

# THE RECORDINGS OF CARMELO JARI

## An Annotated Tentative Name - Discography

JARI (also Jejo), Carmelo; clarinet, alto sax born: San Juan, Puerto Rico July 16, 1894; died: New York, January 1929  
Jari was playing in Harlem around 1921 (R. Stewart, C. Gordon, Boy Meets Horn).  
Jari, listed in 1927 Union directory, whereas there is no listing under Jejo. C. Jary named in New Amsterdam Orchestra (concert, Nov. 1921); C. Jari with Harlem Orchestra (concert, Feb. 1923); with Tim Brymn (mid 1923); Jejo in Lucky Sambo Orchestra and Arthur Gibbs Orchestra (1925); Jari in unknown orchestra on tour (late 1925); Jejo with Savoy Bearcats (1926, recorded) and with later Leon Abbey Bearcats (tour to South America 1927); Jejo with Lew Leslie revue orchestra (summer 1928). Old discographies list Jejo as subbing for Buster Bailey on some FH recordings; original source of this information is unknown, and is unconfirmed. Carmelo Jari is listed in A.F.M. death roll for Local 802, Jan. 1929; and Freddie White confirms that Jejo is dead. (W.C. Allen, Hendersonia)

### STYLISTICS

#### TONE

Jari owns a strong and hard tone on saxophone, as well as on clarinet. He uses to bend his notes downward at their ends.

#### VIBRATO

Fast and narrow vibrato.

#### TIME

Jari was noted as "fastest clarinet in New York". His way of improvising does not have a jazzy inner rhythm but shows strong traces of Carribean dance music stylistic.

#### PHRASING

His improvising style is not deduced from the early New Orleans musicians or ragtime music, but mainly from his Carribean musical heritage. This may be the cause of his extreme hastyness when phrasing, which makes his style unswinging and unrelaxed. He uses a great number of short "jumping trills" to emphasize important notes in his lines. Also, he likes to play chord-changes as largely used in classical music.

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

Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Carmelo Jari**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Carmelo Jari*
- 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: *(Carmelo Jari)*

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.

CARMELLO JARI

001 BESSIE BROWN		New York,	early Jul. 1926
Bessie Brown – voc;			
Charlie Gaines – tpt; Charlie Irvis – tbn; Carmelo Jari – clt;			
Clarence Williams – pno; Buddy Christian - bjo			
6706-1	What's The Matter Now?	Ban 1833	not on LP/CD, but held
6706-3	What's The Matter Now?	Or 698,	Document DOCD-5456
6707-1	How Could I Be Blue?	Or 698	not on LP/CD
6707-2	How Could I Be Blue?	Or 698,	Document DOCD-5456
6707-3	How Could I Be Blue?	Do 3781	not on LP/CD

This is the first appearance of reed man Carmelo Jari in the Williams stable. His rather unique and personal style and tone was identified by our team by comparison with the recordings of the Savoy Bearcats. He will be a familiar name with Williams personnels from now on until the Bearcats leave for an extended tour of South America in May 1927. (The second title of this session was also part of the Bearcats' repertoire.)

The trombonist plays much more retained than Irvis usually does, but tone, entirely legato playing, and some Irvis-like licks make his presence probable.

Notes:

- Storyville 19: unknown (cnt); poss Charlie Irvis (tbn); Ben Whittet (clt); poss Clarence Williams (pno); unknown (bjo).
- Lord, Clarence Williams p173: unknown (cnt); poss Charlie Irvis (tbn); Bennie Moten (clt); Clarence Williams (pno); unknown (bjo).
- BGR\*2: Tom Morris, cnt; Charlie Irvis, tbn; Ben Whittet, clt; Clarence Williams, pno; Buddy Christian, bjo.
- BGR\*3,\*4: unknown, c; poss Charlie Irvis, tb; Bennie Moten, cl; Clarence Williams, p; unknown, bj.
- Rust\*3: unknown -c; unknown -tb; Ben Whittet -cl; Clarence Williams -p; unknown -bb; unknown -d.
- Rust\*4,\*6: unknown -c; ?Charlie Irvis -tb; Bennie Moten -cl; Clarence Williams -p; unknown -bj.

