

THE RECORDINGS OF RUDY JACKSON

An Annotated Tentative Personello-Discography

JACKSON, Rudy, clarinet, saxes
Raised in Chicago, both parents were musicians. Worked in local bands from 1918, regularly with Carroll Dickerson in the early 1920s, then with King Oliver (late 1923 to summer 1924), then long spell of touring with travelling shows. With Billy Butler in New York (1925), with Vaughn's Lucky Sambo Orchestra on tour (from June 1926). Briefly with King Oliver in February 1927, then recommenced touring with the 'Lucky Sambo' show. Joined Duke Ellington in June 1927, replaced by Barney Bigard in December 1927. Sailed to Europe with Noble Sissle (May 1929), returned to New York with Sissle, in 1931 again went with Sissle to Europe, long spells with Leon Abbey. Worked with Teddy Weatherford and Leon Abbey in India during the mid-1930s. Returned to Europe, then rejoined Teddy Weatherford in Colombo, Ceylon. Played regularly in India, and Ceylon until after World War II, then returned to live in Chicago; ceased regular playing and began long period of employment for the Western Union Telegraph Company.

Born: Fort Wayne, Indiana, 1901; Died: Chicago, Illinois, c.1968.
(John Chilton, Who's Who of Jazz)

CLARINET STYLISTICS

STYLE

Probably derived from Chicago reed-men like Jimmy Noone, but more using staccato phrasing, mainly maintaining eighth-note successions. His style lacks individual features and characteristics, but is enclosed in the musical thematics of the time and region.

TONE

Jackson owns a strong and rather metallic tone on his clarinet.

VIBRATO

He uses a rather slow vibrato with little altitude

TIME

Very often, Jackson tends to drag and to start notes a micro-time behind the beat. He seems not to swing.

PHRASING

His phrasing is inconsistent and illogical and thus prevents him from building up significant melodic lines and harmonic associations. He seldom varies his inner tempos of playing.

TENOR SAX STYLISTICS

Rudy Jackson plays tenor sax – and soprano sax – in actually the same way as his clarinet: with a limited technique and a limited amount of ingenuity. The same melodic and rhythmic conception, a bit less fluent, perhaps, than on clarinet.

This personello-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: *Rudy Jackson*
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Rudy Jackson*
- 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: *(Rudy Jackson)*

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.

Rudy Jackson certainly was not one of the top reed-players of the 1920s/1930s, but his early career led him through the bands of King Oliver, Duke Ellington and Noble Sissle. Thus, he must have been a reliable section man with good abilities of sight-reading and instrumental technique, as well as sufficient potential of improvising and knowledge of Harmony theory. He also was not one of the top improvisors, as the small sum of his instrumental solos verify. Yet, his origin from Chicago and his resultant contact with Southern/New Orleans musicians obviously made him a player with swing and blues-feeling to comply with the demands of his bandleaders.

RUDY JACKSON

This is wonderful Chicago early big band jazz music, but different from the New York/Harlem variety. This big band performs in a decidedly hot, swinging and driving ad-lib style which is based on scored arrangements, these handled with a lot of liberty. There is a very prominent ad-lib clarinet player who is heavily influenced by Jimmy Noone. But the tone is different. Besides the clarinet a tenor saxophone can easily be recognised who might be Rudy Jackson, probably also an alto sax which might then be played by Clarence Owens. Jackson can be heard with an ad-lib break in 'Wolverine Stomp' aka Jelly Roll Morton's 'Wolverine Blues' and the reed ad-lib parts of 'Ivy'. But mind the hot cornets with the legendary Bobby Williams taking the hot parts. These two most interesting sides are Jackson's only recordings in Chicago, but they seem to be exemplary as examples of this city's early jazz life. They are not part of the music of Harlem.

Notes:

- Notes:*

 - Ch. Delaunay, *New Hot Discography*, 1948: not listed
 - Rust*2, *3, *4: not listed
 - Rust*6: possibly: Carroll Dickerson, vn, dir; unknown personnel which may include Freddy Keppard, c; Buster Bailey, cl; Rudy Jackson, ts. Rodeheaver studio, Chicago, c. late 1922 – early 1923. The following (record – KBR), reported by Mark Berresford, appears on an unbranded test pressing bearing blank-side-out Puritan labels.

002 **SIPPIE WALLACE** Perry Bradford's Jazz Phools New York, Aug. 19, 1925
Sippie Wallace - voc;
R.Q. Dickerson - ctn; *DePriest Wheeler* - tbn; *Rudy Jackson* or (*David Jones*) - clt, sop;
Earres Prince - pno; unknown - hammer (1)

73555-A	Section Hand Blues	OK 8232,	Document DOCD-5399
73556-A	Parlor Social De Luxe	OK 8232,	Document DOCD-5399

In an ongoing research project on the recordings of Edith Wilson the author has found out, that without reasonable doubt Edith Wilson's accompanying band on her recording of December 17, 1924 is a contingent of the 'Cotton Club Orchestra' of the time comprising R.Q. Dickerson, DePriest Wheeler, Earres Prince and probably – among others – David Jones. It now seems that the musicians involved in this recording of Sippie Wallace are – at least in part - identical to the Cotton Club Band members of this year (see my Cotton Club Orchestra list elsewhere at this web-site).

