

THE RECORDINGS OF HORACE HOLMES

An Annotated Tentative Personnelo - Discography

HOLMES, Horace, trumpet

Born: 1901

Entered Jenkins Orphanage of Charleston, South Carolina in 1911, played with the band from c. 1912. Left in 1918 to work on theatre circuit. Studied at Morehouse College before forming own band in 1921. Moved to New York in 1924, worked with Elmer Snowden, Lew Leslie's Blackbirds and Cliff Jackson during the 1920s. Retired from playing in the 1920s, and ran own music store."

STYLISTICS

STYLE

Horace Holmes plays in a typical Southern style of legato trumpet playing as known from other pupils of the Jenkins' Orphanage of Charleston, S.C. His style is very melodious and soft, and decidedly musical. Other players of this style are Gus Aiken and Jabbo Smith.

TONE

He owns a soft and mellow, but full and beautiful tone.

VIBRATO

His vibrato is slow and of little amplitude.

TIME

His time is exact yet variable, relating to his performances.

PHRASING

Fluent horizontal lines with fast fingering, jazzy/bluesy when required and attempted, but also very melodic. Very adept when playing call-and-response manners.

This personnelo-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: **Horace Holmes**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Horace Holmes*
- 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: (*Horace Holmes*)

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.

Horace Holmes is not one of the big names of Harlem trumpet, but just one of the "work-horses" of Harlem big band music. Except for the below listed eight recording sessions, very little more is known about this trumpet player. He was a graduate of the famous 'Jenkins' Orphanage' of Charleston, South Carolina. This orphanage was famous for their excellent bands which toured all over the United States and even England in the 1910s and 1920s. Just like in the case of pianist Charlie 'Smitty' Smith or reed player Harvey Boone I feel obliged also to name lesser known musicians of the Harlem period who certainly were first-class musicians, but never got the chance to shine as a respected soloist. Yet, with his elegant recordings with Ethel Waters Horace Holmes shows a remarkable degree of technical facility and taste, in a style obviously common with the Jenkins' Orphanage pupils.

HOLMES, HORACE

001 **MAMIE SMITH** her Jazz Hounds (Snowden's Orchestra) New York, Aug. 16-27, 1924
 Mamie Smith – voc;
 Horace Holmes – tpt; Jake Frazier – tbn; Ernie Bullock – clt;
 Leslie A. Hutch Hutchinson – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Norman Buster – dms, marimba
 31669 Lost Opportunity Blues Ajax 17058, Doc DOCD 5360
 31670 Good Time Ball Ajax 17058, Doc DOCD 5360

The band is obviously taken from Elmer Snowden's Orchestra of the time (see notes). There is a photo of this band (Snowden's Orchestra) in Perry Bradford's 'Born with the Blues' on page 102. This photo does not show Percy Glascoe (identification of shown musicians in Storyville 106/150). From that it seems likely that all since listed personnels are settled on a beat copy of this Ajax record in Walter C. Allen's possession (see notes). My own reference is Document DOCD-5360 and the source record for these titles obviously is not better than Allen's. So, I have to admit not to be able to discriminate one or two cornets/trumpets, but it sounds like two in the very first bars of 'Lost Opportunity Blues'. As Horace Holmes remembered the session and named himself as the only cornet I follow his statement.

I hear trombone and a clarinet, no discernable saxophone. From my knowledge of Jake Frazier's playing I have to certify his presence here. Whether it is Ernie Bullock (obviously the same man as listed with J.R. Morton's Red Hot Peppers of March 20, 1930 (?) – who is on the photo) or Percy Glascoe who cannot be heard very favourably on several Lem Fowler sides in 1925/6, I cannot really distinguish. Comparing this clarinetist here with Glascoe of the Fowler sides I tend to name Bullock! I have nevertheless listed Jackson as alto player here, because I hear a tuba – no bass sax! – and if this is correct, Jackson has to play sax or not be present at all on the session. The bass notes are very sharp cut like from a brass bass, not like those from a bass saxophone (the photo, by the way, shows Jackson doubling on baritone sax, not bass sax, which certainly is more appropriate for an alto player, as alto and baritone are pitched Eb). I have therefore added Ysaguirre on tuba as shown in the photo.

