

# THE RECORDINGS OF WILLIAM ‘BASS’ MOORE

## An Annotated Tentative Personnel - Discography

MOORE, William H. ‘Bass’, tuba no biographical dates publicly known  
William ‘Bass’ Moore first appears on record as a tuba player with ‘Ollie Powers’ Harmony Syncopators’ on the Paramount label in Chicago in 1923. Nothing is known about his nativity or descent. Nor is anything known about his activities as a musician in Chicago, except for the above-named orchestra and ‘Dave Peyton’s Symphonic Syncopators’. In 1928 he appears in New York with a late version of ‘King Oliver’s Dixie Syncopators’, the band that still later became Luis Russell’s Orchestra. In New York, he became part of a Jelly Roll Morton band, touring in the New England states. His last noted presence is with Jelly Roll Morton in Baltimore in January 1930. From here on, his whereabouts and musical activities are absolutely unknown.  
“Discogs” presents a photo of a tuba player obviously pretending to be ‘Bass’ Moore. Sadly, the origin of this photo is not given, and the cut-out cannot be attached to any well-known band-photograph I know. Albert McCarthy lists a William Moore as string-bass player with the Fate Marable band in 1938, but his possible identity with the tuba player is not noted. This very bassist William Moore is found in the centre of a photograph of the Marable band on the steamer St. Paul (see Vernhettes, Lindström, Jazz Puzzles, Vol. 2).

### STYLISTICS

#### STYLE

William ‘Bass’ Moore was an unusual tuba player, in that he – given, it is actually this person that plays where listed – played very strict and sharp on the Chicagoan Ollie Powers sides, or, in contrast, much more mellow and legato on the New York sides. Thus, he seems to have presented himself as an inventive part of a band, able to alter and even improve given scores when playing in an arranged repertoire, but always finding an own individual manner to play.

His playing is exact, with a few ad-lib outings on harmonic successions, but not supporting and stimulating the musical proceedings, yet finding an own un-usual way to add to the performance, playing sustained soft bass-notes instead of staccato notes.

#### TONE

‘Bass’ Moore owns a soft and mellow yet big tone in his later – New York – recordings. When he plays a two-beat staccato rhythm, it is commonly a portato, and not a real staccato as with other players.

#### VIBRATO

A vibrato is difficult to recognise, but if any, it is of little altitude and medium pace.

#### TIME

He plays a very exact time on his Chicago recording, swinging and on the beat. But on his New York recordings he is quite a bit negligent, as he prefers to play legato and sustained notes not bothering so much on the exact pulse.

#### PHRASING

Regarding the common functional duty of the tuba, Moore might even be seen as a sluggish player, very much in contrast to – for instance – ‘Bass’ Edwards, but his more musical way of playing shows much more beauty and “poetry” in a band’s performance. As he retains on soft and long notes, no musical figures we use to call “phrases” can be observed in his playing.

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: **William ‘Bass’ Moore**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *William ‘Bass’ Moore*
- 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: (*William ‘Bass’ Moore*)

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.

### WILLIAM 'BASS' MOORE

<b>001 OLLIE POWER'S HARMONY SYNCOPATORS</b>	Chicago,	Sep. 1923
Alex Calamese, Tommy Ladnier – tpt; Eddie Vincent – tbn; Jimmy Noone – clt; <i>Horace Diemer</i> or <i>Emerson Brown</i> – alt; Glover Compton – pno; John 'Dago' Bosley – bjo; William 'Bass' Moore – bbs; Ollie Powers – dms		
1502-1	Play That Thing	Cx 40263 (no copy known), not on LP/CD
1502-2	Play That Thing	Pm unissued not on LP/CD
1502-3	Play That Thing	Pm 20263, Neatwork RP 2017
1502-4	Play That Thing	Pm 12059, Rarities 20 (EP)
1502-5	Play That Thing	Pm 12059, Neatwork RP 2017
1502-6	Play That Thing	Pm 12059, Neatwork RP 2017
<i>Composer credit: (Powers)</i>		

This sadly sole recording of 'Ollie Powers' Harmony Syncopators' of Chicago exists in four varied sides/takes, all of them reissued on an early EP of the Rarities label of England. Takes -1 and -2 not available in any form in the past, take -2 being un-issued and of take -1 no copy has been found so far.

The star-studded band is very good, so that it is a real mystery that this one recorded title did not have a recorded companion.

William 'Bass' Moore plays a sharp-cut bass on his horn, in two-beat manner (quarter-notes on measures one and three of the bar) or even in a four-beat manner (four quarter-notes per bar) which is extraordinary in 1923.

#### Notes:

- *Jazz Information* Oct. 31, 1939: "Last word on Ollie Powers' 'Play That Thing' comes from William Russell, who writes that he played record for Tommy Ladnier in January 1939, a few months before Tommy's death. At that time Ladnier gave him the following personnel, of which he was very certain: Ladnier, Kalemus (sic – KBR), trumpets; Ed Venson (sic – KBR), trombone; Jimmy Noone, clarinet; Emerson Brown, sax; Grover Compton, piano; Moore, tuba; Powers, drums. Russell adds that Venson, trombone of the Original Creole Band, made no other records to his knowledge; and that three, or possibly four, masters of 'Play That Thing' are in existence."

- *Rust*\*2,\*3: Alex Calamese, Tommy Ladnier (cnt); Eddie Vincent (tbn); Jimmy Noone (clt); Horace Diemer (alt); Glover Compton (pno); John Basley (bjo); Bass Moore (bbs); Ollie Powers (dms, ldr)

- *Rust*\*4,\*6: Ollie Powers -d-dir; Alex Calamese -Tommy Ladnier -c; Eddie Vincent -tb; Jimmy Noone -cl; Horace Diemer -as; Glover Compton -p; John Basley -bj; William "Bass" Moore -bb

<b>002 KING OLIVER AND HIS DIXIE SYNCOPATORS</b>	New York,	Aug. 13, 1928
Ed Anderson, Joe 'King' Oliver – tpt; Ed Cuffee – tbn; Omer Simeon – clt; Arville Harris – ten; Leroy Tibbs – pno; Leroy Harris – bjo; William 'Bass' Moore – bbs; unknown – dms (4,5); Andy Pendleton, Willie Jackson – voc duet		
E-28055-A	Got Everything (Don't Want Anything But You)	Br 4028, Frog DGF 35
E-28055-B	Got Everything (Don't Want Anything But You)	Br 4028, Frog DGF 35
E-28055-G	Got Everything	G 7890, Frog DGF 35
E-28056-A or B	Four Or Five Times	Br 4028, Frog DGF 35
E-28056-G	Four Or Five Times	BrG 7890, Frog DGF 35
<i>Composer credits are: E-28055 (Razaf-Palmer); E-28056 (Hellman-Gay)</i>		

This personnel is identified by singer Andy Pendleton who owned a copy of the record, with the exception of Omer Simeon who was unknown in New York at the time of recording, but who identified himself when hearing the record in 1940 (L. Wright, "King" Oliver, p. 100). Clarence Williams assumed Henry "Bass" Edwards as tuba player when hearing the record.