Notable differences of takes (from Lord p174):

- 6706-1: final bar of tune: tpt plays long held three-quarter note Bb.
- 6706-3: final bar of tune: tpt plays four eighth notes Bb-F-G-F and one quarter note Bb.
- 6707-1: this take -1 not reissued, therefore no comment possibly.
- 6707-2: two-bar clt break before final vocal chorus is played in high register.
- 6707-3: two-bar clt break before final vocal chorus is played in low register.

002 BESSIE BROWN		New York,	c. Aug. 1926
Bessie Brown – voc;			
Charlie Gaines – tpt; unknown – tbn; Carmelo Jari – clt;			
Clarence Williams – pno; Buddy Christian - bjo			
6782-2	Senorita Mine	Or 716,	Document DOCD-5456

After close and repeated listening members of our team still disagree on the identity of the singer on "Senorita Mine". Some believe her to be a different person from the singer on "What's The Matter Now" and "How Could I Be Blue" others still think her to be one identical person. Lord, p. 178: "One fact indicating that this side (SENIORITA MINE) is from a separate session is that the singer on this title is different from the singer on all the other titles from the three Bessie Brown sessions. Eva Taylor and her son Spencer, upon hearing tapes of these three Bessie Brown sessions, felt that SENORITA MINE was not sung by Bessie Brown, but by a white woman (whose name they couldn't recall) who used to come around the CWMPC office for new material. Note this singer's peculiar pronunciation of SENORITA (Seen-ee-or-ita: phonetic)."

Note: info re matrix number from Björn Englund N&N 60!

Notes:

- Storyville 19: unknown (cnt); poss Charlie Irvis (tbn); Ben Whittet (clt); prob Clarence Williams (pno); unknown (bjo).
- Lord, Clarence Williams p175: unknown (cnt); poss Charlie Irvis (tbn); Bennie Moten (clt); Clarence Williams (pno); unknown (bjo).
- BGR\*2: Tom Morris, cnt; Charlie Irvis, tbn; Ben Whittet, clt; Clarence Williams, pno; Buddy Christian, bjo.
- BGR\*3,\*4: by unknown, possibly white, artist of no blues interest.
- Rust\*3: unknown -c; ?Charlie Irvis -tb; Ben Whittet -cl; Clarence Williams -p; unknown -bj.
- Rust\*4,\*6: unknown -c; ?Charlie Irvis -tb; Bennie Moten -cl; Clarence Williams -p; unknown -bj.

003 SAVOY BEARCATS		New York,	Aug. 09, 1926
Gilbert Paris, Demas Dean – tpt; James Revey – tbn;			
Carmelo Jari – alt, clt; Otto Mikell – alt, clt, bar; Ramon Hernandez – ten, clt;			
Leon Abbey – vln;			
Joe Steele – pno; Freddie White – bjo, gr; Harry "Bass" Edwards – bbs; Willie Lynch – dms;			
Duncan Meyers - dir			
36030-1	Stampede	Vic unissued on 78,	Frog DGF 12
36031-2	How Could I Be Blue ?	Vic unissued on 78,	Frog DGF 12

- 'Stampede', Fletcher Henderson's composition, was recorded by his own band on May 16, 1926, followed by the Savoy Bearcats' version three months later, re-recorded on October 11, 1926 (session 003 below). But while the Henderson band uses a somewhat powerful fast tempo of c. 236, the Bearcats lift it up to c. 264 and make it hectic that way. What can be observed is that the Bearcats generally tend to take faster paces than other bands of the time, possibly to fulfill dancers' wishes to fast dances. While Henderson has his clarinet trio play Strain C in a full-sounding gleaming manner, the Bearcats' clarinet trio is almost un-audible, two clarinets of them almost drowned by Carmelo Jari's strong performance. He plays the middle-break of this part all alone, which certainly is a great pity because it is beautifully set in three parts by arranger Don Redman.

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

Williams led group for ARC.

Notes:

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

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

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

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

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

Tune structures:

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

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

004 SAVOY BEARCATS

New York,

Aug. 23, 1926

Gilbert Paris, Demas Dean - tpt; James Revey - tbn;

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

Leon Abbey - vln;

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

Duncan Meyers - dir

36059-1 Senegalese Stomp

Vic unissued on 78,

Frog DGF 12

36059-2 Senegalese Stomp

Vic 20182,

Frog DGF 8

36060-2 Bearcat Stomp

Vic unissued on 78,

Frog DGF 12

36060-3 Bearcat Stomp

Vic 20307,

Frog DGF 8

36061-1 Nightmare

Vic unissued on 78,

Frog DGF 12

36061-2 Nightmare

Vic 20182,

Frog DGF 8

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

- According to the record label, 'Bearcat Stomp' is a Don Redman composition in the common song form with verse and AABA chorus, thus very probably also a Redman arrangement. Demas Dean has some short solo appearances, but the most interesting is Joe Steele's two-fisted piano solo in exiting Harlem stride style. All other soloists have their spots here, even 'Bass' Edwards - one of the real great tuba stylists of the 1920s - has a short solo outing. (It was 'Bass' Edwards when with the Charlie Johnson band who had electric lights fastened on the large bell of his instrument that were switched on and off rhythmically with a foot-pedal while playing!)