Hutchinson was a well acquainted and respected pianist who unfortunately only made two other recordings in 1923 and 1927 (Rust*6). He is heard very favourably here. The drummer can be heard playing the blocks and an occasional cymbal crash, together with some marimba accompaniment in 'Good Time Ball'.

Elmer Snowden plays a very strong, yet rudimental rhythm without his later multiple banjo strumming.

Bob Ysaguirre of Piron and later Don Redman fame should be the bass – brass that is – player.

The drummer can be heard playing the blocks and an occasional cymbal crash, together with some marimba accompaniment in 'Good Time Ball'.

Close inspection of these two sides in better condition have shown that there is only one trumpet present – not distinguishable whether Aiken or Holmes – and that there is no alto saxophone. The only reed instrument is clarinet. The personnel is thus corrected as above!

Horace Holmes' work runs out in holding sustained notes in the first title and some ad-lib accompaniment behind Mamie Smith in the second title. Unfortunately, the tone quality is very much to be resired.

Notes:

- RR 57-10: "Horace Holmes (Jazz Music Vol. 15, No. 4) says that the Elmer Snowden band signed to accompany Mamie Smith. He recalled the two titles on Ajax 17058 but thought they were rejected, and gave the personnel of the Snowden band as: Holmes, cornet; Gene Aiken, trumpet; Jake Frazier, trombone; Ernie Bullock, Percy Glascoe, Alex Jackson, reeds; Leslie Hutchinson, piano; Elmer Snowden, banjo.

- RR 63-12: Walter C. Allen: "Ajax 17058 : no marimba on 31670. Instr. (tpt, tbn, clt, alt, p, bjo, bass sax) agrees pretty much with Horace Holmes' personnel. Bass sax man would be Alex Jackson; Clarinet, Percy Glascoe. My copy is so beat that I cannot tell whether or not two cornets are present, as Holmes claimed."

- BGR*2,*3: Gene Aiken, Horace Holmes, cnts; Jake Frazier, tbn; Percy Glascoe, Ernie Bullock, sax; Leslie A. Hutchinson ("Hutch"), pno; Elmer Snowden, bjo; Alex Jackson, bsx; Norman Buster, dms (1).

- BGR*4: Gus Aiken, Horace Holmes – cnt; Jake Frazier – tbn; Ernie Bullock, Percy Glascoe – clt, sax; Leslie A. Hutchinson (Hutch) – pno; Elmer Snowden – bjo; Alex Jackson – bsx; Norman Buster – dms

- Rust*3: Horace Holmes or Gene Aiken (but hardly both), c; Jake Frazier, tb; Ernie Bullock or Percy Glascoe, as; Alex Jackson, bsx; Leslie A. Hutchinson ("Hutch"), p; Elmer Snowden, bj; Norman Buster, d, marimba (obviously based on W.C. Allen).

- Rust*4,*6: Horace Holmes or Gene Aiken, c; Jake Frazier, tb; Ernie Bullock or Percy Glascoe, as; Alex Jackson, bsx; Leslie A. Hutchinson, p; Elmer Snowden, bj; Norman Buster, d, marimba.

- W. Bryant, AJAX Records (Mainspring Pres, 2013) list the following personnel "as per Snowden" : Gus Aiken (trumpet), Jake Frazier (trombone), Alex Jackson (bass saxophone), Leslie Hutchinson (piano), Elmer Snowden (banjo). (No mention of alto sax, clarinet and drums! Did Elmer really listen? - KBR))

Structure of tunes:

31669 Lost Opportunity Blues Key of C Ajax 17058
 (Intro 4 bars ens)(Verse 20 bars voc – ens)(Bridge 8 bars voc – ens)(Chorus 22 bars voc – ens)

31670 Good Time Ball Key of C Ajax 17058
 (Intro 4 bars ens)(Vamp 4 bars ens)(Verse 16 bars AA'AB voc – ens)(A1 chorus 16 bars AA' voc – ens)(A2 chorus 16 bars AA' clt – ens)(A3 chorus 16 bars voc – ens)(Coda 4 bars pno – ens)

002 **ETHEL WATERS** and her Ebony Four New York, Jul. 28, 1925
 Ethel Waters – voc;
Horace Holmes – tpt;
Pearl Wright – pno; **Bill Benford** - bbs
 140790-1 Go Back Where You Stayed Last Night Col 14093-D, Chronological Classics 775
 140791-1 Sympathetic Dan Col 433-D, Chronological Classics 775
 140792-2 Down Home Blues Col 14093-D, Chronological Classics 775
 Composer credits: 140790 (Easton – Waters); 140791 (Flatow – Cramer); 140792 (Delaney)

Personnel is documented by the Columbia Company, and needs not to be questioned.

