

THE RECORDINGS OF NOBLE SISSLE

AND HIS BANDS

An Annotated Tentative Personnel - Discography

SISSLE, Noble Lee

Born: Indianapolis, Ind., 10th July February 1889; died: Tampa, Florida, 17th December 1975

In 1914 formed first band for residency at Severin Hotel, Indianapolis. To Baltimore in 1915, worked in Bob Young's Band (with Eubie Blake – Lucky Roberts occasionally on second piano); later that year led own band at Coconut Grove, Palm Beach, Florida. Joined Jim Europe's Society Orchestra as guitarist-vocalist, then (with Europe) joined U.S. Army in December 1916. Served as a lieutenant in 369th Division Band, acting as drum major, after service in France returned to the U.S.A. Toured with Jim Europe until that leader's death (1919), then formed highly successful duo with Eubie Blake, these two worked as partners for many years producing and composing for many shows including 'Shuffle Along', 'Chocolate Dandies', etc., etc. In 1926 they played a residency in London at the Kit Kat Club, returned to U.S.A. in August 1926. Sissle returned to London in 1927, did solo act accompanied by pianist Harry Revel, then formed own band for residency at 'Les Ambassadeurs' in Paris (summer 1928). Returned to U.S.A., then sailed again to Paris with own band in May 1929. Led in Paris, Monte Carlo, Ostend, etc., then played in London before returning to New York in December 1930. Residency at Park Central Hotel, again took band to Paris (1931), later it did extensive touring and residencies in Boston, St. Louis, etc. Noble Sissle continued touring during the mid-1930s (except for a spell of inactivity following injuries sustained in a car crash during summer of 1936). From 1938 led band at Billy Rose's Diamond Horseshoe in New York, continued this residency for over 12 years, but did touring for U.S.O. shows during World War II (including trip to Europe). During the 1960s continued to manage own publishing company (visiting Europe on business in 1961), also continued to lead own bands and ran own night club, Noble's. Lived in Florida for the last years of his life.

(J. Chilton, Who's Who of Jazz)

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: Noble Sissle
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Noble Sissle*
- 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: (*Noble Sissle*)

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 listed 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 Harlem jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

Noble Sissle mainly worked as a singer in a duet with pianist Eubie Blake for many years from 1921 on under the heading 'Sissle and Blake'. Yet, in the early 1920s he recorded several sessions with a big band under the name of 'Noble Sissle and his Sizzling Syncopators'. These recordings are song performances by Noble Sissle, accompanied by a band in early jazz/ragtime style, and are mainly of historical interest, comprising very little jazz elements, only.

NOBLE SISSLE BANDS

Noble Sissle had recorded a number of band-accompanied songs under his own name until the end of 1920. These recordings used studio orchestras of unknown personnel. The accompaniments played were almost entirely scored music of very little – if any – jazz content. I have deliberately omitted these recordings, as they are not entirely re-issued and could not seriously be seen as the work of Noble Sissle and his - own - orchestra. With the start of 1921 his accompaniment is supplied by a band named 'Noble Sissle and his Sizzling Syncopators' with obvious different personnel. The following sessions present all their musicians as given by Rust – with some amendments by myself - but listed in italics, as there are no documented examples of the styles of the named musicians by which the music heard might be compared.

001 NOBLE SISSLE his Sizzling Syncopators	New York,	Jan. 1921
Noble Sissle – voc, ldr;		
<i>unknown, Frank DeBraithe – tpt; Frank Withers – tbn;</i>		
<i>(Edgar Campbell) – clt; Nelson Kincaid – alt; unknown – flt;</i>		
<i>Eubie Blake – pno; unknown – bbs; Steve Wright - dms</i>		
69062 Loveless Love	PA 020493	on www - YouTube
69063 Royal Garden Blues	PA 020493	on www - YouTube
<i>Composer credits: 69062 (Handy); 69063 (Williams – Williams)</i>		

Following Rust*6, 'Royal Garden Blues' was recorded three times in January 1921 – after being recorded, but un-issued, by 'Morrison's Jazz Orchestra' two times – in New York for Columbia and Victor – one year before. These three items were cut by Mary Stafford on Jan. 05, 1921 for Columbia, by Mamie Smith for Okeh, and by Noble Sissle (this one), both on un-documented dates. Thus, this Noble Sissle side may well possibly be the second issued 'Royal Garden Blues', at all.

It seems that this item has never been transferred to LP or CD, but my PC was very nice to help me out on 'YouTube': hear yourself! I hear: two trumpets – one straight, a second one doing the 'hot' part - trombone, flute, clarinet, (prob) alto sax, piano, tuba, drums. But the whole affair is entirely scored, and only some very few short parts may be ad-libbed. So, there only is very little jazz on these sides.

By the way: this 'Royal Garden Blues' heard on 'YouTube' plays F# / B natural and is thus too fast, the original and usual key being F / Bb. And 'Loveless Love' / 'Careless Love' originally is C / F!

Notes:

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

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

- Rust*6: *Frank De Braithe -t; Frank Withers -tb; Edgar Campbell -cl; Nelson Kincaid -as; Eubie Blake -p; Steve Wright -d*

Tunes Structures:

69062: Loveless Love Key of D / G	Pathé Actuelle
(Intro 8 bars ens)(Vamp 4 bars ens)(Verse 1 12 bars NS voc + ens)(Verse 2 12 bars NS voc + ens)(Chorus 1 16 bars NS voc + ens)	
(Chorus 2 16 bars NS voc + ens)(Chorus 3 16 bars ens)(Chorus 4 16 bars ens) (Chorus 5 16 bars NS voc + ens)	
69063 Royal Garden Blues Key of F / Bb (here F' / B natural)	Pathé Actuelle
(Intro 4 bars ens)(Verse 1 12 bars NS voc + ens)(Verse 2 12 bars NS voc + ens)(Bridge 4 bars ens)(Chorus 1 12 bars NS voc + ens)(Chorus 2 12 bars NS voc + ens)(Chorus 3 12 bars ens)(Bridge 4 bars ens)(Chorus 5 12 bars NS voc + ens)(Chorus 6 12 bars NS voc + ens)	

002 NOBLE SISSLE his Sizzling Syncopators	New York,	c. Feb. 02, 1921
Noble Sissle – voc, ldr;		
<i>unknown, Frank DeBraithe – tpt; Frank Withers – tbn;</i>		
<i>(Edgar Campbell) – clt; Nelson Kincaid – alt; unknown – flt;</i>		
<i>Eubie Blake – pno; unknown – bbs; Steve Wright - dms</i>		
41533-2 Royal Garden Blues	Em 10367,	not on LP/CD
41533-3 Royal Garden Blues	Em 10367,	not on LP/CD
41533-4 Royal Garden Blues	Em 10367,	not on LP/CD
<i>Note: one take of the above ones is held, I only do not know which one!</i>		

None of the above three takes of Emerson's 'Royal Garden Blues' was issued on any LP or CD, as it seems. Still, I was supplied with a couple of these Noble Sissle sides on cassette early-on in my collecting career by a well-meaning older collector. This cassette is the source of my minimal knowledge of some of these Noble Sissle sides listed here.