- 'Nightmare', "surely the best of the seven versions of this number recorded in the decade" as John Capes notes rightly in the Frog CD booklet, is the work of white composers Riley, Handler and Meyers, names that do not ring a bell in my memory in relation with hot and syncopated tunes. And accordingly, it is not used by other bands as a rewarding basis for hot improvisations, but rather to satisfy customer's need for romanticism and sentiment.

Notes:

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

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

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

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

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

Tune structures:

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

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

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

Notable differences of takes:

36059-1: Carmelo Jari starts his clt solo in strain A4 with an upbeat of 1 eighth F and 1 quarter Eb in last bar of strain C3, followed by 1 eighth Db, then 1 quarter pause (2 inaudible stuffed notes), then 2 eighth notes G - Bb and long held Bb

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

## 005 SAVOY BEARCATS

New York,

Oct. 11, 1926

Gilbert Paris, Demas Dean – tpt; James Revey – tbn;  
 Carmelo Jari – alt, clt; Otto Mikell – alt, bar, clt; Ramon Hernandez – ten, clt;  
 Leon Abbey – vln;  
 Joe Steele – pno; Freddie White – bjo, gtr; Harry “Bass” Edwards – bbs; Willie Lynch – dms;  
 Duncan Meyers - dir

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

- This ‘Stampede’ take -7 is even faster with c. 280 than take -1 of session 001. I wonder whether dancers at the Savoy Ballroom would have had fun with dancing on it. But it is played with precision and with great enthusiasm. And only one player of the clarinet trio declines to cooperate in the middle-break of strain C3 (first reed player Jari is all alone in this break in take -1 of this tune - see above.)

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

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

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

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

Notes:

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

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

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

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

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

Tune structures:

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

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

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

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

Notable differences of takes:

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

## 006 LUCILLE HEGAMIN Clarence Williams and Band

New York,

Sep. 28, 1926

Lucille Hegamin – voc;  
 unknown – tbn; Carmelo Jari – clt; unknown – alt;  
 Clarence Williams – pno; Buddy Christian - bjo  
 W142695-2 Nobody But My Baby Is Getting My Love  
 W142696-2 Senorita Mine

Col 14164-D, Document DOCD-5421  
 Col 14164-D, Document DOCD-5421

Lucille Hegamin identified Buddy Christian as the banjo player. Certainly, the arpeggios played by Christian at the end of “Senorita Mine” suggest a rethinking about the instrument being played! This instrument might be a kind of banjoline or another kind of hybrid instrument, and not a banjo. This then might also be true of anything played by Christian on earlier sessions. It is definitely Carmelo Jari again, other players except Williams and Christian unidentifiable but perhaps from the Savoy Bearcats, notably James Revey and Otto Mikell?

Notes:

- Mahony, Columbia 13/14000-D Series: Author’s assumption: unknown tbn; unknown clt, alt; unknown ten; unknown p; Buddy Christian, bjo.
- Storyville 20: unknown (tbn); unknown (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo).
- Lord, Clarence Williams p184: unknown (tbn); unknown (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo).
- BGR\*2, \*3, \*4: unknown, clt; unknown, clt, alt; Clarence Williams, pno; Buddy Christian, bjo.
- Rust\*3, \*4, \*6: unknown -tb; unknown -cl; unknown -cl -as; Clarence Williams -p; Buddy Christian -bj.