Miss Waters sings in her own positive and optimistic style – very tasteful and smart. She is accompanied by one of the lesser-known trumpet players of Harlem, Horace Holmes, who plays very decent and restrained, with good technique and nicely cup-muted all through. In all titles he performs a very nice and tasteful ad-lib call-and-response accompaniment with Miss Water. Surprisingly beautiful. Why is he recorded so sparsely?!

Pianiste Pearl Wright plays in a strong, decided, strict and swinging manner. She was Ethel Waters' frequent accompanist for a about six years. (Where are her solo recordings?) Bill Benford on his tuba seems a bit out of place on these soft sides, but he restrains himself perfectly and heroically plays a somewhat un-needed bass-part for the musical proceedings.

Notes:

- Mahony, Columbia 13/14000-D Series: Horace Holmes, cnt; Pearl Wright, p; William Benford, tu

- BGR*2,*3,*4: Horace Holmes, cnt; Pearl Wright, pno; Bill Benford, bbs

- Rust*2: not listed

- Rust*3,*4,*6: Horace Holmes -c; Pearl Wright -p; Bill Benford -bb

003 ETHEL WATERS

New York,

Aug. 25, 1925

Ethel Waters – voc; 'Slow Kid' Thompson – comments;

Horace Holmes – tpt;

Pearl Wright – pno; **Alex S. Jackson** - bsx

140863-1 Loud Speakin' Papa (You'd Better Speak Easy To Me)

Col 472-D,

Chronological Classics 672

140864-1 You Can't Do What My Last Man Did

Col 14112-D,

Chronological Classics 672

Composer credits: 140863 (Pollack - Yellen); 140864 (Johnson)

Ethel Waters is her own sympathetic and joyful self. Very fine jazz singing as known from her. In the second title she presents a common James P. Johnson title of the time in "dramatic" spoken dialogue with Mr. 'Slow Kid' which diminishes musical content a lot.

Just as at the fore-going session, Horace Holmes accompanies Miss Waters ad-lib and cup-muted. His work again is surprisingly tasteful and jazzy. He is "supported" a bit rough and misplaced by Alex S. Jackson on his bass-sax, while this player's horn is much more restrained in the second title what is more fitting.

Notes:

- BGR*2,*3,*4: Horace Holmes, cnt; Pearl Wright, pno; Alex S. Jackson, bsx; "Slow Kid" Thompson, comments (2)

- Rust*3,*4,*6: Horace Holmes -c; Pearl Wright -p; Alex S. Jackson -bsx; "Slow Kid" Thompson, comments (2)

004 ETHEL WATERS her Plantation Orchestra

New York,

Oct. 20, 1925

Ethel Waters – voc;

Harry Tate, Horace Holmes – tpt; Joe King – tbn;

unknown, unknown – alt, clt; unknown – ten, clt; Ralph Shrimp Jones – vln;

Lester Armstead – pno; Maceo Jefferson – bjo; Bill Benford – bbs; Jesse Baltimore – dms; unknown - bells

141163-2 Sweet Man

Col 487-D,

Chronological Classics 672

141164-2 Dinah

Col 487-D,

Chronological Classics 672

Composer credits: 141163 (Turke - Pinkard); 141164 (Akst - Lewis - Young)

Ethel Waters presents two hits of 1925, 'Sweet Man' as a hot jazz performance with muted-trumpet ad-lib soloist Horace Holmes in 'Sweet Man', the open straight parts being played by Harry Tate. 'Dinah' is performed in a straight manner by singer and band. Both titles do not seem to belong to Miss Waters' favourite selection of tunes as they lack her so distinctly amiable and slightly ironical style. She uses incidental off-beat phrasing, here.