The trumpet player plays in R.Q. Dickerson style with a sharp tone, frequent very sharp staccato phrases and uses a Harmon mute just as on the Wilson sides and later with Jasper Taylor (with Johnny Dodds) June 1928. Hear his break in the middle of the first verse of the first title (squeezed first note and then sharp staccato notes)! The trombonist has the same sharp tone as the trombonist on the recordings with the Cotton Club Orchestra/ Missourians of later and could therefore well be DePriest Wheeler.

A little problematic is the identification of the reed player. He plays soprano sax throughout in the first title (the famous story of John Henry, by the way!). In the second verse we can hear him play a middle break very much in a Bechet like manner which might have led to the assumption that Buster Bailey had been present (compare his attempts on soprano sax on the Clarence Williams Blue Five recordings!). Certainly, neither Bechet nor Bailey are responsible (Bechet was busily involved in the Club Basha in New York and would have put himself much more into the foreground on this recording, and Bailey being on tour with Henderson in the Middle West at this date). But thanks to Dave Brown's hint to the immediately following recording session of Sippie Wallace one day later where we hear a skilled soprano sax accompanist – wrongly listed by Rust as alto sax in BGR*2/3 – it is absolutely feasible that we hear the same man here. This player is Rudy Jackson of later Ellington fame who obviously had just arrived in New York with Billy Butler's band after touring extensively with King Oliver's band in 1924. His colleague in the Oliver band – and earlier in Carroll Dickerson's Sunset band – had been Buster Bailey, and it seems appropriate that the better musician – Bailey – left a lasting mark on Jackson's style, so much so that his soprano break in 'Section Hand Blues' has been thought to be by Bailey ever since. On the second title this player plays an expert clarinet with reminiscences of Oliver and Armstrong. There still is a dim chance that we hear Dave Jones from New Orleans (of later 'Jones-Collins Orchestra' fame), who played the saxes, clarinet, mellophone and was a renowned musical teacher, and at this time co-leader of the 'Cotton Club' band. In any case, the reed player's style heard here is New Orleans/Creole style.

The pianist certainly is not Bradford himself, but a man who knows to accompany a band functionally and Earres Prince, the Cotton Club band's pianist is a most significant and probable assumption. In any case, this is not Hersal Thomas, Sippie's brother, who plays on Sippie's next day's session.

This Cotton Club Orchestra – partly under Andrew Preer's leadership – did not leave the Cotton Club until late 1927 to give room for the Ellington band. It certainly is astonishing that a renowned band as this one does not show up more often in the personnels of other recording groups.

Notes:

- *Delaunay, New Hot Discography: acc by Perry Bradford.*
- *Rust*3, *4, *5, *6 : unknown c; unknown tb; ?Buster Bailey-cl-ss; ?Perry Bradford p.*
- *BGR*2, *3, *4: unknown cnt; unknown tbn; poss Buster Bailey, clt, sop; pres Perry Bradford, pno.*

004 SIPPIE WALLACE

Sippie Wallace – voc;
Rudy Jackson - sop;
Hersal Thomas - pno

73557-B	Being Down Don't Worry Me	OK 8276,	Document DOCD-5399
73558-B	Advice Blues	OK 8276,	Document DOCD-5400

Miss Wallace sings her titles – blues and songs - with power and little vibrato, but a lot of drama. Very good and quite pleasing. Rudy Jackson plays his soprano sax accompaniment trumpet-like, possibly by lack of ability of fast fingering. His style is blues infected and clear, but gives very little response to Wallace's singing and textural movements. Pianist Hersal Thomas, Sippie's brother, presents a two-handed blues piano with strong boogie influences in his left hand, but rather erratic right-hand figures. The CD booklet names it "beautiful rolling accompaniment", but in this context it seems to be without any use for an adapted accompaniment by an instrumental duet.

Notes:

- *Delaunay, New Hot Discography: acc by Rudolph Jackson (s); Hersal Thomas (p)*
- *BGR*2: Rudy Jackson, alt; Hersal Thomas, pno*
- *BGR*3: Rudolph Jackson, as; Hersal Thomas, p.*
- *BGR*4: Rudolph Jackson, ss; Hersal Thomas, p.*
- *Rust*3, *4, *6 : Rudy Jackson -as; Hersal Thomas -p*

005 DUKE ELLINGTON AND HIS ORCHESTRA

Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;
Otto Hardwick – alt, sop; Harry Carney – alt, bar, clt; Rudy Jackson – ten, clt;
Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms

40155-2	Black And Tan Fantasy	Vic 24861	on LP/CD ?
40156-1	Washington Wobble	Vic uniss 78,	Chronological Classics 542
40156-2	Washington Wobble	Vic X LVA-3037,	Media 7 MJCD 9

Composer credits: 40156 (D. Ellington)

Note: All Rusts list 40155-2 'Black And Tan Fantasy' which is not included in RCA Victor's 'Duke Ellington, The Centennial Edition'. It is therefore assumed to be not existent!

This nice composition is interesting for Ellington's dealing with a fast jazz number in contrast to his better known "jungle" titles and the later arising "mood" numbers.