Rust lists three takes issued of this number. Which one of them I have in my collection, I do not know. Very probably, the differences would not be many nor significant.

This Emerson version of Mr. Sissle's 'Royal Garden Blues' certainly uses the same scored arrangement as on the PA version above, but differently to the PA side, flute and clarinet trill excessively behind singer Sissle in his four vocal choruses, and the whole number is prolonged by one final ensemble chorus without vocal (see 'Tune Structure' below).

Notes:

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

- Rust*2: *Frank de Broite (?) (tpt); Frank Withers (?) (tbn); Edgar Campbell (clt); Nelson Kincaid (alt); Eubie Blake (pno); Herbert Wright (dms)*

- Rust*3, *4: *Frank De Braithe or De Broite -t; Frank Withers -tb; Edgar Campbell -cl; Nelson Kincaid -as; Eubie Blake -p; Steve Wright -d*

- Rust*6: *Frank De Braithe -t; Frank Withers -tb; Edgar Campbell -cl; Nelson Kincaid -as; Eubie Blake -p; unknown -bb; Steve Wright -d*

Tune Structure:

41533 Royal Garden Blues Key of F / Bb	Emerson
--	---------

(Intro 4 bars ens)(Verse 1 12 bars NS voc + ens)(Verse 2 12 bars NS voc + ens)(Bridge 4 bars ens)(Chorus 1 12 bars NS voc + ens)(Chorus 2 12 bars NS voc + ens)(Chorus 3 12 bars ens)(Bridge 4 bars ens)(Chorus 5 12 bars NS voc + ens)(Chorus 6 12 bars NS voc + ens)(Chorus 7 12 bars ens)

003 **NOBLE SISSLE** his Sizzling Syncopators New York, c. Mar. 02, 1921
 Noble Sissle – voc, ldr;
 Frank DeBraith – tpt; Frank Withers – tbn;
 (Edgar Campbell) – clt; Nelson Kincaid – alt; unknown – ten;
 Eubie Blake – pno; Steve Wright – dms
 41671- Boll Weevil Blues Em 10357, not on LP/CD, but held
 41672- Loveless Love Em 10357, not on LP/CD, but held

This version of the Sizzling Syncopators probably have a different personnel than before, the brass – trumpet and trombone – very much in the background and mainly playing scores, while clarinet and alto sax have prominent parts which may well be partly improvised. I also believe to hear a tenor sax together with the alto, at least sometimes. The prominent hot trumpeter is not there anymore, and the whole affair lacks its jazzy hue. Then there is no brass bass/tuba, and the drummer – if it is Steve Wright from the ‘Hellfighters Band’ – is featured showing his potentials on the wood-block.

Notes:

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

- Rust*2: Frank de Broite (?) (tpt); Frank Withers (?) (tbn); Edgar Campbell (clt); Nelson Kincaid (alt); Eubie Blake (pno); Herbert Wright (dms)

- Rust*3,*4: Frank De Braith or De Broite -t; Frank Withers -tb; Edgar Campbell -cl; Nelson Kincaid -as; Eubie Blake -p; Steve Wright -d

Rust*6: Frank De Braith -t; Frank Withers -tb; Edgar Campbell -cl; Nelson Kincaid -as; Eubie Blake -p; unknown -bb; Steve Wright -d

Tunes Structures:

41671: *Boll Weevil Blues* Key of F / Bb Emerson

(Intro 8 bars ens)(Vamp 2 bars ens)(Verse 28 bars NS voc + ens)(Chorus 1 32 bars NS voc + ens)(Interlude 16 bars NS voc + ens)(Chorus 2 32 bars ens 16 – NS voc + ens 16)(Coda 2 bars clt/ens)

41672 *Loveless Love* Key of D / G Emerson

(Intro 8 bars ens)(Vamp 4 bars ens)(Verse 1 12 bars NS voc + ens)(Verse 2 12 bars NS voc + ens)(Chorus 1 16 bars NS voc + ens)(Chorus 2 16 bars NS voc + ens)(Chorus 3 16 bars ens)(Chorus 4 16 bars ens)(Chorus 5 16 bars NS voc + ens)

004 **NOBLE SISSLE** his Sizzling Syncopators New York, c. Mar. 18, 1921
 Noble Sissle – voc, ldr;
 Frank DeBraith – tpt; Frank Withers – tbn;
 Edgar Campbell – clt; Nelson Kincaid – alt;
 Eubie Blake – pno; Steve Wright – dms
 41699- Low Down Blues Em 10365, Eubie Blake Mus. EBM-7 (LP)
 41700- Long Gone Em 10365, not on LP/CD
 41701- My Mammy’s Tears Em 10367, not on LP/CD
 Composer credit: 41699 (Sissle – Blake)

‘Low Down Blues’ unfortunately is the only item recorded at this session that is accessible for me, and I have thus added the ‘Tune Structure’ below. Yet, I must remark that it is a rather boring rendition of a 16- bars structure with little variation and no – or minimal – ad-libbing. No hot trumpet anymore. Very sad! But one observation has to be added: the clarinet player can be identified with some certainty, here: this must be Edgar Campbell, well-known at this time, but also known to be unable to improvise. Instead, he always faked first parts, possibly ad-lib, from singers, first trumpet players, or other section leaders. This exactly is what we hear on this side. Very interesting, indeed!

I have been unable to spot the other two titles on the www-internet to listen.

