

THE RECORDINGS OF OZIE McPHERSON

An Annotated Tentative Personnel - Discography

Ozie McPherson, singer

No biographical data known

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

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

OZIE McPHERSON

001 OZIE McPHERSON	Lovie Austin's Serenaders	Chicago,	c. Nov. 1925
Ozie McPherson – voc;			
Bob Shoffner – tpt; Jimmy O'Bryant – clt;			
Lovie Austin – pno; W.E. Burton – dms			
11005-2	You Gotta Know How	Pm12327,	Document DOCD-5522
11006-2	Outside Of That He's All Right With Me	Pm12327,	Document DOCD-5522

Miss McPherson singing and recording in Chicago with a group of Chicago musicians accompanying under the guidance of Lovie Austin. This is a much better combination of vaudeville singer cum jazz band than most of this kind in New York, at this time.

Miss McPherson's rendering flows smoothly along as does the accompaniment. She does not have a brilliant and full voice like the Smith girls, but she knows how to tell a story.

For the jazz buff certainly the ensemble choruses are most attractive showing beautiful Chicago music of the time. There is fine Bob Shoffner, and Jimmy O'Bryant delivers a jazzy Dodds-inspired clarinet part.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: unknown (c); Buster Bailey (cl); Lovie Austin (p); prob Kaiser Marshall (dm)
- BGR*2,*3,*4: Bob Shoffner, cnt; Jimmy O'Bryant, clt; Lovie Austin, pno; W.E. Burton, dms
- Rust*3,*4,*6: Bob Shoffner -c; Jimmy O'Bryant -cl; Lovie Austin -p; W.E. Burton -d

002 OZIE McPHERSON	Lovie Austin's Serenaders	Chicago,	c. Jan. 1926
Ozie McPherson – voc;			
Bob Shoffner – tpt; Al Wynn – tbn; Jimmy O'Bryant or (Junie Cobb) – clt;			
Lovie Austin – pno; W.E. Burton – dms			
2422	Down To The Bottom Where I Stay	Pm unissued	not on LP/CD
2423-1	Standing On The Corner Blues	Pm12350,	Document DOCD-5522
2425-2	He's My Man	Pm12350,	Document DOCD-5522

Miss McPherson performs in her own vaudeville blues manner, not dramatic as the big stars and with a rather coated voice, but nevertheless with tension and fire.

This is the same accompaniment as before, yet strengthened by young Al Wynn's bluesy trombone. The clarinet sounds to be the same as before, and thus most probably Jimmy O'Bryant.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: unknown (c); Buster Bailey (cl); Charlie Green (tb); Lovie Austin (p); prob Kaiser Marshall (dm)

- BGR*2: unknown, cnt; Jimmy O'Bryant, clt; Kid Ory, tbn; Lovie Austin, pno; W.E. Burton, dms

- BGR*3,*4: Bob Shoffner, c; Kid Ory or Al Wynn, tb; Jimmy O'Bryant, cl; Lovie Austin, p; W.E. Burton, d

- Rust*3,*4,*6: unknown -c; Kid Ory -tb; Jimmy O'Bryant -cl; Lovie Austin -p; W.E. Burton -d

003	OZIE McPHERSON	Fletcher Henderson and his Orchestra	Chicago,	mid Feb. 1926
	Ozie McPherson – voc;			
	Joe Smith – tpt; Charlie Green – tbn; Buster Bailey – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx			
2422-4		Down To The Bottom Where I Stay	Pm 12362,	Document DOCD-5522
2453-4		I Want My Loving	Pm 12362,	Document DOCD-5522
2455-3		Nobody Rolls Their Jelly-Roll Like Mine	Pm 12362,	Document DOCD-5522
2456-3		I'm So Blue Since My Sweetie Went Away	Pm 12362,	Document DOCD-5522

This is a curiosity at my web-site: a New York/Harlem band recording in Chicago! And I wonder why the Paramount people preferred the Henderson men for McPherson's accompaniment. In my estimation, the Chicago musicians deliver a much more relaxed and swinging accompaniment than the rather stiff New York musicians. Together with Miss McPherson's singing there is more coherence and a better balanced kind of song-plus-jazz-band at the above two recording sessions.