Ethel Waters sings with the 'Plantation Orchestra', the band famous in Harlem for accompaniment of the 'Plantation Revue' show, starring the beloved and immensely popular singer and dancer Florence Mills. The Plantation Orchestra's original star trumpeter Johnny Dunn is substituted by Horace Holmes, here. And he immediately presents himself playing the melody of 'Sweet Man', swinging and muted. In 'Dinah' he accompanies Ethel Waters ad-lib in the verse in his personal style. All other brass accompaniment is played by scores with Harry Tate having the lead.

The band swings nicely and easily, the rhythm section strongly based on Benford's steady and secure bass-part. The unknown reed-players might well be identical with those on the Plantation Orchestra sides of December 1926 (thus possibly Rudolph Dunbar, Nelson Kincaid – alt, sop; Alonzo Williams – ten, sop).

Notes:

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

- BGR*2,*3,*4: Harry Tate, Horace Holmes, cnt; Joe King – tbn; three unknown reeds; Lester Armstead – pno; Maceo Jefferson – bjo; Bill Benford – bbs; Jesse Baltimore – dms; Ralph Shrimp Jones – vln

- Rust*2: not listed

- Rust*3,*4,*6: Harry Tate -Horace Holmes -c; Joe King -tb; 2 unknown -cl -ss -as; unknown -cl -ts; Lester Armstead -p; Maceo Jefferson -bj; Bill Benford -bb; Jesse Baltimore -d; Ralph "Shrimp" Jones -vl

Storyville 1996/97, 'Billy Fowler': "An article in the 'Afro-American (11-9-26) noted that he (Billy Fowler – KBR) was returning to New York for an indefinite run at 'Club Cameo' and had played the 'Orpheum', Newark. It claimed he was leading a 10-piece band but named only the following nine – the tenth is probably a trombonist: Tommy Ladnier, Horace Holmes, t; Billy Fowler, reeds/ldr; Bennett Carter, as/cl/ob; Prince Robinson, ts/cl; Walter Johnson, p; Clarence Holiday, bj; Lawrence Costner, tu; Walter P. Johnson, d; with Maude Mills, v. An advert in the *New York Age* (30-10-26) said he would be an added attraction at the Savoy on the 2nd November."

The un-named trombonist very probably was Jimmy Harrison.

BILLY FOWLER AND HIS ORCHESTRA

New York,

Sep. 1926

Billy Fowler – ldr;

Cameo Club (earlier: Carlin's Park, Baltim.)

Horace Holmes, Tommy Ladnier – tpt; Jimmy Harrison – tbn;

Billy Fowler – reeds; Benny Carter – alt, clt, oboe; Prince Robinson – ten, clt;

Freddie Johnson – pno; Clarence Holiday – bjo; Lawrence Costner – bbs; Walter Johnson – dms;

Maude Mills - voc

005 VIOLA McCOY

New York,

Mar. 01, 1927

Viola McCoy – voc;

Horace Holmes – cnt;

Louis Hooper – pno

2364-A	Slow Up Papa	Cam 1144,	Document DOCD-5418
2364-C	Slow Up Papa	Cam 1144,	Document DOCD-5654
2365-A	Fortune Teller Blues	Cam 1144,	Document DOCD-5418
2365-B	Fortune Teller Blues	Cam 1144,	Document DOCD-5654

Trumpet tone, vibrato and style do not show Rex Stewart as given in the discos, although he might possibly have been in a somewhat very restrained mood - if not too restrained. And this is not Louis Metcalf. But this player positively corresponds to what can be heard on Ethel Water's session of July 28, 1925, where the trumpet played is documented as Horace Holmes.

His style is decidedly the Southern legato way as used by Jenkins' Orphanage pupils. Very different from Rex Stewart's playing at this time. And this man very probably is the trumpeter heard on session 006 below and named there tentatively as Horace Holmes. Please, listen and compare! (But this is beautiful trumpet blues playing!)

And beautiful Louis Hooper. It would certainly be most interesting to get to know the personnel of the stage band at the Lafayette, as we might find our trumpet player for this session among their personnel (see note below)!

Notes:

- BGR*2,*3,*4: Rex Stewart, cnt; Louis Hooper, pno.