But first: this is Ellington's first recording using a string bass. The player is New Orleans veteran Wellman Braud (real name Breaux). He is a strong exponent of the traditional "slap-bass" practice, the manner of pulling the strings back from the fret-board and let them slap against it to increase the sound volume and strengthen the rhythmic impetus. His playing initiated a very special sound and rhythmic power to the Ellington band of before, and certainly was the reason for many bandleaders of the time to change over their rhythm sections to the use of the string-bass.

And we have Harry Carney in the band, from now on handling the baritone saxophone as well as playing the third (!) alto sax parts of the arrangements. Thus, he may be discovered to play just one 2-bar break in the course of this number.

This is Rudy Jackson's first recording session with the Ellington Band. As it is mentioned before, Jackson was a player influenced by Southern musicians working in his home-town Chicago, and I would assume his clarinet playing to be the reason for Ellington's later preferring clarinetists with Southern styles, Barney Bigard in particular.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)*
- *McCarthy, Jazz Directory Vol.3: June Clark, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar, alt); Rudy Jackson (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*
- *Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bj); Wellman Braud (sbs); Sonny Greer (dms).*
- *Rust*3, *4, *6: Bubber Miley -Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; Harry Carney -cl -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.*
- *Booklet to 'D. Ellington Centennial Edition' RCA Ed.09026-63386: Bubber Miley, Louis Metcalf, trumpet; Joe Nanton, trombone; Rudy Jackson, clarinet/tenor saxophone; Otto Hardwick, alto saxophone/baritone saxophone; Harry Carney, alto saxophone; Duke Ellington, piano; Fred Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.*

Solos ad-lib:

40156-1:	LM o-tpt 14; <u>RJ clt 6</u> ; WB sbs 2; <u>RJ clt 6</u> ; DE pno 16; OH alt 2; HC bar 2; OH alt 2+8 + 7; JN o-tbn 2+8 + 14; <u>RJ clt obl 2+32</u>
40156-2:	LM o-tpt 14; <u>RJ clt 6</u> ; WB sbs 2; <u>RJ clt 6</u> ; DE pno 16; OH sop 2; HC bar 2; OH alt 2+8 + 7; JN o-tbn 2+8 + 14; <u>RJ clt obl 2+32</u>

Discernible differences of takes:

40156-1:	Hardwick's first 2-bar break after piano solo is played on alto sax; drums inaudible after trombone 2-bar entrance break
40156-2:	Hardwick's first 2-bar break after piano solo is played on soprano sax; drums start with double rim-shot after trombone 2-bar entrance break

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Louis Metcalf, Bubber Miley – tpt; Joe Nanton – tbn;
 Otto Hardwick – alt, sop, clt; Harry Carney – alt, bar, clt; Rudy Jackson – ten, clt;
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms;
 Adelaide Hall – voc (1,2,3)

39370-1	Creole Love Call	Vic 21137,	Chronological Classics 542
39371-1	The Blues I Love To Sing	Vic 21490,	Chronological Classics 542
39371-2	The Blues I Love To Sing	Vic X LVA-3037,	Media 7 MJCD 9
40155-4	Black And Tan Fantasy	Vic 21137,	Chronological Classics 542
40156-5	Washington Wobble	Vic 21284,	Chronological Classics 542

Composer credits: 40155 (D. Ellington – B. Miley); 40156 (D. Ellington); 39370 (D. Ellington – R. Jackson – B. Miley); 39371 (D. Ellington – B. Miley); 40155 (D. Ellington – B. Miley); 40156 (D. Ellington)

These are the first recordings of the young Adelaide Hall. And - most interestingly – she mixes scat with verbal singing in the Duke's band in 'The Blues I Love To Sing'. In 'Creole Love Call', one of Duke's most famous compositions, she uses scat entirely.

Hardwick attributes a beautiful soprano solo which shows his very musical way to play a melody. Hardwick also solos on the first and second titles on alto.

Fred Guy's banjo style is growing much stronger than before, and more of the jazz side but ragtime. May this be Wellman Braud's Southern influence? He himself is very strong on slapping the strings of his bass violin.

And hear Nanton's flattened fifth in the final Bb sixth chord of 'Creole Love Call'! Most daring.

'The Blues I Love To Sing' includes a beautiful soprano solo by Hardwick which shows his very musical way to play a melody. Hardwick also solos on the fourth and fifth titles on alto.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (d)
- Carey, McCarthy, *Jazz Directory Vol.3*: June Clark, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar, alt); Rudy Jackson (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
- Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bj); Wellman Braud (sbs); Sonny Greer (dms); Adelaide Hall (vcl)
- Rust*3, *4, *6: Bubber Miley -Louis Metcalf -t; Joe Nanton -b; Otto Hardwick -ss -as -bar; Harry Carney -cl -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Adelaide Hall -v.
- Booklet to 'D. Ellington Centennial Edition' RCA Ed.09026-63386: Bubber Miley, unidentified, trumpet; Joe Nanton, trombone; Rudy Jackson, clarinet/tenor saxophone; Otto Hardwick, Harry Carney, clarinet/alto saxophone; Duke Ellington, piano; Fred Guy, banjo; Wellman Braud, bass; Sonny Greer, drums; Adelaide Hall, vocal.