Ed Anderson – for me - is the trumpet player in the first and last chorus of 'Got Everything', Oliver probably taking over for 8 bars only, playing the verse on open cornet. (Ed Anderson is known for playing in a style very close to Oliver's. Thus, he played all solo work on the subsequent Oliver Dixie Syncopators session 003, as is sincerely reported!) Ed Cuffee is easily identified by his sober trombone playing, and Simeon is settled when hearing his tone and phrases that he also uses on his recordings with Morton's Red Hot Peppers in Chicago in late 1926. Then we have Arville Harris with his quivering tone, soloing on tenor sax, not on alto as given in the discos. There is little Leroy Tibbs piano soloing on these sides, but he improvises one chorus on 'Four Or Five Times' in his very own moderate "classical" style. The banjo player is reported to be Leroy Harris. I sincerely doubt Clarence Williams' identification of the tuba player as 'Bass' Edwards, because he owns a much shorter and harder tone, and he swings much more. Our tuba player drags, and owns a rather smooth and full tone, and may thus probably be 'Bass' Moore as on the 'Georgia Gigolos' and the 'Luis Russell's Burning Eight', where his forename is listed as Ernest (?). I assume that Clarence Williams – when asked – mixed up both tuba players because of their identical sobriquet 'Bass'. 'Bass' Moore seems to have come to New York with Oliver's Dixie Syncopators and getting some reputation in the Clarence Williams circle. On these sides he plays a rather conventional portato tuba in two-beat manner.

And now I have to ask everybody to listen to the last eight bars of 'Four Or Five Times' - both takes. Because: I hear somebody hitting a snare-drum in acceptable time and execution in the last half-chorus of 8 bars (the first half of this chorus is not played). May this have been one of the singers using a studio drum-set?

#### Notes:

- *Ch. Delaunay, New Hot Discography, 1948: King Oliver, Henry Allen (tp); James Archey (tb); Omer Simeon, Leroy Harris, Barney Bigard (s); Will Johnson (bjo); Lawson Buford (b); Paul Barbarin (dm); Willy Edwards and Andy Pendleton (vo duet). "Probable personnel, according to Omer Simeon who played clarinet on the date."*

- Rust\*2,\*3,\*4: King Oliver, Ed Anderson (cnt); Ed Cuffee (tbn); Omer Simeon (clt); Arville Harris (alt); Leroy Tibbs (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Andy Pendleton, Willie Jackson (vcl).  
 - Rust\*6: King Oliver, Ed Anderson, c; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, poss William Bass Moore, bb; Andy Pendleton, Willie Jackson, v.  
 - L. Wright, "King" Oliver: Joe King Oliver, c; Edward ,Andy'Anderson, t; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, bb; Andy Pendleton, Willie Jackson, vcl duet.

Tunes Structures:

E-28055-A-B Got Everything (Don't Want Anything But You) Key of Bb Brunswick  
 (Intro 8 bars ens)(Chorus 1 32 bars AABA EA m-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA AP+WJ voc duet 30 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – ens 6 – EA o-tpt break 2 – ens 8)(Coda 2 bars ens)

E-28055-G Got Everything (Don't Want Anything But You) Key of Bb Brunswick (G)  
 (Intro 8 bars ens)(Chorus 1 32 bars AABA EA o-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA OS clt 16 – LT pno 14 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – ens 16)(Coda 2 bars ens)

E-28056-A or B Four Or Five Times Key of Eb Brunswick  
 (Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AP+WJ voc duet)(Chorus 4 16 bars AA' AP+WJ voc duet)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 - AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS clt over ens)

E-28056-G Four Or Five Times Key of Eb Brunswick (G)  
 (Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AH ten 14 – EC o-tbn 2)(Chorus 4 16 bars AA' EC o-tbn)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 - AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS clt over ens)

Solos ad-lib:

E-28055-A,-B: EA m-tpt + OS clt 30; EC o-tbn 2+8; KO o-cnt + EA o-tpt 8; AP+WJ voc 30; AH ten 2+16; EA o-tpt + OS clt 14

E-28055-G: EA m-tpt + OS clt 30; EC o-tbn 2+8; KO o-cnt + EA o-tpt 8; OS clt 16; LT pno 14; AH ten 2+16; EA o-tpt + OS clt 14

E-28056-A or -B: OS clt 16; LT pno 16; AP+WJ voc 16 + 16; AH ten + OS clt 16; OS clt 8

E-28956-G: OS clt 16; LT pno 16; AH ten 14; EC o-tbn 2+15; AH ten + OS clt 16; OS clt 8

Notable differences of takes:

E-28055-A: Bar 8 of Verse (tbn-solo): EA tpt fluffs melody

E-28055-B: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-eb-d / title has vocal chorus

E-28055-G: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-eb-d / title has no vocal chorus, but clarinet solo (16 bars) and piano solo (16 bars) instead

E-28055-A or B: Title has vocal chorus

E-28055-G: Title has no vocal chorus, but alto sax solo (16 bars) and trombone solo (16 bars) instead

**003 KING OLIVER AND HIS DIXIE SYNCOPATORS**

New York,

Sep. 10, 1928

Ed Anderson, Joe 'King' Oliver – tpt; J.C. Higginbotham – tbn;

Omer Simeon – alt, clt; Barney Bigard – ten, clt;

Luis Russell – pno; Will Johnson – bjo; William 'Bass' Moore – bbs; Paul Barbarin – dms;

Ben Waters – arr (2)

E-28185-B Speakeasy Blues

Voc 1225,

Frog DGF 35

E-28186-B Aunt Hagar's Blues

Voc 1225,

Frog DGF 35

Composer credits are: E-28185 (Oliver), E-28186 (Handy)

Earlier recordings of 'King Oliver's Dixie Syncopators' do have a rather different sound from these sides, and I believe this fact to be mainly caused by Anderson's and Higginbotham's very individual instrumental styles, and the thick and soft bass carpet the tuba supplies. Here, we get a first idea of 'Bass' Moore's concept of tuba playing, very different from the common staccato manner.

