possibly be an alternative.

Please, note that Document DOCD-5421 has numbers 14 and 15 turned over: it is 'Every Time I Pick A Sweetie' first, and then 'Hot Tamale Molly'!

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown acc.
- BGR*2,*3: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs
- BGR*4: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bj; unknown, bb
- Rust*3,*4,*6: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.
- RR 43-6: "In January 1925 L.H. was featured at the Cotton Club in New York. It was during this tenure that she broadcasted 3 times weekly over WHN with the Cotton Club houseband, Andy Preer and his Cotton Club Syncopaters (sic – KBR)".

Discernible differences of takes:

- 1358-A: I am unable to recognise and determine any musical differences which must be minimal (arrangements!). I have to trust the stated take-numbers. Also, L.H. adheres close to the published words, with no interjections.
- 1358-C: I am unable to recognise and determine any musical differences which must be minimal (arrangements!). I have to trust the stated take-numbers. Also, L.H. adheres close to the published words, with no interjections.
- 1360-B: trumpet in bars 14/15/16 of initial verse: 1 whole note d in bar 15, followed by 1 quarter note db in bar 16.
- 1360-C: trumpet in bars 14/15/16 of initial verse: 1 upbeat quarter note db in bar 14, then 1 half note d in bar 15, then 1 quarter note db in bar 16

003 LUCILLE HEGAMIN	the Dixie Daisies	New York,	c. Apr. 22, 1925
Lucille Hegamin – voc;			
R.Q. Dickerson – tpt; DePriest Wheeler – tbn; (David Jones) – clt;			
Earres Prince – pno; Jimmy Smith – bbs; (LeRoy Maxey) - dms			
1424-B	My Sugar	Cam 777,	Document DOCD-5421
1426-A	I Had Someone Else Before I Had You (And I'll Have Someone After You've Gone)	Cam 777,	Doc. DOCD-5421

The same as said before (see above) obviously applies to this session, too. Although two or three months later, Miss Hegamin is accompanied by the same musicians again, in a very jazzy St. Louis or Western style band consisting of some of the 'Cotton Club Syncopaters' musicians behind Miss Hegamin. A drummer is added here, so probably LeRoy Maxey, key member of the 'Cotton Club Syncopaters' and of later 'Missourians' and Cab Calloway fame.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown acc.
- BGR*2,*3: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.
- BGR*4: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bj; unknown, bb; unknown, d.
- Rust*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.
- Rust*4,*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -p; unknown, -bb; unknown, -d.
- Storyville 146 p. 66 Edward S. Walker: "1925/6: Bill Hegamin and his New York Singing Syncopaters went to Plaza Hotel (Shanghai) in August 1925 and left Shanghai c. June 1926. Personnel included Hegamin d/ltr; Darnell Howard, Clinton Morman and Bailey Jackson, reeds. Does anyone know if Lucille went with Bill as there are no recordings by her between April 1925 and February 1926?"
- Storyville 147 p. 91: "There is no mention of Lucille Hegamin in either of these (some reports cited in foregoing article - KBR) reports."
- Storyville 1996/97-206: "An advert in the Baltimore Afro-American (26/11/25 p5) showed that she was to appear at the Regent Theater, Baltimore. She was on tour with a band and a review of a performance in the same paper (2/1/26 5/1) gives the personnel of her accompanying band as J.C.Fullerton, p/ltr; James Bell, Russell Procope, Horace Langhorne, sax/cl (the latter also dancing); Clifford Bryant, c; Cecil Carpenter, tb; Walter Thomas, bj; James Harrison,d; Joseph Johnson, sousa."

004 COTTON CLUB ORCHESTRA		New York,	Jan. 06, 1925
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Louis Metcalf, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 Eli Logan – alt; Davy Jones – cms; Andrew Brown – ten;
 Earres Prince – pno; Charlie Stamps – bjo; Jimmy Smith – bbs; LeRoy Maxey – dms
 140224-1 Down And Out Blues
 140225-1 Snag `Em Blues

Col 287-D, Frog DGF 32
 Col 287-D, Frog DGF 32

I hear Louis Metcalf playing trumpet lead in the band on both titles. So, Metcalf's position in the band was lead (first) trumpet, just like in the Ellington band later on. He also plays the first tpt solo on 'Snag `Em Blues', the second being played muted by R.Q. Dickerson. The 8 bar tpt solo (also muted) in 'Down And Out Blues' is also played by Dickerson.

In the chorus A1 of 'Down And Out Blues' clearly a c-melody-sax plays the first 4 bars of the second 'eight', thus very probably Dave Jones of New Orleans fame. He may also be heard in the two-bar break of the introduction. A violinist cannot be detected.

Notes:

- Carey, McCarthy, Jazz Directory Vol. Two: R.Q. Dickerson, Harry Cooper (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charley Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (dms).
 - Delaunay, New Hot Discography: R.Q. Dickerson, Harry Cooper (tp); De Priest Wheeler (tb); Dave Jones, Eli Logan (as); Andrew Brown (ts); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm)
 - Rust*2: R.Q. Dickerson, Louis Metcalf (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); Eddie Prince (pno); Charley Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (leader and vln when used).
 - Rust*3: R.Q. Dickerson, Louis Metcalf -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used
 - Rust*4: Andy Preer -vn (when used), dir. R.Q. Dickerson, Louis Metcalf -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d.
 - Rust*6: Andy Preer -vn (when used), dir. R.Q. Dickerson, Louis Metcalf -t; DePriest Wheeler -tb; Dave Jones, ?Walter Thomas -as -bar; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d. Note: Eli Logan, previously cited as 2nd alto sax, reportedly died in July, 1924; hence the postulate of Thomas.)
 - Storyville 1996/6-202: "Elie Logan, member of Dickerson's Cotton Club Orchestra, died in the Booker Washington sanitorium, NYC, after a brief illness on 6 June." (CD 13/6/25 7/7)! 1925! He may thus still have been present at the first three Cotton Club Orchestra recording sessions!

Tune Structures:

140224-1 Down And Out Blues key of G Columbia
 (Intro 8 bars tpt 2 - ens 2 - cms 2 - ens 2)(Verse 12 bars ten 2 break)(A1 Chorus 32 bars saxes 8 - cms 4 - ens 4 - tpt RQD 8 - tbn 4 - ens 4)(A2 Chorus 32 bars ens + pno 8 - ens + pno 8 - ens 16)(Coda 2 bars saxes - ens)
 140225-1 Snag `Em Blues Key of Bb Columbia
 (Intro 24 bars ens)(A1 Chorus 12 bars tpt LM 10 - tbn 2)(A2 Chorus 12 bars ten 10 - bjo 2)(Verse 16 bars tpt muted ROD)(A3 Chorus 12 bars tpt - ens)(A4 Chorus 10 bars ten + pno)(Interplay 16 bars ens)(A5 Chorus 12 bars ens)(A6 Chorus 12 bars ens)

005 LUCILLE HEGAMIN the Dixie Daisies New York, early Feb. 1925
 Lucille Hegamin – voc;
 R.Q. Dickerson – tpt; DePriest Wheeler – tbn; (David Jones) – clt;
 Earres Prince – pno; Jimmy Smith – bbs;
 unknown – train-whistle (1,2)
 1358-A Alabama Bound Cam 701, Document DOCD-1011
 1358-C Alabama Bound Cam 701, Document DOCD-5421
 1359-B Hot Tamale Molly Cam 723, Document DOCD-5421
 1360-B Every Time I Pick A Sweetie Cam 701, Document DOCD-1011
 1360-C Every Time I Pick A Sweetie Cam 701, Document DOCD-5421

This, now, certainly is a different band under the 'Dixie Daisies' banner. The trumpet player – very different from the former musician named Abe Small – uses a distinctly hot embouchure combined with a straight-mute and jazzy attack, but a strange 6/8 phrasing frequently. He may possibly play ad-lib parts. The trombonist shows a robust early jazz style of Southern (or Western) origin with occasional tailgate slurs, played with a sharp tonal colour. The clarinet player restrains himself to moderate but expertly chosen chordal notes in a legato style. Pianist and tuba player deliver a strong fundamental rhythm without banjo or drums.

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 - BGR*4: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bj; unknown, bb
 - Rust*3,*4,*6: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.

Discernible differences of takes:

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 1360-B: trumpet in bars 14/15/16 of initial verse: 1 whole note d in bar 15, followed by 1 quarter note db in bar 16.
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006 COTTON CLUB ORCHESTRA

New York, Mar. 31, 1925

Andy Preer – vln, ldr;

Harry Cooper, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Eli Logan – alt; Dave Jones – cms; Andrew Brown – ten, clt;

Earres Prince – pno; Charley Stamps – bjo; Jimmy Smith – bbs; LeRoy Maxey – dms

140475 Original Two-Time Man

Col unissued

not on LP/CD

140476 Riverboat Shuffle

Col unissued

not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- Jazz Directory Vol. 2: R.Q. Dickerson, Harry Cooper (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charley Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (d).

- Rust*2: R.Q. Dickerson, Louis Metcalf (tpts); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alti); Andrew Brown (ten); Eddie Prince (pno); Charley Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (ldr and vln when used).

- Rust*3: R.Q. Dickerson, Henry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used.

- Rust*4: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used.

- Rust*6: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper, t; DePriest Wheeler, tb; Dave Jones, ? Walter Thomas, as, bar; Andrew Brown, cl, ts; Earres Prince, p; Charley Stamps, bj; Jimmy Smith, bb; LeRoy Maxey, d.

- Collectors Items 006 (LP): R.Q. Dickerson, Harry Cooper (c); DePriest Wheeler (tb); Eli Logan (as); Dave Jones (cms); Andrew Brown (cl, ts); Earres Prince (p); Charley Stamps (bj); Jimmy Smith (bb); LeRoy Maxey (d); Andy Preer (vn, ldr).

007 **LUCILLE HEGAMIN** the Dixie Daisies

New York,

c. Apr. 22, 1925

Lucille Hegamin – voc;

R.Q. Dickerson – tpt; DePriest Wheeler – tbn; (David Jones) – clt;

Earres Prince – pno; Jimmy Smith – bbs; (LeRoy Maxey) - dms

1424-B My Sugar

Cam 777,

Document DOCD-5421

1426-A I Had Someone Else Before I Had You (And I'll Have Someone After You've Gone)

Cam 777,

Document DOCD-5421

The same as said before (see session 005 above) obviously applies to this session. Although two or three months later, Miss Hegamin is accompanied by the same musicians again, in a very jazzy St. Louis or Western style band consisting of some of the 'Cotton Club Syncopaters' musicians behind Miss Hegamin. A drummer is added here, so probably LeRoy Maxey, key member of the 'Cotton Club Syncopaters' and of later 'Missourians' and Cab Calloway fame.

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- Storyville 146 p. 66 Edward S. Walker: "1925/6: Bill Hegamin and his New York Singing Syncopators went to Plaza Hotel (Shanghai) in August 1925 and left Shanghai c. June 1926. Personnel included Hegamin d/ldr; Darnell Howard, Clinton Morman and Bailey Jackson, reeds. Does anyone know if Lucille went with Bill as there are no recordings by her between April 1925 and February 1926?"