- Rust*3,*4,*6 : Rex Stewart -cnt; Louis Hooper -pno.

- Storyville 1998/99, p. 188: "The advert for the Lafayette Th. In the Age (26/2/27 p.6) shows her in the show 'Rarin' To Go' for the week of 28 Feb., but a report in column 5 on the same page has the show at Park Th. Bridgeport Conn., so this was presumably the previous week. By March the show, apparently renamed 'Shake, Rattle And Roll' was at the Royal Th., Baltimore for the week of 14 March (BAA 12/3/27, p.10 Ad), but the following week transferred to the Palace Th. Baltimore and resumed the 'Rarin' To Go' name (PC 19/3/27 2/5). It follows that the Cam session which produced 2364/65 was either recorded during the week at the Lafayette or later in the month." (It would certainly be most interesting to get to know the personnel of the stage band at the Lafayette, as we might find our trumpet player for this session among their personnel!)

- VJM 177, Bob Hitchens, Choo Choo Jazzers: "Trumpet is fluent but quiet. Not like Rex Stewart on 02.03.26. Similar to Horace Holmes on McCoy's next session (c. May 02, 1926 – KBR). L. Hooper agreed. Harry Cooper is a possible alternative tpt."

Discernible differences of takes:

2364-A first four bars of introduction played by pno only, tpt starting in bar 5 and 6 (vamp).

2364-C first four bars of introduction played by trumpet and pno.

2365-A 4-bar introduction consists of 2 identical two-bars trumpet phrases

2365-B introduction consists of 1 half-note, then 3 short identical triplet phrases followed by an Armstrong-like ascending and then descending melodic phrase.

006 VIOLA McCOY

New York, c. May 02, 1927

Viola McCoy – voc;

Horace Holmes – tpt; George Scott – clt;

Louis Hooper – pno;

unknown – grinding noises

2447-C Black Snake Blues

Cam 1158, Document DOCD-5418

2448-B Soul And Body (He Belongs To Me)

Cam 1158, Document DOCD-5418

These are very interesting assumptions as to the participating musicians. On piano I certainly do hear Mr. Louis Hooper in his modern form. And certainly not Cliff Jackson! (Compare with Miss McCoy's piano accompanist on her subsequent session of c. June, 07, 1927!)

Horace Holmes we possibly from Mamie Smith's recording with Elmer Snowden's band in August 1924. But at this session he only played rather un-distinguished lead trumpet. There are no solos to remember or identify him by. He – if it really is Holmes here – seems to be a better player than assumed, the more so when compared with Holmes' recordings with Ethel Waters. What can be heard may positively be attributed to him, although more restrained than before. We certainly have to thank Mr. Bob Hitchens' good ears to have led us onto this track! Thanks, Bob!

George Scott is assumed here because a note appeared in Storyville 95-200 that George Scott had made issued records with a couple of well-known singers and musicians in the 20s, none of which had been connected earlier with Scott. Among these people also was Viola McCoy. Obviously, Rust and his contributors thought this recording a fitting one to the note. But – not as with Horace Holmes – we are unaware of Scott's distinct style. Nevertheless, I would like to list him here on clarinet. (This matter certainly rewards some research!)

Notes:

- BGR*2,*3,*4: prob Horace Holmes, cnt; unknown, clt; Cliff Jackson, pno.

- Rust*3,*4: ? Horace Holmes -c; unknown -cl; Cliff Jackson -p.

- Rust*6: ? Horace Holmes, c; ? George Scott, cl; Cliff Jackson, p.

- VJM 177, Bob Hitchens, Choo Choo Jazzers: "I hear the trumpet from Viola McCoy's last session, unknown clarinet (just possibly George Scott) and not Cliff Jackson; maybe L. Hooper.."