Anderson obviously is the only trumpet soloist by his own reminiscence, and Oliver possibly attributed second parts in ensemble parts, or just "directed". The young Higginbotham already is a fantastic player and the two reed-men are part of the second generation of great New Orleans clarinetists/saxophonists, and on the top of them, already. Panama-born Luis Russell delivers a light and airy piano solo in blues-changes in the first title, accompanied by Barbarin's nice wood-block drumming.

It probably was reed-man Benny Waters, soloist with 'Charlie Johnson's Smalls' Paradise Band' at this time, who attributed the arrangement for 'Aunt Hagar's Blues', plain and fundamental, and effective. Listen to Ed Anderson's beautiful rendition of the 16-bars verse of the tune. L. Wright, "King" Oliver, p. 101: "Eugene Williams confirmed from the Brunswick files that nine men were used on these two dates and also gave the recording and personnel information which was subsequently printed in the accompanying booklet to Brunswick Album B-1022. Luis Russel later confirmed that this was Oliver's date and said that it was one of a number on which he had used his Nest Club band for Oliver and on which Oliver "had not blown a note" as his teeth were bad." Further statements by participants are equivocal as to the trumpet soloist, but it seems to be very probable that Ed Anderson played all the solos.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: King Oliver, Eddie Anderson (tp); J.C. Higginbotham (tb); Omer Simeon (cl); prob Barney Bigard (cl); Luis Russell (p); Will Johnson (bjo); Bill Moore (tuba); Paul Barbarin (dm)

- Rust\*2: King Oliver, Ed Anderson (cnt); J.C. Higginbotham (tbn); Omer Simeon (clt, alt); Barney Bigard (ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms); Benny Waters (arr) (2).

- Rust\*3,\*4: King Oliver, Ed Anderson -c; J.C. Higginbotham -tb; Omer Simeon -as; Barney Bigard -ts -cl; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d; Benny Waters -a.

- Rust\*6: King Oliver, c, a; Ed Anderson, c; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; Bass Moore, bb; Paul Barbarin, d; ? Benny Waters, a.

- L. Wright, "King" Oliver: Joe King Oliver, c; Edward ,Andy'Anderson, t; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; William 'Bass' Moore, bb; Paul Barbarin, d.

Solos ad-lib:

E-28185: EA o-tpt 12; JCH m-tbn 1+12; LR pno 12; EA o-tpt 4; OS clt obl + JCH o-tbn obl 10

E-28186: EA o-tpt + JCH o-tbn 10; BB ten 1 + 7; EA o-tpt 14; OS clt 2+12; JCH o-tbn 1+7; WBM bbs 2

**004 KING OLIVER AND HIS DIXIE SYNCOPATORS**

New York,

Sep. 12, 1928

Ed Anderson, Joe 'King' Oliver – tpt; J.C. Higginbotham – tbn;

Omer Simeon – alt, clt; Barney Bigard – ten, clt;  
 Luis Russell – pno; Will Johnson – bjo; William ‘Bass’ Moore – bbs; Paul Barbarin – dms  
 E-28203-A–B I’m Watching The Clock Br 4469; Frog DGF 35  
 E-28204 Janitor Sam Br unissued not on LP/CD  
*Composer credits are: E-28203 (Oliver)*

As at the session before, Anderson obviously is the trumpet soloist (see above), but Oliver seems to be playing the lead part under the tenor solo in the verse (after the intro). It is his tone and vibrato. Very nice!  
 The tune has a 16-bars AABA chorus and is arranged very casually. Again, we hear the soft and deep portato playing of ‘Bass’ Moore.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Approximately: King Oliver, Eddie Anderson (tp); J.C. Higginbotham (tb); Omer Simeon (cl); prob Barney Bigard (cl); Luis Russell (p); Will Johnson (bjo); Bill Moore (tuba); Paul Barbarin (dm)*  
 - *Rust\*2: King Oliver, Ed Anderson (cnt); J.C. Higginbotham (tbn); Omer Simeon (clt, alt); Barney Bigard (ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).*  
 - *Rust\*3,\*4: King Oliver, Ed Anderson (cnt); J.C. Higginbotham (tbn); Omer Simeon (alt); Barney Bigard (ten, clt); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).*  
 - *Rust\*6: King Oliver, c, a; Ed Anderson, c; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; Bass Moore, bb; Paul Barbarin, d; ? Benny Waters, a.*  
 - *L. Wright, “King” Oliver: Joe King Oliver, c; Edward, Andy’Anderson, t; J.C. Higginbotham, tb; Omer Simeon, cl, as; Barney Bigard, cl, ts; Luis Russell, p; Will Johnson, bj; William ‘Bass’ Moore, bb; Paul Barbarin, d.*

Solos ad-lib:

E-28203: EA o-tpt 2; BB ten + JKO m-cnt obl 8; JCH o-tbn 16; EA o-tpt 16; JCH o-tbn obl 14

**005 KING OLIVER AND HIS DIXIE SYNCOPATORS**

New York, Nov. 14, 1928

King Oliver – dir;

Louis Metcalf – tpt; J.C. Higginbotham – tbn;

Charlie Holmes – alt; Teddy Hill – ten, clt;

Luis Russell – pno; Will Johnson – gtr; William ‘Bass’ Moore – bbs; Paul Barbarin – dms

E-28757-A or -B Slow And Steady

Br 4469,

Frog DGF 35

E-28757-G Slow And Steady

Br unissued

not on LP/CD

*Composer credits are: E-28757 (Oliver-Delaney)*

I am unable to discover any note played by King Oliver on this side. Everything played by a trumpet comes from Metcalf: the lead in the first and last chorus and the muted trumpet solo. The harmonic third part is played by the trombone and there is no second brass part which would have been Oliver’s duty. Thus, as often at this time, Oliver’s activity at the recording session is “directing”.