- Storyville 147 p. 91: "There is no mention of Lucille Hegamin in either of these (some reports cited in foregoing article - KBR) reports."

- Storyville 1996/97-206: "An advert in the Baltimore Afro-American (26/11/25 p5) showed that she was to appear at the Regent Theater, Baltimore. She was on tour with a band and a review of a performance in the same paper (2/1/26 5/1) gives the personnel of her accompanying band as J.C. Fullerton, p/ldr; James Bell, Russell Procope, Horace Langhorne, sax/cl (the latter also dancing); Clifford Bryant, c; Cecil Carpenter, tb; Walter Thomas, bj; James Harrison, d; Joseph Johnson, sousa."

- BGR*2,*3: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.

- BGR*4: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bj; unknown, bb; unknown, d.

- Rust*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.

- Rust*4,*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -p; unknown, -bb; unknown, -d.

008 **COTTON CLUB ORCHESTRA**

New York,

Apr. 27, 1925

Andy Preer – vln, ldr;

Harry Cooper, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Eli Logan – alt; Dave Jones – cms; Andrew Brown – ten, clt;

Earres Prince – pno; Charley Stamps – bjo; Jimmy Smith – bbs; LeRoy Maxey – dms

140475-5 Original Two-Time Man

Col 374-D,

Frog DGF 32

140476-2 Riverboat Shuffle

Col 374-D,

Frog DGF 32

140476-3 Riverboat Shuffle

Col 374-D,

not on LP/CD, but heard

This – as is commonly known – was the band that later bore the name "Missourians" and which later still was taken over by Cab Calloway to become his own world-wide known Orchestra. This band played the New York Cotton Club after Piron's band went back to New Orleans and before Duke Ellington became resident band, some other bands also being engaged in between, notwithstanding.

On this second issued recording session of the Cotton Club Orchestra the personnel very probably is as listed above. Cooper played first trumpet, Dickerson second, taking the solos. Logan was still playing alto (he died in June 1925, not July 1924 as noted in Rust*6), Dave Jones of New Orleans obviously playing his preferred c-melody-sax, and Andrew Brown was on tenor, staying with the band until 1945.

The rhythm section as given above.

As can be recognized Dickerson was the principal soloist and "get-off man" and thus in the second trumpet chair, and Harry Cooper played first trumpet throughout the session. Andy Preer is distinctly recognizable as violinist leading the band.

ADDITION 14-10-2020: VJM 188, Ate's Discographical Ramblings, notes: "Unknown take by 'The Cotton Club Orchestra' (Columbia 1925): While most copies of Columbia 374-D have 140556-2 of 'Riverboat Shuffle', some copies have take -3. The Columbia file card reveals that indeed take -2 was 1st choice and take -3 was 2nd, take -1 being rejected. Accepting 2 takes for issue was common, but issuing a 2nd take was rare for Columbia." Where is the CD publisher now to reissue it?

Notes:

- Jazz Directory Vol. 2: R.Q. Dickerson, Harry Cooper (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charley Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (d).

- Rust*2: R.Q. Dickerson, Louis Metcalfe (tpts); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alti); Andrew Brown (ten); Eddie Prince (pno); Charly Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (ldr and vln when used).
 - Rust*3: R.Q. Dickerson, Henry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Earres Prince -p; - Rust*4: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d.
 - Rust*6: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper, t; DePriest Wheeler, tb; Dave Jones, ? Walter Thomas, as, bar; Andrew Brown, cl, ts; Earres Prince, p; Charley Stamps, bj; Jimmy Smith, bb; LeRoy Maxey, d.
 - Collectors Items 006 (LP): R.Q. Dickerson, Harry Cooper (c); DePriest Wheeler (tb); Eli Logan (as); Dave Jones (cms); Andrew Brown (cl, ts); Earres. Prince (p); Charlie Stamps (bj); Jimmy Smith (bb); LeRoy Maxey (d); Andy Preer (vn, ldr).

Tune Structures:

140475-5 *Original Two-Time Man* Key of Eb Columbia
 (Intro 4 bars pno – voc – ens)(A1 Chorus 32 bars AABA ens 16 – cms 8 – ens 8)(Verse 16 bars ens)(A2 Chorus 32 bars cms 16 – bbs/ tpts/ bbs/tbn 8 – tbn 8)(A3 Chorus 32 bars saxes 8 – tpt RQD 8 – pno 8 – saxes 8)(A4 Chorus 32 bars ens)

140476 *Riverboat Shuffle* Key of F Columbia
 (Intro 12 bars ens*)(Chorus 1 32 bars ABAC ens)(Verse 16 bars AABA tpts 8 – saxes 4 – tpts 4)(Chorus 2 32 bars ABAC tpt HC 2 – saxes 4 – tpt HC 2 – ens 4 – tpt HC 2 – tpt RQD 2 md-br – tpt HC 2 – saxes 2 – tpt HC 2 – saxes 2** – ens 4)
 (Tag 2 bars ens)(half-Chorus 2 16 bars AB tbn DPW)(Chorus 4 ABAC 32 bars tpts 8 – ens 6 – bjo/pno 2 md-br*** – ens 14 – saxes 2)
 (Tag 2 bars tpts 2)

Discernible differences of takes:

140476-2: *Intro: 1 train-whistle in bar 11 / **Chorus 2 bars 27/28 lead-alto plays melody correct (3 quarter-notes a-bb-c, 2 half-notes bb-a) / ***Chorus 4 middle-break is played by the banjo
 140476-3: *Intro: 2 train whistles in bars 9 and 11 / **Chorus 2 bars 27/28 lead-alto misses out on his melody-part and third alto is heard playing second saxophone part (3 quarter-notes f-g-f, 1 half-note a) / ***Chorus 4 middle-break is played by the piano

009 **HARRY'S HAPPY FOUR**

Harry Cooper, R.Q. Dickerson – tpt;
 Earres Prince – pno; Charlie Stamps – bjo;
 73501-A Swinging The Swing
 73502-A A St. Louis Chant

New York,

c. Jul. 03, 1925

OK 8229,
 OK 8229,

Frog DGF 69
 Frog DGF 69

It seems like the OKeh people liked the Cooper – Dickerson partnership and hired them for a recording session with what later would be called “band within the band”. The format is absolutely uncommon for the time, but what the musicians make of it has a special and distinct charm. Both trumpeters use mutes most of the time, unmuted parts are scarce. Harry Cooper seems to mainly use a straight mute, whereas R.Q. Dickerson uses a harmon mute, the inner cone of which he covers with his left hand to achieve a very individual sort of wa-wa sound. Dickerson can easily be recognized by this his very own technique. Harry Cooper apparently plays the first trumpet part, Dickerson the second parts and solos. Cooper obviously was aware of Dickerson’s greater talent and qualification as a jazz trumpeter, he thus leaves most of the soloing to Dickerson. Judging from the group’s name this – and the following – sessions might have been the result of Harry Cooper’s initiative.

Notes:

- Jazz Directory Vol. 2: Harry Cooper, unknown (tpt); unknown (p); Bernard Addison (bj)
 - Delaunay, New Hot Discography: not listed
 - Rust*2: Harry Cooper, R.Q. Dickerson (tpts); Eddie Prince (pno); Charley Stamps (bjo).
 - Rust*3,*4: Harry Cooper, R.Q. Dickerson -c; Earres Prince -p; Charlie Stamps -bj.
 - Rust*6: Harry Cooper, R.Q. Dickerson, c; Earres Prince, p; Charlie Stamps, bj.

Tune Structures:

73501-A *Swinging The Swing* Key of C OKeh
 (Intro 4 bars bjo)(A1 Chorus 32 bars ABAC tpts in harmony)(A2 Chorus 32 bars tpt muted HC)(A3 Chorus 32 bars tpt muted RQD)
 (A4 Chorus 32 bars tpts riff)

73502-A *A St. Louis Chant* Key of Eb OKeh
 (A1 Chorus 12 bars Blues muted tpt chase RQD – HC)(A2 Chorus 12 bars tpts in harmony)(A3 Chorus 12 bars tpts muted in harmony)
 (A4 Chorus 12 bars pno – muted tpt chords)(A5 Chorus tpt muted HC)(A6 Chorus 12 bars tpt muted RQD)(A7 Chorus 12 bars tpts riff)

010 **SIPPY WALLACE** Perry Bradford’s Jazz Phoos

Sippie Wallace – voc;
 R.Q. Dickerson – cnt; DePriest Wheeler – tbn; Rudy Jackson (or David Jones?) – clt, sop;
 Earres Prince – pno

New York,

Aug. 19, 1925

73555-A Section Hand Blues
 73556-A Parlor Social De Luxe

OK 8232,
 OK 8232,

Document DOCD-5399
 Document DOCD-5399

In an ongoing research project on the recordings of Edith Wilson the author has found out, that without reasonable doubt Edith Wilson’s accompanying band on her recording of December 17, 1924 is a contingent of the Cotton Club Orchestra of the time comprising R.Q. Dickerson, DePriest Wheeler, Earres Prince and probably – among others – David Jones. It now seems that the musicians involved in this recording of Sippie Wallace are – at least in part - identical to the before-named Cotton Club Band members. The trumpet player plays in R.Q. Dickerson style with a sharp tone, frequent very sharp staccato phrases and uses a Harmon mute just as on the Wilson sides and later with Jasper Taylor (with Johnny Dodds) June 1928. Hear his break in the middle of the first verse of the first title (squeezed first note and then sharp staccato notes)! The trombonist has the same sharp tone as the trombonist on the recordings with the Cotton Club Orchestra/ Missourians of later and could therefore well be DePriest Wheeler. A little problematic is the identification of the reed player. He plays soprano sax throughout in the first title (the famous story of John Henry, by the way!). In the second verse we can hear him play a middle break very much in a Bechet like manner which might have led to the assumption that Buster Bailey had been present (compare his attempts on soprano sax on the Clarence Williams Blue Five recordings!). Certainly, neither Bechet nor Bailey are responsible (Bechet was busily involved in the Club Basha in New York and would have put himself much more into the foreground on this recording, and Bailey being on tour with Henderson in the Middle West at this date). But thanks to Dave Brown’s hint to the immediately following recording session of Sippie Wallace one day later where we hear a skilled soprano sax accompanist – wrongly listed by Rust as alto sax – it is absolutely feasible that we hear the same man here. This player is Rudy Jackson of

later Ellington fame who obviously had just arrived in New York with Billy Butler's band after touring extensively with King Oliver's band in 1924. His colleague in the Oliver band – and earlier in Carroll Dickerson's Sunset band – had been Buster Bailey, and it seems appropriate that the better musician – Bailey – left a lasting mark on Jackson's style, so much so that his soprano break in Section Hand Blues has been thought to be by Bailey ever since. On the second title this player plays an expert clarinet with reminiscences of Oliver and Armstrong. There still is a dim chance that we hear Dave Jones from New Orleans (of later Jones-Collins Orchestra fame), who played the saxes, clarinet, mellophone and was a renowned musical teacher, and at this time co-leader of the Cotton Club band. In any case, the reed player's style heard here is New Orleans/Creole style.

