

# THE RECORDINGS OF LIZZIE MILES

## An Annotated Tentative Name-Discography

MILES, Lizzie, (real name: Elizabeth Mary Pajaud – née Landreaux), vocals

Born: New Orleans, Louisiana, 31st March 1895;

Died: New Orleans, Louisiana, 17th March 1963

Step-sister of Herb Morand (trumpet) and Maurice Morand (drums). Left New Orleans (c. 1909) with the Jones Brothers' Circus, worked originally as a novelty performer – riding animals, etc.. For the next eight years travelled with circuses and minstrel shows, occasionally doing solo-vocal act on theatre circuits. Temporarily left the profession in 1918 through illness, then worked in Chicago – sang with Freddie Keppard, Glover Compton, Charlie Elgar, etc.. Began recording career in New York (early 1922). Resident at Herman's Inn, New York (1924), Capitol Palace, New York (1926). Visited Europe with Alexander Shargenski's troupe (c. 1925), did solo features at Chez Michele in Paris. Continued to work regularly until the early 1930s suffered a serious illness, then resumed professional work in the 1930s. During the early 1950s temporarily lived in California, featured at the Hangover Club, San Francisco (1952), worked with trumpeter Bob Scobey's band regularly from c. 1955 until spring 1957, returned to New Orleans, worked with Freddie Kohlman's Band, etc., then again to California. With Joe Darensbourg (1958), featured at Monterey Festivals (1958 and 1959). Retired from professional singing in 1959 and devoted much time to religious studies. (J. Chilton, Who's Who of Jazz)

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

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

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

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.

Lyn Abbott, CD-booklet to Document Records DOCD-5458: "Of the several New Orleans women who made Race recordings during the 1920s, Lizzie Miles is best remembered. While so many of them – Esther Bigeou, Tillie Johnson, Mary 'Mack' McBride and Lizzie's own paternal half-sister Edna Hicks – died young or disappeared from public view in later years, Lizzie went on to become the matron saint of the 1950s New Orleans "jazz revival. ... Firmly established by 1923 as a Race recording artist and night club entertainer, Lizzie enjoyed commercial success throughout the 1920s, and she survived the vicissitudes of the next two decades to launch an impressive comeback during the 1950s."

### LIZZIE MILES

001 **LIZZIE MILES**

Lizzie Miles – voc;

unknown – tpt; unknown – tbn;

unknown – clt; unknown – alt; unknown – vln;

unknown – pno; unknown – train-whistle (1)

New York,

c. Feb. 24, 1922

70496-B	Muscle Shoals Blues	OK 8031,	Document DOCD-5458
70497-B	She Walked Right Up And Took My Man Away	OK 8031,	Document DOCD-5458

Miss Miles owns a strong and flexible voice with a vibrato of rather high altitude and medium pace. She uses off-time phrasing and makes her phrases swing. I suppose this to be a heritage of her home-town. Thus, she sounds rather modern for early 1922 jazz/blues singing. The band is composed of muted trumpet, muted trombone, descant violin, clarinet – partly ad-libbing, a saxophone playing the scored melody and mainly sounding like a deep clarinet - possibly an alto or C-melody sax?, and a piano playing the scored parts parallel to the band. The band play an almost entirely scored accompaniment, only clarinet and piano incidentally ad-libbing in parts. Although not listed in any of my discographies, the trombone can decidedly be recognised.

Although we have detailed personnels of Mamie Smith's contemporary OK recordings, no name is stated as to Miss Miles' musicians on her OK recordings of this year to come. Thus, nothing can be said about the identities of the participating musicians.

Notes:

- BGR\*2: acc by unknown tpt; clt; alt; vln; pno; whistler  
 - BGR\*3,\*4: unknown t; unknown cl; unknown as; unknown vn; unknown p; unknown whistler  
 - Rust\*3,\*4,\*6: acc by unknown t; cl; as; vn; p; whistler

002	<b>LIZZIE MILES</b>	New York,	c. Mar. 11, 1922
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Lizzie Miles – voc;

unknown – tpt; unknown – tbn;

unknown – clt; unknown – alt;

unknown – pno; unknown – bbs

70534-B	Virginia Blues	OK 8032,	Document DOCD-5458
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70535-B	State Street Blues	OK 8032,	Document DOCD-5458
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This is a most impressive performance by the young Lizzie Miles, close to operatic singing and half-sung speech in 'Virginia Blues' and jazz/blues singing in 'State Street Blues', a song on black Chicago's "main drag". Very nice and interesting. And masterly sung and performed.

Contrary to the first session above, I do not hear a violin, but a trombone again – very prominently – and an added tuba marking the two-beat. Still, almost anything is played from scores, even the clarinet shows no intent to ad-lib.

Notes:

- BGR\*2: acc by unknown tpt; clt; alt; vln; pno; whistler  
 - BGR\*3,\*4: unknown t; unknown cl; unknown as; unknown vn; unknown p; unknown whistler  
 - Rust\*3,\*4,\*6: acc by unknown t; cl; as; vn; p; whistler

003	<b>LIZZIE MILES</b>	New York,	c. Aug. 17, 1922
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Lizzie Miles – voc;

unknown – tpt; unknown – tbn;

unknown – alt; unknown – ten; unknown – vln;

unknown – bbs; unknown – dms

70783-B	Wicked Blues	OK 8037,	Document DOCD-5458
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70784-B	He May Be Your Man, But He Comes To See Me Sometimes	OK 8037,	Document DOCD-5458
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Lizzie Miles again sings convincingly and strong, even swinging.

Of the band I believe to differentiate: trumpet, trombone, an obtrusive descant violin, alto sax, perhaps a tenor sax, a tuba and drums. No piano, as it seems. Still, no names may be attached. All discographies at hand name the white Okeh house-band as accompanying group. Their supposed names might be found in any special publication of this matter. But none of them can be found in my environment. Sorry!