Notes:

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

- Rust*2: Frank de Broite (?) (tpt); Frank Withers (?) (tbn); Edgar Campbell (clt); Nelson Kincaid (alt); Eubie Blake (pno); Herbert Wright (dms)

- Rust*3,*4: Frank De Braith or De Broite -t; Frank Withers -tb; Edgar Campbell -cl; Nelson Kincaid -as; Eubie Blake -p; Steve Wright -d

Rust*6: Frank De Braith -t; Frank Withers -tb; Edgar Campbell -cl; Nelson Kincaid -as; Eubie Blake -p; unknown -bb; Steve Wright -d

Tune Structure:

41699: *Low Down Blues* Key of Eb Emerson

(Intro 4 bars ens)(Vamp 4 bars ens)(Chorus 1 16 bars NS voc + ens)(Chorus 2 16 bars NS voc + ens)(Bridge 8 bars ens)(Chorus 3 16 bars ens)(Chorus 4 16 bars ens)(Chorus 5 16 bars NS voc + ens)(Tag 4 bars NS voc + ens)

41700: *Long Gone* Key of ? (not checked) Emerson

41701: *My Mammy’s Tears* Key of ? (not checked) Emerson

005 **NOBLE SISSLE** his Sizzling Syncopators New York, c. May 03, 1921
 Noble Sissle – voc, ldr;
 Frank DeBraith – tpt; Frank Withers – tbn;
 (Edgar Campbell?) – clt; Nelson Kincaid – alt;
 Eubie Blake – pno; unknown – bjo; unknown – bbs
 41783- Baltimore Buzz Em 10385, Eubie Blake Mus. EBM-7 (LP)
 41784- In Honeysuckle Time (When Emaline Said She’ll Be Mine) Em 10385, New World Rec. NW 260 (LP)

The band now might still be nearly the same as before, but I have to doubt Edgar Campbell’s presence here because of different clarinet playing as at session 004 (see there). And we have a tuba player here, and a banjo player of the ragtime influenced manner as known from the famous Clef Club Orchestra of the early 1910/20s. He plays everything: rhythm and melody all-together. Both players deliver a strong and urgent rhythm to the band, and it seems that they did not need a drummer, which is why we do not hear anything played on a drum, cymbal, or the wood-block.

Still, we have to doubt the names of the musicians, as differences between the sessions listed above are obvious and striking.

Notes:

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

- Rust*2: Frank de Broite (?) (tpt); Frank Withers (?) (tbn); Edgar Campbell (clt); Nelson Kincaid (alt); Eubie Blake (pno); Herbert Wright (dms)

- Rust*3,*4,*6: Frank De Braithé or De Broite -t; Frank Withers -tb; Edgar Campbell -cl; Nelson Kincaid -as; Eubie Blake -p; unknown -bj; Steve Wright -d

Tunes Structures:

41783: *Baltimore Buzz* Key of Db Emerson

(Intro 4 bars ens)(Strain A1 12 bars NS voc + ens)(Strain B1 20 bars NS voc + ens)(Bridge 4 bars ens)(Strain A2 12 bars ens)

(Strain B2 20 bars ens)(Strain B3 20 bars NS vos + ens)(Tag 4 bars NS voc + ens)

41784: *In Honeysuckle Time* Key of A (Bb?) Emerson

(Intro 6 bars ens)(Vamp 4 bars ens)(Verse 12 bars NS voc + ens)(Chorus 1 24 bars NS voc + ens)(Chorus 2 24 bars ens)(Chorus 3 24 bars NS voc + en)(Coda 4 bars EB pno)

In 1929, Noble Sissle started a couple of band recording sessions under his name in Great Britain which decidedly belong to the all too small amount of Harlem big band jazz recordings of the early 1930s. These recording sessions were later continued in the U.S.A. when his musical activities in Europe had ended.

006 NOBLE SISSE AND HIS ORCHESTRA

Hayes, Middlesex,

Sep. 10, 1929

Noble Sissle – voc, ldr;

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

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

William Roseman, Juice Wilson – vln;

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

Warren Harris – voc (1)

Bb-17326-2 Kansas City Kitty

HMV B-5731,

Retrieval RTR 79069

Bb-17327 On The Lazy Amazon

HMV unissued

not on LP/CD

Bb-17328-2 Camp Meeting Day

HMV B-5709,

CJM 22 (LP)

Bb-17329-2 Miranda

HMV B-5709,

Retrieval RTR 79069

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

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

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

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

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

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

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

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

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

Notes:

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

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

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

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

Tune structures:

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

HMV

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

16 - BB alt 8 – PD m-tpt 6 – ens 2)(Chorus 5 32 bars AABA ens)(Tag 2 bars ens)

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

HMV

Bb-17328-2 Camp Meeting Day Key of F

HMV

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

Bb-17329-2 Miranda Key of F

HMV

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

007 NOBLE SISSLE AND HIS ORCHESTRA

Hayes, Middlesex,

Oct. 10, 1929

Noble Sissle – ldr, voc;

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

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

Juice Wilson, William Roseman – vln;

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

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

HMV B-5731

not on LP/CD, but held

Bb-18032 waltz

HMV B-5723

not on LP/CD

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

HMV B-5723,

not on LP/CD

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

HMV B-5723,

CJM 22 (LP)

Bb-18034 Yet You Forgot?

HMV unissued

not on LP/CD

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

We have the same band here as at the above session, playing the same strings-dominated and stiff ensemble parts. There is a short alto solo in 'Crooning A Tune ...' which I'd like to attribute to Rudy Jackson, two years ago with the early Duke Ellington band. And again, there is nice 'Pike' Davis on trumpet, and two mediocre solo spots by Ramon Usera on tenor sax. He probably was part of the New York group of Caribbean reed players lured to the U.S.A. for service in the army at the end of WWI.

'You Want Lovin' ...' has much more looseness and swings nicely. Fine saxophone parts, here, and again some 'Pike' Davis on open trumpet. And still, Mr. Sissle is a very good singer. A pity only that we only have two titles from this session. The waltz might be very interesting.

Notes:

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

- Rust*2: Pike Davis, Demas Dean (tpt); James Revey (tbn); Buster Bailey, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten);

Juice Wilson, William Roseman (vln); Lloyd Pinkney (pno); Warren Harris (bjo); Henry Edwards (bbs); John Ricks (sbs); Jesse Baltimore (dms)

- Rust*3,*4,*6: Pike Davis -Demas Dean -t; James Revey -tb; Buster Bailey -cl -ss -as; Rudy Jackson -cl -as; Ralph Duquesne -cl -as -ts;

Ramon Usera -cl -ts; Juice Wilson -William Roseman -vn; Lloyd Pinkney -p; Warren Harris -bj; Henry Edwards -bb; John Ricks -sb; Jesse Baltimore -d

Tunes structures:

Bb-18031-1 I'm Crooning A Tune About June Key of Bb / Ab / Bb

HMV

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens 16 – vlns 8 – ens 8)(Verse 16 bars ens)(Chorus 2 32 bars AABA NS voc+vlns)(Bridge 6 bars ens mod)(Chorus 3 32 bars AABA RU ten 8 – PD o-tpt 8 – JR o-tbn 8 – RU ten 6 – ens 2)(Bridge 6 bars ens mod)(Chorus 4 32 bars AABA ens 4 – ?BB or RJ alt 4 – ens 4 – PD m-tpt 4 – ens 8 + 8)