The pianist certainly is not Bradford himself, but a man who knows to accompany a band functionally and Earres Prince, the Cotton Club band's pianist is a most significant and probable assumption. In any case, this is not Hersal Thomas, Sippie's brother, who plays on Sippie's next day's session.

This Cotton Club Orchestra – partly under Andrew Preer's leadership – did not leave the Cotton Club until late 1927 to give room for the Ellington band. It certainly is astonishing that a renowned band as this one does not show up more often in the personnels of other recording groups.

Prior to this research project of the Bradford recordings we (our group of listeners Michael Rader, Dave Brown, K-B Rau) have attributed this recording to the work of Gus and Bud Aiken and consorts (see *The FROG Blues & Jazz Annual No. 3, 2013*). But more recent research and further gained knowledge of this music has brought the author to the above stated conclusions.

Note:

- *Delaunay, New Hot Discography: acc by Perry Bradford.*
- *BGR*2,*3,*4: unknown cnt; unknown tbn; poss Buster Bailey, clt, sop; pres Perry Bradford, pno.*
- *Rust*3,*4,*5,*6: unknown c; unknown tb; ?Buster Bailey-cl-ss; ?Perry Bradford p.*

011 COTTON CLUB ORCHESTRA

Andy Preer – vln, ldr;
Sidney de Paris, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
George Scott, Walter Thomas – alt, sop; Andrew Brown – ten, sop, bcl;
Earres Prince – pno; Charlie Stamps – bjo; Jimmy Smith – bbs; Leroy Maxey – dms

New York, Nov. 10, 1925

141255-1 Everybody Stomp
141256-1 Charleston Ball

Col 14113-D, Frog DGF 32
Col 14113-D, Frog DGF 32

The Cotton Club Orchestra with another lead trumpeter now, Sidney de Paris. I believe that de Paris plays the muted trumpet solo in the A4 half-chorus of 'Everybody Stomp'. All other trumpet solos seem to be by R.Q. Dickerson. The violin is clearly heard in ensembles, and Andrew Brown must be the bass-clarinet player in the first title, an instrument he is known to have used in later years, too. Also, all three reed-men are heard together in a three-part soprano-sax section in this title. A c-melody-sax cannot be detected here, and Dave Jones might have left the Cotton Club Orchestra at this time

Notes:

- *Jazz Directory, Vol. 2: R.Q. Dickerson, Harry Cooper (tpt); De Priest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charlie Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (d)*
- *Delaunay, New Hot Discography: R.Q. Dickerson, Harry Cooper (tp); De Priest Wheeler (tb); Dave Jones, Eli Logan (as); Andrew Brown (ts); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm)*
- *Rust*2: R.Q. Dickerson, Louis Metcalf (tpts); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alti); Andrew Brown (ten); Eddie Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (ldr and vln when used)*
- *Rust*3: R.Q. Dickerson -Sidney de Paris -t; DePriest Wheeler -tb; Dave Jones -Walter Thomas -as; Andrew Brown -cl -ts; Earres Prince -p; Charlie Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used)*
- *Rust*4: Andy Preer -vn (when used) dir. R.Q. Dickerson -Sidney de Paris -t; DePriest Wheeler -tb; Walter Thomas -as; Bob Fuller -cl -ss -as may replace Jones -as; Andrew Brown -cl -ts; Earres Prince -p; Charlie Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d*
- *Rust*6: Andy Preer -vn (when used) dir: R.Q. Dickerson, Sidney de Paris, t; DePriest Wheeler, tb; Bob Fuller, al, ss, as, may replace Jones, ?Walter Thomas, as,bar; Andrew Brown, cl, ts; Earres Prince, p; Charlie Stamps, bj; Jimmy Smith, bb; LeRoy Maxey, d*

Tune Structures:

141255-1 Everybody Stomp Key of F Columbia
(Intro 4 bars ens)(A1 Chorus 32 bars AABA ens)(A2 Chorus 32 bars AABA tbn 2 – ens 6 – tbn 2 – ens 6 – ens 2 – tbn 2 – ens 2 – tpt RQD 2 – tbn 2 ens 6)(Verse 16 bars ens)(A3 Chorus 32 AABA sopranos 24 – brass 8)(A4 ½ Chorus 16 bars BA bcl 2 – ens 2 – bcl 2 – ens 2 – tpt SdP 6 – ens 2)(A5 Chorus 32 bars AABA ens)(Coda 2 bars ens)

141256-1 Charleston Ball Key of C Columbia
(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens)(Verse 12 bars tpt RQD 8 – ens 4)(A2 Chorus 30 bars AABA tpt RQD 24 – tbn 6)
(Bridge 10 bars saxes 4 – tbn 2 – tpt RQD 2 – saxes 2)(A3 Chorus 30 bars AABA ens 4 – tpt RQD 4 – ens 4 – tpt RQD 4 – alt 8 – ens 6)
(A4 Chorus 30 bars AABA ens 8 – tpt RQD 4 – ens 18)

012 GEORGE McCLENNON'S JAZZ DEVILS

R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
George McClellon – clt, voc; George Scott – alt;
Earres Prince – pno; Charlie Stamps – bjo; Jimmy Smith – bbs

New York, Aug. 1926

74320-B Pig Foot Blues
74321-B Disaster

OK 8397, Jazz Oracle BDW 8022
OK 8406, Jazz Oracle BDW 8022

Storyville 95 of June 1981 brought the following point in 'Afterthoughts': "436. Reed-man George Scott told Johnny Heinz in 1950, or thereabouts, that he had made records with The Missourians, Clarence Williams, Viola McCoy, George McClellon, Original Cotton Club Orchestra, Elmer Snowden, Chas. Matson, Mamie Smith and Ma Rainey. Johnny says that at the time George told him this (he wrote the artists down for John) he had barely heard of some of the names but, that in checking the list against the discographies subsequently, has naot that Scott is seldom listed but that Ernest Elliott is shown against all of the above at some time or another! George Scott was clearly referring to issued records as he added that her had made a couple of sides with Bessie Smith with Robert Taylor on trumpet, but that he thought these were unissued." And Storyville 129 brought in 'Afterthoughts': "Juan Carlos Lopez (I certainly would like to thank him! KBR) writes that in following up 'Afterthought 436 in issue 95, he has uncovered some interesting links: a) the melody played twice after the clarinet solo in McClellon's 'Pig Foot Blues' is the same as the brass section chorus in 'Scotty Blues' by The Missourians. b) The coda of the latter is also used on McClellon's 'Cotton Club Stomp'. c) On this the chorus after the piano/clarinet duet uses the same riff as played behind the clarinet solo on 'Scotty Blues'. d) Aurally DePriest Wheeler plays the trombone solo on 'Cotton Club Stomp' (not the Ellington

tune! KBR) which uses the same pattern as in Missouri Moan. e) Aurally Scott is the alto player in the McClenbons and even the brass bass sounds familiar and might be Smith.”

So, what is there to add? It is amazing that the booklet writer on the Jazz Oracle CD did not follow these obvious hints. Aural comparison then conclusively shows us the personnel of this and the following session. And: Record Research 66 of February 1965 clearly states:

“possibly contingent of Andy Preer’s Cotton Club Orchestra.”

- Trumpet: as Wheeler and Scott were members of the Cotton Club Orchestra at the time an obvious candidate for the trumpet chair must be R.Q. Dickerson. As our man here certainly is not Harry Cooper and not Sidney De Paris, Dickerson remains as favourite. And comparing our man’s work here with the Cotton Club Orchestra and even the Jasper Taylor Original Washboard Band recordings shows us that he is the trumpet player here. (In Storyville 2002/3 this trumpet part even is attributed to a man as far off the mark as Thomas Morris!)

- Trombone: Certainly DePriest Wheeler as on the Cotton Club Orchestra, Missourians and Cab Calloway sides. No doubt.

- Clarinet, vocal: George McClennon, who else.

- Alto sax: As we have seen above: George Scott. But this man here is aurally definitely the same man as on the McClennon session May 09, 1924 (the same rhythmically stiff phrasing and simple arpeggios although a little bit developed further). I now have to look for his further appearances!

- Piano : As Eddie Heywood’s characteristics (octave runs) are not discernible it only seems feasible to look for the Cotton Club Orchestra’s pianist: Earres Prince (?). But there are no distinctive characteristics discernible.

- Banjo: can be heard faintly in bars 5/6 of the clt solo chorus of (1), thus presumably Charly Stamps (?).

- Tuba: Sounds just like Jimmy Smith of Cotton Club Orchestra, Missourians and Cab Calloway fame.

Notes:

- Rust*2: Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt, vcl); unknown (alt); Clarence Williams (pno); Buddy Christian (?)(bjo); unknown (bbs).

- Rust*3,*4,*6: unknown -c; unknown -tb; George McClennon -cl -v; unknown -as; ?Eddie Heywood -p; unknown -bj; unknown -bb.

013 GEORGE McCLENNON’S JAZZ BAND

New York,

Sep. 29, 1926

R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

George McClennon – clt, voc; George Scott – alt;

Earres Prince – pno; Jimmy Smith – bbs

74375-B Narrow Escape

OK 8406,

Jazz Oracle BDW 8022

74377-B Cotton Club Stomp

OK 8397,

Jazz Oracle BDW 8022

Aurally this is the same personnel as before only, that there is no banjo player here. So, the same remarks as before. And it certainly sounds the same.

Rust*6 lists McClennon as clarinetist with Buddy Christian’s Jazz Rippers in August 1926.

This citation probably stems from a letter by Steve Lavine of Invington, New Jersey, in Storyville 59, p. 173, which says: “After some extensive listening I think I can offer a reasonable identification for the second clarinet player on those Buddy Christian Pathe sides (PA 7518). I believe it is none other than George McClennon. I arrived at this conclusion from making an exhaustive research through all my Fuller, Morris and Christian records. And what clinched it was listening to OK 8134 and OK 8397 (Pigfoot) by McClennon’s Jazz Devils. The same ideas were used on these records for the clarinet as on South Rampart Street Blues, and the same Creole-type sounds are heard. Also, it is interesting to note that McClennon was recording in New York in August 1926 the same time that the Pathe sides were cut. Now since Fuller is one of the composers of South Rampart Street, he might have invited his old friend McClennon to sit in and recreate the same effect that they had produced on OK 8143 two years earlier.”

After listening intensively to McClennon when preparing this article, I have to comment that this clarinet player on the Jazz Rippers is a musician of much greater calibre than McClennon. Rust*3 lists Happy Caldwell instead and indeed the clarinetist on the Buddy Christians shows a more southern/Chicago approach. Only in one instance he is tempted to deliver one short “laughing” phrase akin to McClennon. But everything else he plays is of quality jazz-wise and swinging. Caldwell recorded with Young’s Creole Jazz Band in Chicago in late 1923 and is therefore a much better choice for the clarinet player on the Buddy Christians Jazz Rippers.

Notes:

- Rust*2: Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt, vcl); unknown (alt); Clarence Williams (pno); Buddy Christian (?)(bjo); unknown (bbs).

- Rust*3,*4,*6: unknown -c; unknown -tb; George McClennon -cl -v; unknown -as; ?Eddie Heywood -p; unknown -bj; unknown -bb.