The only reed solo is played on a clarinet – not a soprano sax – and is obviously from Teddy Hill. He is reported not to be a skilled improviser, and the solo is written out completely with its obtrusive jumping-trills. The alto sax can be heard in the ensemble together with trumpet and trombone immediately before and after the clarinet solo, so that there would have been no time to change instruments by the altoist to use a clarinet.

Most interestingly, ‘Bass’ Moore varies his playing here to blow half-notes preceded by a staccato eighth-note each or adding short eighth-note sequences – listen to the trumpet and trombone solos. Behind the clarinet solo – which is not ad-libbed at all, he plays an entirely legato half-notes basis, which he again varies a bit for the following ensemble part. It looks like he tried to develop a forward looking way for brass-bass players. Very un-common.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Approximately: King Oliver, Eddie Anderson (tp); J.C. Higginbotham (tb); Omer Simeon (cl); prob Barney Bigard (cl); Luis Russell (p); Will Johnson (bjo); Bill Moore (tuba); Paul Barbarin (dm)*  
 - *Rust\*2: King Oliver, Louis Metcalfe (cnt); J.C. Higginbotham (tbn); Charlie Holmes (clt, sop, alt); Teddy Hill (?) (ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).*  
 - *Rust\*3,\*4,\*6: King Oliver, Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d.*  
 - *W.C. Allen, B. Rust, L. Wright, “King” Oliver: King Oliver, c; Louis Metcalf, t; J.C. Higginbotham, tb; Charlie Holmes, as, ss; Teddy Hill, ts; Luis Russell, p; Will Johnson, bj, g; William Bass Moore, bb; Paul Barbarin, d.*  
 - *Storyville 2002-3, Brian Goggin, Some Observations on Mutes: “The wa-wa sound that Louis Metcalf and in most cases Oliver (? – KBR) made was achieved with the old C.G. Conn metal mute, rather than with the rubber plunger or another mute in conjunction with the plunger. Etc. ...”*

Solos ad-lib:

E-28757: CH alt 3; LM o-tpt + JCH o-tbn 2+15; LM m-tpt 16; JCH o-tbn 16+1; (TH clt + WBM bbs 16)

**006 JELLY ROLL MORTON AND HIS ORCHESTRA**

New York,

Dec. 06, 1928

Ed Anderson, Edwin Swayze – tpt; William Kato – tbn;

Russell Procope – alt, clt; Paul Barnes – alt, sop; Joe Garland – ten;

Jelly Roll Morton – pno; Lee Blair - gtr; William ‘Bass’ Moore – bbs; Manzie Johnson – dms

48433 Everybody Loves My Honey Now

Vic unissued

not on LP/CD

48434-1 Red Hot Pepper

Vic V-38055,

JSP CD 322

48435-3 Deep Creek

Vic V-38055,

JSP CD 322

48436 You Oughta See My Gal

Vic unissued

not on LP/CD

*Composer credits: 48434 (Morton); 48435 (Morton)*

This recording session is Morton’s second one in New York. But while he used a New Orleans type of instrumentation/personnel for the former session, he assembled a big-band personnel for this one. It may have seemed opportune to Morton in New York. But this instrumentation needed scores which he had prepared already for New York demands.

Thus, ‘Red Hot Pepper’ shows an interesting early effort of big band arrangement by Jelly Roll, combining an over-all structure of ad-lib parts mixed up with scored brass breaks, sparsely harmonized backgrounds for the soloists, hot instrumental breaks, and an almost chaotic ensemble ride-out.

Beautiful solos by Procope on “Creole” clarinet, both trumpeters – Swayze in his hot Oliver staccato manner and Anderson’s legato swing, the most interesting and robust William Kato, and the driving and essential tenor sax of a forceful Joe Garland. Garland obviously trying out his abilities on the tenor sax, leaving the alto aside. But where is Paul Barnes? His soprano sax should be recognised from its high soprano sounds notorious in the second title. But there are none. For me, this would mean that he plays alto in the ensembles and below the soloists in ‘Red Hot Pepper’! Thus, the personnel should be amended as above. Guitarist Lee Blair is not accustomed to play ad-lib guitar, yet, and his breaks sound amateurish and thin. The first trumpet solo in ‘Red Hot Pepper’ obviously is by Edwin Swayze, played in a rhythmically tense and rigid style, whereas the second solo and the ride-out of the last chorus is by Southerner Ed Anderson, playing flexibly and with sentiment. Astonishing is tuba player William ‘Bass’ Moore with his very retained but singing tuba style, mostly playing sustained long notes, melodious and with great feeling and a silken tone. There is no staccato rhythm here, as with ‘Bass’ Edwards. And not to forget Manzie Johnson’s forward pointing brushes rhythm.

‘Deep Creek’ is a 12-bar blues tune with organ-like backgrounds by brass or reeds – and the soft tuba. This all below a row of fine solos by Anderson, a wonderful smooth and masculine Billie – or rather William – Kato on trombone, he himself a respected bandleader in the Harlem taxi-dance scene. Then there is Paul Barnes from New Orleans, performing a very sensitive soprano sax solo in fine Southern style. Morton propelling pace in his solo, followed by Procope’s soaring bluesy clarinet – great ‘Bass’ Moore below him – and Barnes’ fine soprano over the final ensemble.

Notes:

- Rust\*2: Ed Anderson, Edwin Swayzee (tpts); William Cato (tbn); Russell Procope (clt); Paul Barnes (sop); Joe Garland (ten); Jelly Roll Morton (pno); Lee Blair (bjo); William Moore (bbs); Manzie Johnson (dms).

- Rust\*3: Ed Anderson, Edwin Swayzee -t; William Cato -tb; Russell Procope -cl -as; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.

- Rust\*4,\*6: Ed Anderson, Edwin Swayzee -t; William Cato -tb; Russell Procope -cl; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.