Notes:

- BGR\*2: acc by unknown orchestra (prob the Okeh house band, a white group under the direction of Milo Rega)  
 - BGR\*3,\*4: unknown c; unknown tb; unknown as; unknown vn; unknown bb; unknown d. (Prob the Okeh house band, a white group, Milo Rega, dir.)  
 - Rust\*3,\*4,\*6: acc by unknown orchestra (prob the white Okeh house band under the direction of either Milo Rega, Fred Hager or Justin Ring)

004	<b>LIZZIE MILES</b>	New York,	c. Sep.27, 1922
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Lizzie Miles – voc;

unknown – tpt; unknown – tbn;

unknown – clt; unknown – ten;

unknown – pno; unknown – bbs; unknown – dms

70866-C	Lonesome Monday Morning Blues	OK 8039,	Document DOCD-5458
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70867-A	Please Don't Tickle Me, Babe	OK 8039,	Document DOCD-5458
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And again, we hear Miss Miles accompanied by an un-named band. She sings with intensity and good feeling and style.

The accompaniment is mainly improvised with occasional arranged ensemble parts like introductions, bridges, and endings. I hear a trumpet strong in scored parts and very retained and soft in ad-lib parts, a resolute trombone, a soft clarinet improvising and a tenor saxophone delivering the important harmonic notes. In the rhythm section I believe to recognise a distant piano, a strong tuba player and a busy drummer using wood-block and cow-bell. Still, no traces of known individual styles can be found. And again, all discographies at hand name the white Okeh house-band as accompanying group.

Notes:

- BGR\*2: acc by unknown orchestra (prob the Okeh house band, a white group under the direction of Milo Rega)  
 - BGR\*3,\*4: unknown c; unknown tb; unknown as; unknown vn; unknown bb; unknown d. (Prob the Okeh house band, a white group, Milo Rega, dir.)  
 - Rust\*3,\*4,\*6: acc by unknown orchestra (prob the white Okeh house band under the direction of either Milo Rega, Fred Hager or Justin Ring)

005 **LIZZIE MILES** New York, c. Oct. 18, 1922  
 Lizzie Miles – voc;  
 unknown – tpt; unknown – tbn;  
 unknown – clt; unknown – ten;  
 unknown – pno; unknown – bbs  
 70936-B Hot Lips OK 8040, Document DOCD-5458  
 70937-B Take It, ‘Cause It’s All Yours OK 8040, Document DOCD-5458

‘Hot Lips’ is a composition by Henry Busse and Henry Lange, frequently recorded in the early 1920s by many white bands including Paul Whiteman and bands of the Memphis Five circle. Of twenty-six listings of this title in Rust\*6 I have found three recorded by black performers, only. The only singer’s version is this one by Lizzie Miles, the other two black interpreters being Bobby Lee and his Music Landers of 1922 and Bill Brown and his Brownies of March 1927. It is surprising to find this tune used by a black vaudeville singer of this time. And compared with Lizzie Miles’ output as before, this song is a rather tedious interpretation of an un-suited tune.

The second title, at least, bears some dramatic elements in its performance as usual in vaudeville/blues singing.

Instrumentation of the accompaniment is listed as recognised. And again, all my discographies name the white Okeh house-band as accompanying group.

Notes:

- BGR\*2: acc by unknown orchestra (prob the Okeh house band, a white group under the direction of Milo Rega)

- BGR\*3,\*4: unknown c; unknown tb; unknown as; unknown vn; unknown bb; unknown d. (Prob the Okeh house band, a white group, Milo Rega, dir.)

- Rust\*3,\*4,\*6: acc by unknown orchestra (prob the white Okeh house band under the direction of either Milo Rega, Fred Hager or Justin Ring)

006 **LIZZIE MILES** Ricketts’ Stars New York, Jan. 1923  
 Lizzie Miles - voc;  
 unknown - cnt; unknown - tbn;  
 unknown - clt; unknown - alt;  
 Bob Ricketts - pno; unknown - bbs  
 71249-B The Yellow Dog Blues OK 8052, Document DOCD-5458  
 71250-B The Black Bottom Blues OK 8050, Document DOCD-5458  
 71251-A He Used To Be Your Man But He’s My Man Now OK 8048, Document DOCD-5458  
 71254-B Sweet Smellin’ Mama (Poro Blues) OK 8048, Document DOCD-5458  
 71255-B The Trixie Blues OK 8049, Document DOCD-5458

Lizzie Miles sings four blues titles and one commercial song in her now accustomed manner. She performs with intensity and a great feeling for black authored material. This might be the first recording of W.C. Handy’s ‘The Yellow Dog Blues’. ‘The Black Bottom Blues’ is a composition by Atlanta pianist Eddie Heywood, Sr., sung with vigour and drive by Miss Miles.

From this session on, the accompanying band has got a band name! And surprisingly it is ‘Ricketts’ Stars’. We know Bob Ricketts as leader/pianist of his own recording group ‘Bob Rickett’s Band’ on Gennett 5156 of May 1923, and from a couple of singers’ accompaniments as pianist or bandleader. He is also named as arranger at service with CWMPC (Clarence Williams Music Publishing Company). At any rate, this is his first appearance on record. The musicians use arranged material with a distinct approachment to jazz phrasing, which may well be Bob Ricketts’ work. It contains little improvisation, but nevertheless sounds like jazz, using syncopations and blues-tonality. And it swings a bit. (And listen to the trumpet player playing “dirty” or “growl” in ‘Trixie Blues’!)

Unfortunately, these sides suffer from worn-out copies having been transferred.

(I would like to hint the listener to Lena Wilson’s PA 020910 of 31 January 1923 which shows a certain similarity with these sides.)