014 ANDY PREER AND THE COTTON CLUB ORCHESTRA

New York,

Feb. 03, 1927

Lammar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

George Scott, Walter Thomas – alt, clt, sop; Andrew Brown – ten, clt, sop;

Earres Prince – pno; Charlie Stamps – bjo; Jimmy Smith – bbs; Leroy Maxey – dms

GEX-513 I’ve Found A New Baby

Gnt 6056,

Frog DGF 69

This still is the Cotton Club Band as before, but strictly on their way to a Mid-Western flavoured band with a strictly own style and bandbook. Yet, an important alteration has to be stated: the band obviously use own musical material. This arrangement is fundamentally different from the six titles recorded before which represent the musical taste of the publishers of stock arrangements. Here now, we hear an arrangement much simpler and much jazzier in its kind, stylistically on the way to the Missourians’ style of Mid-Western playing.

We have to recognize the addition of Lammar Wright from Kansas City’s Bennie Moten band on first trumpet. The only soloists are Dickerson, playing two choruses – although I have to admit that Lammar Wright might possibly take the second tpt-solo in chorus A3 – trombonist DePriest Wheeler and an alto saxophonist who plays a nice obbligato behind the brass middle-eight in chorus A5. Mid-Western jazz in the tradition that brought the Basie band so much limelight and success ten years later.

I have to add an interesting assumption by Roger Oxley in Storyville 92-69, that the saxophone solo sequence after Chorus A2 – termed ‘interlude’ in my tune structure below and not belonging to the published composition ‘I’ve Found A New Baby’ by Spencer Williams and Jack Palmer – can also be heard in King Oliver’s ‘Sobbin’ Blues’ of 28 November 1927, although in a somewhat embellished form, and might possibly be the work of David Jones, former member of the Cotton Club Orchestra. Might this be a hint to our personnel here and also to the reed players on the mentioned Oliver side and its flip-side?

Notes:

- Delaunay, New Hot Discography: not listed

- Rust*2: R.Q. Dickerson (tpt); De Priest Wheeler (tbn); William Blue, Andrew Brown (clt, alt); Walter Thomas (clt, ten); Jimmy Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms).

- Rust*3: R.Q. Dickerson -Sidney de Paris -t; De Priest Wheeler -tb; William Thornton Blue -George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d.

- Rust*4: R.Q. Dickerson -Lammar Wright -t; De Priest Wheeler -tb; Davey Jones -George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; Leroy Maxey -d.

- Rust*6: R.Q. Dickerson -Lammar Wright -t; De Priest Wheeler -tb; Davey Jones and Walter Thomas or George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; Leroy Maxey -d.

Tune Structure:

GEX-513 I've Found A New Baby Key of G (Em) Gennett
(Intro 4 bars ens)(A1 Chorus 32 bars AABA tpt RQD 30 - tbn 2)(Verse 16 bars ens)(A2 Chorus 32+2 bars AABA saxes 16 - tb 8 - sopranos 6 - pno+bbs 2 - brass 2)(Interlude 16 bars AABA ten + ens)(A3 Chorus 32+2 bars AABA tpt RQD 30 - ens 4)(A4 Chorus 32 AABA saxes + brass)(A5 ½ Chorus 16 bars BA brass8 - ens 8)(Coda ens 1)

015 FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA

New York,

Jun. 15, 1927

Fess Williams - clt, ldr;

Kenneth Roane, R.Q. Dickerson - tpt; David Jelly James - tbn;

Lockwood Lewis - alt, clt; Otto Mikell - alt, bar, clt; Perry Smith - ten, clt;

Hank Duncan - pno; Ollie Blackwell - bjo; Clinton Walker - bbs; Ralph Bedell - dms

Fess Williams - arr

E-23633 Alligator Crawl

Br 3589,

Retrieval RTR 79032

E-23634 Alligator Crawl

Br 3589,

Jazz Oracle BDW 8041

E-23636 Ozark Blues

Br 3589,

Retrieval RTR 79032

Notes:

- Rust*2: George Temple (tpt); David "Jelly" James (tbn); Fess Williams (clt, alt, vcl); Perry Smith (clt, ten, vcl); Henry Duncan (pno); Ollie Blackwell (bjo); Emanuel Casamore (bbs); Ralph Bedell (dms).

- Rust*3: Fess Williams, cl, as, v; George Temple, Kenneth Roane, t; David "Jelly" James, tb; Otto Mikell, as; Perry Smith, cl, ts; Henry Duncan, p; Ollie Blackwell, bj; Clinton Walker, bb; Ralph Bedell, d.

- Rust*4,*6: Fess Williams, cl, as, v; George Temple, t; Kenneth Roane, t, a; David "Jelly" James, tb; Otto Mikell, as; Perry Smith, cl, ts; Henry Duncan, p; Ollie Blackwell, bj; Clinton Walker, bb; Ralph Bedell, d.

Tune Structures:

E-23633/34 Alligator Crawl Key of C/F/C Brunswick
(Intro 4 bars OM bar - ens)(Strain A1 16 bars AA' OM bar 4 - RQD o-tpt 4 - OM bar 4 - RQD o-tpt 4)(Strain A2 16 bars AA' ens 4 - FW clt 4 - ens 4 - FW clt 2 - ens 2)Strain B 1 16 bars AA saxes)(*Strain B 2 16 bars AA DJJ o-tbn)(Bridge 4 bars ens modulation)(Strain C 1 24 bars FW clt 8 - ens 8 - FW clt 8)(Strain A 3 16 bars AA' DJJ o-tbn 4 - clts 4 - DJJ o-tbn 4 - clts 4)(Strain A 4 16 bars AA' DJJ o-tbn 4 - clts 4 - DJJ o-tbn 4 - ens 4) Note: Strains B and C are strains C and B, respectively, in Fats Waller's composition/solo recording!

E-23636 Ozark Blues Key of G Brunswick

(Intro 4 bars ens)(Strain A 16 bars AA' FW clt)(Strain B 1 16 bars AA ens 4 - FW clt 4 - ens 4 - FW clt 4)(Strain B 2 16 bars AA ens 4 - FW clt 4 - ens 4 - FW clt 4)(Strain C 16 bars AA RQD m-tpt + clts)(Strain D 8 bars FW clt)(Strain B 3 16 bars AA FW clt + ens)(Tag ens 2)

Discernible differences of takes:

E-23633: *Start of tbn-solo: 2 quarter-notes e-f (gliss), 1 eighth-note F and 1 half-note Ab (note f on first beat of B2!)

E-23634: *Start of tbn-solo: upbeat to strain B2: tbn plays 4 eighth-notes C-Db-D-F and 2 quarter-notes D-Bb (note Bb on first beat of B2!)

016 FESS WILLIAMS AND HIS ROYAL FLUSH ORCHESTRA

New York,

Jun. 24, 1927

Fess Williams - clt, ldr;

Kenneth Roane, R.Q. Dickerson - tpt; David Jelly James - tbn;

Lockwood Lewis, Otto Mikell - alt, clt; Perry Smith - ten, clt;

Hank Duncan - pno; Ollie Blackwell - bjo; Clinton Walker - bbs; Ralph Bedell - dms;

Fess Williams - arr

E-23747 Number Ten

Br 3596,

Retrieval RTR 79032

E-23750 Razor Edge

Br 3596,

Retrieval RTR 79032

Mr. Michael Haxell in Storyville 118 (1985) presented a very interesting question: "Is it possible that R.Q. Dickerson is on the sides recorded by Fess Williams on 15 and 24 June 1927? The solos sound nothing like the accredited trumpeters Temple and Roane and I note that GAPS 100 (LP) does list the composer of 'Ozark Blues' as R.Q. Dickerson." L. Wright added: "Neither Voc 1117 nor Br 3589 show a composer credit."

I have listened and have to admit that Mr. Haxell's ears obviously were in perfect shape, as his assumption may be absolutely right: the trumpet solos heard on these four/five sides might easily be by R.Q. Dickerson when compared with his solo work on the Andy Preer side above! Dickerson's presence has to be considered here! And why should Fess Williams not have engaged Dickerson in case he would have been in need of an able jazzy trumpet player? George Temple might have been ill or elsewhere occupied and Kenneth Roane is only known as a - admittedly very good - first trumpet man and arranger and not a soloist. Situations of this kind very often happened in Harlem musicians' circles of the time. (Dear Mr. Haxell, thank you very much for this suggestion!)

I hear three saxes behind Fess Williams soloing on clarinet, but Rust gives only two. Or does Fess William play alto sax in the section what I cannot imagine as he was fronting the band? And if Otto Mikell was first alto, who played third alto - perhaps Lockwood Lewis? Or Felix Gregory, one of the excellent but little-known reed players from the Carribean? These are questions that should be tried to be solved in a special piece on the Fess Williams band later on (a photo of the Williams band of about 1928 clearly shows Lockwood Lewis present).

Notes:

- Rust*2: George Temple (tpt); David "Jelly" James (tbn); Fess Williams (clt, alt, vcl); Perry Smith (clt, ten, vcl); Henry Duncan (pno); Ollie Blackwell (bjo); Emanuel Casamore (bbs); Ralph Bedell (dms).

- Rust*3: Fess Williams, cl, as, v; George Temple, Kenneth Roane, t; David "Jelly" James, tb; Otto Mikell, as; Perry Smith, cl, ts; Henry Duncan, p; Ollie Blackwell, bj; Clinton Walker, bb; Ralph Bedell, d.

- Rust*4,*6: Fess Williams, cl, as, v; George Temple, t; Kenneth Roane, t, a; David "Jelly" James, tb; Otto Mikell, as; Perry Smith, cl, ts; Henry Duncan, p; Ollie Blackwell, bj; Clinton Walker, bb; Ralph Bedell, d.

Tune Structures:

E-23747 Number Ten Key of C Brunswick
 (Intro 4 bars ens)(Verse 1 16 bars AABA ens 8 – KR o-tpt 4 – ens 4)(Verse 2 16 bars AABA ?LL alt)(Chorus 1 32 bars AABA ens 8 – RQD m-tpt 8 – ens 8 – RQD m-tpt 6 – DJJ o-tbn 2)(Chorus 2 32 bars AABA ens 8 – FW clt 8 – ens 8 – FW clt 6 – ens 2)(Chorus 3 32 bars AABA ens 16 – HD pno 6 – DJJ o-tbn 2 – ens 8)(Verse 3 16 bars AABA ens 8 – FW clt 4 – ens 4)(Tag 2 bars ens)

E-23750 Razor Edge Key of Bb/Eb/Bb Brunswick
 (Intro 4 bars ens 2 – DJJ o-tbn 2)(Strain A 1 32 bars AABA ens 16 – OB bjo 8 – ens 8)(Strain B 32 bars ABAC FW clt)(1/2 strain A 16 bars AA RQD m-tpt + clts)(Bridge 2 bars modulation ens)(Strain C 16 bars FW clt 14 – ens 2)(Strain A 2 32 bars AABA DJJ o-tbn + saxes 16 – saxes 8 – ens 8)(Tag 2 bars ens)

017 ORIGINAL WASHBOARD BAND WITH JASPER TAYLOR

Chicago, Jun. 29, 1928

R.Q. Dickerson – tpt; Johnny Dodds – clt;
 Eddie Heywood – pno; Jasper Taylor – wbd;
 Julia Davis – voc

E-7489 Jasper Taylor Blues

Voc 1196,

Frog DGF 9

E-7490 Geechie River Blues

Voc 1196,

Frog DGF 9

This is a fantastic small band recording of musicians otherwise not working together. If Jasper Taylor was the initiating contractor for this session, he certainly had a very good idea and imagination and he realized a great record session with a better-than-average girl singer. Dickerson uses his harmon mute - muffling the insert with his hand - on both titles with great expertise. He plays very hot and achieves perfect interplay with Johnny Dodds. Dodds himself, used to playing with his long-time partner Natty Dominique, possibly gets to recognize the qualities of Harlem musicians hailing from the South. On piano we very probably hear Eddie Heywood, Sr. of Atlanta, Georgia, origin and thus a "Western" musician himself. He plays his frequent fast and even octave runs of his right hand as on many Butterbeans and Susie records. We would definitely doubt Cassino Simpson's presence as given in BGR*4, as Simpson plays in a more modern style using 6ths, influenced by Earl Hines. Jasper Taylor plays an unobtrusive but swinging washboard.