- J.R.T. Davies, L. Wright, Morton’s Music: “The personnel for this group was first established by Ken Hulsizer many years ago in a series of interviews with Morton and confirmed by later interviews with other members of the band. However, Anderson’s name does not appear in the published transcript of the Morton interviews and in view of the fact that Pinkett was a regular member of the group we wonder if he was in fact present. We have noted earlier that the first trumpet solo on ‘Red Hot Pepper’ bears a resemblance to the work of Punch Miller on the Levee Serenaders sides (now accepted to be Edwin Swayze – KBR) and would point out that Doc Cheatham recalled this year (1968 – KBR) that Pinkett was frequently employed because of his ability to emulate other trumpet styles.”

- L. Wright, Mr. Jelly Lord, p. 60: Edward Anderson, Edwin Swayze, t; William G. Kato, tb; Russell Procope, cl, as; Paul Barnes, ss; Joe Garland, ts; Jelly Roll Morton, p; Lee Blair, g; William Moore, bb; Manzie Johnson, d.

- www.doctorjazz.co.uk: Ed Anderson, Edwin Swayze (tp); William Cato (tb); Russell Procope (cl -as); Paul Barnes (ss -as); Joe Garland (ts); Jelly Roll Morton (p); Lee Blair (bj); William Moore (bb); Manzie Johnson (d).

Soloists ad-lib:

48434: RP clt 1+1; JRM pno 2; LB gtr 2 + 2 + 2; RP clt 2 + 2 + 2; ES o-tpt 4+15; JRM pno 1+16; RP clt+JG ten in ens 2 + 2 + 2; WK o-tbn 4; RP clt 14; JG ten 14; EA o-tpt 14; EA o-tpt lead+ens 16

48435: EA o-tpt 12; WK o-tbn 12; PB sop 12; JRM pno 12; RP clt 12; PB sop in ens 12

**007 KING OLIVER AND HIS RECORDING ORCHESTRA**

New York,

Jan. 14, 1929

Joe King Oliver – dir;

Louis Metcalf – tpt; J.C. Higginbotham – tbn;

Charlie Holmes – alt, clt; Teddy Hill – ten, clt;

Luis Russell – pno; Will Johnson – bjo; William ‘Bass’ Moore – bbs; Paul Barbarin – dms;

49649

Freakish Light Blues

Vic unissued

not on LP/CD

As no test pressings seem to have survived and be known, nothing can be said about this unissued side. The band obviously is Luis Russell’s.

Notes:

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

- Rust\*2: Louis Metcalfe (cnt); J.C. Higginbotham (tbn); Charlie Holmes (clt, sop, alt); Teddy Hill or Greely Walton (clt, ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).

- Rust\*3: Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d.

- W.C. Allen, B. Rust, L. Wright, “King” Oliver: King Oliver, dir unknown personnel of c; tb; 2 sax; p; bj; tuba; traps

- Rust\*6: King Oliver, dir: c; tb; 2 reedmen; p; bj; bb; traps. Personnel is probably similar to next session, at which this selection was remade. These takes were destroyed, and the recording card states, “Date called off account of noise in system.”

**008 LUIS RUSSELL AND HIS BURNING EIGHT**

New York,

Jan. 15, 1929

Louis Metcalf – tpt; J.C. Higginbotham – tbn;

Charlie Holmes – alt, clt; Teddy Hill – ten, clt;

Luis Russell – pno; Will Johnson – bjo, gtr; William ‘Bass’ Moore – bbs; Paul Barbarin – dms;

Walter Pichon – voc (3)

401532-A Savoy Shout

OK 8760,

Retrieval RTR 79023

401533-B The Call Of The Freaks

OK 8656,

Retrieval RTR 79023

401534-A It’s Tight Like That

OK 8656,

Retrieval RTR 79023

Composer credits are: 401532 (Russell – Metcalf – Victor); 401533 (Barbarin); 401534 (Dorsey – Whittaker)

This then is the genuine Luis Russell band – definitely a descendent of Oliver’s Dixie Syncopators – with one trumpet only, Louis Metcalf, before the advent of Henry Red Allen, but under Russell’s name, now. Oliver had used the Russell band for recordings under his own name from September 1928 until February 1929.

But this Russell band, originally drummer George Howe’s Nest Club band, still include two musicians that do not harmonise with the later appearance of the Russell orchestra of mainly New Orleans musicians: Louis Metcalf with his almost “compressed” trumpet style, and ‘Bass’ Moore, the tuba player. Both musicians will later be replaced by New Orleans players Henry ‘Red’ Allen and Pops Foster with their magnificent capacity for free-wheeling and swinging loose rhythm. The “real” Luis Russell band will then be ready at the subsequent recording session (see below!).

A very beautiful photo of this particular band above appeared recently at www.riverwalkjazz.com, showing the personnel above, but with an

invisible alto saxophonist – with the exception of the saxophone’s neck and the musician’s left foot. Most interestingly this musician’s name is given as Leonard Fields – and not Charlie Holmes. Leonard Fields was part of June Clark’s band at Smalls’ Sugar Cane Club in 1925 and later of Alex Jackson and his Plantation Orchestra, recorded for Gennett in Richmond in September/October 1927. He was famous for his very fine and educated style comprising fast fingering and double and triple tongue work. He was not known before for being part of the early Luis Russell Band.

On these sides we hear the softly swinging and melodious Charlie Holmes on alto sax and “air-pressure” Louis Metcalf, together with the young and most promising trombonist Jay C. Higginbotham, Luis Russell’s airy piano style, and ‘Bass’ Moore on tuba, very active and staccato here, holding bass notes when the arrangements required them and always driving and swinging. The last title – built on blues changes and obviously without a written score – allows ‘Bass’ Moore to play a varied multi-formed accompaniment with two-beat and four-beat passages and upward and downward runs and suspensions.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf (tp); J.C. Higginbotham (tb); Albert Nicholas (cl); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p & arranger); Will Johnson (g); Moore (b); Paul Barbarin (dm); Walter Pichon (vo).*

- *Rust\*2: Louis Metcalfe (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt, alt); Charlie Holmes (alt); Teddy Hill (ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms); Walter Pichon (vcl).*

- *Rust\*3: Luis Metcalf -t; J.C. Higginbotham -tb; Charlie Holmes -cl, as; Teddy Hill -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Bass Moore -bb; Paul Barbarin -d; Walter Pichon -v.*

- *Rust\*4,\*6: Luis Russell -p -dir; Louis Metcalf -t; J.C. Higginbotham -tb; Charlie Holmes -cl -as; Teddy Hill -ts; Will Johnson -bj -g; “Bass” Moore -bb; Paul Barbarin -d; Walter Pichon -v.*