Solos ad-lib:

- 40155: BM m-tpt+JN m-tbn 12; OH alt 6 + 6; BM m-tpt 12 + 12; DE pno 12; DE pno 12; JN m-tbn 12; BM m-tpt 10+4
- 40156: LM o-tpt 14; RJ clt 6; WB sbs 2; RJ clt 6; DE pno 16; OH sop 2; HC bar 2; OH alt 2+8 + 7; JN o-tbn 2+8 + 14; RJ clt obl 2+32
- 39370: AH voc obl 12; BM o-tpt 12; RJ clt 12; AH voc obl 12+2
- 39371: AH voc 8; BM o-tpt 22; OH sop 14; JN o-tbn 8; AH voc+BM o-tpt 24

Discernible differences of takes:

- 40156-5 (see above): Hardwick's first 2-bar break after piano solo is played on soprano sax; drums start with cymbal stroke after trombone 2-bar entrance break
- 39371-1: Bars 7/8 from start: A. Hall sings: "Oh, play me the blues, boy!"
- 39371-2: Bars 7/8 from start: A. Hall sings: "Play me the blues, boy!"

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Louis Metcalf, Cladys 'Jabbo' Smith – tpt; Joe Nanton – tbn;
 Otto Hardwick – alt; Harry Carney – alt, bar; Rudy Jackson – ten, clt;
 Duke Ellington – pno; Fred Guy – bjo; Wellman Braud - sbs; Sonny Greer – dms;
 Adelaide Hall – voc (4)

81775-A	What Can A Poor Fellow Do?	OK 8521,	Chronological Classics 542
81776-B	Black And Tan Fantasy	OK 40955,	Media 7 MJCD 25
81776-C	Black And Tan Fantasy	OK 8521,	Chronological Classics 542
81777-C	Chicago Stomp Down	OK 8675,	Chronological Classics 542

Composer credits: 81775 (Meyers - Schoebel); 81776 (Miley - Ellington); 81777 (Creamer - Johnson)

Note: Okeh 8675 is labelled as 'Chicago Footwarmers'.

Ellington's star trumpeter Bubber Miley is replaced here by the one and only Jabbo Smith. Miley possibly was unable to record for personal reasons, and Ellington choose one of the most promising young trumpet players in Harlem to deputize, just like he had done with June Clark half a year earlier.

In the first title already, Jabbo Smith dominates the proceedings in his very own elegant and romantic legato trumpet style, with high interval jumps, fluid melody lines, a silken tone, and a Southern – or Western – understanding of rhythm and swing – contrary to Bubber Miley's staccato style in Johnny Dunn's succession.

Hardwick solos on alto on the last two titles, Carney is on alto on the first title. And Joe Nanton masters his trombone with or without mutes in his very own unsurpassed style. There is not much heard from Rudy Jackson here, but the short obligato played by the tenor sax part in the middle of the saxophone verse might have been his addition to the tune's arrangement from then on for eternity.

Adelaide Hall again contributes a great scat vocal chorus in 'Chicago Stomp Down'. This title also has a lot of Rudy Jackson's squeaking style which does not sound very favourable in today's ears.

Notes:

- Delaunay, *New Hot Discography*, 1948: Louis Metcalf, Jabbo Smith (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Billy Taylor possibly replaces Wellman Braud (b); Sonny Greer (dm); Adelaide Hall (vo)

- McCarthy, Carey, *Jazz Directory*, Vol. 3: Louis Metcalfe, Jabbo Smith (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwick (alt, clt); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d); Adelaide Hall (vel)
 - Rust*2: Louis Metcalfe, Jabbo Smith (tpts); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clts, alti); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bj); Wellman Braud (sbs); Sonny Greer (dms); Adelaide Hall (vel)
 - Rust*3, *4, *6: Louis Metcalfe - Jabbo Smith -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; Harry Carney -cl -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Adelaide Hall -v
 - Storyville 80 / 91, F. Dutton, *Birth of a Band*: Louis Metcalfe, Cladys 'Jabbo' Smith, t; Joe Nanton, tb; Otto Hardwicke, as, ss, cl, bsx, Harry Carney, as, bar, cl; Rudy Jackson, ts, cl; Duke Ellington, p; Fred Guy, bj; Wellman Braud, sb; Sonny Greer, d.
 - W.E. Timner, *The Recorded Music of Duke Ellington and his Sidemen*: LM, JSmt; JN; RJ, OH, HC; DE, FG, WB, SG; AH
- Solos ad-lib:

- 81775: JN o-tbn 2; CJB m-tpt 22 + 10; HC alt 8; LM o-tpt
 81776-B: CJS m-tpt+JN m-tbn 12; OH alt 6 + 6; JN m-tbn 12; CJS m-tpt 12; DE pno 12; JN m-tbn 12; LM m-tpt 10+4
 81776-C: CJS m-tpt+JN m-tbn 12; OH alt 6 + 6; CJS m-tpt 12 + 12; DE pno 1+12; JN m-tbn 12; CJS m-tpt 10+4
 81777: RJ clt 4; OH alt 20; AH voc 20; JN o-tbn 20; RJ clt 1+20; RJ clt obl 4 + 4 + 4

Discernible differences of takes:

- 81776-B: Joe Nanton plays one solo chorus on muted trombone after Hardwick's alto solo, followed by Jabbo Smith on trumpet
 81776-C: Jabbo Smith plays two choruses on muted trumpet after Hardwick's alto solo, followed by D. Ellington on piano

008 DUKE ELLINGTON AND HIS ORCHESTRA

New York, Dec. 19, 1927

- Louis Metcalf, Bubber Miley - tpt; Joe Nanton - tbn;
 Otto Hardwick - alt, sop, bsx (4), clt; Harry Carney - alt, bar, clt; Rudy Jackson - ten, clt;
 Duke Ellington - pno; Fred Guy - bjo; Wellman Braud - sbs; Sonny Greer - dms
 41244-1 Harlem River Quiver (Brown Berries) Vic 21284, Chronogical Classics 542
 41244-2 Harlem River Quiver (Brown Berries) Vic 731043, Media 7 MJCD 25
 41244-3 Harlem River Quiver (Brown Berries) Vic X LVA-3037, Media 7 MJCD 25
 41245-2 East St. Louis Toodle-Oo Vic 21703, Chronogical Classics 542
 41246-1 Blue Bubbles Vic 21490, Chronogical Classics 542
 41246-2 Blue Bubbles Vic RD-7731, Media 7 MJCD 25
Composer credits: 41244 (J. McHugh - D. Fields - T. Healey); 41245 (D. Ellington - B. Miley); 41246 (D. Ellington - B. Miley)

'Harlem River Quiver' is a nice tune by the famous composer/lyricist duo Dorothy Fields and Jimmy McHugh, just having joined to become a most productive pair in musical terms. Ellington arranged the tune in his own individual way. For greater insights in soloistics we have three alternate takes preserved.

There seem to be two baritone saxes and Jackson's tenor behind Miley in the first verse of 'East St. Louis Toodle-Oo' and the subsequent solo, the manner of playing being that of Otto Hardwick - Carney's tone being softer in the other titles, as I think. But, as Hardwick obviously uses a bass-sax in the second title of the subsequent recording session, I see the possibility that he uses a bass-sax here, as well. And the recording officials seemed to be enthusiastic about Sonny Greer's way of playing the cymbals, so that they put him in front of the band to reign the whole affair. Listen to his choked hand-cymbal and the two-handed use of his high-hat cymbals. Thus, 'Blue Bubbles' is dominated by Greer's abilities with the cymbals. Beautiful! But not to diminish the arts of the other participants!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Metcalfe, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (dm)
- McCarthy, Carey, *Jazz Directory*, Vol. 3: Louis Metcalfe, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, clt); Harry Carney (bar, alt); Rudy Jackson (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
- Rust*2: Louis Metcalfe, Bubber Miley (tpts); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bj); Wellman Braud (sbs); Sonny Greer (dms); Adelaide Hall (vel)
- Rust*3, *4, *6: Louis Metcalfe - Bubber Miley -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -ss -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -ldr -a; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d; Adelaide Hall -v
- Booklet to 'D. Ellington Centennial Edition' RCA Ed.09026-63386: Bubber Miley, Louis Metcalfe, trumpet; Joe Nanton, trombone; Rudy Jackson, clarinet/tenor saxophone; Otto Hardwick, alto/baritone saxophone; Harry Carney, soprano/alto/baritone saxophone; Duke Ellington, piano; Fred Guy, banjo; Wellman Braud, bass; Sonny Greer, drums.

Solos ad-lib:

- 41244: JN m-tbn 30; LM o-tpt 12; DE pno 14; HC bar 2+14; BM m-tpt 2 + 2
 41245: BM m-tpt 32; OH bsx 17; JN m-tbn 17; RJ clt 16; BM m-tpt 8
 41246: JN m-tbn 2; BM m-tpt 16 + 8; JN m-tbn 8; LM o-tpt 7; OH sop 16; JN m-tbn 4; LM o-tpt 4; OH sop 8; HC bar 2 + 6;
 OH sop 2

Discernible differences of takes:

- 41244-1: Solo baritone-sax: last bar in middle-break: Carney plays 3 quarter-notes a-c-e
 41244-2: Solo baritone-sax: last bar in middle-break: Carney plays 2 half-notes a-g
 41244-3: Solo baritone-sax: last bar in middle-break: Carney plays 1 eighth-note ab, 1 quarter-note c, 1 eighth-note ab,
 1 quarter-note bb
 41246-1: One cymbal-stroke on first beat of introduction and subsequent seven eighth strokes in the last bar of intro.
 41246-1: No cymbal-stroke on first beat of introduction, but one eighth stroke and subsequent three syncopated quarter strokes
 in the last bar of intro.

009 DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA

New York, Dec. 29, 1927

- Louis Metcalf, Bubber Miley - tpt; Joe Nanton - tbn;
 Otto Hardwick - alt, bsx (2), clt; Harry Carney - alt, bar, clt; Rudy Jackson - ten, clt;
 Duke Ellington - pno; Fred Guy - bjo; Wellman Braud - sbs; Sonny Greer - dms
 E-6824 Red Hot Band Vic 1153, Chronogical Classics 542
 E-6826 Doin' The Frog Vic 1153, Chronogical Classics 542
Composer credits: E-6824 (Fields - Healy - McHugh); E-6826 (Fields - Healy - McHugh)

With the advent of the composer/lyricist pair of Dorothy Fields and Jimmy McHugh at the Cotton Club, the Duke received a lot of new musical material to arrange for his band, additionally to the material of his own invention. And these many tunes were at his disposal to make 'Ellingtonia' out of.