This here is the usual high-quality but rather stiff small band accompaniment by the Henderson men of the time. Very well played by everybody, but in New York style. Charlie 'Big' Green is particularly intense in his playing, and from Joe Smith's performance you'd be surprised to hear very clearly Louis Armstrong's enduring influence of a one-year's working together. And Coleman Hawkins is assumed to be the bass-sax player. I – KBR – would anticipate a stronger and much more daring performance by Hawkins. May this perhaps be a Chicago musician deputizing?

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Fletcher Henderson's Orch.

- W.C. Allen, *Hendersonia* p. 191: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; probably Coleman Hawkins, bass sax. "These titles were recorded in Chicago while the band was on tour. The bass sax is in the background and takes no solos; if not Hawkins, then alternatively might have been by Escudero."

- BGR*2: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo.

- BGR*3,*4: Joe Smith, c; Charlie Green, tb; Buster Bailey, cl; prob. Coleman Hawkins, bsx; Fletcher Henderson, p; Charlie Dixon, bj.

- Rust*3: Joe Smith -c; Charlie Green -tb; Buster Bailey -cl; Coleman Hawkins -bsx; Fletcher Henderson -p; Charlie Dixon -bj.

- Rust*4,*6: Joe Smith -c; Charlie Green -tb; Buster Bailey -cl; ?Coleman Hawkins -bsx; Fletcher Henderson -p; Charlie Dixon -bj.

004	OZIE WARE	Hot Five	New York,	Oct. 30, 1928
	Ozie McPherson – voc;			
	Freddie Jenkins – tpt; Barney Bigard – clt;			
	Duke Ellington – pno; Wellman Braud – bbs; Sonny Greer – dms			
48100-1		Santa Claus, Bring My Man Back To Me	Vic 21777,	Chronological Classics 550
48101-2		I Done Caught You Blues	Vic 21777,	Chronological Classics 550
	<i>Composer credits: 48100 (P. Grainger); 48101 (P. Grainger)</i>			

This now is Miss McPherson as on the above recording sessions, yet under the name of Ozie Ware as an alias. Again, she tells dramatic stories in her blues-drenched vaudeville style. And she is part of a Duke Ellington recording session, but given her own name as a record title. Other numbers of this session are listed below.

The trumpet player has been seen as Whetsel for long, but Rust*6 and BGR*3,*4 held him as unknown. Yet, both discographies have this player for the same (!) recording session – October 30, 1928 – of the same band. A little listening and consideration might have led to the recognition that this player could be nobody else than Freddie Jenkins, the more so, as Jazz Journal 8/1972 contained the note seen below. And decidedly, the style, the tone, and the vibrato are Jenkins'. His blowing partner is Barney Bigard with his miraculous clarinet.

Wellman Braud did also play the tuba, just like many early string-bass players did. And he does it in four-four rhythm throughout. Very uncommon in 1928! Thus, there is no need to assume Billy Taylor playing tuba at this Duke Ellington recording session in 1928, when Braud is present playing the string bass. And he is doing so at this session as documented in an interview (see the extraordinary website 'The Duke, Where And When' (TDWAW)). Billy Taylor's time with the Ellington band did not begin before 1935. Sonny Greer nicely accompanies on cymbal, completing the well-composed rhythm sound of Ellington's tinkling piano and the dark tuba notes.

Notes:

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

- B. Rust, *The Victor Master Book*, Vol. 2: c/f/ p/ bb/ d/ vocalists Irving Mills, Baby Cox, Ozie Ware

- Rust*3,*4: Arthur Whetsel -t; Barney Bigard -cl; Duke Ellington -p; Billy Taylor -bb; Sonny Greer -d.