- *Rust\*4: Luis Russell -p -dir; Louis Metcalf -t; J.C. Higginbotham -tb; Charlie Holmes -cl -as; Teddy Hill -ts; Will Johnson -bj -g; William “Bass” Moore -bb; Paul Barbarin -d; Walter Pichon -v.*

Solos ad-lib:

401532: JCH o-tbn 10; JCH o-tbn 8; CH alt 19; LM o-tpt 8; PB cymbal 4; JCH o-tbn 30; LW o-tpt 30; LR pno 2+14; LM o-tpt 16

401533: LR pno 8; JCH o-tbn 1+16; CH alt 15; LM m-tpt 2+16; WJ gtr 12; ad-lib ens 11; LR pno 8+2

401534: LM o-tpt 6; LM o-tpt 10; JCH o-tbn 2+10; CH alt 12; JCH o-tbn 12; WP voc + CH alt obl 12 + 12 + 12; TH ten 12; ad-lib ens 12+2

**009 KING OLIVER AND HIS ORCHESTRA**

New York,

Jan. 16, 1929

Joe King Oliver – dir;

Louis Metcalf – tpt; J.C. Higginbotham – tbn;

Charlie Holmes – alt, clt; Teddy Hill – ten, clt;

Luis Russell – pno; Will Johnson – bjo, gtr; William ‘Bass’ Moore – bbs; Paul Barbarin – dms;

Walter Pichon – voc (4,5)

49649 Freakish Light Blues

Vic unissued

not on LP/CD

49650-1 West End Blues

Vic uniss 78,

JSP CD 348

49650-2 West End Blues

Vic V-38034,

JSP CD 347

49651-1 I’ve Got That Thing

Vic uniss 78,

JSP CD 348

49651-2 I’ve Got That Thing

Vic V-38521,

JSP CD 347

*Composer credits are: 49650 (Joe Oliver), 49651 (Russell-Barbarin-Pichon)*

Curiously, we have the same band here as before, only under King Oliver’s name. Oliver as a musician was in decline and without a steady band, and trying to get into business again. He thus “borrowed” Luis Russell’s young band to fulfill a contract with the Victor Recording Company. It undeniably is Metcalf as trumpet player here with the early Russell band. This band is the nucleus of the later Luis Russell Orchestra. Joe King Oliver does not play on these sides!

Metcalf, Higginbotham, and Holmes perform in their own individual styles and in great form. So do the rhythm section. ‘Bass’ Moore plays in his above described varied form of two-beat rhythm, four-beat rhythm, portato and legato phrases, and other irregular little figures.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: King Oliver, Louis Metcalf (tp); J.C. Higginbotham (tb); Charlie Holmes (as); Teddy Hill (ts); Luis Russell (p); Will Johnson (g); Moore (b); Paul Barbarin (dm)*

- *Rust\*2: Louis Metcalfe (cnt); J.C. Higginbotham (tbn); Charlie Holmes (clt, sop, alt); Teddy Hill or Greely Walton (clt, ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms); Walter Pichon (vcl).*

- *Rust\*3: Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d; Walter Pichon -v.*

- *Rust\*4,\*6: King Oliver dir; Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d; Walter Pichon -v.*

- *W.C. Allen, B. Rust, L. Wright, “King” Oliver: Louis Metcalf, t; J.C. Higginbotham, tb; Charlie Holmes, as; Teddy Hill, ts; Luis Russell, p; Will Johnson, bj; William Bass Moore, bb; Paul Barbarin, d; Walter ‘Fats’ Pichon, v; Joe ‘King’ Oliver, dir.*

Solos ad-lib:

49650: LM o-tpt intro 5; LM o-tpt 12; JCH o-tbn 12; CH alt 1+12; JCH o-tbn + LM m-tpt 12; LR pno 12; LM o-tpt 12

49651: JCH o-tbn 2; LM o-tpt 8; LR pno obl 16; WP voc + CH alt obl 16 + 15; LM o-tpt 2+16; JCH o-tbn + LM o-tpt 16

Notable differences of takes:

49650-1: (Armstrong-) introduction: trumpet starts with 3 quarter-notes f – eb – c

49650-2: (Armstrong-) introduction: trumpet starts with 3 quarter-notes g – eb – c

49651-1: End of tune: trumpet plays 2 quarter-notes b – bb

49651-2: End of tune: trumpet plays 2 quarter-notes f – g

*Takes: see also N&N 24-30*

**010 KING OLIVER AND HIS ORCHESTRA**

New York,

Feb. 01, 1929

Joe King Oliver – dir;

Louis Metcalf – tpt; J.C. Higginbotham – tbn;

Charlie Holmes – alt, sop, clt; Teddy Hill – ten, clt;

Luis Russell – pno; Will Johnson – bjo, gtr; William ‘Bass’ Moore – bbs; Paul Barbarin – dms

48332 Easy Goin’

Vic unissued

not on LP/CD

48333-1 Call Of The Freaks

Vic uniss 78,

JSP CD 348

48333-2	Call Of The Freaks	Vic V-38039,	JSP CD 347
48334-1	The Trumpets Prayer	Vic V-38039,	JSP CD 347
48334-2	The Trumpets Prayer	Vic uniss 78,	JSP CD 348
49649-3	Freakish Light Blues	Vic uniss 78,	JSP CD 348
49649-4	Freakish Light Blues	Vic V-38521,	JSP CD 347

Composer credits are: 49649 (Lewis Russell-Paul Barbarin), 48334 ( - )

And again, Metcalf as part of the early Luis Russell band. Joe King Oliver does not play on these sides! But: the same band as before, the same musicians and the same styles. And again the very versatile but not so much consequent 'Bass' Moore on the tuba. And something else: the latest CD issues I used to check all bring Barbarin's bass-drum to the fore. And last-not-least: there is the rock-steady banjo rhythm by another of the many neglected but still great musicians of the 1920s, Will Johnson. This banjo/ guitar player cum singer does not appear on record without at least a few of his Luis-Russell companions.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Metcalf, Ward Pinkett (tp); J.C. Higginbotham (tb); Charlie Holmes (as); Luis Russell (p); Moore (b); Paul Barbarin (dm)

- Rust\*2: Louis Metcalfe (cnt); J.C. Higginbotham (tbn); Charlie Holmes (clt, sop, alt); Teddy Hill or Greely Walton (clt, ten); Luis Russell (pno); Will Johnson (bjo); Bass Moore (bbs); Paul Barbarin (dms).