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

HMV

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

HMV

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

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

HMV

Notable differences of takes:

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

008 NOBLE SISSLE AND HIS SIZZLING SYNCOPATORS

London, GB,

Dec. 11, 1930

Noble Sissle – ldr, voc;

Arthur Briggs, Tommy Ladnier - tpt; Billy Burns – tbn;

Ralph Duquesne, Rudy Jackson – alt, clt; Ramon Usera, Frank Goudie – ten, clt;

Lloyd Pinkney – pno, cel; Frank Ethridge – bjo; Edward Cole – bbs; Jack Carter – dms;

Gracie Fields – voc (1); male band choir – voc (2,3)

WA-10968-2 Daughter Of The Latin Quarter

Col CB-192, Classic Jazz Masters 22 (LP)

WA-10969-1 You Can't Get To Heaven That Way

Col CB-193, Classic Jazz Masters 22 (LP)

WA-10970-1 Sunny Sunflower Land

Col CB-192, Classic Jazz Masters 22 (LP)

WA-10971-1 Confessin' (That I Love You)

Col CB-193, Classic Jazz Masters 22 (LP)

Composer credits: WA-10968 (Alexandre); WA-10969 (Caesar - Simons); WA-10970 (Sissle); WA-10971 (Dougherty – Reynolds - Neiburg)

The first title is pure dance music without any jazz content – and boring: it does not swing at all! And then Miss Fields warbling.

'You Can't Get To Heaven ...' has quite a jazz approach in that there are two hot solos, a muted one by Tommy Ladnier, as I presume, and a consecutive one by clarinetist Rudy Jackson in his Chicago style. Everything else is call-and-response singing by the bandleader and a male band choir (that includes drummer Jack Carter, who is a bit late afterwards, returning to his drum-kit again). 'Sunny Sunflower Land' has a sweet arrangement with nice instrumental parts, but trashy! No hot soloistic, here. And 'Confessin'' is played – and sung – a bit on the jazz side, but all instrumental solos obviously are played from scores, and only the tuba gives a bit of a lift to the affair at the end.

In all: this session might have been cut with the European listener in mind, not the American.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Briggs, Tommy Ladnier (tp); Billy Burns (tb); Frank 'Big Boy' Goodie, Ramon Usera, Rudy Jackson (s); Pinkney (p); Frank Ethridge (g); Edward Cole (b); Jack Carter (dm)

- Rust*2: Arthur Briggs, Tommy Ladnier (tpt); Billy Burns (tbn); Frank Goodie, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Lloyd Pinkney (pno); Frank Ethridge (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl, ldr)

- Rust*3,*4,*6: Arthur Briggs -Tommy Ladnier -t; Billy Burns -tb; Frank Goudie -Rudy Jackson -Ralph Duquesne -cl -ss -as; Ramon Usera

-ts -cl; Lloyd Pinkney -p; Frank Ethridge -bj; Edward Coles -bb; Jack Carter -d; Noble Sissle -v -ldr; unknown girl -v

Tunes structures:

WA-10968 *Daughter Of The Latin Quarter* Key of C Columbia
(Intro 4 bars ens)(Verse 16 bars ens)(Chorus 1 32 AABA NS voc + ens)(Chorus 2 32 bars AABA ens)(Chorus 3 32 bars AABA NS + GF voc + ens)(Coda 6 bars ens)

WA-10969 *You Can't Get To Heaven That Way* Key of C / Ab / Eb Columbia
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA NS voc + choir)(Chorus 3 32 bars AABA TL m-tpt 16 - RJ clt 2+14 - ens mod 2)(Interlude 1 16 bars AA NS voc + band choir)(Interlude 2 16 bars AA NS voc + band choir)(Bridge 4 bars NS voc + band choir)(Chorus 4 32 bars AABA ens)(Tag 2 bars ens)

WA-10970 *Sunny Sunflower Land* Key of Eb / C / F Columbia
(Intro 12 bar ens)(Chorus 1 32 bars AA 'BA' ens)(Bridge 12 bars ens)(Chorus 2 32 bars AABA NS voc + ens mod)(Bridge 6 bars ens)(Chorus 3 32 bars AABA ens)(Tag 6 bars ens)

WA-10971 *Confessin' (That I Love You)* Key of Ab / G / Bb Columbia
(Intro 6 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA NS voc 30 - ens 2 mod)(Bridge 4 bars ens mod)(Verse 16 bars ens)(Chorus 3 32 bars AABA RJ clt 16 - BB o-tbn 6 - EC bbs 2 mod - ens 8)(Tag 2 bars ens)

009 NOBLE SISSE AND HIS ORCHESTRA

London, GB, 1931

Noble Sissle - voc, ldr;

British Pathé film 'Noble Sissle and his

Arthur Briggs, Tommy Ladnier - tpt; Billy Burns - tbn;

Band from Ciro's Club'

Ralph Duquesne, Rudy Jackson - alt, clt; Ramon Usera - ten, clt;

Lloyd Pinkney - pno; Frank Ethridge - bjo; Edward Cole - bbs; Jack Carter - dms, voc (2);

unknown - step-dance (2)

Little White Lies

Jazzedit, T. Ladnier's Recordings (DVD)

Happy Feet

Jazzedit, T. Ladnier's Recordings (DVD)

The same band as before, but now visually as well - and easily to access on www.YouTube! The sound-track of this film is not issued on any LP or CD, as far as I know.

I only have to question, why nobody thought about inducing Ladnier to solo instead of the trombone player. He certainly is the most renowned of all players present in this film.

As noted below, both titles are played consecutively without pause. In 'Little White Lies' Sissle has his vocal chorus, followed by Billy Burns on muted trombone featuring the tune's melody for half a chorus. He has a good tone and plays swingingly, but you will never hear him improvising away from the melody on any recording he is present. 'Happy Feet' has Sissle singing one chorus, and then the band double their tempo and deliver the background for an unknown step-dancer. This probably was assumed to be enough for the British public of the time.