007 <b>EVA TAYLOR</b>	Clarence Williams’ Blue Seven Eva Taylor – voc; Tommy Ladnier - tpt; Jimmy Harrison – tbn; Carmelo Jari – alt, clt; Arville Harris – ten, clt; Clarence Williams – pno; Buddy Christian – bjo	New York,	Nov. 16, 1926
80214-A	Candy Lips (I’m Stuck On You)	OK 8414,	Document DOCD-5409
80215-A	Scatter Your Smiles	OK 8414,	Document DOCD-5409

The absolutely great team of Ladnier and Harrison in the Henderson aggregation must have been a sensation in Harlem. And immediately, Clarence Williams recruits them for his recording date. And again, we hear Carmelo Jari on alto and clarinet with his characteristic “bouncing trill” style. The tenorist probably is Arville Harris, whose possibly first performance in the Williams stable this seems to be.

Notes:

- Storyville 20: possibly Ed Allen (cnt); poss Ed Cuffee (tbn); unknown (clt, alt); poss Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p190: possibly Ed Allen (cnt); poss Ed Cuffee (tbn); unknown (clt, alt); poss Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- BGR\*2: Tommy Ladnier, tpt; Jimmy Harrison, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Clarence Williams, pno; Leroy Harris, bjo; Cyrus St. Clair, bbs.
- BGR\*3, \*4: poss Ed Allen, t; poss Ed Cuffee, tb; unknown, cl, as; poss Arville Harris, ts; Clarence Williams, p; prob Leroy Harris, bj.
- Rust\*3, \*4, \*6: Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -cl; Coleman Hawkins -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

008 <b>CLARENCE WILLIAMS’ BLUE SEVEN</b>	Tommy Ladnier – tpt; Jimmy Harrison – tbn; Carmelo Jari – clt, alt; Prince Robinson – ten, clt; Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs	New York,	Dec. 10, 1926
74443-A	Would Ya?	OK 8443,	Frog DGF 81
74444-B	Senegalese Stomp	OK 8443,	Frog DGF 81

It is Jari again here – certainly not Bailey - with his previously mentioned characteristics and obviously his session mate from the Savoy Bearcats, Prince Robinson. Although the tenor playing has a tone reminiscent of Hawkins, the lack of a solo chorus Hawkins certainly would have demanded is further evidence for a different tenor player here. We have gained sufficient knowledge of Clarence’s habit of recruiting band-mates from successful Harlem bands to suggest Prince Robinson here.

These certainly are two of the most beautiful recordings by Clarence Williams. Essentially, the same band as on session #007. This is the instrumentation of the fundamental Harlem dance band which could be easily augmented when a bigger unit was needed. And here we have the beginning of a year-long artistic partnership with the entrance of Cyrus St. Clair – brass bass player sans pareil – into the Williams circle.

Notes:

- Storyville 20: prob Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); poss Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p191: prob Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust\*2, \*3, \*4, \*6: Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

009 <b>CLARENCE WILLIAMS’ JAZZ KINGS</b>	Carmelo Jari, Bennie Morton - clt; Clarence Williams – pno; Buddy Christian – bjo; Cyrus St. Clair – bbs	New York,	Jan. 25, 1927
143348-2	Gravier Street Blues	Col 14193-D,	Frog DGF 14
143349-2	Candy Lips	Col 14193-D,	Frog DGF 14

This is a most charming recording and shows Clarence’s feeling for what can be done with a personnel consisting of two clarinet players and a rhythm section. Very difficult to identify the reedmen. Judging from tone and sound (the harsh tone in the intro of ‘Candy Lips’ even suggests an alto sax) – and the fact that the first clarinet mainly plays straight (the music without improvising) – this player may be Carmelo Jari. The second – improvising – player displays some characteristics of Bennie Morton, who probably was back in New York at this time. Soundwise it certainly is Buddy Christian on banjo with his typical ringing sound.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
- Storyville 20: possibly Ben Whittet, Bennie Moten (clt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p195: possibly Ben Whittet, Bennie Moten (clt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust\*2: Buster Bailey (?), Ben Whittet (?) or Bennie Moten (clt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust\*3,\*4,\*6: ?Ben Whittet, ?Bennie Moten -cl; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

**010 DIXIE WASHBOARD BAND**

New York, Mar. 10, 1927

Ed Allen – cnt; Carmelo Jari – clt, alt;

Clarence Williams – pno, voc; Floyd Casey – wbd;

Clarence Lee - voc

143612-3 Anywhere Sweetie Goes (I'll Be There)

Col unissued

not on LP/CD

143612-4 Anywhere Sweetie Goes (I'll Be There)