Notes:

- Rust*2,*3: instrumentation and personnel unknown apart from Jasper Taylor (wbd, vcl); Julia Davis (vcl).

- K.U. Dürr, *The Recordings of Johnny Dodds, 1995: Natty Dominique, c; Johnny Dodds, cl; unknown, p; Jasper Taylor, wb; Julia Davis, v.*

- Rust*4: R.Q. Dickerson -t; Johnny Dodds -cl; unknown -p; Jasper Taylor -wb; Julia Davis -v.

- Rust*6: R.Q. Dickerson, t; Johnny Dodds, cl; Eddie Heywood, p; Jasper Taylor, wb; Julia Davis, v.

- BGR*2: personnel unknown apart from Jasper Taylor, dms, wbd, poss vcl.

- BGR*3,*4: R.Q. Dickerson, c; Johnny Dodds, cl; poss Cassino Simpson, p; Jasper Taylor, wb; Julia Davis, v.

018 THE MISSOURIANS

New York, Jun. 03, 1929

Lammar Wright, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 George Scott, William Thornton Blue – alt, clt; Andrew Brown – ten, clt;
 Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms, voc;
 unknown - voc

53802-2 Market Street Stomp

Vic V-38067,

Frog DGF 69

53803-1 Ozark Mountain Blues

Vic unissued test,

Frog DGF 69

53803-2 Ozark Mountain Blues

Vic V-38017,

Frog DGF 69

53804-1 You'll Cry For Me, But I'll Be Gone

Vic unissued test,

Frog DGF 69

53804-2 You'll Cry For Me, But I'll Be Gone

Vic V-38017,

Frog DGF 69

53805-1 Missouri Moan

Vic V-38067,

Frog DGF 69

The Missourians, formerly known as the Cotton Club Orchestra (see above), had their name changed in c. May 1929 (Storyville 2000/1: Chicago Defender 25-05-29). But, as can be clearly detected here, they did not only change their name, but their way of playing and their repertoire. We do not hear complex and intricate stock arrangements as on their Cotton Club Orchestra sessions above, but they present rather simple arrangements of probably own production now, much in the way the Bennie Moten Band played at this time – and much to the delight of the dancers. This might well have been a consequence out of having Lammar Wright on first trumpet now in the band, as Wright was the trumpet player of the early Bennie Moten band of Kansas City, and he certainly brought a lot of his own experiences from there to New York and into the Missourians.

William Thornton Blue's presence at this session has to be seen with caution because we do not hear him here like at the two following sessions – if at all. He might possibly be the soloist on clarinet in chorus A3 of 'Market Street Stomp'.

Notes:- Delaunay, *New Hot Discography: R.Q. Dickerson, unknown (tp); De Priest Wheeler (tb); William Blue (cl, as); George Scott, Walter Thomas (ts); Andrew Brown (ts); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm)*

- Rust*2: R.Q. Dickerson, Lamar Wright (tpt); De Priest Wheeler (tbn); William Blue, Andrew Brown (clt, alt); George Scott (clt, ten); Walter Thomas (ten, bar); Jimmy Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (?) (vcl,ldr).

- Rust*3: R.Q. Dickerson -Lamar Wright -t; De Priest Wheeler -tb; William Blue -George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Lockwood Lewis -v -ldr.

- Rust*4: R.Q. Dickerson -Lamar Wright -t; De Priest Wheeler -tb; William Thornton Blue -George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Lockwood Lewis -v -ldr.

- Rust*6: R.Q. Dickerson, Lammar Wright, t; De Priest Wheeler, tb; unknown, George Scott, cl, as; Andrew Brown, cl, ts; Earres Prince, p; Morris White, bj; Jimmy Smith, bb; Leroy Maxey, d; Lockwood Lewis, v, ldr.

Tune Structures:

53802 Market Street Stomp Key of C (Tiger Rag changes) Victor
 (Intro 4 bars ens)(A1 Chorus 32 bars AB ens 30 – cymbal 2)(A2 Chorus 32 bars AB clts 30 – pno 2)(Verse 16 bars tbn)(A3 Chorus 32 AB pno 14 - clt WT 16 – bbs 2)(A4 Chorus 32 bars AB ten 30 – bjo 2)(A5 Chorus 32 bars AB tpt LW? 30 – ens 2)(A6 Chorus 32 bars AB ens)(Coda 2 bars)

53803 Ozark Mountain Blues Key of Ab Victor
 (Intro 10 bars ens)(A1 Chorus 32 bars AB tpt RQD)(A2 Chorus 32 bars AB alt GS)(A3 Chorus 32 AB tbn 16 – tpt RQD 16)(A4 Chorus 32 bars AB ens 8 – ten 8 – ens 8 – ten 8)(A5 Chorus 32 bars AB tpt RQD – ens)(Coda 8 bars tpt RQD + tpt LM + ens)

53804 You'll Cry For Me, But I'll Be Gone Key of F (South changes) Victor

(Intro 8 bars brass)(A1 Chorus 16 bars AA clts - brass)(A2 Chorus 16 bars AA voc - tpt RQD)(A3 Chorus 16 AA tbn)(A4 Chorus 16 bars AA ens + tpt RQD - bjo 2)
 53802 Missouri Moan Key of F (blues changes) Victor
 (Intro 4 bars saxes)(A1 Chorus 12 bars tpt LM)(A2 Chorus 12 bars tpt LW)(A3 Chorus 12 bars riff saxes + brass)(Verse 16 bars brass)(A4 Chorus 12 clts)(A5 Chorus 12 bars pno)(A6 Chorus 22 bars tbn 8 - ens 4)

019 THE MISSOURIANS

New York,

Aug. 01, 1929

Lammar Wright, R.Q. Dickerson - tpt; De Priest Wheeler - tbn;
 George Scott, William Thornton Blue - alt, clt; Andrew Brown - ten, clt;
 Earres Prince - pno; Morris White - bjo; Jimmy Smith - bbs; Leroy Maxey - dms
 53971-2 I've Got Someone
 53972-2 "400" Hop
 53973-3 Vine Street Drag
 53974-2 Scotty Blues

Vic V-38103,
 Vic V-38084,
 Vic V-38103,
 Vic V-38084,

Frog DGF 69
 Frog DGF 69
 Frog DGF 69
 Frog DGF 69

As before, the material used on these four sides is home-made and arranged in the way we use to call Kansas City style. Bear in mind that most of these musicians hail from St. Louis and the Middle West.

William Thornton Blue now is one of the main soloists, in my opinion he is the most interesting player of them all.

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, unknown (tp); De Priest Wheeler (tb); William Blue (cl, as); George Scott, Walter Thomas (ts); Andrew Brown (ts); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm)*
 - *Rust*2: R.Q. Dickerson, Lamar Wright (tpt); De Priest Wheeler (tbn); William Blue, Andrew Brown (clt, alt); George Scott (clt, ten); Walter Thomas (ten, bar); Jimmy Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (?) (vcl, ldr).*
 - *Rust*3: R.Q. Dickerson -Lammar Wright -t; De Priest Wheeler -tb; William Blue -George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Lockwood Lewis -v -ldr.*
 - *Rust*4: R.Q. Dickerson -Lammar Wright -t; De Priest Wheeler -tb; William Thornton Blue -George Scott -cl -as; Andrew Brown -cl -ts; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Lockwood Lewis -v -ldr.*
 - *Rust*6: R.Q. Dickerson, Lammar Wright, t; De Priest Wheeler, tb; unknown, George Scott, cl, as; Andrew Brown, cl, ts; Earres Prince, p; Morris White, bj; Jimmy Smith, bb; Leroy Maxey, d; Lockwood Lewis, v, ldr.*

Tunes:

53971 I've Got Someone Key of F Victor
 (Intro 4 bars saxes)(A1 Chorus 32 bars AABA tpt LM 16 - tbn + saxes 8 - tpt LM 8)(Verse 12 bars ens)(A2 Chorus 32 bars AABA pno)
 (A3 Chorus 32 AABA alt WTB 24 - tpt LW? 8)(A4 Chorus 32 bars AABA saxes)(A5 Chorus 32 bars AABA saxes 16 - ten 8 - ens 8)
 53972 "400" Hop Key of Bb Victor
 (Intro 4 bars saxes 2 - tbn 2)(Verse 24 bars ABC tbn)(A1 Chorus 32 bars AABA alt WTB)(A2 Chorus 32 bars AABA clt GS?)(A3 Chorus 32 AABA tpt RQD 24 - ens 8)
 53973 Vine Street Drag Key of Ab / Eb / Ab (Tiger Rag changes) Victor
 (Intro 4 bars ens)(A1 Chorus 32 bars AB ens)(interlude 10 bars ens modulation)(B1 Chorus 32 bars AB saxes 14 - tbn 16 - cymbal 2)(B2 Chorus 32 bars AB bjo 14 - ten 16 - ens 2)(interlude 6 bars ens modulation)(A2 Chorus 32 bars AB tpt RQD 16 - alt GS 14 - clt WTB 2)(A3 Chorus 32 Bars AB clt WTB 16 - ens 16)(Coda 4 bars ens)
 53974 Scotty Blues Key of Bb (blues changes) Victor
 (Intro 4 bars clt WTB)(A1 Chorus 12 bars tpt RQD)(A2 Chorus 12 bars alt GS)(A3 Chorus 12 bars riff brass)(A4 Chorus 12 bjo)(A5 Chorus 12 bars clts)(A6 Chorus 12 bars clts 10 - tpt 1 - ens 1)

020 THE MISSOURIANS

New York,

Feb. 17, 1930

Lammar Wright, R.Q. Dickerson - tpt; De Priest Wheeler - tbn;
 Walter Foots Thomas - alt, clt, bar; William Thornton Blue - alt, clt; Andrew Brown - ten, clt;
 Earres Prince - pno; Morris White - bjo; Jimmy Smith - bbs; Leroy Maxey - dms
 59173-2 Two Hundred Squabble
 53174-2 Swingin' Dem Cats
 53175-1 Stoppin' The Traffic
 53176-2 Prohibition Blues

Vic V-38145,
 Vic V-38145,
 Vic V-38120,
 Vic V-38120,

Frog DGF 69
 Frog DGF 69
 Frog DGF 69
 Frog DGF 69

The last session of the Missourians, again with home-made hot and bluesy material. From this point on the Missourians recorded very many sides as Cab Calloway and his Orchestra.