- Rust*6: unknown, t; Barney Bigard, cl; Duke Ellington, p; ?Wellman Braud or ?Billy Taylor, bbs; Sonny Greer, d.

- BGR*2: Arthur Whetsel, tpt; Barney Bigard, clt; Duke Ellington, pno; prob Wellman Braud or Billy Taylor, bbs; Sonny Greer, dms

- BGR*3,*4: unknown, t; Barney Bigard, cl; Duke Ellington, p; prob Wellman Braud or Billy Taylor, bb; Sonny Greer, d.

- Jazz Journal 8/72-18 (856) *Trumpets In Duke*: "A Philips EP of the early sixties contained Clara Smith's 'Steamboat Blues' (recte 'Steamboat Man Blues' – KBR) and another title from the same session, with accompaniment including Freddie Jenkins, sounding like a carbon copy of the style of the trumpet on the Ozie Ware 'Santa Claus' / 'I Done Caught You Blues'. This in turn is pretty hard evidence for Freddie's presence on 'No Papa, No', as the Ware sides were cut during this Ellington session. Bubber Miley was not present, and it's not Whetsel's style (although he could growl, if called upon!) Which leaves us with Jenkins"

032	DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA		New York,	Oct. 30, 1928
	Arthur Whetsel, Freddy Jenkins – tpt; Joe Nanton – tbn;			

Johnny Hodges – alt, sop, clt; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud – bbs; Sonny Greer – dms;
 Baby Cox – voc (1,2); Irving Mills – voc (2); Ozie McPherson – voc (4)

47799-2	The Mooche	Vic V-38034,	Chronological Classics 550
48102-2	I Can't Give You Anything But Love, Baby	Vic V-38008,	Chronological Classics 550
48103-1	No, Papa, No	Vic 26310,	Chronological Classics 550
48103-2	No, Papa, No	Vic uniss 78,	Chronological Classics 559

Composer credits: 47799 (Duke Ellington – Irving Mills); 48102 (Dorothy Fields – Jimmy McHugh); 48103 (Victoria Spivey)

Note: Matrices 48100 and 48101 were recorded under 'Ozie Ware' acc by Hot Five

'The Mooche' has Whetsel as sole trumpet soloist, Bigard with his well-known standard clarinet solo chorus, and Sonny Greer attending enthusiastically his set of temple-blocks.

Wellman Braud seems to have found delight in playing the tuba in the 'Hot Five' group accompanying Ozie Ware/McPherson's two titles above of this same session. So, he keeps the bass horn for the band's whole session.

Ozie McPherson, yet, does sing only on the second take of 'No Papa, No', vocal parts of the other titles being performed by Baby Cox and Irving Mills. Her vocal choruses sound straight and are delivered without any own expression but soft timbre and clear voice.

Interesting for these two takes of 'No Papa, No' is the dissimilarity of the trumpet solos. It is Whetsel, using a straight-mute and playing rather academic in his own individual manner on take -2, while Freddie Jenkins must be the soloist on take -1 with his coated tone and much hotter tone and phrasing. And Carney and Hodges switch solo duties on alto sax in takes -1 and -2 in this order.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm)

- McCarthy, Carey, *Jazz Directory*, Vol. 3: Arthur Whetsel, unknown, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop, clt); Harry Carney (bar, alt, clt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d) - B. Rust, *The Victor Master Book*, Vol. 2: 2c/ tb/ 3s/p/ bj/ b/ d/ vocalists Irving Mills, Baby Cox, Ozie Ware

- BGR*2: not listed

- BGR*3,*4: Arthur Whetsel, Freddie Jenkins, unknown, t; Joe Nanton, tb; Barney Bigard, cl, ts; Johnny Hodges, as, cl, Harv Carney, bar, cl, as; Duke Ellington, -p; Fred Guy, bj; prob Wellman Braud or Billy Taylor, bb; Sonny Greer, d