Notes:

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

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

Tunes structures:

Little White Lies Key of Bb / Ab Pathé film
(1/2 Chorus 1 16 bars BA ens)(Chorus 2 32 bars AABA NS voc)(Chorus 3 32 bars AABA BB m-tbn 16 - RJ alt 8 - BB m-tbn 8)

Happy Feet Key of C Pathé film
(Chorus 1 32 bars AABA NS voc)(Tag 2 bars ens)(Chorus 2 32 bars AABA (double-pace) ens + dancer)

010 NOBLE SISSE AND HIS SIZZLING SYNCOPATORS

New York,

Feb. 24, 1931

Noble Sissle - ldr, voc;

Arthur Briggs, Tommy Ladnier - tpt; Billy Burns - tbn;

Rudy Jackson, Ralph Duquesne - alt, clt; Ramon Usera - ten, clt; Sidney Bechet - sop, clt, bsx;

Lloyd Pinkney - pno; Frank Ethridge - gtr; Edward Cole - sbs; Jack Carter - dms

E-36120-A Got The Bench, Got The Park

Br 6073, Classic Jazz Masters 22 (LP)

E-36121-A-B In A Café On The Road To Calais

Br unissued, Fat Cat's Jazz 199 (LP)

E-36122-A Loveless Love

Br 6073, Classic Jazz Masters 22 (LP)

Composer credits: E-36120 (Lewis - Sherman - Phillips); E-36121 (???); E-36122 (Handy)

Abd the Sissle band again with their personnel as before, but with the addition of the great Sidney Bechet, improviser de luxe from New Orleans on soprano sax - and on bass sax, of all reeds here.

In 'Got The Bench ...' there's a nice piano obligato behind Noble Sissle's vocal, and Bechet is coaxing around on his bass sax in the ensemble, trying to find his way without a written part. The last chorus has a fine jazzy arrangement with some short parts of probably/possibly Arthur Briggs, hot trumpeter from America's south, who very early started his career in Europe from the early 1920s on.

One of the few cases of luck, when a hitherto unissued take or title has been found, brought us 'In A Café On The Road To Calais' (mind the rhyme in the title!). The composer of this title is named as Sol Klein (B. Lindström/D. Vernhettes, 'Travelling Blues'). But, surprisingly, as it owns a very European title, it is a nice jazzy tune of American origin. It swings lightly and found a good arranger to give it some jazzy form. There is a very fine open trumpet hot solo by probably Tommy Ladnier, with his former - and later - friend and colleague Bechet on his heels.

The last number, 'Loveless Love', a famous composition by W.C. Handy, has a varied arrangement with some hitherto unknown parts inserted by the arranger. The soloist on muted trumpet probably is Ladnier, again.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Briggs, Tommy Ladnier (tp); Billy Burns (tb); Sidney Bechet, Ralph Dechesne, Ramon Usera, Rudy Jackson (s); Pinkney (p); Frank Ethridge (g); Edward Cole (b); Jack Carter (dm)

- Rust*2: Arthur Briggs, Tommy Ladnier (tpt); Billy Burns (tbn); Sidney Bechet, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Lloyd Pinkney (pno); Frank Ethridge (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl, ldr)

- Rust*3,*4,*6: Demas Dean -Tommy Ladnier -t; Billy Burns -tb; Sidney Bechet -Rudy Jackson -Ralph Duquesne -cl -ss -as; Ramon Usera -ts; Lloyd Pinkney -p; Frank Ethridge -bj; Edward Coles -bb; Jack Carter -d; Noble Sissle -v -ldr

Tunes structures:

E-36120 *Got The Bench, Got The Park* Key of Eb / C / G Brunswick
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA NS voc + LP pno obl)(Bridge 6 bars ens mod)(Verse 16

bars ens 4 – ?AB m-tpt 4 – ens 8)(Interlude 10 bars ens mod)(Chorus 3 32 bars AABA ens 14 – RU ten 2+8 – ens 6 – ?AB o-tpt 2)(Tag 2 bars ?AB o-tpt)

E-36121 In A Café On The Road To Calais Key of F / Eb / Ab Brunswick

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA NS voc + LP pno obl)(Bridge 4 bars ens)(Verse 18 bars ens mod)(Chorus 3 32 bars AABA TL o-tpt 16 – SB sop 8 – ens 8)

E-36122 Loveless Love Key of F / Db / Bb Brunswick

(Intro 6 bars EC sbs - ens)(Chorus 1 16 bars ens)(Chorus 2 16 bars m-brass)(Chorus 3 16 bars NS voc + LP pno obl 14 – TL m-tpt 2)(Chorus 4 16 bars TL m-tpt 14 – ens 2)(Tag 2 bars ens)(Interlude 12 bars RU ten + ens 15 – RJ clt 1 mod)(Chorus 5 16 bars RJ clt 8 – ens 8 mod)(Tag 2 bars ens mod)(Chorus 6 16 bars ens + RU ten)(Chorus 7 16 bars SB sop 8 – ens 8)(Tag 2 bars EC sbs + ens)

011 NOBLE SISSLE AND HIS SIZZLING SYNCOPATORS

New York,

Apr. 21, 1931

Noble Sissle – ldr, voc;

Arthur Briggs, Tommy Ladnier - tpt; Billy Burns – tbn;

Rudy Jackson, Ralph Duquesne – alt, clt; Ramon Usera – ten, clt; Sidney Bechet – sop, clt, bsx;

Lloyd Pinkney – pno; Frank Ethridge – gtr; Edward Cole – sbs; Jack Carter – dms

E-36644- Basement Blues

Br 6129, Classic Jazz Masters 22 (LP)

E-36645- Wha'd Ya Do To Me?

Br 6111, Classic Jazz Masters 22 (LP)

E-36646- Roll On, Mississippi, Roll On

Br 6111, Classic Jazz Masters 22 (LP)

Composer credits: E-36644 (Handy); E-36645 (Ager); E-36646 (West – McCaffrey - Ringle)

'Basement Blues' has an interesting but daring arrangement on a 12-bar blues scheme. And it's great jazz big band music of the Harlem Kind, and has beautiful soloing by Tommy Ladnier on open trumpet. His lazy New Orleans style comes to the fore, and it's real blue-blowing. Leader Sissle sings in his accustomed style, and it is nice to hear. And then at the end, Bechet has a nice solo, and again fantastic Tommy Ladnier. 'Wha'd Ya Do To Me' is more on dance music side with a lot of vocal by the leader. The clarinetist soloing must be Rudy Jackson as he has nothing of Bechet's style. This is a complicated ABCA' song structure! And another complicated song here with 'Roll On, Mississippi'. This title's chorus has 40 bars instead of the common 32 bars. The trumpeter playing the muted solo for me is Arthur Briggs using a more dry and academic style different from Ladnier's.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Briggs, Tommy Ladnier (tp); Billy Burns (tb); Sidney Bechet, Ralph Dechesne, Ramon Usera, Rudy Jackson (s); Pinkney (p); Frank Ethridge (g); Edward Cole (b); Jack Carter (dm)