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, unknown (tp); De Priest Wheeler (tb); William Blue (cl, as); George Scott, Walter Thomas (ts); Andrew Brown (ts); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm)*
 - *Rust*2: R.Q. Dickerson, Lamar Wright (tpt); De Priest Wheeler (tbn); William Blue, Andrew Brown (clt, alt); George Scott (clt, ten); Walter Thomas (ten, bar); Jimmy Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (?) (vcl, ldr).*
 - *Rust*3: R.Q. Dickerson -Lammar Wright -t; De Priest Wheeler -tb; Andrew Brown -George Scott -cl -as; Walter Thomas -cl -ts -bar; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Lockwood Lewis -ldr.*
 - *Rust*4: R.Q. Dickerson -Lammar Wright -t; De Priest Wheeler -tb; William Thornton Blue -George Scott -cl -as; Walter Thomas -cl -ts -bar; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Lockwood Lewis -v -ldr.*
 - *Rust*6: R.Q. Dickerson, Lammar Wright, t; De Priest Wheeler, tb; unknown, George Scott, cl, as; Walter Thomas, cl, ts, bar; Earres Prince, p; Morris White, bj; Jimmy Smith, bb; Leroy Maxey, d; Lockwood Lewis, v, ldr.*

Tunes:

59173 Two Hundred Squabble Key of G Victor
 (Intro 8 bars saxes)(A1 Chorus 32 bars AABA ens 16 - tbn 8 - ens 8)(interlude 16 bars ens 8 - alt WFT - ens 4)(A2 Chorus 32 bars AABA tpt LW 16 - ten 8 - tpt LW 8)(A3 Chorus 32 AABA bjo 16 - clt WTB 8 - bjo 6 - tbn 2)(A4 Chorus 32 bars AABA tbn 16 - bar 8 - tbn 6 - ens 2)(A5 Chorus 32 bars AABA ens + clt WTB 16 - clt WTB 4 - ens 12)(Coda 2)
 59174 Swingin' Dem Cats Key of Dbm / Ebm / Abm / Dbm Victor
 (Intro 8 bars ens)(A1 Chorus 32 bars AABA tpt LW 16 - alt WTB 8 - tpt LW 8)(Vamp 4 bars ens)(Verse 16 bars saxes)(A2 Chorus 30 bars AABA tpt RQD 16 - tbn + clts 8 - tpt RQD 6)(modulation 4 bars ens)(A3 Chorus 32 AABA bar 16 - tbn 8 - bar 8)(A4 Chorus 32 bars AABA clt WTB + brass 16 - clt WTB 8 - ens + clt WTB 8)(Coda 4 bars ens)

59175 *Stoppin' The Traffic* Key of C (Tiger Rag changes) Victor
 (Intro 8 bars clts)(Verse 20 bars brass 2 – clt WTB 4 – brass 2 – saxes 2 – clt WTB 6 – ens 4)(A1 Chorus 32 bars AB tpt LW 30 - cymbal
 2)(A2 Chorus 32 bars AB ten 14 – saxes 2 – brass 14 - alt WFT 2)(A3 Chorus 32 bars AB alt WFT 14 – tbn 16 – ens 2)(A4 Chorus 32
 bars AB ens 14 – clts 2 – ens 16)(Coda 8 bars clts)
 59176 *Prohibition Blues* Key of Em Victor
 (Intro 10 bars tpt RQD)(A1 Chorus 8 bars ens)(A2 Chorus 8 bars bar)(Vamp 4 brs ens 2 – bbs 2)(A3 Chorus 8 bars tpt LW)(A4 Chorus
 8 bars tpt LW)(A5 Chorus 8 bars clt WTB)(A6 Chorus 8 bars tpt RQD)(A7 Chorus 8 bars tpt RQD + clt)(Coda 10 bars tpt RQD)

For the following Cab Calloway sessions I have not recorded the tune structures as I did with the Cotton Club Orchestra and the Missourians recordings before, but only listed the ad-lib soloists as recognized or assumed. The personnels are stable with only few changes. As always in my researches I have used Rust*6 as a basis, but I have made a couple of alterations I have found in publications of the last ten years, the source of which I unfortunately failed to note. Nevertheless, I have found them to be mainly correct. Comments on particular sessions are only made when thought necessary.

021 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jul. 24, 1930

Cab Calloway – voc;

Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Walter Foots Thomas – alt, clt, bar; William Thornton Blue – alt, clt; Andrew Brown – ten, clt, bcl;

Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms

E-33353-A Gotta Darn Good Reason To Believe In You

Br 4936,

Chronological Classics 516

E-33353-B Gotta Darn Good Reason To Believe In You

Br uniss. in 78,

Neatwork RP 2065

E-33354 I'll Be A Friend With Pleasure

Br unissued

not on LP/CD

E-33355-A St. Louis Blues

Br 4936,

Chronological Classics 516

Although these still are the personnel of the Missourians – with two additions only – the character of the music is very different, now, the band governed by Calloway and diminished to a mainly accompanying role.

Dickerson plays the melody in the first title, recognizable by his vibrato.

Trumpet duties are clearly recognizable: Lammar Wright plays first parts (section leader) and solos hot with open horn, Wendell Cully plays second parts and soft solos, and Dickerson is the main soloist, using mutes frequently. There is only one trombone recognizable, thus Harry White's presence seems to be a matter of the future. We know that Walter 'Foots' Thomas was the author of the bulk of the arrangements from some date on, but William Thornton Blue seems to have been much involved in writing, at least in the saxophone parts. They mostly bear his individual instrumental skill and tricks in the three-part scoring.

The tuba mainly plays four beats to the bar from now on – very "modern". And I love the sound of "Maxey's" ride cymbal.

Notes: on

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- *Rust*3: R.Q. Dickerson -Lamar Wright -Wendell Culley -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*

- *Rust*4, *6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *Gotta Darn Good Reason Dickerson m.tpt; Wheeler m.tbn; Brown bcl + Dickerson tpt obbl. to voc; Blue clt; Thomas bar; Blue clt;c Dickerson m.tpt.*

- *St. Louis Blues: Dickerson m.tpt; Wheeler m.tbn + Dickerson m.tpt.*

022 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Oct. 14, 1930

Cab Calloway – voc;

Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Walter Foots Thomas, William Thornton Blue – alt, clt; Andrew Brown – ten, clt;

Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms

10134-1 Sweet Jennie Lee

Ban 0847,

Chronological Classics 516

10134-3 Sweet Jennie Lee

Ban uniss. in 78,

Neatwork RP 2065

10135-2 Happy Feet

Ban 0835,

Chronological Classics 516

10135-3 Happy Feet

Ban 0835

not on LP/CD ?

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*

- *Rust*4, *6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *Sweet Jennie Lee: Blue alt; ?Cully o.tpt; Wheeler o.tbn; Blue clt obbl. to brass; Brown ten; Blue clt obbl. to brass.*

- *Happy Feet: Blue clt; Brown ten obbl. to voc; Dickerson m.tpt.*

023 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 12, 1930

Cab Calloway – voc;
 Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 Walter Fouts Thomas, William Thornton Blue – alt, clt; Andrew Brown – ten, clt;
 Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms
 10245-1 Yaller Dom 4686 not on LP/CD ?
 10245-2 Yaller Dom 4686, Chronological Classics 516
 10246-1 The Viper's Drag Dom 4686, Chronological Classics 516

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
 - *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
 - *Rust*3: R.Q. Dickerson -Lammar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
 - *Rust*4,*6: R.Q. Dickerson -Lammar Wright - Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *Yaller: Cully m.tpt; ?Wright o.tpt; Thomas alt; ?Wright o.tpt; Wheeler o.tbn; Thomas alt.*
 - *The Viper's Drag: Dickerson m.tpt; Wheeler o.tbn; Thomas alt; Wheeler o.tbn + Blue clt; Dickerson m.tpt; Wheeler m.tbn; Thomas bar; Cully o.tpt.*

024 **CAB CALLOWAY AND HIS ORCHESTRA** New York, Dec. 17, 1930
 Cab Calloway – voc;
 Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 Walter Fouts Thomas, William Thornton Blue – alt, clt; Andrew Brown – ten, clt;
 Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms
 10330 I Got Rhythm ARC unissued not on LP/CD

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
 - *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
 - *Rust*3: R.Q. Dickerson -Lammar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
 - *Rust*4,*6: R.Q. Dickerson -Lammar Wright - Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

025 **CAB CALLOWAY AND HIS ORCHESTRA** New York, Dec. 23, 1930
 Cab Calloway – voc;
 Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 Walter Fouts Thomas – alt, clt, bar; William Thornton Blue – alt, clt; Andrew Brown – ten, clt;
 Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms;
 band members choir – voc (1,2); William Thornton Blue – arr (3,4)
 E-35878-A Is That Religion ? Br 6020, Chronological Classics 516
 E-35879-A Is That Religion ? Br uniss. in 78, Neatwork RP 2065
 E-35880-A Some Of These Days Br 6020, Chronological Classics 516
 E-35881-A Nobody's Sweetheart Br 6105, Chronological Classics 516
 E-35882-A St. James Infirmary Br 6105, Chronological Classics 516

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
 - *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
 - *Rust*3: R.Q. Dickerson -Lammar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Thornton Blue -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
 - *Rust*4,*6: R.Q. Dickerson -Lammar Wright - Reuben Reeves -t; De Priest Wheeler (and Harry White?) -tb; William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *35878-A Is That Religion?: Dickerson m.tpt; Brown ten.*
 - *35879-A Is That Religion?: Cully o.tpt + Thomas alt + Blue clt + Dickerson m.tpt obbl. to voc; Dickerson m.tpt; Brown ten.*
 - *Some Of These Days: Brown ten; Thomas bar; ?Wright o.tpt; Blue alt; Dickerson m.tpt; Cully o.tpt; Blue clt.*
 - *Nobody's Sweetheart: Wheeler o.tbn; Wright m.tpt; Thomas alt; Blue clt;*
 - *St. James Infirmary: Cully o.tpt; Thomas bar obbl.; Thomas bar; Cully o.tpt*

026 **CAB CALLOWAY AND HIS ORCHESTRA** New York, Mar. 03, 1931
 Cab Calloway – voc;
 Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;
 Walter Fouts Thomas, Arville Harris – alt, clt; Andrew Brown – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms
 10428-3 Dixie Vagabond Ban 32116, Chronological Classics 516
 10429-3 So Sweet Ban 32116, Chronological Classics 516

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
 - *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
 - *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
 - *Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *Dixie Vagabond: Cully m.tpt;?Dickerson o.tpt; Brown ten; Brown ten.*
 - *So Sweet: Cully o.tpt; Brown ten.*

027 CAB CALLOWAY AND HIS ORCHESTRA

New York, Mar. 03, 1931

Cab Calloway – voc;

Lamar Wright, Wendell Cully, R.Q. Dickerson – tpt;

Harry Father White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter Fouts Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

E-36212-A Minnie The Moocher Br 6074, Chronological Classics 516

E-36213-A Doin' The Rumba Br 6074, Chronological Classics 516

From this session on we can definitely recognize Harry 'Father' White on trombone in the band. He will then also be responsible for a good number of arrangements in the future.