- Rust*2: Arthur Whetsel, Freddie Jenkins (tpt); Joe Nanton (tbn); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harv Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs, bbs); Sonny Greer (dms)

- Rust*3: Arthur Whetsel - Freddie Jenkins -t; Joe Nanton -Harry White -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harv Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; ? Billy Taylor -bb; Sonny Greer -d; Baby Cox - Goodie Goodwin (Irving Mills), Ozie Ware -v

- Rust*4,*6: Arthur Whetsel -Freddie Jenkins -t; Joe Nanton -tb; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harv Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -bb; Sonny Greer -d; Ozie Ware, Irving Mills (as Goody Goodwin) -v

034 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA

New York,

Nov. 15, 1928

Arthur Whetsel, Bubber Miley, Freddy Jenkins – tpt; Joe Nanton – tbn;

Johnny Hodges – alt, sop, clt; Otto Hardwick – alt, bar; Harry Carney – alt, bar, clt; Barney Bigard – ten, clt;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud – sbs; Sonny Greer – dms;

Ozie McPherson – voc (1); Irving Mills (as Goody Goodwin) – voc (2)

48166-2	Bandanna Babies	Vic V-38007,	Chronological Classics 559
---------	-----------------	--------------	----------------------------

48167-2	Diga Diga Doo	Vic V-38008,	Chronological Classics 559
---------	---------------	--------------	----------------------------

48168-1	I Must Have That Man	Vic V-38007,	Chronological Classics 559
---------	----------------------	--------------	----------------------------

Composer credits: 48166 (J. McHugh – D. Fields); 48167 (J. McHugh – D. Fields); 48168 (J. McHugh – D. Fields)

And again, we have the complete Duke Ellington band of the time, accompanying Miss McPherson – alias Ozie Ware – in 'Bandanna Babies', and in 'Diga Diga Doo' together in duo with Irving Mills, Ellington's impresario and manager.

In 'Bandanna Babies' Bubber Miley is back in the band, and he has the first solo spot. Miss McPherson again is very straight and un-individual, singing a scored part. But there is no hint as to the two male voices singing in the introduction. They certainly were from the band, and positioned close to the microphone.

In 'Diga Diga Doo', it is her only task to sing a second part to I. Mills' vocal chorus.

The last title has Bubber Miley playing the melody – with Greer on temple-blocks – and succeeding Ellington on piano, followed by very typical Johnny Hodges on alto and, later, Harry Carney on his baritone sax in the last chorus' middle-eight.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Whetsel, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bjo); Wellman Braud (b); Sonny Greer (dm); Freddie Jenkins (tb), Otto Hardwick (as) added.

- McCarthy, Carey, *Jazz Directory*, Vol. 3: Arthur Whetsel, Bubber Miley, Freddie Jenkins (tpt); Joe "Tricky Sam" Nanton (tbn); Johnny Hodges (alt, sop); Otto Hardwicke (as & bs-sx); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Ozzie Ware, Goodie Goodwin (Irving Mills)(vcl)

- B. Rust, *The Victor Master Book*, Vol. 2: 3c/ tb/ 4s/ p/ bj/ b/ d/ vocalists Irving Mills and Ozie Ware

- BGR*2: not listed

- BGR*3,*4: Arthur Whetsel, Freddie Jenkins, Bubber Miley, t; Joe Nanton, tb; Otto Hardwick, as, bar; Barney Bigard, cl, ts; Johnny Hodges, as, cl, Harv Carney, bar, cl, as; Duke Ellington, -p; Fred Guy, bj; Wellman Braud, sb; Sonny Greer, d; Irving Mills (as Goody Goodwin), v (2)

- Rust*2: Arthur Whetsel, Freddie Jenkins, Bubber Miley (tpt); Joe Nanton (tbn); Otto Hardwicke (alt, bsx); Johnny Hodges (sop, alt), Barney Bigard (clt, ten); Harv Carney (clt, bar); Duke Ellington (pno); Fred Guy (bjo); Wellman Braud (sbs, bbs); Sonny Greer (dms)