The two titles recorded by Vocalion clearly are out of Ellington's mode of composing, but he makes nice and outstanding arrangements of them. 'Red Hot Band' starts with the well-known 'Bugle Call Rag' theme of bugle-calls. But it's transposed then to a very melodic composition in the verse. The AABA chorus used by Bubber Miley first and Joe Nanton later for solo purposes. And later for Harry Carney's alto and Miley, again. After a modulation the band with clarinets has a ride-out chorus by Ellington's manner.

'Doin' The Frog' starts with an obligato from Hardwick playing the bass-sax together with Carney's baritone sax, and is used then for the whole first chorus below the trumpets. The verse is a loose ensemble part until Nanton starts to play the theme on open trombone.

Later Hardwick has his solo on bass-sax, together with the trumpets. Nice melodic successions in the changes.

This is very beautiful, a little un-common, Ellington music of the time! ... and the last recording session with Rudy Jackson in the band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Rudy Jackson (cl & ts); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (dm)
- McCarthy, *Carey, Jazz Directory, Vol. 3*: Louis Metcalf, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, clt); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)
- Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick, Rudy Jackson (clt, alt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bj); Wellman Braud (sbs); Sonny Greer (dms)
- Rust*3, *4, *6: Bubber Miley -Louis Metcalf-t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -as -bar; Rudy Jackson -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.

Solos ad-lib:

- | | |
|---------|---|
| E-6824: | BM m-tpt 31; JN o-tbn 6; HC alt 2; JN o-tbn 6; FG bjo 2; DE pno 6; JN o-tbn 2+6; HC alt 16; BM m-tpt 8; HC alt 6; |
| | LM o-tpt 2; RJ clt 2 |
| E-6826: | JN o-tbn 14 + 2+6; OH bsx 6; BM o-tpt 2; OH bsx 6; JN o-tbn 2; BM o-tpt 8; OH bsx 6; BM o-tpt 2 |

010 THE WASHINGTONIANS

New York,

Jan. 09, 1928

- Louis Metcalf, Bubber Miley - tpt; Joe Nanton - tbn;
 Otto Hardwick - alt, bsx, clt; Harry Carney - alt, bar, clt; Rudy Jackson, Barney Bigard - ten, clt;
 Duke Ellington - pno; Fred Guy - bjo; Wellman Braud - sbs; Sonny Greer - dms
- | | | |
|----------|----------------------------------|---------------------------------------|
| 145488-3 | Sweet Mama (Papa's Getting' Mad) | Diva 2577-G, Chronogical Classics 542 |
| 145489-3 | Stack O'Lee Blues | Har 601-H, Chronogical Classics 542 |
| 145490-3 | Bugle Call Rag | Diva 2577-G, Chronogical Classics 542 |

Composer credits: 145488 (*Rose, Little and Frost*); 145489 (*Lopez and Colwell*); 145490 (*Pettis, Meyers, Schoebel*)

There are varied suggestions by jazz researchers on the presence of Rudy Jackson at this recording session. Some experts still have Jackson with the band, others hear Bigard (so do I - KBR). In his autobiography, Bigard does not mention the possible presence of Jackson, although this should have been a fact worth remembering. Instead, he remembers the notes listed below under 'Notes' that do not mention Jackson. Steven Lasker prefers to assume both tenor/clarinet players to be on the session. And he may perfectly be right! So, let me explain my own opinion:

Generally: against Barney Bigard's remembrance (see Notes below), there is a drummer all through this session, who certainly is 'Sonny' Greer! And in 'Stack O'Lee Blues' we hear a trumpet player who decidedly is below Miley's and Metcalf's standards. He might as well be one of these two in alcoholised state.

'Sweet Mama' starts with an intro played by an alto sax, presumably Harry Carney, as immediately afterwards a bass-sax starts to play an obligato below Miley's muted trumpet chorus. This player very probably is Otto Hardwick, who also can be heard using this big saxophone at the foregoing session. Another six-bar alto sequence by probably Carney appears after the four-bar piano break, and immediately after this we have a twelve-bar soprano sax sequence by Hardwick again, just like in 'Blue Bubbles' of the Dec. 19, 1927 session (008) above. At the tune's end we hear some short quicksilver clarinet breaks and obligatos which un-mistakably are by Barney Bigard.

'Stack O'Lee Blues' starts with the above-mentioned trumpet player. He is followed by a clarinet chorus of decidedly Barney Bigard. Following solo parts are by Ellington and by Nanton.

'Bugle Call Rag' then has twelve bars of unmistakably Bigard on tenor sax. After Metcalf's (in perfect form!) and Nanton's parts it is Harry Carney on baritone for sixteen bars, followed by a clarinet player who certainly is not Bigard. The CD booklet of the pretentious French 'media 7' CD series names Otto Hardwick for the baritone solo and Harry Carney for the subsequent clarinet solo. By my ears I could rather opt for Harry Carney on baritone and Rudy Jackson on clarinet. After the trumpet and piano solos, there appears a tenor sax for one chorus which is not Bigard's, and might well be Jackson's! This one is not mentioned in the 'media 7' booklet. And later, at the very end, there is a clarinet obligato that - as before - is not by Bigard, but could well be played stylistically by Rudy Jackson.