Col 14239-D,

Frog DGF 75

143613-2 Cushion Foot Stomp

Col unissued

not on LP/CD

143613-3 Cushion Foot Stomp

Col 14239-D,

Frog DGF 75

Storyville 70-160 says: "The final Dixie Washboard Band session has posed a number of problems until now, but the file cards are most helpful. The full personnel is given as by "Clarence Williams And His Washboard Band" and is: Ed Allen, cornet; Carmelo Jari, clarinet; Clarence Williams, piano; Floyd Casey, washboard; Clarence Lee, vocal. Lee's name is crossed out and replaced by "singing by Shufflin' Sam" – which is how the record appeared. As has been noted, the singer here is also present on the Vocalion/Brunswick *Cushion Foot Stomp/P.D.Q. Blues* sides two days earlier, so now we can put a name to him. Carmelo Jari is the true name of the man variously listed as Jejo, Jary and Yardi, and you are referred to *Hendersonia*, p. 565 for further details. Reports of the existence of pressings using 163613-4 (*sic*) are without foundation as only three takes of this title were made. Four takes of 143612 were made with -4 first choice and -3 second. Take -3 was first choice for 143613 with -2 as second. Both first choices were used and appear on all copies of the record known to us. If anyone actually has a copy using any other take will they please report. Incidentally, the alto by Jari on the second title is noted on the file card." Now here we have positive proof of Jari's presence. A member of our group suggests strongly that Clarence Lee might be a pseudonym for Clarence Todd because he thinks the voices to be identical.

As this comment is in contrast to the Storyville project and Tom Lord's Williams list we have followed Storyville 70 in accordance with Rust 6\* and have changed take numbers of Cushion Foot Stomp accordingly (see above).

Notes:

- Mahony, *Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.*

- Storyville 20: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); Clarence Todd (vcl).

- Lord, *Clarence Williams p200: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); unknown (vcl).*

- Rust\*2: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno); Floyd Casey (wbd); Eva Taylor (vcl).

- Rust\*3: Ed Allen -c; Ben Whittet -cl -as; Clarence Williams -p; Floyd Casey -wb; "Shufflin' Sam" (this does not sound very much like Clarence Todd) -v.

- Rust\*4,\*6: Ed Allen -c; Carmelo Jari -cl -as; Clarence Williams -p; Floyd Casey -wb; Clarence Lee (as "Shufflin' Sam") -v.

**011 THE DIXIE STOMPERS**

New York, Mar. 23, 1927

Joe Smith, Tommy Ladnier – tpt;

Bennie Morton, Jimmy Harrison – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;

Don Redman – voc (2); Don Redman (or Duke Ellington) – arr (3)

143637-1 Wabash Blues

Har 407-H,

Chronological Classics 580

143638-3 The Wang Wang Blues

Har 407-H,

Chronological Classics 580

143639-2 St. Louis Shuffle

Har 467-H,

Chronological Classics 580

This Harmony session suffers – as others with this label – from the economy to use as many musicians as ultimately needed only. Which means in our case here that the first trumpet player – who normally does not solo ad-lib – is dropped out of the personnel. Thus, Joe Smith is obliged to take over first-part duties what, yet, does not prevent him from soloing on these sides.

It is very surprising not to hear any clarinet solo from Buster Bailey. Although he is listed as present in most discographies, I believe that he is not at the session. He certainly would have got his fair share of soloistic business. And the clarinets are very probably two only in the introduction to 'Wang Wang Blues'. Carmelo Jari/Jejo of the 'Savoy Bearcats' fame has been named by some people early on in jazz research, but there is nothing to hear which reminds me of this player. It should be mentioned that our listening group have identified Jejo on a number of Clarence Williams band recordings, where usually Buster Bailey, Ben Whittet or Benny Waters had been named in the past. We now are well aware of Jejo's playing characteristics. But nothing of these at this session!

And listen to Kaiser Marshall with his Zildjian hand-cymbal all through the whole session: very beautiful. In all, this is a very nice blowing session with much jazz! Only, that Columbia – mother company of Harmony – had much better electric recording equipment for their own label. Therefore, the muddy sound of these sides.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Duke Ellington (arr)(3).*

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Record Research 33-13: 2 tp (Joe Smith, Tommy Ladnier); 1 tb (Jimmy Harrison); 3 reeds (Redman, alto & vocal, Hawkins tenor); piano; banjo; tuba; drums*

- Rust\*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.200: Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey or Carmello Jejo, clarinet & alto sax; Don Redman, clarinet, alto sax & vocal; Coleman Hawkins, clarinet & sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Jejo's name was listed as clarinetist on this date, as far back as 'Hot Discography' (1938), presumably from information given Delaunay by ex-Henderson musicians, possibly Hawkins, Cole or Marshall, then in Europe. Since there are no clarinet solos, it is impossible to tell aurally. By May 1927, Jejo was in South America with Leon Abbey."*

- Rust\*4,\*6: Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d. "Carmello Jejo (or Jari) has been named as a possible replacement for Bailey, but the absence of any cl solos renders verification impossible."