Notes:

- BGR\*2: acc by Ricketts’ Stars: unknown tpt; tbn; clt; alt; bbs; Bob Ricketts – p

- BGR\*3,\*4: acc by Ricketts’ Stars: unknown, t; unknown, tb; unknown, cl; unknown, as; Bob Ricketts – p; unknown, bb

- Rust\*3,\*4,\*6: acc by Ricketts’ Stars: unknown t; tb; cl; as; Bob Ricketts – p; bb Matrices 71252/3 are untraced. The above five titles probably represent the work of two sessions (probably on consecutive days).

007 **LIZZIE MILES** her Creole Jazz Hounds New York, c. Jan. 1923  
 Lizzie Miles - voc;  
 unknown - tpt; unknown - tbn;  
 unknown – soprano sax;  
 unknown - pno; unknown – dms  
 42319-1 Four O’Clock Blues Em 10586, Document DOCD-5458  
 42319-2 Four O’Clock Blues Em 10586, Document DOCD-1012  
 42320-1 Aggravatin’ Papa Em 10586, Document DOCD-1012  
 42320-2 Aggravatin’ Papa Em 10586, Document DOCD-5458

Lizzie Miles has “her” Creole Jazz Hounds behind her for this and the succeeding session. The name certainly points to her home-town New Orleans. But there is nothing that would stand these musicians apart from those we had in the earlier sessions above. The accompaniment is – almost – entirely scored, and no individual traces of the musicians are identifiable, although the musicians play more swinging than their colleagues in the earlier sessions. So, I believe these players also to be studio musicians just as with all the sessions before. Miss Miles sings convincingly with her preceding swinging Southern manner, a bit aggressively tonally, and with a medium vibrato. And she sounds like she is reading her songs from a print.

‘Four O’Clock Blues’ is the first jazz/blues recording featuring a cuckoo-flute together with a church-bell in the introduction and the coda. But apart from this special instrumental duet we hear an instrument in the ensemble parts that is given as oboe in Rust\*6 and as clt or sop in BGR\*4. Earlier issues of both discos have just plain clarinet. The instrument is very obtrusive and loud and reigns over the whole ensemble. It definitely is not an oboe, but it sounds like a descant soprano sax and must therefore be a soprano sax. (The soprano sax in Eb is the highest-pitched saxophone, although Maurice Ravel scheduled a soprano sax in F for his ‘Boléro’ composition.)

‘Aggravatin’ Papa’ has the same instrumentation and the same performing by Miss Miles.

As I said before, no individual traces of the musicians are identifiable, and thus we do not have a chance to get to know their names.

Notes:

- BGR\*2: *acc by her Creole Jazz Hounds: unknown tpt; tbn; clt; pno; bbs; dms.*
- BGR\*3: *acc by Her Creole Jazz Hounds: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bb; unknown, d.*
- BGR\*4: *acc by Her Creole Jazz Hounds: unknown, t; unknown, tb; unknown, cl or ss; unknown, p; unknown, bb; unknown, d.*
- Rust\*3,\*4: *acc by her Creole Jazz Hounds: unknown t; tb; cl; p; bb; d.*
- Rust\*6: *acc by her Creole Jazz Hounds: unknown t; tb; cl; p; ob; d.*

Discernible differences of takes:

- 42319-1: *Bells in coda ring: g – g – g - ab*
- 42319-2: *Bells in coda ring: g – ab - g - ab*
- 42320-1: *Bars 23/24 of second chorus: soprano sax pauses entirely for both bars*
- 42320-2: *Bars 23/24 of second chorus: soprano sax pauses in bar 24 only*

008	<b>LIZZIE MILES</b>	her Creole Jazz Hounds	New York,	c. Feb. 1923
	Lizzie Miles - voc;			
	unknown - tpt; unknown - tbn;			
	unknown - <i>soprano sax</i> ; unknown – alt;			
	unknown - pno; unknown – dms			
42337-1	Tell Me Gypsy		Em 10603,	Document DOCD-5458
42337-2	Tell Me Gypsy		Em 10602	not on LP/CD
42338-1	You´ve Got To Come And See Mama Every Night		Em 10603,	Document DOCD-5458
42338-2	You´ve Got To Come And See Mama Every Night		Em 10603,	Document DOCD-5626

Lizzie Miles´ performance at this session is in the same manner as before with “her” Creole Jazz Hounds (see session 007). Quite obviously, the accompanying band of “legitimate” studio musicians playing written scores behind her. And Miss Miles with her impressive singing style pleases her audiences.

Yet, the band is enlarged by an alto sax player, added to the soprano man. The trumpet player is more in the foreground, here, and can thus be recognised as a different man as before, with a rhythmically rather stiff style and thus less swinging than his predecessor at session 007.

But still, the soprano sax player is impertinent.

Unfortunately, we lack take -2 of ‘Tell Me Gypsy’, and cannot say anything on the possible variations of takes.