- Rust*3,*4,*6: Arthur Whetsel -Bubber Miley -Freddie Jenkins -t; Joe Nanton -tb; Otto Hardwick -as -bar; Johnny Hodges -cl -ss -as, Barney Bigard -cl -ts; Harv Carney -cl -as -bar; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Ozie Ware -Irving Mills -v

005 OZIE MCPHERSON

New York,

Jan. 03, 1929

Ozie McPherson – voc;

Porter Grainger – pno

407 Dese Men Don't Mean You No Good – Part 1
408 Dese Men Don't Mean You No Good – Part 2

Vic unissued (test)
Vic unissued (test)

not on LP/CD
not on LP/CD

As the tests of this session do not seem to be issued on LP/CD, nothing can be said about the music.

Notes:

- BGR*2: not listed
- BGR*3: Ozie Ware, v; acc Porter Grainger, p
- BGR*4: Ozie Ware, v; acc Porter Grainger, p unissued trial recording
- Rust*3,*4: not listed
- Rust*6: Porter Grainger, p

006 **OZIE WARE** The Whoopie Makers

New York,

c. Jan. 1929

Ozie McPherson – voc;

Arthur Whetsel - tpt; Joe 'Tricky Sam' Nanton – tbn; Barney Bigard – clt;

Duke Ellington – pno; Fred Guy – bjo; Sonny Greer – dms

3532-B Hit Me In The Nose Blues

Cam 9093,

Media 7 MJCD 52

3533-B It's All Comin' Home To You

Cam 9093,

Media 7 MJCD 52

Composer credits: 3532 (H. Gray); 3533 (P. Grainger)

It looks like the Cameo people were impressed by Ozie McPherson's work with the Ellington band, and organized a recording session with a small group of Ellington men for accompaniment, the bandleader enclosed.

'Hit Me In The Nose Blues' has McPherson singing in convincing bluesy manner accompanied by growling Whetsel, serenading Bigard, growling 'Tricky Sam' in his own unimitable way, and beautiful Ellington on piano. Fred Guy plays a strange afterbeat rhythm which rather drags than pushes, but you might have difficulty to hear a string-bass, an brass-bass even less. And I bet, there isn't any, despite his listing in the discographies! At least, Sonny Greer is recognisable with his cymbal.

Duke Ellington is the sole accompanist on the second title!

Notes:

- Ch. Delaunay, *New Hot Discography 1948: The Whoopie Makers / Duke Ellington (p)*
- BGR*2,*3,*4: Arthur Whetsel, tpt; Joe Nanton, tbn; Barney Bigard, clt; Duke Ellington, pno; Fred Guy, bjo; Wellman Braud, sbs; Sonny Greer, dms
- Rust*3,*4,*6: Arthur Whetsel -t; Joe Nanton -tb; Barney Bigard -cl; Duke Ellington -p; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.

007 **OZIE WARE** The Whoopie Makers

New York,

Mar. 1929

Ozie McPherson – voc;

Cootie Williams - tpt; Barney Bigard – clt, ten;

Duke Ellington – pno; Fred Guy – bjo; Wellman Braud – bbs

3715-B He Just Don't Appeal To Me

Cam 9240,

Media 7 MJCD 69

Composer credit: 3715 (P. Grainger)

Besides Miss McPherson/Ware we hear Cootie Williams, recognisable by his open tone just at the start of the tune, later switching to use a straight mute. And then somebody accompanies Miss McPherson/Ware playing a permanent obligato on a saxophone. You can hear him playing in the intro, the verse, and in the first 32-bar chorus. Then a 16-bars speech part occurs, ending with a very short – 1-bar – phrase on clarinet by typical Barney Bigard. The last chorus then is accompanied by the unobtrusive saxophone, again, which by now can be recognised as a tenor saxophone played in high register. This must well be Mr. Bigard himself, who else would have been playing one single bar only on clarinet in a whole item. As this certainly would be most un-reasonable, there only is Bigard on this side, on tenor sax and on clarinet, and no Johnny Hodges, as well as no 'Tricky Sam' Nanton on trombone. And again, we have to wonder who might have listened and then declared a wrong personnel, published in the discographies for centuries.