Solos ad-lib:

143637-1: JS o-tpt lead 16, CH ten 16, BM o-tbn 16, TL o-tpt 16, TL m-tpt 14, JH o-tbn 2 + 16  
 143638-3: JH o-tbn bk 2, JH o-tbn bks 1+1, CH ten 4, JH o-tbn bk 2, TL o-tpt 14, TL o-tpt 32, JH o-tbn 16, CH ten 34, TL o-tpt 7  
 143639-2: JH o-tbn bk 2, JS o-tpt 2, CH ten 14, DR alt bk 2, CH ten bk 2, ?BM o-tbn 4, JS o-tpt 8, TL o-tpt over ens 16

**012 CLARENCE WILLIAMS' WASHBOARD FIVE**

New York, Apr. 13, 1927

Ed Allen – cnt; Carmelo Jari - clt;  
 Clarence Williams – pno, voc; Cyrus St. Clair – bbs; Floyd Casey – wbd  
 80688-E Cushion Foot Stomp  
 80689-F Take Your Black Bottom Outside

OK 8462, Collectors Classics COCD-19  
 OK 8462, Collectors Classics COCD-19

Whitted and Bailey have been named as clarinet players for this session in the past years. But our group agrees that this man is definitely Carmelo Jari. The other participants are undisputed.

Notes:

- Storyville 21: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).  
 - Lord, Clarence Williams p203: Ed Allen (cnt); poss Ben Whittet (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).  
 - Rust\*2,\*3,\*4,\*6: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

**013 CLARENCE WILLIAMS' BLUE FIVE**

New York, Apr. 14, 1927

Ed Allen – cnt; Charlie Irvis – tbn;  
 Carmelo Jari - alt, clt; Arville Harris – alt, clt;  
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs; Floyd Casey - dms  
 80728-B Black Snake Blues  
 80729-B Old Folks Shuffle

OK 8465, Collectors Classics COCD-19  
 OK 8465, Collectors Classics COCD-19

Here again the reed players' identities were unsolved. Tonally and stylistically (the bouncing-trills!) the clarinet lead player in "Black Snake Blues" is unquestionably Jari and the other reed man is most probably Arville Harris. As both seem to be playing alto (no tenor here) the group is unable to find out who plays the alto solos in the second title. Others undisputed.

Notes:

- Storyville 21: Ed Allen (cnt); Charlie Irvis (tbn); Ben Whittet (clt, alt); Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).  
 - Lord, Clarence Williams p204: Ed Allen (cnt); Charlie Irvis (tbn); Ben Whittet (clt, alt); Arville Harris (clt, ten?); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).  
 - Rust\*2,\*3: Ed Allen (cnt); Charlie Irvis (tbn); Ben Whittet, Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).  
 - Rust\*4,\*6: Ed Allen -c; Charlie Irvis -tb; Ben Whittet -cl -as; Arville Harris -cl -as or ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d.

**014 CLARENCE WILLIAMS' WASHBOARD FIVE**

New York, Jun. 23, 1928

Ed Allen – cnt; Arville Harris or Carmelo Jari – clt;  
 Clarence Williams – pno, talk; Cyrus St. Clair – bbs; Floyd Casey – wbd;  
 W400620-C Sweet Emmaline

OK 8572, Collectors Classics COCD-19

This is the remake session to session of 18. April 1928, only that Buster Bailey seems not to have been available for Clarence, as he probably was out of town with the Henderson band. Clarence obviously – judging by the many 'bouncing-trills' – hired clarinet man Carmelo Jari again, now back from South America. He had joined Lew Leslie's Blackbirds of 1928 band and was probably not employed by Clarence again because of his steady work in the show and his early death in January 1929. Recent re-listening (Aug. 2014) made the possibility of Arville Harris' clarinet playing apparent.