Notes:

- BGR\*2: *acc by her Creole Jazz Hounds: unknown tpt; tbn; clt; pno; bbs; dms.*
- BGR\*3: *acc by Her Creole Jazz Hounds: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bb; unknown, d.*
- BGR\*4: *acc by Her Creole Jazz Hounds: unknown, t; unknown, tb; unknown, cl or ss; unknown, p; unknown, bb; unknown, d.*
- Rust\*3,\*4: *acc by her Creole Jazz Hounds: unknown t; tb; cl; p; bb; d.*
- Rust\*6: *acc by her Creole Jazz Hounds: unknown t; tb; cl; p; ob; d.*

Discernible differences of takes:

- 42337: *As only one take of this side has been reissued comparison with the unreissued take is impossible*
- 42338-1: *Coda: soprano sax starts with 2 eighth-notes d-db, 1 dotted quarter-note d, 2 eighth-notes bb-g, 1 quarter-note bb*
- 42338-2: *Coda: soprano sax starts with 2 eighth-notes d-db, 1 dotted quarter-note d, 1 eighth-note bb, 1 quarter-note g*

009	<b>LIZZIE MILES</b>		New York,	c. Feb. 1923
	Lizzie Miles – voc, kazoo (2);			
	Clarence Johnson – pno			
42364-2	Your Time Now		Em 10613,	Document DOCD-5458
42365-2	Haitian Blues		Em 10613,	Document DOCD-5458

Lizzie Miles performs in her – by now – well-known personal manner, with Southern timbre and rhythmic feeling. Very nice. Her repertoire includes mostly commercial pop-tunes of the day and a few blues numbers, only. And in ‘Haitian Blues’ she varies her performance with two choruses of kazoo playing!

Her piano accompanist Clarence Johnson attributes an appropriate piano style.

Although there is not much known about the pianist Clarence Johnson, it has to be stated that he plays a convincing Harlem stride piano.

Surprisingly, Rust does not show any solo recordings by this expert pianist, and he is not named in Fell/Vinding’s ‘Stride!’ book. Again, this is one of my “pities”! But he appears with Lizzie’s half-sister Edna Hicks on record, with Monette Moore, and with Priscilla Stewart – if it is the same man accompanying this singer in Chicago. Also, he might be the pianist in the bands of Billy Kato, Tiny Bradshaw, Lucky Millinder, and Louis Jordan in the 1930s. Does anybody really know?

Notes:

- BGR\*2: *Clarence Johnson - p*
- BGR\*3,\*4: *Clarence Johnson – p; own -kazoo*
- Rust\*3,\*4,\*6: *Clarence Johnson - p*

010	<b>LIZZIE MILES</b>		New York,	Apr. 24, 1923
	Lizzie Miles – voc;			
	Clarence Johnson – pno			
	Tishomingo Blues		Vic test unissued	not on LP/CD

As no test recording of this title has come to light, nothing may be said about Lizzie Miles performance here.

Notes:

- BGR\*2,\*3,\*4: *Clarence Johnson - p*
- Rust\*3,\*4,\*6: *Clarence Johnson - p*

011	<b>LIZZIE MILES</b>		New York,	Apr. 26, 1923
	Lizzie Miles – voc;			
	Clarence Johnson – pno			

80966-2	Sweet Smellin' Mama (Poro Blues)	Col A3897,	Document DOCD-5458
80967-3	Haitian Blues (Wild Weepin' Moan)	Col A3897,	Document DOCD-5459

Miss Miles' singing manner seems to develop a bit into a more dramatic and theatrical direction. She performs with a wider vibrato and a smoother voice. Her entire performances in these 1923 recordings are of little blues but jazz-oriented singing as requested in vaudeville theatres.

The first title starts with a 4-bar piano introduction followed by a 4-bar vamp, and then has a 16-bar verse and a 32-bar chorus which is sung only for 27 bars, leaving the piano ending the tune with 5-bar piano extro. This composition truly is exceptional. 'Haitian Blues' then is one of the few blues-based songs in her repertoire.

Again, we find the little-known Clarence Johnson with his stride piano.

- BGR\*2,\*3,\*4: Clarence Johnson - p

- Rust\*3,\*4,\*6: Clarence Johnson - p

012	<b>LIZZIE MILES</b>	New York,	May 23, 1923
	Lizzie Miles – voc;		
	Clarence Johnson – pno		
28025-3	You're Always Messin' Round With My Man	Vic 19083,	Document DOCD-5459

Miss Miles sings a pop title of her time, composed by Spencer Williams – one of the most creative and productive of the many pianists/composers of the 'Jazz Age'. And still, it is Clarence Johnson at the piano.

Notes:

- BGR\*2,\*3,\*4: Clarence Johnson - p

- Rust\*3,\*4,\*6: Clarence Johnson – p (Some copies of Victor 19083 show the accompanist as Clarence Williams)

013	<b>LIZZIE MILES</b>	New York,	May 24, 1923
	Lizzie Miles – voc;		
	Clarence Johnson – pno		
81029-1	Family Trouble Blues	Col A3920,	Document DOCD-5459
81030-2	Triflin' Man	Col A3920,	Document DOCD-5459

'Family Trouble Blues' is a blues title of the predominant 12-bars variety, nicely accompanied by Clarence Johnson, again, in his unexited bluesy Stride style. 'Triflin' Man' – not a blues of the common variety as before – exhibits blues feeling from an external view. Pianist Johnson delivers a perfectly fitting accompaniment, he being a man!

Notes:

- BGR\*2,\*3,\*4: Clarence Johnson - p

- Rust\*3,\*4,\*6: Clarence Johnson - p

014	<b>LIZZIE MILES</b>	New York,	Jun. 18, 1923
	Lizzie Miles – voc, kazoo (2);		
	Clarence Johnson – pno (1); Spencer Williams – pno (2)		
10858	My Pillow And Me	Br 2462,	Document DOCD-5459
10864	Black Man (Be On Yo' Way)	Br 2462,	Document DOCD-5459
10868/70	Low Down Papa	Br unissued	not on LP/CD
10874/76	She Walked Right Up And Took My Man Away	Br unissued	not on LP/CD

Sadly, only two of the recorded sides are issued. Possibly, the other sides were recorded on a succeeding session.

'My Pillow And Me' was composed and texted by Tim Brymn and Chris Smith, two very prominent persons of the early Harlem period. Clarence Williams may have participated in the composing activity, but more probably he only added his name as the publisher of the song, as was a common procedure in the music business during the 1920s. Lizzie Miles performs with much off-beat, feeling and beauty, supported perfectly by Mr. Johnson.