But, different to the preceding recording by Ozie Ware, Wellman Braud is clearly audible, playing tuba this time. He is in good company with Fred Guy and the Duke himself. And he performs in a steady four-four rhythm, just as before/above.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: no personnel*
- Rust*3,*4: Arthur Whetsel -t; Joe Nanton -tb; Barney Bigard -cl; Duke Ellington -p; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d
- Rust*6: Cootie Williams -t; Joe Nanton -tb; Barney Bigard -cl; Johnny Hodges – alt; Duke Ellington -p; Fred Guy -bj; Wellman Braud -sb
- BGR*2: Arthur Whetsel, tpt; Joe Nanton, tbn; Barney Bigard, clt; Duke Ellington, pno; Fred Guy, bjo; Wellman Braud, sbs; Sonny Greer, dms
- BGR*3,*4: Cootie Williams, t; Barney Bigard, cl; Johnny Hodges, as; Duke Ellington, p; Fred Guy, bj; poss Wellman Braud, bb

008 **LIZA BROWN AND ANN JOHNSON**

New York,

Sep. 19, 1929

Liza Brown (Ozie McPherson), Ann Johnson (Leola B. Wilson) – voc duet;

Wesley Wilson – pno; Jim Jackson – gtr, voc

149026-3 Get On Out Of Here

Col 14466-D,

Document DOCD- 5115

149027-3 Let's Get It Straight

Col 14466-D,

Document DOCD- 5115

Somebody is stroking with sticks on some kind of a tin bath-tub in a quarrel/conversation between two ladies, who then start to perform a c. 22-bars speech dialogue by Ozie McPherson and Leola B. Wilson (Coot Grant), followed by a 16-bars vocal chorus of – probably Ozie McPherson. After that, it's three 8-bars speech dialogue, again, closed by 4 bars of two-part singing. Everything is accompanied by piano and guitar. The lower voice would be McPherson's, and the higher one Leola B. Wilson's (Coot Grant's).

The second title starts with a 12-bars dialogue of probably Wesley Wilson, the pianist and husband of Leola B. Wilson, with his wife. The 10-bars verse is performed by the two female singers, followed by two 32-bars choruses and a c. 12-bars slow part, all filled with the two persons' spoken dialogue. All these proceedings are accompanied by Wesley Wilson on piano and Jim Jackson on guitar.

I – KBR – have to admit that do not feel able to identify the ladies' voices and to associate them with the names given. Thus, I do not feel responsible in case these identifications should ever prove to be wrong.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: not listed
- BGR*2: unknown, pno; Jim Jackson, gtr, voc (2); "Eliza Brown may be the same singer as Bessie Brown on Columbia."
- BGR*3: unknown, p; Jim Jackson, g, v (2); "These two titles were originally credited to Coot and McPherson in the Columbia files, but this was then crossed out. Liza Brown is named as Ozie McPherson on the Columbia Artist Index Card."
- BGR*4: unknown, p; Jim Jackson, g, v (2); "These two titles were originally credited to Coot and McPherson in the Columbia files, but this was then crossed out. Liza Brown is named as Ozie McPherson on the Columbia Artist Index Card. Ann Johnson may possibly be Coot Grant (Leola B. Wilson)"
- Rust*3: vocal duets Eliza Brown with Ann Johnson, acc by unknown -p; Jim Jackson -g -v
- Rust*4, *6: vocal duets Eliza Brown with Ann Johnson, acc by Wesley Wilson -p; Jim Jackson -g -v