007 SIS QUANDER

New York, c. May 05, 1927

Sis Quander – voc;

Horace Holmes – tpt; (George Scott) – clt;

Louis Hooper – pno

Mama Is Waiting For You

PA 7528, Per 128, Document DOCD-516

Mine's Just As Good As Yours

PA 7528, Per 128, Document DOCD-516

It seems a bit strange that nobody of Rust's contributors seems to have recognized that we hear a trumpeter and a clarinetist on this coupling. Or was it just an error to leave these gentlemen out? There might be some connection to Viola McCoy's session of three days earlier as above. But I would like to leave this matter open. I agree that we may have Horace Holmes – or the man of the above sessions with his name listed – here on these sides. It is this same legato style as before, yet un-muted here. I also consent Hooper's presence as this pianist plays in a modest blues/ style. In relation with the McCoy session above, the clarinetist might well be the same player.

Again, we have to thank Mr. Bob Hitchens for showing the trail on this subject!

Notes:

- BGR*4: Louis Hooper, p.

- Rust*6: Louis Hooper, p.

- VJM 177, Bob Hitchens, Choo Choo Jazzers: "Trumpet might be Horace Holmes again, clt and pno sound the same as on Camden mx 2447 above."

008 **VIOLA McCOY**

New York,

c. Jun. 07, 1927

Viola McCoy – voc;

Louis Metcalf – tpt;

Louis Hooper – pno

2495-B

Back Water Blues

Cam 1189,

Document DOCD-5418

2496-A

Mama Is Waitin' For You

Cam 1189,

Document DOCD-5418

This trumpet player is a first class player and shows those squeezed tones we are accustomed from Louis Metcalf. He is in another class than the assumed Horace Holmes in BGR and Rust. As for me, he is definitely Metcalf. The pianist very probably is Louis Hooper.

Notes:

- Record Research 77-8: unknown cornet, Louis Hooper.

- BGR*2,*3,*4: prob Horace Holmes, cnt; Louis Hooper, pno.

- Rust*3,*4,*6: ? Horace Holmes -c; Louis Hooper -p.

- VJM 177, Bob Hitchens, Choo Choo Jazzers: "I agree with Rust but KBR hears L. Metcalf."

SOURCES:

- John Chilton, "The Story of the Jenkins' Orphanage Bands", p. 55: "Holmes, Horace (trumpet). Born: 1901: Entered Jenkins in 1911, played with the band from c. 1912. Left in 1918 to work on theatre circuit. Studied at Morehous College before forming own band in 1921. Moved to New York in 1924, worked with Elmer Snowden, Lew Leslie's Blackbirds and Cliff Jackson during the 1920s. Retired from playing in the 1920s, and ran own music store."

- Storyville 130, p. 138 names Horace Holmes as a member of the twenty-four musicians in the Jenkins party which arrived at Liverpool aboard the Cunard liner 'Campania' from New York City on 13 May 1914. H. Holmes' age is listed as 11 years. (Thus, his year of birth must have been 1903.

- T. Benford, 'Have Drum, Will Travel', Storyville 100, p. 125: "Ethel (Waters – KBR) also used Horace Holmes on cornet He came out of the school (Jenkins' Orphanage? – KBR) too, and I came up with him. My brother worked with her too, and made records with her."

- 'Record Research' 80 and Charters/Kunstadt, 'Jazz – A History of the New York Scene' show a foto of 'Florence Mills' Original Plantation Orchestra', with the Blackbirds of 1925, showing Horace Holmes fourth from right in the back-row (with moustache).

- D. Griffiths, 'Greely Walton's Life Story', Storyville 107, p. 168: "Around this time, mid-1927, I started working in the pit orchestra at the Lafayette Theater. There was a lady who had the band there. Her name was Miss Franklin, a guy whom we called 'Stick' (Ernest Elliott? – KBR), Horace Holmes, he was on trumpet, Harry Hall was on string bass, Garvin Bushell was on clarinet, and George Howell on drums; I (Greely Walton – KBR) was tenor and clarinet."

- Storyville 2002-3, The Ikey Robinson Story, p. 98: "Eddie Mallory: He was a fine trumpet player but he wasn't what you'd call a hot jazz man; he didn't blow like Jabbo or Louis or Charlie Shavers. He was a mild jazz player, he had a nice tone, good licks, and was clean. If he tried to hit a high note, he hit it, he didn't get up and squawk it. Like Horace Holmes, nobody talks about him now either."

- W.C. Allen, Hendersonia, p. 176: With Elmer Snowden in 1924, with Billy Fowler in 1926

K. – B. Rau

06-04-2023

01-10-2025