- Rust*2: Arthur Briggs, Tommy Ladnier (tpt); Billy Burns (tbn); Sidney Bechet, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Lloyd Pinckney (pno); Frank Ethridge (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl, ldr)

- Rust*3,*4,*6: Demas Dean -Tommy Ladnier -t; Billy Burns -tb; Sidney Bechet -Rudy Jackson -Ralph Duquesne -cl -ss -as; Ramon Usera -ts; Lloyd Pinckney -p; Frank Ethridge -bj; Edward Coles -bb; Jack Carter -d; Noble Sissle -v -ldr

Tunes structures:

E-36644 Basement Blues Key of Eb / C / Am / Eb / F Brunswick

(Intro 4 bars ens)(Chorus 1 12 bars TL o-tpt)(Chorus 2 12 bars TL o-tpt)(Chorus 3 12 bars ens mod)(Strain B1 8 bars ens)(Strain B2 8 bars NS voc + ens)(Strain C 16 bars NS voc)(Chorus 4 12 bars SB sop mod)(Chorus 5 12 bars ?AB o-tpt)(Chorus 6 12 bars ens riff mod)(Chorus 7 12 bars ens)

E-36645 Wha'd Ya Do To Me? Key of F / Dm / Eb / Ab Brunswick

(Intro 8 bars ens)(Chorus 1 32 bars ABCA' ens)(Chorus 2 32 bars ABCA' NS voc)(Bridge 6 bars ens)(Verse 16 bars ens)

(Chorus 3 32 bars ABCA' RU ten 4 - RJ clt 4 - RU ten 4 - RJ 4 - BB o-tbn 8 – ens 8)(Chorus 4 32 bars ABCA' ens)(Tag 2 bars ens)

E-36646 Roll On, Mississippi, Roll On Key of G Brunswick

(Intro 12 bars ens)(Chorus 1 40 bars ABAC ens)(Chorus 2 40 bars ABAC NS voc)(1/2 Chorus 3 16 bars NS voc)(Bridge 6 bars ens)(Verse 24 bars ens)(Chorus 4 40 bars ABAC ?AB m-tpt 16 – SB sop 8 – ens 16)(Tag 2 bars ens)

012 NOBLE SISSLE AND HIS ORCHESTRA

New York,

late 1932/early 1933

Noble Sissle – voc, ldr;

Vitaphone film 'That's The Spirit'

Wendell Cully, Clarence Brereton - tpt; Wilbur de Paris – tbn;

Buster Bailey – clt; unknown, unknown – alt, clt; Ramon Usera – ten;

Oscar Madera, unknown, unknown – vln;

Harry Brooks – pno; Howard Hill – gtr; Edward Coles – bbs; Jack Carter – dms;

Cora LaRedd – voc, dance (2); Jack Carter, band members – voc (1)

unknown title

not on LP/CD

St. Louis Blues

Harlequin HQ 2038 (LP)

Jig-Time

Harlequin HQ 2038 (LP)

Tiger Rag

Harlequin HQ 2038 (LP)

This film can be seen in its entirety on 'www.YouTube' in an original black/white version as well as in a recently colourized version.

The personnel is uncertain in parts, but the brass section may well be as given above. The trumpet players were with Sissle from this time on for long, and Wilbur de Paris might be identified by his features. Buster Bailey is easily identified by his physiognomy - and by his instrumental technique which is uncomparably stupendous, but lacking any sort of off-beat phrasing. Edward Coles and Jack Carter are recognised, and all other players of the personnel are known from Sissle's personnels of later. I am unable to say anything about the alto sax men. There are three violinists playing.

The 'St. Louis Blues' arrangement uses themes of other well-known jazz affiliated songs, as 'Nobody Knows The Trouble I've Seen' and others with nice effects. 'Jig Time' is a fast riff title with Cora LaRedd featured as singer and dancer. There is very fine Clarence Brereton on muted trumpet for two choruses and a B-part by Buster Bailey on clarinet.

'Tiger Rag' is delivered at a breakneck tempo and features Buster Bailey on clarinet throughout, leaving very short room only for other players' breaks.

Notes:

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

- Rust*2,*3: not listed

- LP Harlequin HQ 2038, cover text: "The band was between recording contracts and as research into band personnels has concentrated on recording sessions there is particular uncertainty about just who is heard here. There is a string section which might be studio musicians"

ghosted by actors on camera, or they might be pit-musicians from the ill-fated 'Shuffle Along of 1933, with which Noble Sissle was associated at the presumed date of filming, or they might be anyone else for that matter!"

Tunes structures:

unknown title Key of F Vitaphone film
(Chorus 1 32 bars AABA ens)

St. Louis Blues Key of G / Gm / G Vitaphone film
(Chorus 1 12 bars ens)(Verse 16 bars ?WdP m-tbn + ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars JC voc + ens)(Chorus 4 12 bars ens + vlns)(Tag 2 bars ens)(Chorus 5 12 bars ens)

Jig Time Key of Eb Vitaphone film
(Intro 4 bars ens)(Chorus 1 32 bars AABA CLR voc + CB m-tpt obl)(Chorus 2 32 bars AABA CB m-tpt 16 – BB clt 8 – CB m-tpt 8)(Chorus 3 32 bars AABA ens 16 – ?WdP m-tbn 8 – ens 8)

Tiger Rag Key of Bb / Eb / Ab Vitaphone film
(Intro 4 bars ens 2 – BB clt 4)(Strain A 32 bars BB clt + ens)(Strain B 32 bars BB clt + ens)(Chorus 1 32 bars AA' BB clt + ens 30 – EC bbs 2)(Chorus 2 32 bars AA' BB clt + ens 14 – EC bbs 2 – BB clt 14 – RU ten 2)(Chorus 3 32 bars AA' RU ten 30 – CB m-tpt 2)(Chorus 4 32 bars AA' CB m-tpt 30 – BB clt 2)(Chorus 5 32 bars AA' BB clt 14 – HH gtr 2 – BB clt 16)(Chorus 6 32 bars AA' BB clt 32)(Coda 4 bars BB clt + ens)

013 NOBLE SISSE AND HIS INTERNATIONAL ORCHESTRA

Chicago,

Aug. 15, 1934

Noble Sissle – voc, ldr;

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

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

Oscar Madera – vln;

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

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

C-9295 Under The Creole Moon

Dec 153, Classic Jazz Masters 22 (LP)

C-9296-A The Old Ark Is Moverin'