009 **LIZA BROWN AND ANN JOHNSON** New York, Oct. 07, 1929
 Liza Brown (Ozie McPherson), Ann Johnson (Leola B. Wilson) – voc duet;
 Wesley Wilson – pno; Jim Jackson – gtr, voc
 149102-3 Stop Laying That Stuff On Me Col 14478-D, Document DOCD- 5456
 149103-2 Take A Little Bit Col 14478-D, Document DOCD- 5456

Both titles are arranged in piano/guitar accompanied dialogue by the two performers, in parts sung in solo or duet. But most of the time it is spoken dialogue, as at the session before/above. (I have resigned in counting the bars of the variant parts.)

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: not listed
- BGR*2: unknown, pno; Jim Jackson, gtr, voc (2); "Eliza Brown may be the same singer as Bessie Brown on Columbia."
- BGR*3, *4: unknown, pno
- Rust*3: vocal duets Eliza Brown with Ann Johnson, acc by unknown -p; Jim Jackson -g -v
- Rust*4: vocal duets Eliza Brown with Ann Johnson, acc by Wesley Wilson -p; Jim Jackson -g -v
- Rust*6: vocal duets Eliza Brown with Ann Johnson (a possible pseudonym for Leola B. Wilson), acc by Wesley Wilson -p; Jim Jackson -g -v

010 **ELIZA BROWN** New York, Oct. 07, 1929
 Liza Brown (Ozie McPherson) – voc duet;
 unknown – tpt;
 Wesley Wilson – pno, speech
 149106-2 Peddlin' Man Col 14471-D, Document DOCD- 5456
 149107-1 If Papa Has Outside Lovin' Col 14471-D, Document DOCD- 5456

Ozie McPherson's voice is pleasant to hear, if with too little of a blues feeling.

This session is performed by Ozie McPherson's singing and spoken in dialogue with the pianist – probably Wesley Wilson – and accompanied by an un-certain and retained trumpet player, who nevertheless plays nicely and with taste. I don't know of any attempt to identify this player. To me he sounds like one of the late 1920s Chicago trumpet players with their horizontal style.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: not listed
- Rust*3: vocal duets Eliza Brown with Ann Johnson, acc by unknown -c; ?Wesley Wilson -p -speech
- Rust*4: vocal duets Eliza Brown with Ann Johnson, acc by unknown c; Wesley Wilson -p -speech
- Rust*6: vocal duets Eliza Brown with Ann Johnson (a possible pseudonym for Leola B. Wilson), acc by Wesley Wilson -p; Jim Jackson -g -v
- BGR*2: unknown, cnt; poss Wesley Wilson, pno, comments; "Eliza Brown may be the same singer as Bessie Brown on Columbia."
- BGR*3, *4: unknown, c; poss Wesley Wilson, p, speech

011 **LIZA BROWN AND ANN JOHNSON** New York, Oct. 16, 1929
 Liza Brown (Ozie McPherson), Ann Johnson (Leola B. Wilson) – voc duet;
 unknown acc.
 149146 I Knows You Col unissued not on LP/CD
 149147 Don't Take 'Em Fo' Yo' Friend Col unissued not on LP/CD

As tests of this session do not seem to be existant and issued on LP/CD, nothing can be said about the music.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: not listed
- Rust*3, *4: vocal duets Eliza Brown with Ann Johnson, acc unknown
- Rust*4: vocal duets Eliza Brown with Ann Johnson, acc by unknown c; Wesley Wilson -p -speech
- Rust*6: vocal duets Eliza Brown with Ann Johnson (a possible pseudonym for Leola B. Wilson), acc by Wesley Wilson -p; Jim Jackson -g -v
- BGR*2: unknown, acc; "Eliza Brown may be the same singer as Bessie Brown on Columbia."
- BGR*3, *4: unknown, acc

K. – B. Rau
 28-03-2025
 09-05-2025