Spencer Williams' 'Black Man' has Lizzie singing verse and chorus, and then soloing on kazoo for 24 bars before finishing the song vocally with 8 vocal bars. Earlier discographies (see below) list Spencer Williams as pianist for this title, while later ones have Clarence Johnson as on the first title. By listening I tend to believe in Spencer Williams as pianist because of the decided differences of both player's styles: Johnson in the first title owning a distinct "oompah" left-hand, whereas the left hand heard in 'Black Man' has no "oompah" but single bass-notes and short upward runs leading into consecutive chords. Most interestingly, Mr. Lynn Abbott, author of the Document DOCD-5459 booklet, attributes the piano accompaniment of 'Black Man' to Spencer Williams. In contrast to this, that same booklet's personnel gives Russell Robinson as pianist. Now, every ardent listener is invited to finally find out! ... and let me know!

Notes:

- BGR\*2: 10858: Clarence Johnson – p, 10864: Spencer Williams -p/ L. Miles -kazoo

- BGR\*3: Clarence Johnson - p

- BGR\*4: 10858: Clarence Johnson – p, 10864: Spencer Williams -p/ L. Miles -kazoo

- Rust\*3: 10858: Clarence Johnson – p, 10864: Spencer Williams -p/ L. Miles -kazoo

- Rust\*4,\*6: Clarence Johnson - p

- booklet to Document DOCD-5459: Lizzie Miles, vcl/kazoo; acc. Russell Robinson, pno

015	<b>LIZZIE MILES</b>	New York,	Jul. 19, 1923
	Lizzie Miles – voc;		
	Clarence Johnson – pno		
28297-2	Keep Yourself Together, Sweet Papa (Mama's Got Her Eyes On You)	Vic 19158,	Document DOCD-5459
28298-4	Cotton Belt Blues	Vic 19124,	Document DOCD-5459

Again, we hear the nice Clarence Johnson as piano accompanist in his modest Stride manner.

And Lizzie Miles performs in her excellent jazz-blues vaudeville way, alternating pop songs with blues numbers. 'Cotton Belt Blues' has very nicely altered chordal accompaniment.

Notes:

- BGR\*2,\*3,\*4: Clarence Johnson – p  
 - Rust\*3,\*4,\*6: Clarence Johnson - p

016 <b>LIZZIE MILES</b>		New York,	Mar. 18, 1927
Lizzie Miles – voc;			
<b>Louis Metcalf</b> – tpt; <b>Louis Hooper</b> – pno			
80644-B	Slow Up Papa	OK 8456,	Document DOCD-5459
80645-A	Grievin’ Mama Blues	OK 8456,	Document DOCD-5459

Four years after her 1923 recordings – and after her long sojourn in Europe - Lizzie Miles is booked by the OKeh company to cut two sides for this important jazz record company. The record label does not state any accompanying musicians, but Louis Metcalf on trumpet – not cornet! – and Louis Hooper on piano are generally assumed and confirmed.

Miss Miles obviously has gained much experience and strength in the the years gone, and she sings with conviction and assurance. Louis Metcalf easily is recognised by his “squeezed” trumpet tone. Louis Hooper does not belong to the Harlem pianists lacking a strong and adequate left-hand. His left-hand playing just supports the right hand with a bit of harmony and often uses some boogie-like phrases, keeping closely with the melody.

In connection with the Martha Copeland session of March 19, 1927 it is rather easy to find out this accompaniment here: Metcalf and Hooper. Only the piano (the instrument!) sounds very different!

Both titles are not blues tunes, despite the last tune’s name.

Notes:

- BGR\*2,\*3,\*4: Louis Metcalf, cnt; Louis Hooper, pno.  
 - Rust\*3,\*4,\*6 : Louis Metcalf, c; Louis Hooper, p.

017 <b>LIZZIE MILES</b>		New York,	Oct. 12, 1927
Lizzie Miles – voc;			
<b>Bob Fuller</b> – clt; <b>Louis Hooper</b> – pno			
7554-1	Mean Old Bed Bug Blues	Ban 6117,	Document DOCD-5459
7555-1	You Can’t Have It Unless I Give It To You	Ban 6117	not on LP/CD
7555-2	You Can’t Have It Unless I Give It To You	Ban 6117,	Document DOCD-5459

Lizzie Miles – now with the cheap record labels, obviously – sings in her personal style, strong and with verve.

She is accompanied here by Bob Fuller on clarinet and Louis Hooper on piano, both of them working generally with the Ajax record company of Montreal, Canada, but produced in New York, Louis Hooper being their house-pianist.

Bob Fuller and Louis Hooper have not been assumed to participate with this record session before Mr. Bob Hitchen’s investigation of the ‘Choo Choo Jazzers’ recordings of about ten years ago. Yet, my ears decidedly support Hitchen’s assumption. But in my estimation, Fuller is the least appropriate clarinetist of the Harlem musicians to accompany a jazz/blues singer. He performs in his antiquated very fast vibrato, with little feeling for the blues. Hooper has a bluesy touch on his piano, instead.

Notes:

- BGR\*2,\*3,\*4: unknown - clt; unknown – pno  
 - Rust\*3,\*4,\*6: unknown clt; unknown – pno  
 - VJM 177, Bob Hitchens, Choo Choo Jazzers: “I hear Bob Fuller, Louis Hooper.”