It so might be anybody's opinion whether we hear Hardwick or Carney on clarinet or tenor or baritone or bass-sax, or Jackson or somebody else (Carney or Hardwick) on tenor or clarinet. I'd assume my above opinion close to the truth. This then would support Mr. Lasker's view.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Metcalf, Bubber Miley (tp); Joe "Tricky Sam" Nanton (tb); Barney Bigard (cl); Otto Hardwick (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (bj); Wellman Braud (b); Sonny Greer (dm)
- McCarthy, *Carey, Jazz Directory, Vol. 3*: Louis Metcalf, Bubber Miley (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, clt); Harry Carney (bar, alt); Barney Bigard (clt, ten); Duke Ellington (p); Fred Guy (bj); Wellman Braud (bs); Sonny Greer (d)
- Rust*2: Bubber Miley, Louis Metcalfe (tpt); Joe Nanton (tbn); Otto Hardwick (clt, alt); Barney Bigard (clt); Harry Carney (clt, bar); Duke Ellington (pno); Fred Guy (bj); Wellman Braud (sbs); Sonny Greer (dms)
- Rust*3, *4, *6: Bubber Miley -Louis Metcalf-t; Joe Nanton -tb; Otto Hardwick -ss -as -bar -bsx; Harry Carney -cl -as -bar; Barney Bigard -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Wellman Braud -sb; Sonny Greer -d.
- Barney Bigard. *With Louis and the Duke, p.59*: "The first recording I made with the band was 'Bugle Call Rag' and I remember that, for some reason, they couldn't use the drums. Of course, Sonny Greer came there and sat through the whole deal, got paid and everything, but they just couldn't record the drums. Wellman Braud, bless his soul, he had to have the horn right close to his bass. He was coming over far too loud and they told him to move back some few feet. "Okay," says Braud, and don't you know he moved back sure enough, but he damned if he didn't take that horn right along with him. Everyone had his own individual horn, see."
- *Ibid. p. 44*: "Anyway, he (Wellman Braud - KBR) told me that he could get me into the Duke Ellington Band, if I wanted. I just let him keep talking. "You see," he said, "Duke has had this six-piece outfit on Broadway, but he has just landed this deal at the Cotton Club. The man there wants him to expand the band to ten pieces." I kept listening. "Duke wants to get a clarinet player to take the place of Rudy Jackson. He is kind of tired of Rudy." I just sat there with my drink and let Braud go on talking. "Rudy came to Duke with this song he called 'Creole Love Song' and Duke liked it and recorded it for Mills. Now it turns out that Rudy stole the damned song from King Oliver."

Oliver used to call it 'Camp Meeting Blues', but Rudy claimed it was his original so Oliver is suing them. Duke has had enough of it all so he wants someone to take Rudy's place."

Solos ad-lib:

- 145488: HC alt 8; BM m-tpt+OH bsx 27; DE pno 4; HC alt 6; OH sop 12; JN m-tbn 8; BM m-tpt 2; JN m-tbn 2+3; BB clt 2; LM o-tpt 2; BB clt 2 + obl 2
- 145489: ?BM m-tpt 23; BB clt 1+12; DE pno 12; JN o-tbn obl 24
- 145490: LM o-tpt 12 lead; BB ten 12; LM o-tpt 12; JN o-tbn 12; HC bar 16; ?RJ clt 16; LM o-tpt obl 8; DE pno 12; LM o-tpt 12; ?RJ ten 12; JN o-tbn 12; ?RJ clt obl 16

011 NOBLE SISSLER AND HIS ORCHESTRA

Hayes, Middlesex,

Sep. 10, 1929

Noble Sissle – ldr, voc;
 Demas Dean, Pike Davis- tpt; James Revey – tbn;
 Rudy Jackson, Buster Bailey – alt, clt; Ramon Usera – ten, clt;
 Juice Wilson, William Roseman – vln;
 Lloyd Pinkney – pno; Warren Harris – bjo; Henry Bass Edwards – bbs; Jesse Baltimore - dms
 Warren Harris – voc (1)

Bb-17326-2	Kansas City Kitty	HMV B-5731,	Retrieval RTR 79069
Bb-17327	On The Lazy Amazon	HMV unissued	not on LP/CD
Bb-17328-2	Camp Meeting Day	HMV B-5709,	CJM 22 (LP)
Bb-17329-2	Miranda	HMV B-5709,	Retrieval RTR 79069

This again is Pike Davis in a strong and effective show band – Noble Sissle and his Orchestra, recorded in England and reissued early on a nice Parlophone LP 'Jazz In Britain – The 20's' (Parlophone PMC 7075).

From Anthony Barnett's "dossier" 'Fallen From the Moon – Juice Wilson, his life on earth', I have come to know that the hitherto unknown top-part singer behind Noble Sissle on 'Kansas City Kitty' is banjo player Warren Harris.