Dec 154, Classic Jazz Masters 22 (LP)

C-9297-A Loveless Love

Dec 154, Classic Jazz Masters 22 (LP)

C-9298-A Polka Dot Rag

Dec 153, Classic Jazz Masters 22 (LP)

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

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

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

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

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

Notes:

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

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

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

Tunes structures:

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

(Bridge bars 4 ens)(Vamp 4 bars ens)(Chorus 3 32 bars AABA ens)

C-9296 The Old Ark Is Moverin' Key of G Decca
(Intro 6 bars ens)(Vamp 4 bars ens)(Vocal – choir section un-analysed c. 160 bars)(Band finale 12 bars ens)

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

(Intro 8 bars ens)(Chorus 1 16 bars AB ens)(Chorus 2 16 bars AB CB m-tpt)(Chorus 3 16 bars AB SB sop)(Bridge 8 bars ens 6

- HB pno 2 mod)(Chorus 4 16 bars AB LC voc)(Chorus 5 16 bars AB LC voc + CB m-tpt obl 14 - JT ten 2)(Chorus 6 16 bars AB

JT ten)(Chorus 7 16 bars AB JT ten)(Chorus 8 16 bars AB ens)(Chorus 9 16 bars AB ens)(Chorus 10 16 bars AB ens)

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

(Intro 4 bars ens)(Strain A1 32 bars AA' ens)(Bridge 4 bars SB clt + ens mod)(Strain B1 16 bars ens)(Strain B2 16 bars ens)(Strain

B3 16 bars ?CT ten)(Strain B4 16 bars OM vln)(Strain B5 16 bars ens)(Strain B6 16 bars SB sop)(Strain B7 16 bars SB sop + ens)

(Strain B8 16 bars ens)(Coda 8 bars ens)

014 NOBLE SISSE AND HIS ORCHESTRA

New York,

Mar. 11, 1936

Noble Sissle – voc, ldr;

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

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

Oscar Madera – vln;

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

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

60888-A That's What Love Did To Me

Dec 778,

Fat Cat's Jazz 199 (LP)

60889-A	You Can't Live In Harlem	Dec 778,	Fat Cat's Jazz 199 (LP)
60890-A	I Wonder Who Made Rhythm	Dec 766,	Fat Cat's Jazz 199 (LP)
60891-B	Tain't A Fit Night Out For Man Or Beast	Col FB-1493,	Fat Cat's Jazz 199 (LP)
60892-A	I Take To You	Dec 847,	Fat Cat's Jazz 199 (LP)
60893-A	Rhythm Of The Broadway Moon	Dec 847,	Fat Cat's Jazz 199 (LP)

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

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

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

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

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

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

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

Notes:

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

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

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

Tunes structures:

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

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

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

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

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

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

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

(Intro 4 bars ens)(Chorus 1 32 bars AABA WC m-tpt 8 – m-tpts 8 – saxes 8 – ens 8)(Tag 2 bars WK dms)(Verse 24 bars BB voc 4 – saxes 2 – BB voc 4 – brass 2 – BB + another + choir voc 14)(Chorus 2 32 bars AABA BB voc + ens)(Bridge 4 bars mod)(Chorus 3 32 bars AABA ens)

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

(Intro 6 bars ens)(Chorus 1 16 bars AABA ens)(Bridge 4 bars ens)(Chorus 2 16 bars AABA NS voc + ens)(Chorus 3 16 bars AABA SB sop)(Bridge 4 bars ens)(Chorus 4 16 bars AABA NS voc + ens)(Chorus 5 16 bars AABA CB m-tpt)(Bridge 4 bars ens)(Chorus 6 16 bars AABA NS voc + ens)(Chorus 7 16 bars AABA ens)(Chorus 8 16 bars AABA CH alt)(Bridge 4 bars ens)(Chorus 9 16 bars AABA NS voc + ens)

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

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

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

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

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

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

015 NOBLE SISSE AND HIS ORCHESTRA FEATURING SIDNEY BECHET

New York,

Apr. 14, 1937

Noble Sissle – dir;

Wendell Cully, Demas Dean, Clarence Brereton – tpt;

Chester Burrill, George Matthews – tbn;

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

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

Billy Banks – voc (5)

M 398-1 Bandana Days

Vri 552,

Mosaic Select 22

M 398-2 Bandana Days

CBS 63093 (LP),

Mosaic Select 22

M 399-1 I'm Just Wild About Harry

Vri 552,

Mosaic Select 22

M 399-2 I'm Just Wild About Harry

CBS 63093 (LP),

Mosaic Select 22

M 400-2 Dear Old Southland

Col C3L 30 (LP),

Mosaic Select 22

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

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

The first two titles are taken from Sissle's time together with pianist Eubie Blake in the very early 1920s, when both musicians had their high time in the show business. The band is still the same now for five years, and features some potent soloists in Clarence Brereton, both trombonists – George Matthews as a newcomer to the band here – and tenor sax man James Tolliver. Yet, Sidney Bechet is the top hot man in the crew, hailing from New Orleans and is one of the very few musicians being a serious rival of Louis Armstrong's. He can even be heard

coaxing around on his bass sax in some spots, here. The reason is, that the band did not have scored parts for Bechet, but to give him some duty when the band played, he was ordered to play the bass sax when he thought it to be opportune.

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

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

Notes:

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

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

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

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

Tunes structures:

M 398 *Bandana Days* Key of C / Db / Eb Variety
(Intro 16 bars WK dms 4 – ens 12)(Chorus 1 32 bars AA’ ens)(Chorus 2 32 AA’ SB sop + ens)(Bridge 4 bars ens mod)(Chorus 3 32 bars AA’ ?WC m-tp + ?clt)(Chorus 4 32 bars AA’ CB m-tp 2+24 – ens 2 - GW ten 2 – ens 4 mod)(Chorus 5 32 bars AA’ ens 16 – SB sop 1+8 – ens 8)

M 399 *I’m Just Wild Anout Harry* Key of Eb / C / Eb Variety
(Intro 8 bars ens)(Chorus 1 36 AA’ ens)(Chorus 2 36 bars AA’ saxes 16 – ?JT ten 8 – ens 12)(Bridge 4 bars ens mod)(Chorus 3 36 bars AA’ ens 34 – SB sop 2)(Chorus 4 36 bars AA’ SB sop + ens)(1/2 Chorus 5 20 bars ens)