Discernible differences of takes:

7555: As only one take of this side has been reissued comparison with the unreissued take is impossible

018 <b>LIZZIE MILES</b>		New York,	Nov. 13, 1927
Lizzie Miles – voc;			
Clarence Johnson – pno			
7610-3	When You Get Tired Of Your New Sweetie	Ban 6162,	Document DOCD-5459
7611-2	Police Blues	Re 8473,	Document DOCD-5459
7612-2	Don’t Let Your Love Come Down	Ban 7025,	Document DOCD-5459

Again, we have Lizzie Miles’ singing her pop songs, and we find Clarence Johnson again as her accompanist, performing in his moderate Stride style. Although ‘Police Blues’ is named as such, the tune is not a 12-bar blues, but a regular 32-bars pop tune. Lizzie Miles’ vocals are rather of the jazz vocal variety.

Notes:

- BGR\*2,\*3,\*4: Clarence Johnson - pno  
 - Rust\*3,\*4,\*6: Clarence Johnson - p

019 <b>LIZZIE MILES</b>		New York,	Jan. 04, 1928
Lizzie Miles – voc;			
<b>Porter Grainger</b> - pno			
7708-2	Shootin’ Star Blues	Ban 7025,	Document DOCD-5459
7709-2	Lonesome Ghost Blues	Ban 7048,	Document DOCD-5459
7710-2	If You Can’t Control Your Man	Ban 7048,	Document DOCD-5459

Porter Grainger now is Lizzie’s accompanist. He was Bessie Smith’s main accompanist at this time and he certainly knew how to play for the vaudeville/blues singers. As part of the Harlem group of composers/pianists he also performs in a moderate Harlem Stride piano style as developed by James P. Johnson and others in the early 1920s. ‘Shooting Star Blues’ and ‘Lonesome Ghost Blues’ now are true 12-bar blues numbers and not disguised pop numbers. Of this different kind is the third number.

Lizzie Miles’ voice sounds much less sharp and strong as on her earlier recordings. This I would blame to the less qualified recording equipment of the Banner / Plaza group of record producers which produced and issued cheap series of records for sale in large ware-houses and stores (see also sessions 017, 018, 020, 021).

Notes:

- BGR\*2,\*3,\*4: Porter Grainger - pno  
 - Rust\*3,\*4,\*6: Porter Grainger - p

020	<b>LIZZIE MILES</b>	New York,	Feb. 29, 1928
	Lizzie Miles – voc;		
	Bob Fuller – clt;		
	Louis Hooper – pno		
7820-2	Nobody Shows What My Baby Shows	Ban 7075,	Document DOCD-5459
7821-1	Second-Hand Daddy	Ban 7075	not on LP/CD
7821-2	Second-Hand Daddy	Ban 7075,	Document DOCD-5459
7822-2	A Good Man Is Hard To Find	Or 1197,	Document DOCD-5459
7822-3	A Good Man Is Hard To Find	Dom 4126,	Document DOCD-5459

We certainly are on safe ground here with Bob Fuller as clarinet player and Louis Hooper with his later piano style, as generally known. But, as I have maintained above (session 017), Fuller is un-suitable to fittingly accompany a blues singer with his clarinet style, be it even one of the vaudeville-blues variety.

Miss Miles sings with warmth and feeling and great phrasing. Unfortunately only, the low recording quality hides her brilliant tone and voice.

Notes:

- BGR\*2,\*3,\*4: Bob Fuller, cl; Louis Hooper, p.  
 - Rust\*3,\*4,\*6: Bob Fuller, cl; Louis Hooper, p.  
 - VJM 177, Bob Hitchens, Choo Choo Jazzers: "Agreed."

Discernible differences of takes:

- 7821: As only one take of this side has been reissued comparison with the unreissued take is impossible  
 7822-2: Last clarinet phrase at very end of tune: 1 quarter-note f, 2 eighth-notes d-c, 1 quarter-note f  
 7822-3: Last clarinet phrase at very end of tune: 1 quarter-note f, 2 eighth-notes d-c, 1 quarter-note d

021	<b>LIZZIE MILES</b>	New York,	May 02, 1928
	Lizzie Miles – voc;		
	Bob Fuller – clt;		
	Louis Hooper – pno; unknown - bjo		
7953-2	Shake It Down	Ban 7128,	Document DOCD-5460
7954-1	Banjo Papa (Stop Pickin' On Me)	Re 8672,	Document DOCD-5460
7955-2	Your Worries Ain't Like Mine	Dom 4152	not on LP/CD
7955-3	Your Worries Ain't Like Mine	Re 8672,	Document DOCD-5460

Miss Miles sings majestically, a bit subdued only by the recording technique. Lynn Abbott in booklet to Document DOCD 5460: "By 1928 Lizzie Miles was a full-blown American entertainment institution with nearly two decades worth of experience to recommend her."

Bob Fuller and Louis Hooper accepted. Fuller shows remarkable developments in handling a jazz/blues singer's accompaniment in the last title. And Louis Hooper avoids his early boogie figures of the left-hand to replace them with a very moderate kind of stride bass. The banjo plays strict rhythm banjo and is therefore not identifiable. From the banjo sound in 'Banjo Papa' I would guess (!) Buddy Christian. But my knowledge of banjo playing is close to minimal!

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, not Snowden.  
 - BGR\*2,\*3,\*4: Bob Fuller, cl; Louis Hooper, p; unknown bj.  
 - Rust\*3,\*4,\*6: Bob Fuller, cl; Louis Hooper, p; unknown bj.  
 - VJM 177, Bob Hitchens, Choo Choo Jazzers: "Kidd states not E. Snowden and I agree."

Discernible differences of takes:

- 7955: As only one take of this side has been reissued comparison with the unreissued take is impossible

022	<b>LIZZIE MILES</b>	New York,	Jun. 12, 1928
	Lizzie Miles – voc;		
	Joe King Oliver – cnt; Albert Socarras – alt, flt;		
	Clarence Williams - pno		
W146430	You're Such A Cruel Papa To Me	Col unissued	not on LP/CD
W146431	My Dif'rent Kind Of Man	Col unissued	not on LP/CD

The names of all four participants along with full details are given on the Columbia recording cards (Allen/Rust/ Wright, "King" Oliver, p. 93). Regretably, we do not have tests, but we have the remake-session of June 30, 1938 (see session 023).