- Rust\*3: Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d.

- Rust\*4,\*6: King Oliver dir; Louis Metcalf -c; J.C. Higginbotham -tb; Charlie Holmes -cl, ss, as; Teddy Hill or Greely Walton -cl, ts; Luis Russell -p; Will Johnson -bj; Bass Moore -bb; Paul Barbarin -d.

- W.C. Allen, B. Rust, L. Wright, "King" Oliver: Louis Metcalf, t; J.C. Higginbotham, tb; Charlie Holmes, cl, ss, as; Teddy Hill, cl, ts; Luis Russell, p; Will Johnson, bj, g; William Bass Moore, bb; Paul Barbarin, d; Joe 'King' Oliver, dir.

Solos ad-lib:

48333: LR pno 4; CH sop 12; JCH o-tbn 12; LM o-tpt 12; LR pno 12; LM m-tpt 12 + 10; LR pno 4

48334: LR pno 2; LR pno + LM m-tpt 6; LM o-tpt 2+12 + 122; JCH o-tbn 12; CH sop 12; LM m-tpt 12 + 12+2

49649: LM o-tpt 1+8 + 8; JCH o-tbn 1+12; WBM bbs 4; TH ten 12; LM o-tpt 12; CH alt + ens chase 12+4; LM o-tpt 8

Notable differences of takes:

48333-1: Metcalf's entrance in his first solo immediately after tbn solo: tpt starts on first beat of first bar of solo with: 1 eighth-note bb, 1 quarter-note bb, 2 eighth-notes bb-Bb, 1 quarter-note Bb

48333-2: Metcalf's entrance in his first solo immediately after tbn solo: tpt starts on fourth beat of last bar of tbn solo with: 3 quarter-notes bb syncopated, 1 eighth-note f, 1 quarter-note Bb

48334-1: Introduction: Metcalf starts with: 3 quarter-notes bb, 1 eighth-note eb, 1 half-note g

48334-2: Introduction: Metcalf starts with: 3 quarter-notes bb, 3 eighth-notes eb-g-bb, 1 quarter-note bb

49649-3: Start of third 8-bar stanza: Metcalf plays 5 eighth-notes C-Bb-C-Bb-C, 1 quarter-note Bb in second bar (i.e.bar 18 of title)

49649-4: Start of third 8-bar stanza: Metcalf plays 5 eighth-notes eb-gb-b-eb-a, 1 quarter-note b in second bar (i.e.bar 18 of title), and sequence of low notes (like in take -3 above) in fourth bar

Takes: see also N&N 24-30

011 **SIX SCRAMBLED EGGS**

New York,

Apr. 18, 1929

Ward Pinkett – tpt; Henry Hicks – tbn; Charlie Holmes – clt;

Spencer Williams – pno; Elmer Snowden – bjo; William 'Bass' Moore – bbs; Paul Barbarin – dms;

Joe Davis – dir; Ken Macomber – arr

51187-2 Magnolia Blues

Vic unissued

not on LP/CD

51188-2 Soft Shoe Shuffle

Vic unissued

not on LP/CD

Unfortunately – and much to my grief – have these two sides been rejected and unissued by the Victor people. And although the Victor vaults have dismissed a whole lot of their own great unissued jazz music in later years, these two sides were not among them, if there perhaps is somebody somewhere who owns them secretly on a test pressing. I'd be very much interested to hear them!

It certainly would be interesting where Rust received his information as to the personnel from! And we definitely have to use them with great caution!

Notes:

- Rust\*2,\*3,\*4,\*6: probably: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – alt; Spencer Williams – pno; Elmer Snowden – bjo; Bass Moore – bbs; Paul Barbarin – dms; Jasper Davis, Ken Macomber – dir

- Rust, *Victor Master Book Vol. 2*: Joe Davis – Ken Macomber/ c/ tb/ s/ p/ bj/ bb/ d.

012 **GEORGIA GIGOLOS** (Jasper Davis and his Orchestra)

New York,

Apr. 23, 1929

Louis Metcalf – tpt; Henry Hicks – tbn; Charlie Holmes – clt, sop, alt;

(Luis Russell) – pno; Elmer Snowden – bjo; William 'Bass' Moore – bbs;

Lizzie Miles – voc

148465-3 Georgia Gigolo

Har 944-H,

Frog DGF 38

148468-2 It Feels So Good

Har 944-H,

Frog DGF 38

Composer credits: 148465; (Williams); 148468 (Williams)

These sides have formerly always been issued under the name of "Jasper Davis and his Orchestra" (see Rust\*6 below).

ADDENDUM 21-11-2024: I still have my doubts as to the trumpet player. But listening to the above listed recordings of the early Luis Russell band causes a re-thinking of my earlier believe this might be Ward Pinkett. I now am convinced that it actually is Metcalf as in all Rusts! (The recorded sound is rather bad, unfortunately, caused by Harmony's un-timely use of the acoustic recording equipment!)

On trombone we certainly have Henry Hicks again, this time more distinct than on the Jungle Town Stompers session. He is a marvellous player, legitimate and ad-lib, and his unfamiliarity to the public may only be explained by his sudden disappearance in 1934. He was a player of the future.

Charlie Holmes is the reed player again, on alto and on clarinet, as before, but also on soprano sax. As on the Jungle Town Stompers sides, no second alto can be discovered, nor any other saxophone. As to the listed name of Charlie Grimes – who, by the way, is Clarence Grimes with the Musical Stevedores - it has to be added that these last two sessions are the only sessions in Rust listed for Charlie Grimes, and that Clarence Grimes did not arrive in New York earlier than 1934 – as for his own documented statement.

The piano player does not solo at all, with the exception of two very short breaks – 1 bar each – in ‘It Feels So Good’ chorus A8, which does not leave any room for suggesting this player’s identity. Three names have been suggested so far - Cliff Jackson, Louis Hooper and J.C. Johnson – but I do not see any reason to attribute what can be heard to any of these names, and I would therefore leave the player as unknown.