M 400 *Dear Old Southland* Key of F / Fm Variety
(Intro 4 bars SB sop + ens)(Strain A1 16 bars SB sop + ens)(Strain B1 16 bars SB sop + ens)(Strain B2 16 bars SB sop + ens)(Strain A2 16 bars BB voc + ens)(Strain A3 16 bars CB m-tp + ens)(Strain A4 16 bars SB sop + ens)(Tag 2 bars SB sop + ens)

Notable differences of takes:

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

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

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

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

016 NOBLE SISSLE’S SWINGSTERS FEATURING SIDNEY BECHET

New York,

Apr. 16, 1937

Sidney Bechet – clt, sop;

Jimmy Miller – gtr; Jimmy Jones – sbs; Wilbert Kirk – dms;

Billy Banks – voc (3,4); band choir – voc (3,4)

M 406-1 Okey-Doke

Vri 648,

Mosaic Select 22

M 406-2 Okey-Doke

Vri unissued,

Mosaic Select 22

M 407-1 Characteristic Blues

Vri 648,

Mosaic Select 22

M 407-2 Characteristic Blues

Swing 323,

Mosaic Select 22

Composer credits: M 406 (Sidney Bechet); M 407 (S. Bechet – N. Sissle)

These sides obviously are recorded under Bechet’s command, and simply have Sissle’s rhythm section and Sidney Bechet as sole horn man.

Billy Banks is added with some un-specified vocal efforts.

In my eyes, this session should have been named as cut by ‘Sidney Bechet’s Swingsters’!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Sidney Bechet (cl & ss); Jimmy Miller (g); Jimmy Jones (b); Wilbur Kirk (dm); Billy Banks (vo)

- Rust*2,*3,*4,*6: Sidney Bechet (clt, sop); Jimmy Miller (gtr); Jimmy Jones (sbs); Wilbur Kirk (dms); Billy Banks (vcl)

Solos ad-lib:

M 406: WK dms 4; SB sop 4 – 32 – 16; SB clt + gtr/sbs 16; SB sop + dms 16; SB clt 16; JJ sbs 8; SB clt 8; WK dms 4; SB clt 4

M 407: SB clt + BB voc 12 – 12 – 12, BB voc + choir 12 – 12; BB voc + choir voc + SB clt 12; SB clt 24 - 6

Notable differences of takes:

M 406-1: Rhythm section starts on measure 2 of first strain (after intro)

M 406-2: Rhythm section starts on measure 1 of first strain (after intro)

M 407-1: Last bar of first chorus: Billy Banks shouts: “Ah, send me!”

M 407-2: Last bar of first chorus: Billy Banks shouts: “Ah, swing me, Sidney!”

017 NOBLE SISSLE’S SWINGSTERS

New York,

Feb. 10, 1938

Clarence Brereton – tpt; Sidney Bechet – sop, clt; Gil White – ten;

Harry Brooks – pno, arr; Jimmy Miller – gtr; Jimmy Jones – sbs; O’Neil Spencer – dms;

O’Neil Spencer – voc (1,5);

Harry Brooks – arr (3,4)

63263-B Viper Mad

Dec 7429,

Chronological Classics 593

63264-A Blackstick

Dec 2129,

Chronological Classics 593

63265-A Southern Sunset (When The Sun Sets Down South)

Dec 2129,

Chronological Classics 593

63265-B Southern Sunset (When The Sun Sets Down South)

Br 87508 (LP)

63266-A Sweet Patootie

Dec 7429,

Chronological Classics 593

Composer credits: 63263 (Bechet - Williams); 63264 (Bechet); 63265 (Bechet – Brooks); 63266 (Bogan – Williams – Alexandre)

This last session of ‘Noble Sissle’s Swingsters’ at least have two more horn men in Clarence Brereton on trumpet and Gil White on tenor sax.

And: the drummer is O’Neil Spencer now, one of the busiest but softest drummers of the 1940s.

The style of the music played is completely dominated by Bechet's thoughts and feelings – not the worst, by the way – but still is small-band swing of beauty and excellence. Harry Brooks, the pianist, is heard only in the background and in two introductions. Take -B of 'Southern Sunset' is listed only in Rust*3,*4,*6, and seems to be undocumented. Therefore, I have listed it in italics. Delaunay, Hans J. Mauerner, and Tom Lord do not show the -B take. Thus, it at least has to be doubted. But: the catalogue-number Br 87508 given for the B-take by Rusts*3,*4,*6 obviously is the catalogue number of the Brunswick LP 87508 LPBM by Deutsche Grammophon GmbH, Germany, of the 1960s. I – KBR – believe to have owned this LP many years ago, but have got rid of it as better compilations became available. Yet, I am very much in doubt that any of these early LPs of the 1960s included just a rare and un-common take like this take -B. Should any reader of these lines still be in possession of this LP, I would be pleased to be supported with this very take of 'Southern Sunset' included in it by e-mail (see front-page of this web-site!) to be able to check and analyse.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Clarence Brereton (tp); Sidney Bechet (cl & ss); Gil White (ts); Harry Brooks (p); Jimmy Miller (g); Jimmy Jones (b); O'Neil Spencer (dm)

- Rust*2,*3: Clarence Brereton (tpt); Sidney Bechet (clt, sop); Gil White (ten); Harry Brooks (pno); Jimmy Miller (gtr); Jimmy Jones (sbs); O'Neil Spencer (dms, vcl)

Solos ad-lib:

63263: SB sop 32 – 2; OS voc 30; CB o-tpt 2+30; SB sop 2+16; OS voc 16

63264: SB clt 8 – 32 – 8 – 16; GW ten 8; SB clt 8; GW ten 4 – 6; OS dms 2; SB sop 6; OS dms 2 – 6; SB sop 8 – 2

63265: HB pno 2; SB sop + ens 16; CB m-tpt + ens 14; SB sop + ens 24; GW ten + ens 8; SB sop + ens 8; CB o-tpt 4; SB sop 4 – 2

63266: HB pno 4; SB clt 12; OS voc 12 – 12; GW ten 12; CB o-tpt 1+12; OS voc 12; SB sop 12 – 4

Notable differences of takes:

63265-A: As the existence of take -B of this title is not documented and has at least to be doubted, nothing can be said about

63265-B: possible differences (see above)!

These are all recordings cut by Noble Sissle bands – under various names – in the 1920/1930s. They show us part of the development of big band jazz in these years, and some little respected bands, but with astonishing musicianship and swing. It has, yet, to be mentioned that some of these recordings are not jazz, but sheer dance or show music. Singer and entertainer Noble Sissle led big bands for many years to accompany his performances for long into the 1950s.

As so often in earlier days of my investigations, I have to thank my good friend Michael Rader for information, advice and help!

K. – B. Rau
07-02-2025
06-05-2025