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
 - *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
 - *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
 - *Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *Minnie The Moocher: Dickerson m.tpt; Dickerson m.tpt + Wheeler m.tbn obbl. to voc.*
 - *Doin' The Rumba: White m.tbn; Thomas ten;.*

028 CAB CALLOWAY AND HIS ORCHESTRA

New York, Mar. 03, 1931
live radio broadcast from the Cotton Club

Cab Calloway – voc;

Lamar Wright, Wendell Cully, R.Q. Dickerson – tpt;

Harry Father White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter Fouts Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms;

Lethia Hill – voc; Hellmut H. Hellmut - commentator

CRC53039-1 I'll Make Fun For You Vic uniss., Bear Family BCD 16340-1 BL

CRC53039-1/40-1 (Please Give Me) Something To Remember You By Vic uniss., Bear Family BCD 16340-1 BL

CRC53040-1 Minnie The Moocher Vic uniss., Bear Family BCD 16340-1 BL

CRC53041-1/42-1 St. Louis Blues Vic uniss., Bear Family BCD 16340-1 BL

CRC53043-1 Farewell Blues Vic uniss., Bear Family BCD 16340-1 BL

These titles were recorded at the Cotton Club for a German Radio Station and transmitted across the ocean. The German announcer presents a horrible mixture of nonsense and trash describing the atmosphere at the Cotton Club.

Notes:

- *Rust*2,*3,*4,*6: not listed*

Soloists:

- *I'll Make Fun For You: Dickerson o.tpt; Wheeler o.tbn; Dickerson o.tpt; Harris alt; Thomas ten.*
 - *Something To Remember You By: Harris clt; Thomas ten + Harris clt obbl. to voc. .*
 - *Minnie The Moocher: Dickerson m.tpt; Dickerson m.tpt obbl. to voc.*
 - *St. Louis Blues: Dickerson m.tpt; Wheeler o.tbn + Dickerson o.tpt chase.*
 - *Farewell Blues: soloist not identifiable because of background noises.*

029 CAB CALLOWAY AND HIS ORCHESTRA

New York, Mar. 09, 1931

Cab Calloway – voc;

Lamar Wright, Wendell Cully, R.Q. Dickerson – tpt;

Harry Father White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter Fouts Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10482-2 Mood Indigo Ban 32152, Chronological Classics 516

10482-3	Mood Indigo	Ban 32152	not on LP/CD
10483-1	Farewell Blues	Ban 32152,	Chronological Classics 516
10483-3	Farewell Blues	Ban 32152	not on LP/CD
10484-3	I'm Crazy 'Bout My Baby	Ban 32185,	Chronological Classics 516
10484-4	I'm Crazy 'Bout My Baby	Ban 32185	not on LP/CD

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
- *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
- *Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *Mood Indigo: Cully m.tpt; Harris clt; Cully m.tpt;*
- *Farewell Blues: Harris clt; Wheeler m.tbn; Dickerson m.tpt; Thomas ten.*
- *I'm Crazy 'Bout My Baby: Dickerson o.tpt; White o.tbn; Dickerson o.tpt; Harris alt; ?Wright m.tpt; Cully o.tpt; Thomas ten.*

030 CAB CALLOWAY AND HIS ORCHESTRA

New York, May 05, 1931

Cab Calloway – voc;
Lamar Wright, Wendell Cully, R.Q. Dickerson – tpt;
Harry Father White, De Priest Wheeler – tbn;
Andrew Brown, Arville Harris – alt, clt; Walter Footh Thomas – ten, clt;
Earres Prince – pno; Morris White – gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10602-1	Creole Love Song	Ban 32185,	Chronological Classics 516
10602-3	Creole Love Song	Ban 32185	not on LP/CD
10603-3	The Levee Low-Down	Ban 32221,	Chronological Classics 516
10604-2	Blues In My Heart	Ban 32221,	Chronological Classics 516
10604-3	Blues In My Heart	Ban 32221	not on LP/CD

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
- *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
- *Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *Creole Love Song: Dickerson m.tpt; Harris clt; ?White m.tbn; ?Cully m.tpt; Thomas ten.*
- *The Levee Low-Down: Dickerson m.tpt; Wheeler m.tbn; Dickerson m.tpt; Wheeler m.tbn; Thomas ten; Harris clt; Harris alt.*
- *Blues In My Heart: ?Cully m.tpt.*

031 CAB CALLOWAY AND HIS ORCHESTRA

New York, Jun. 11, 1931

Cab Calloway – voc;
Lamar Wright, Reuben Reeves, R.Q. Dickerson – tpt;
Harry White, De Priest Wheeler – tbn;
Andrew Brown, Arville Harris – alt, clt; Walter Footh Thomas – ten, clt;
Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms;
Walter Footh Thomas - arr

E-36803-A	Black Rhythm	Br 6141,	Chronological Classics 516
E-36804-A	Six Or Seven Times	Br 6141,	Chronological Classics 516

There is a previously unheard trumpet sound in 'Black Rhythm' who should be Reuben Reeves following all the discographies. He would have replaced Cully then, taking over second trumpet chair duties, but not R.Q. Dickerson as assumed by Björn Englund in VJM.

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*
- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*
- *Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*
- *Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *Black Rhythm: ?Reeves o.tpt; Dickerson m.tpt obbl. to voc; Thomas ten obbl. to voc; ?Reeves o.tpt obbl. to voc; Dickerson m.tpt obbl. to voc; Harris clt; Wright o.tpt.*
- *Six Or Seven Times: ?Brown alt; Dickerson m.tpt vamp; Thomas ten.*

032 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 17, 1931

Cab Calloway – voc;

Lammar Wright, Reuben Reeves, R.Q. Dickerson – tpt;

Harry White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter Foots Thomas – ten, clt;

Earres Prince – pno; Morris White – grt; Jimmy Smith – bbs; Leroy Maxey – dms

10710-2 My Honey's Lovin' Arms

Stg 291171

on LP/CD ?

10710-3 My Honey's Lovin' Arms

Ban 32227,

Chronological Classics 516

10711-3 The Nightmare

Ban 32227,

Chronological Classics 516

Notes:

- *Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).*

- *Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- *Rust*3: R.Q. Dickerson -Lammar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.*

- *Rust*4: R.Q. Dickerson -Lammar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

- *Rust*6: R.Q. Dickerson -Lammar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.*

Soloists:

- *My Honey's Lovin' Arms: Dickerson m.tpt; Dickerson m.tpt; Harris clt; White o.tbn; Harris clt.*

- *The Nightmare: ?Reeves m.tpt; Dickerson m.tpt; Brown bcl; Thomas ten.*

After this session of June 17, 1931, R.Q. Dickerson is reported to have left the Calloway band, replaced by Chicago trumpet player Reuben Reeves. No further commercial recordings of his are known except the session below.

From this date on (June 1935) I have not checked the listed sessions critically. This may be a duty of the future. In July 1936 Teddy Wilson started his incomparable series of small-band swing recordings – to be followed by other groups with the same methods – and thus draws a time-line between the beginning of Swing Jazz and the end (?) of 'Harlem Jazz' for me.

033 ARQUE DICKERSON AND HIS HONEYDIPPERS

New York (?),

c. 1949

R.Q. Dickerson – tpt; Al King – ten;

Lacy Wharton – pno; Ray Cully – dms;

Ray Cully – voc

Each And Every Night

Burnett Test Record 100

not on LP/CD

I Had A Heart

Burnett Test Record 100

not on LP/CD

Len Kunstadt in Record Research 137/138 reports the existence of these sides with label photos. As to my knowledge, they have not been reissued so far.

BIOGRAPHY by Michael Rader

According to the jazz reference books, R. Q. Dickerson's full name was Roger Quinc(ey) Dickerson. he is usually stated to have been born in Paducah, Kentucky in 1898, and have died in Glen Falls, New York, on January 21, 1951. The same books state that Dickerson left Cab Calloway's band in 1931 to retire from music and work out his days as a cab driver (cf. Chilton, John: Who's Who of Jazz (Storyville to Swing Street). London: Bloomsbury Book Shop, 1970, Yanow, Scott: Trumpet Kings. San Francisco: Backbeat 2001, and even: Owsley, Dennis: City of Gabriels. St. Louis: Reedy Press, 2006).

Another R. Q. Dickerson, who turns out to be the musician's father, was listed in the St. Louis City Directories for 1913 and 1919 as a barber, at 5204 Cates av. The 1920 census gives the names of Rogers Q. for both father and son, the former a barber, the latter a musician, both living at 4267 N. Market Street. R. Q. senior's wife is called Emma, aged 53. R. Q. jr. is given as 19 years of age, the same as a brother, Norris. There are two more brothers, Alfonso and Alonzo (both 30) and two sisters, Mary S. (21) and Doris (10).

Chris Hillman (Descriptive Notes to Collectors Items LP 006, "Harry Cooper, R. Q. Dickerson & the Cotton Club Orchestra") suggests that Dickerson preferred the abbreviation R. Q. to the christian names with which he was saddled: Roger Quincey. R. Q. was later phoneticised into the nick-name Arque.

However, a draft card issued in St. Louis on September 12, 1918, gives the names as Roger Quall (!) Dickerson, born on January 31, 1899, living at 4267 North Market Street. Next of kin is his mother, Emma Dickerson of 4267 North Market Street. His occupation is described as

musician, employed by Charles Turpin, 2300 Market Street [Charles Udell Turpin (1870 – 1935) was the owner of the Booker T. Washington Theatre at 2248 Market Street, the brother of the well-known ragtime pianist Thomas Million Turpin]. The card is distinctly signed Roger Quall Dickerson. He is described as being of medium height, slender with brown eyes and dark hair, race negro. According to Harry Dial (All This Jazz About Jazz. Chigwell: Storyville 1984) Dickerson received his early musical training from a Mr. Langford [sic, should be Lankford], possibly the father of trombonist Harvey Langford [sic], in the Odd Fellows band. This band included at various times many of the most famous jazz musicians to come out of St. Louis. “Old Man” Lankford could play several instruments and taught the Odd Fellows Band, the American United Sons and Daughters of Africa Bands, and a band from Carondelet, a part of St. Louis (Vernhettes with Lindström, Jazz Puzzles No 2. Jazzedit, 2015). A photo exists of a band termed the 14th Regiment Band of St. Louis, directed by P. B. Lankford. The band includes Andrew “Big Boy” Webb, Dickerson, Wilson Robinson, Leonard “Ham” Davis and Jerome Pasquall (see https://www.littlebeatrecords.dk/LittleBeatDK/Projekter_files/Ed%20Allen%201897-1974%20%26%20Mississippi%20Riverboat%20jazz.pdf).