We certainly hear Elmer Snowden with his very own banjo sound. And thinking about the close relation of dates, above, I consider Luis Russell to be the pianist, regarding the thin piano playing on these sides and the very small exposure of the piano in one two-bar break. The tuba player certainly is William ‘Bass’ Moore, and he may be recognised by his very irregular and varied manner of playing – and his frequent solo spots, not heard often. And this association might possibly be the consequence of the supposed presence of Charlie Holmes, here So, this player might be someone else as well.

This Georgia Gigolos session is not as thoroughly arranged as the earlier Elmer Snowden sessions, and thus leave much more room for ad-lib improvisation than before. It also shows the benefit of Lizzie Miles’s presence.

Notes:

- Rust\*2: Louis Metcalfe and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? – pno, cel; Elmer Snowden – bjo; Bass Moore – bbs; Lizzie Miles - voc

- Rust\*3: Louis Metcalf and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? or Louis Hooper (or possibly J.C. Johnson) – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles - voc

- Rust\*4: Louis Metcalf and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – alt; ? J.C. Johnson – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles – voc. (“Jasper Davis” is probably a pseudonym – for whom?)

- Storyville 147, p.109: Louis Metcalf, unknown, c; Henry Hicks, tb; Charlie Holmes, cl/as; Charlie Grimes, as; prob Cliff Jackson, p; Elmer Snowden, bj; Bass Moore, bb; Lizzie Miles, v. John Collinson: “This session was originally entered in the files as by The Gigolos and 3 takes were made of each title, take -2 of the first and take -1 of the second being rejected with the others as second choices. ... Jasper Davis is thought to be a pseudonym for Joe Davis, who organized the session. Again, I am not convinced of Jackson’s presence here and would welcome the opinion of others.”

- Storyville 152, p80, Let’s Really Listen: “K.B. Rau comments that the instrumentation of the Jungle Town Stompers and Jasper Davis and his Orchestra is not as given in Rust and elsewhere – what do you hear?”

- Storyville 153, p120: “Several readers agree entirely with Rust for both groups. ... For Jasper Davis they hear t/tb/2as/p/bj/bb/v with one sax player switching to cl on the second side. Again they think there is a suspicion of a second trumpet on both sides.”

- BGR\*4: Louis Metcalf, unknown – cnt; Henry Hicks – tbn; Charlie Holmes – alt, clt; Charlie Grimes – alt; poss Cliff Jackson – pno; Elmer Snowden – bjo; Bass Moore - bbs

- Rust\*6: Louis Metcalf, c; Henry Hicks, tb; Charlie Holmes, cl, ss, as; Charlie Grimes, as; ? J.C. Johnson, p; Elmer Snowden, bj; Ernest Moore, bb; Lizzie Miles, v. All issues as Jasper Davis and his Orchestra. Davis was a Harlem bandleader, but the Columbia files list this session under the Georgia Gigolos name, with no indication of Davis’ presence.

Structure of tunes:

148465-3 Georgia Gigolo Key of Eb Harmony 944-H

(Intro 6 bars ens – WBM bbs)(Chorus 1 32 bars AABA ens 16 - CH alt 8 – ens 8)(Bridge 4 bars CH sop - ens)(Verse 16 bars LM o-tpt 14 - ?LR pno 2)(Chorus 2 32 bars AABA LM voc)(Chorus3 32 bars AABA HH o-tbn 16 – ens 16)(Coda 2 bars ens)

148468-2 It Feels So Good Key of Eb – Ab - Eb (blues) Harmony 944-H

(Intro 8 bars ens – WBM bbs)(Chorus 1 12 bars ens)(Chorus 2 12 bars LM m-tpt)(Bridge 4 bars modu. Eb to Ab)(Chorus 3 12 bars LM voc)(Chorus 4 12 bars CH clt)(Chorus 5 12 bars HH m-tbn)(Chorus 6 12 bars LM voc 10 – WBM bbs 2)(Bridge 2 bars LM o-tpt mod. Ab to Eb)(abrid. Chorus 7 10 bars LM o-tpt)(abrid. Chorus 8 10 bars ens)

MOORE, William H. ‘Bass’, tuba:

- with Ollie Power’s Harmony Syncopators, Chicago, 1923 – personnel: Alex Calamese, Tommy Ladnier, trumpet; Eddie Vincent, trombone; Jimmy Noone, clarinet; Horace Diemer or Emerson Brown, alto sax; Glover Compton, piano; John ‘Dago’ Bosley, banjo; William ‘Bass’ Moore, tuba; Ollie Powers, drums

- with Dave Peyton’s Symphonic Syncopators at the Persian Palace, Chicago, 1925 – personnel: Joe Oliver, cornet; Ray Whitsett, trumpet; Eddie Atkins, trombone; Darnell Howard, Charles Harris, reeds; Stanley Wilson, violin, banjo; Anthony Spaulding, piano; William ‘Bass’ Moore, tuba; Jasper Taylor, drums (L. Wright, “King” Oliver).

- with Jelly-Roll Morton and his Orchestra on tour 8 December 1929 until 16 April 1929 – personnel: Ward Pinkett, unknown, trumpet; William G. Kato, trombone; Russell Procope, Walter ‘Foots’ Thomas, Joe Garland, reeds; Jelly Roll Morton, piano; Lee Blair, banjo; William ‘Bass’ Moore, tuba; Gus Robinson, drums

- with Jelly-Roll Morton and his Orchestra on tour Baltimore 23 January 1930 – personnel: David Richards, Chalmers Holley, trumpet; Charles Irvis, trombone; Walter ‘Foots’ Thomas, Paul Barnes, Stewart Scoot, reeds; Jelly Roll Morton, Goodwin Rodriguez, piano; Lee Blair, banjo; William ‘Bass’ Moore, tuba; Gus Roberson, drums

- (possibly/probably) with Fate Marable and his Swing Band, St. Louis, steamer ‘St. Paul’ 1938/39/40 – personnel: Walter ‘Crack’ Stanley, Syke Smith, Benny Starks, trumpet; Druie Bess, trombone; Leon Goodson, Tommy Starks, alto sax; Kimball Dial, Elbert Claybrook, tenor sax; Fate Marable, piano; John Young, guitar; William Moore, string-bass; Lester Nichols, drums.