Notes:

- Storyville 23: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, voc); Cyrus St. Clair (bbs).  
 - Lord, Clarence Williams p226: Ed Allen (cnt); prob Buster Bailey (clt); Clarence Williams (pno, comment (2)); Cyrus St. Clair (bbs); Floyd Casey (wbd); unknown (comment (1)).  
 - Rust\*2,\*3,\*4,\*6: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).

Notable differences of takes:

W400620-C: this take -C is a remake of the Clarence Williams session of Apr. 18, 1928, and definitely has a different clarinet player, whose identity is uncertain. Our group identifies Arville Harris, or possibly Carmelo Jari.

**015 LEW LESLIE'S BLACKBIRDS ORCHESTRA**

New York, Aug. 14, 1928

Demas Dean, Pike Davis –tpt; Herb Flemming – tbn;  
 Carmelo Jari – alt, clt; Albert Socarras – alt, clt, flt; Ramon Usera – ten, clt, vln;  
 George Rickson – pno; Benny James – bjo; Henry Bass Edwards – bbs; Jesse Baltimore – dms  
 E-28057- Bandana Babies  
 E-28058- Magnolia's Wedding Day

Br 4030, Harrison HR-LP R (LP)  
 Br 4030, Harrison HR-LP R (LP)

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

Notes:

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

- Rust\*2: Johnny Dunn, Pike Davis (tpt); Calvin Jones (tbn); Buster Bailey, Nelson Kincaid (clt, alt); Alonzo Williams (ten); Ralph Shrimp Jones, George Smith (vln); George Rickson (pno); Maceo Jefferson (bjo); Bill Benford (bbs); Jesse Baltimore (dms)  
 - Rust\*3: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d  
 - Rust\*4,\*6: Pike Davis -Demas Dean -t; Herb Flemming -tb; Carmello Jejo or Jari -Albert Socarras -cl -as; Ramon Usera -ts -vn; George Rickson -p; Benny James -bj; Bass Edwards -bb; Jesse Baltimore -d.

Tune Structures:

E-28057- Bandanna Babies Key of C Brunswick  
 (Intro 8 bars ens)(Chorus 1 32 bars ABAC ens)(Verse 16 bars ens)(Chorus 2 32 bars ABAC PD o-tpt – middle brk saxes)(Chorus 3 32 bars ABAC GR pno 14 – CJ clt 16 – ens 2)(Chorus 4 32 bars ABAC ens)

E-28058- Magnolia's Wedding Day Key of Eb Brunswick  
 (Intro 8 bars ens)(Chorus 1 32 bars AABA saxes+ vln)(Verse 16 bars ens)(Chorus 2 32 bars AABA DD m-tpt 14 – ens 2 – RU ten 8 – ens 8)(Chorus 3 32 bars AABA (Ebm!) clts 16 – ens 8 – clts +flt 8)Chorus 4 32 bars AABA ens)

016 **ADELAIDE HALL** Lew Leslie's Blackbirds Orchestra New York, Aug. 14, 1928

Adelaide Hall – voc;

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

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

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

Lew Leslie – arr (2,3,4)

E-28059-	I Must Have That Man	Br 4031,	Conifer CDHD 169
E-28060-A	Baby	Br 4031,	Conifer CDHD 169 ?
E-28060-B	Baby	Br 4031,	Conifer CDHD 169 ?
E-28061-	Dixie	Br unissued	not on LP/CD

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

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

Notes:

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

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

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

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

- Rust\*6: Pike Davis, Demas Dean, t; Herb Flemming, tb; Carmello Jejo (or Carmelo Jari?), Albert Socarras, cl, as; Ramon Usera, ts, vn;

George Rickson, p; Benny James, bj; Bass Edwards, bb; Jesse Baltimore, d, Lew Leslie, a (2,3,4)

Tune structures:

E-28059- I Must Have That Man Key of G Brunswick  
 (Intro 2 bars ens)(Verse 16 bars AH voc + ens)(Chorus 1 32 bars AABA AH voc + clt/flt/vln)(Chorus 2 32 bars AABA AH voc + DD m-tpt 16 – ens/flt 8 – DD m-tpt 8)

E-28060- Baby Key of G Brunswick  
 (Intro 8 bars ens)(Verse 16 bars AH voc + ens)(Chorus 1 32 bars AABA AH voc + ens)(Chorus 2 32 bars AABA AH voc + PD m-tpt 28 – ens 4)

K.-B. Rau

20-12-21