There is no information on the band of which Dickerson was a member at the time of his draft registration in 1918, which might have been resident at the Booker T. Washington Theatre. The Theatre seems to have had its own stock company.

From March to the end of October in 1920, Dickerson toured with a circus band led by the famous P. G. Lowery. They started at the Madison Square Garden in New York City on March 23 and finished on October 27, presumably in Richmond, Virginia. The cornet section was led by the well-known veteran, Thomas May, and also included Richard Jasper. Dickerson is described as “one of St. Louis’ best cornetists” (Indianapolis Freeman, November 13, 1920). The band included more St. Louis musicians, including Harvey Lankford [sic, but this is probably the correct spelling]. Another well-known band member was Zue Robertson, the trombone player from New Orleans, who recorded with Jelly Roll Morton in 1923 (cf. Abbott, Lynn & Doug Seroff: Ragged but Right: Black Traveling Shows, Coon Songs, and the Dark Pathway to Blues and Jazz. Jackson: University of Mississippi Press, 2007).

In 1922, R. Q. Dickerson’s Six Record Breakers played at Jazzland Palace, St. Louis (Chicago Defender, May 13 1922, via Storyville 1996/67). The Jazzland Palace was also managed by Charles Turpin (Baltimore Afro-American Oct. 13 1922 and Chicago Defender September 30 1922 in Storyville 1996/97). The personnel at this time included David Jones-sax, Abe Powell-cl, Earres Prince-p and Will Woods-d. The Record Breakers seem to be the core of Wilson Robinson’s Syncopators, at times Robinson’s Bostonians, which was formed in Spring of 1923 (Dial, All This Jazz About Jazz). Dial gives the band as Wilson Robinson (vln, ldr), R.Q. Dickerson (c), DePriest Wheeler (tb), Andrew Brown (cl), Eli Logan, David Jones (saxes), Earres Prince(p), Jimmie Smith (bbs), Bennie Washington (d), soon to be replaced by Leroy Maxey. The band played in Illinois, Indiana, Kansas City and Denver before embarking on a Pantages tour which started in Indianapolis. The band was the same as that given by Dial with the addition of Charlie Stamps (bj). By 1923, Dickerson had already married a former vaudeville artist called Marion Bradford, who had a 3-month old son named Arque Bradford Dickerson in September (Chicago Defender, September 1, 1923 in Storyville 1996/97).

The July 19, 1923 issue of *Variety* contained a review of one type of job the band did:

“Robinson’s Syncopators. Negro Jazz Band – (9.) 20 Mins. - Full Stage (Special drops) Newman, Kansas City. Kansas City, July 18. In the several years that the Newman theatre has been the local leader in pictures, the management has strongly featured its music at each and every performance, and there have been all kinds. It remained, however, for Robinson’s Syncopators, nine young and snappy colored musicians, to put over a real hit, and one which was a novelty to many of the Newman’s clientele.

The introduction of the act was played behind a full stage drop, showing a huge watermelon; the drop proved a transparency which disclosed the nine players seated in front of another melon, this time the picture being that of the rich melon heart. The band consists of the following instrumentation – piano, violin, banjo, trombone, cornet, two saxophones [sic] and drums.

The boys dress as plantation field hands, and their selections range from the old familiar tunes of the Old South, to the raggy, jazzy things of the present day, and they can play either kind. Each is a soloist and the work of the banjo picker and the drum artist brought them hearty applause.

For the closing number the bunch presented a burlesque on a Negro camp meeting, with the cornet player as the preacher and the others as the jumping, shouting and praying congregation. It was well worked up and the cornet fairly talked. (...)”

By October 1923, the band was in Winnipeg in Canada and then headed down the West Coast via Seattle, Bellingham, Tacoma and San Francisco to Los Angeles. The contract with Pantages was renewed and the band continued touring in California, Colorado, Kansas City, Omaha, Indianapolis and Detroit. In Madison, Wisconsin Dickerson, acting as the director of Wilson’s Ten Syncopators advertised for a new banjo player. Presumably the replacement for Stamps was one James Robinson. At the end of September 1924, Wilson Robinson “absconded...with the takings”. The band, under Dickerson’s management, moved to Detroit (Chicago Defender, October 4, 1924).

Ben Kragting suggests that the band was taken over by violin player, Andrew Preer, who needed a band to fulfil an engagement at New York’s Cotton Club (Ben Kragting jr.: Harry R. Cooper, Storyville 142, 1990) and that this was probably in late 1924. A recording date by the band, billed the Cotton Club Orchestra, took place on January 6, 1925.

Preer fronted the band and seems to have been a charismatic personality able to hit it off with Owney Madden of the Cotton Club. The band recorded twice more as the Cotton Club Orchestra in April and November of 1925. By November, David Jones had left the band to return to New Orleans and was replaced by Walter Thomas or George Scott, one of whom had replaced Eli Logan, who died on June 6, 1925. The band added a second trumpet player to play the lead: first Louis Metcalf who was replaced by Harry Cooper, who was replaced in turn by Sidney de Paris.

In April 1925, The Cotton Club Orchestra had been incorporated in Manhattan. Capital \$1,100; directors D. J. Jones, R. Q. Dickerson, E. Prince, 2312, 7th avenue (*Variety*, Wed. April 1, 1925).

Under the name “Cotton Club Orchestra”, the band broadcast regularly on stations WPAP and WHN (New York) in 1926 and 1927.

The Cotton Club Orchestra fronted by Andy Preer played at the club for about two and a half years. It recorded once more on February 3, 1927, this time for Gennet, with Lammar Wright playing first tumpet in place of de Paris. A single title, “I Found A New Baby” was issued. Shortly after, Andy Preer died in June 1927. The Orchestra’s contract with the Cotton Club was terminated. The story of how a new contract was offered to King Oliver, who refused, and how Duke Ellington came to the Cotton Club, is well-known.

The Cotton Club Orchestra went on tour with Ethel Waters under the leadership of Arthur L. Boyd. It was during this tour that Dickerson recorded with the Original Washboard Band led by Jasper Taylor. The Orchestra is also said to have played at the Sunset Café in Chicago with Cab Calloway. They subsequently returned to New York with the addition, as front man, of saxophonist and singer Lockwood Lewis, who had recorded with the Dixieland Jug Blowers. They were, to avoid confusion with the Duke Ellington Cotton Club Orchetra, by now renamed, „The Missouriians“ (Chris Hillman, Notes to Collectors Irem 006 LP). Their musical director was George Scott.

The band recorded for Victor between June 1929 and February 1930. In August 1929, William Thornton Blue of St. Louis had been added on clarinet and alto sax. By July 1930, it had replaced Lockwood Lewis as its front man with Cab Calloway and had become “Cab Calloway and his Orchestra”.

Calloway had previously fronted Marlow Hardy and his Alabamians, but was dissatisfied with the qualities of that outfit once he came to New York. A battle of the bands was staged in the Savoy Ballroom between the Alabamians and the Missouriians, which the Alabamians won on the strength of Calloway’s presentation, at least according to Calloway. Calloway’s dislike for the Alabamians led to a split and Calloway joined the Hot Chocolates review, accompanied on piano by Benny Payne. While he was with Hot Chocolates, Calloway was invited to return to the Savoy in New York, this time to front the Missouriians, who even in the battle of bands had been shown to be musically superior to the Alabamians.

Calloway notes that the Missourians were a corporate band, which was probably not compatible with his ideas about leading bands and might be a major reason for a rapid turnover of personnel in the early years of the Calloway Orchestra. In his autobiography, Calloway wrongly states the Missourians were originally from Kansas City and had been heavily influenced by Bennie Moten. He says "These are not famous jazzmen...They were just good solid players who carried early Kansas City Swing the way Bennie Moten used to play it to New York City and did well" (Calloway, *About Minnie The Moocher And Me*).

Calloway gradually replaced many of the Missourians with other musicians: "Cab was really making changes" recalled guitarist Danny Barker. "From 1931 he... fired one Missouriian of the original band at a time. Rumor says he fired them because when he first joined the band they resented him. [It was] a process to break up a clique in a band. You get a clique in a band, that's trouble" (Shipton, *Hi-De-Ho*, quote is from Barker, *A Life in Jazz*). Dickerson was replaced in July 1931 by Edwin Swayze.

According to the frequently quoted biographies, Dickerson then retired from music to become a cab driver. However, Bobby Brooker, a trumpeter interviewed for *Storyville* stated: "We worked up in Glen Falls at the Royal Pines with R.Q. Dickerson and Ray Cully, also a local piano player named Tucker Smitty (Jimmy Smith) and the bass player from the Missourians. I used to stick my horn out the window and blow at the cars passing along the highway. The only thing R. Q. lost when he went upstate was power and endurance; he got sick from something [c. 1933/34]" (*Storyville* 101, June-July 1982).

Glen Falls was to be the home of Dickerson and his family until he died in 1951.

The 1938 Glen Falls Directory lists Arque Dickerson, a musician, living at r12, Fredella av., the same address also listing Mrs. Marion Dickerson.

In 1941, he worked in Troy, NY, with his orchestra and Wally Washington, "The Ace of Aces" (*Albany Times-Union*, November 23, 1941, p. 20). The *Times Record* for Troy, NY, runs an advertisement for the Hi-De-Ho Club, 7th and Middleburg Streets with Arque Dickerson and his Hi-De-Ho Band and the voice of Ray Cully (February 21, 1942, p. 10). In the previous week, the Hi-De-Ho Club had featured Viola McCoy, Broadway's Old Time Singer with Dickerson's Band (*Times Record*, Troy, February 14, 1942). Cully had again been featured, the previous week (*Times Record*, Troy, February 7, 1942, p. 6). On January 9, 1942, the *Times Record* carried an advertisement for the Hi-De-Ho Club featuring Arque Dickerson and his Hi-De-Ho Broadcasting Band, over WTRY every Tuesday and Thursday at 11 p.m. (p.21). The Dickerson band was already at the Hi-De-Ho Club in November 1941 (*Times Record*, November 28, 1941). The *Glen Falls Post Star* lists Arque Dickerson's Music at Tony Reed's Royal Pines for Friday, July 3, 1942.

Dickerson, billed as "Arque Dickerson" was with the "Honeydrippers", working regularly in 1946 to 1948 in New York State and Pittsburgh. In case there is any doubt that this is the same man, the *Post-Star*, Glen Falls of Saturday, October 19, 1946 has an article on the Honeydrippers: Honey Drippers Play. The tropical tempos of Arque Dickerson and his four Honey Drippers are featured tonight and every Friday, Saturday and Sunday at Calavano's Restaurant on the Boulevard. Dickerson and his famous growl trumpet were formerly with Cab Calloway.

The ensemble also includes Ray Cully, the singing drummer, Al King with his tenor sax, and Lacy Wharton, Kitten on the Keys, formerly with Duke Ellington..."

Arque Dickerson and His Honeydrippers made at least a test recording for "Burnett", featuring vocals by Ray Cully (*Record Research* 137/138). Cully was the brother of trumpeter Wendell Cully.

Possibly Dickerson did work as a cab driver and perhaps his retirement partly had health reasons and was not only due to tension with Calloway, but he did continue playing, mostly close to home, even if he was no longer in the limelight.

K. – B. Rau
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