Notes:

- Storyville 22: Joe Oliver (cnt); Albert Socarras (alt, flt); Clarence Williams (pno).  
 - Lord, Clarence Williams p234: Joe Oliver (cnt); Albert Socarras (alt, flt); Clarence Williams (pno).  
 - BGR\*2,\*3,\*4: Joe Oliver, cnt; Albert Socarras, alt, flt; Clarence Williams, pno.  
 - Rust\*3,\*4,\*6: King Oliver -c; Albert Socarras -as -f; Clarence Williams -p.

023	<b>LIZZIE MILES</b>	New York,	Jun. 30, 1928
	Lizzie Miles – voc;		
	<b>Joe 'King' Oliver</b> – cnt;		
	<b>Albert Socarras</b> – alt, flt;		
	<b>Clarence Williams</b> - pno		
146430-6	You're Such A Cruel Papa To Me	Col 14335-D,	Frog DGF 14

146431-4 My Diff'rent Kind Of Man Col 14335-D, Frog DGF 14  
 Composer credits: 146430 (Williams, Piron and Perrault); 146431 (Palmer)

Lizzie Miles now has reached the upper-class of jazz personalities to record with. She herself performs beautifully with great warmth and feeling, accompanied by Albert Socarras virtuoso flute or alto sax and Joe 'King' Oliver's sharp sounding cornet. Clarence Williams tries his best to deliver a suitable and functional piano accompaniment. Mind Socarras' whole-tone break in the last chorus of the second title! This is the remake of the session of 12 June, 1928 (see session 022). Instrumentation and personnel for this remake session are given again on the recording cards and provide a useful reference point for identifying Oliver's style at this time, and that of Albert Socarras. There appear to have been no other recordings on this date in this series (Allen/Rust/ Wright, "King" Oliver, p. 94).

Notes:

- Mahony, Columbia 13/14000-D Series: Files: Joe Oliver, cnt; Alberto Socarras, flute, alt; Clarence Williams, p.
- Storyville 22: Joe Oliver (cnt); Albert Socarras (alt, flt); Clarence Williams (pno).
- Lord, Clarence Williams p237: Joe Oliver (cnt); Albert Socarras (alt, flt); Clarence Williams (pno).
- BGR\*2,\*3,\*4: Joe Oliver, cnt; Albert Socarras, alt, flt; Clarence Williams, pno.
- Rust\*3,\*4,\*6: King Oliver -c; Albert Socarras -as -f; Clarence Williams -p.

024 **GEORGIA GIGOLOS** (Jasper Davis and his Orchestra) New York, Apr. 23, 1929  
 Ward Pinkett – tpt; Henry Hicks – tbn;  
 Charlie Holmes – clt, alt;  
 unknown – pno; Elmer Snowden – bjo; Ernest 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

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

Lizzie Miles shouts one chorus in the first and two in the second title with verve and fire, giving these titles a further lift and swing. And they really swing!

I have my doubts as to the trumpet player. He probably is the same as before, thus Ward Pinkett (see my Ward Pinkett list elsewhere at this web-site), yet not as distinct as before. He certainly is not Metcalf, but I am unable to name anybody else. (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. 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' A8, which does not leave any room for suggesting this player's identity. Three names have been suggested so far - Cliff Jackson, Louis Hooper or 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 him as unknown.

We certainly hear Elmer Snowden with his own banjo sound.

There cannot be detected anything what might identify the tuba player. He may be Bass Moore, but this association might only be the consequence of the supposed presence of Luis Russell musicians. So, he equally might be someone else.

This Georgia Gigolos session is not as thoroughly arranged as the earlier Elmer Snowden sessions (Musical Stevedores, Jungle Town Stompers, Six Scrambled Eggs), and thus leaves much more room for ad-lib improvisation than before. It also shows the benefit of Lizzie Miles's presence.

Notes:

- BGR\*2: Louis Metcalf, unknown – cnt; Henry Hicks – tbn; Charlie Holmes – alt, clt; poss Charlie Grimes – alt; poss Cliff Jackson – pno; Elmer Snowden – bjo; Bass Moore - bbs
- BGR\*3,\*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\*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."
- 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.

025 **LIZZIE MILES** New York, Dec. 11, 1929  
 Lizzie Miles – voc;  
**Jelly Roll Morton** – pno  
 57761-2 I Hate A Man Like You Vic V-38571, Document DOCD-5460  
 57762-2 Don't Tell Me Nothin' Bout My Man Vic V-38571, Document DOCD-5460



For me one of the most beautiful recordings of Jelly Roll Morton! Listen to the most sensible piano playing in 'I Hate A Man Like You'. A gem! While the lyrics are desparate and even cynical. And it is Lizzie Miles' sharp and expressive voice that makes you shiver. The same theme is picked-out by the second song, this time only sounding more conciliatory than before, but still meant seriously. It's the old male-female relationship with its hardships and troubles.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Jelly-Roll Morton* (p)
- BGR\*2,\*3,\*4: *Jelly-Roll Morton* - p
- Rust\*3,\*4,\*6: *Jelly-Roll Morton* - p
- B. Rust, *The Victor Master Book Vol. 2: Jelly-Roll Morton* - p

026	<b>LIZZIE MILES</b>	New York,	Jan. 27, 1930
Lizzie Miles – voc;			
<b>Harry Brooks</b> – pno			
59122-2	My Man O'War	Vic 23281,	Document DOCD-5460
59123-2	Electrician Blues	BB B-5064,	Document DOCD-5460
59124-1	Good Time Papa	Vic 23306,	Document DOCD-5460
59125	You Ain't Had No Blues	Vic unissued	not on LP/CD

Lizzie Miles, accompanied now by pianist Harry Brooks, black pianist/composer and co-writer of Waller's 'Black And Blue'. He is known to have played with LeRoy Smith and his Orchestra in the early 1920s, and later with the very famous Noble Sissle band. 'My Man O'War' is a double-entendre song about love and/or war, and authored by Andy Razaf and Spencer Williams. Lizzie Miles used this song for many years and commented: "You had to know the tactics of war to get it, but it was my biggest tip getter when I worked at the Nest Club in Harlem." Mr. Brooks supplies a very simple accompaniment of one-handed chords. 'Electrician Blues' has an accompaniment of two-handed jazz-piano and similar double-meaning lyrics like the first number. 'Good Time Papa' then is a composition by Miss Miles, but is rooted on a 1910s vaudeville favourite that has been used and issued by other singers under different names. The last title, unfortunately, is unissued.

Notes:

- BGR\*2,\*3,\*4: *Harry Brooks* - p
- Rust\*3,\*4,\*6: *Harry Brooks* - p
- B. Rust, *The Victor Master Book Vol. 2: Harry Brooks* - p

027	<b>LIZZIE MILES</b>	New York,	Feb. 27, 1930
Lizzie Miles – voc;			
<b>Porter Grainger</b> – pno; <b>Teddy Bunn</b> – gtr; <b>George Pops Foster</b> - sbs			
58676-1	The Man I Got Ain't The Man I Want	Vic 23281,	Document DOCD-5460
58677-	Yellow Dog Gal Blues	Cam CDN-147 (LP),	Doc. DOCD-5460
58678-2	Too Slow Blues	Vic 23298 uniss.,	Doc. DOCD-5666
58679-1	Done Threwed The Key Away	Vic 23306,	Document DOCD-1012

The accompanying group is documented in the Victor vaults and includes three great jazz musicians who are not known to have recorded together apart from these sides. Porter Grainger was mainly a composer and song-writer and an accompanist aside. Teddy Bunn played guitar with a couple of small outfits in clubs and theatres of Harlem. For some recording sessions, Duke Ellington invited him to record with his band. Surprising is Pops Foster's presence, bassist of the famous Luis Russell band, and without any of his colleagues from New Orleans, here. (The musicians of the Russell band – many of them hailing from NOLA, were famed for their "clanning", sticking together and avoiding connections with other Harlem musicians.) He plays his strong slap-bass rhythm here, for which he quickly became famous in New York. So, this is a pleasant and un-usual accompaniment to Lizzie Miles' singing, doubling tempo in one of the choruses of 'Too Slow Blues' and 'Done Threwed The Key Away'. There is much more blues on these sides than on earlier recording sessions of Miss Miles.

Notes:

- BGR\*2,\*3,\*4: *Porter Grainger* – pno; *Teddy Bunn* -gtr; *Pops Foster* -sbs
- Rust\*3,\*4,\*6: *Porter Grainger* – p; *Teddy Bunn* -g; *Pops Foster* -sb
- B. Rust, *The Victor Master Book Vol. 2: Porter Grainger* – p; *Teddy Bunn* -g; *George Foster* -sb

028	<b>LIZZIE MILES</b> The Melrose Stompers	Chicago,	Oct. 07, 1939
Lizzie Miles – voc;			
unknown – tpt; <i>George 'Scoops' Carry</i> – clt, alt; <i>Al Washington</i> – ten;			
<i>Horace Malcolm</i> – pno; unknown - dms			
WC-2773-A	Mellow Rhythm	Voc 05260,	Document DOCD-5460
WC-2774-A	He's My Man	Voc 05260,	Document DOCD-5460
WC-2775-A	That's All Right Daddy	Voc 05260,	Document DOCD-5460
WC-2776-A	Hold Me, Parson	Voc 05165,	Document DOCD-5460
WC-2777-A	Keep Knockin' No. 2 (But You Can't Come In)	Voc 05325,	Document DOCD-5460
WC-2778-A	Stranger Blues	Voc 05165,	Document DOCD-5460
WC-2779-A	Twenty Grand Blues	Voc 05392,	Document DOCD-5460
WC-2780-A	He's Red Hot To Me	Voc 05325,	Document DOCD-5460

Lizzie Miles does not sing on 'Mellow Rhythm'.

By listening it becomes apparent that there are no guitar and string-bass with the band! Having accumulated a lot of faith in Christopher Hillman's research over the years, I gladly accept his assumptions re this personnel as published in his book 'Chicago Swingers'. This session accompanied by the Melrose Stompers was cut in Chicago. Thus, these sides do not belong to the New York/Harlem corpus of jazz/blues recordings, and will therefore not be discussed here. They seem to belong to the sort of 'Harlem Hamfats' recordings which are typical Chicagoan in style although bearing the term 'Harlem' in their name. I'd feel overcharged to have an opinion on this matter.

Notes:

- BGR\*2,\*3: *acc by the Melrose Stompers: unknown tpt; clt; alt; ten; pno; dms.*

- *BGR\*4: acc by the Melrose Stompers: unknown tpt; clt/alt; ten; pno; dms.*
- *Rust\*3: acc by the Melrose Stompers: unknown t; cl; as; ts; p; d.*
- *Rust\*4,\*6: acc by the Melrose Stompers: unknown t; cl -as; cl -ts; p; g; sb; d. Lizzie Miles does not sing on the first side.*
- *C. Hillman, Chicago Swingers: unknown, t; George Scoops Carry, as; Al Washington, ts; Horace Malcolm, p; unknown, d.*

Lizzie Miles recorded comprehensively in New Orleans and in California after 1942.

K. – B. Rau  
19-06-2024