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

For me, there still is another high-light on these sides: Henry "Bass" Edwards, the tuba player. He really is tremendous.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Rust*2: Pike Davis, Demas Dean (tpt); James Revey (tbn); Buster Bailey, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Juice Wilson, William Rosemand (vln); Lloyd Pinkney (pno); Warren Harris (bjo); Henry Edwards (bbs); John Ricks (sbs); Jesse Baltimore (dms)
- Rust*3,*4,*6: Pike Davis -Demas Dean -t; James Revey -tb; Buster Bailey -cl -ss -as; Rudy Jackson -cl -as; Ralph Duquesne -cl -as -ts; Ramon Usera -cl -ts; Juice Wilson -William Rosemand -vn; Lloyd Pinkney -p; Warren Harris -bj; Henry Edwards -bb; John Ricks -sb; Jesse Baltimore -d
- A. Burnett, *Fallen From The Moon* – Juice Wilson: Clifton Pike Davis, Demas Dean (tp); James Revey (tb); Rudy Jackson, Buster Bailey, Ramon Usera (reeds); Juice Wilson, William Roseman (vn); Lloyd Pinkney (pn); Warren Harris (bj, vc); Henry Edwards (bb); Jesse Baltimore (dm); Noble Sissle (vc, ar, md, composer)

Tune structures:

Bb-17326-2	Kansas City Kitty	Key of Ab / G / Bb	HMV
(Intro 4 bars ens)	(Chorus 1 32 bars AABA NS+WH voc)	(Bridge 6 bars ens modulation)	(Verse 16 bars ens)
saxes 16 – JR o-tbn 8 – saxes 8)	(Bridge 2 bars ens modulation)	(Chorus 2 32 bars AABA JW vln)	(Chorus 4 32 bars AABA DD m-tpt 16 - BB alt 8 – PD m-tpt 6 - ens 2)
(Chorus 5 32 bars AABA ens)	(Tag 2 bars ens)		
Bb-17328-2	Camp Meeting Day	Key of F	HMV
(Intro 12 bars ens)	(Chorus 1 32 bars AABA ens)	(Verse 8 bars NS voc)	(Chorus 2 32 bars AABA NS voc)
(Bridge 8 bars ens)	(Chorus 3 32 bars AABA ens)	(Vamp 8 bars ens)	(Chorus 4 32 bars AABA NS voc + ens)
Bb-17329-2	Miranda	Key of F	HMV
(Intro 8 bars ens)	(Chorus 1 32 bars AABA ens)	(Chorus 2 32 bars AABA NS voc + ens)	(Chorus 3 32 bars AABA BB clt 16 – PD m-tpt 16)
(Chorus 4 32 bars AABA JW vln 16 – NS voc 16)			

012 NOBLE SISSLER AND HIS ORCHESTRA

Hayes, Middlesex,

Oct. 10, 1929

Noble Sissle – ldr, voc;
 Demas Dean, Pike Davis- tpt; James Revey – tbn;
 Rudy Jackson, Buster Bailey – alt, clt; Ramon Usera – ten, clt;
 Juice Wilson, William Roseman – vln;
 Lloyd Pinkney – pno; Warren Harris – bjo; Henry Bass Edwards – bbs; Jesse Baltimore - dms

Bb-18031-1	I'm Crooning A Tune About June	HMV B-5731	not on LP/CD, but held
Bb-18032	waltz	HMV B-5723	not on LP/CD
Bb-18033-	You Want Lovin' And I Want Love	HMV B-5723,	CJM 22 (LP)
Bb-18034	Yet You Forgot?	HMV unissued	not on LP/CD

Again, the same band as on the above session.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
- Rust*2: Pike Davis, Demas Dean (tpt); James Revey (tbn); Buster Bailey, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Juice Wilson, William Rosemand (vln); Lloyd Pinkney (pno); Warren Harris (bjo); Henry Edwards (bbs); John Ricks (sbs); Jesse Baltimore (dms)
- Rust*3,*4,*6: Pike Davis -Demas Dean -t; James Revey -tb; Buster Bailey -cl -ss -as; Rudy Jackson -cl -as; Ralph Duquesne -cl -as -ts; Ramon Usera -cl -ts; Juice Wilson -William Rosemand -vn; Lloyd Pinkney -p; Warren Harris -bj; Henry Edwards -bb; John Ricks -sb; Jesse Baltimore -d

Tune structures:

Bb-18031-1	I'm Crooning A Tune About June	Key of Bb / Ab / Bb	HMV
(Intro 8 bars ens)	(Chorus 1 32 bars AABA ens 16 – vlns 8 – ens 8)	(Verse 16 bars ens)	(Chorus 2 32 bars AABA NS voc+vlns)

6 bars ens modulation)(Chorus 3 32 bars AABA RU ten 8 – PD o-tpt 8 – JR o-tbn 8 – RU ten 6 – ens 2)(Bridge 6 bars ens modulation)(Chorus 4 32 bars AABA ens 4 – ?BB or RJ alt 4 – ens 4 – PD m-tpt 4 – ens 8 + 8)

Bb-18032 waltz

HMV

not reissued

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

HMV

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

013 NOBLE SISSLE AND HIS SIZZLING SYNCOPATORS

London,

Dec. 11, 1930

Noble Sissle – ldr, voc;

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

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

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

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

WA-10968-2 Daughter Of The Latin Quarter

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

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

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

WA-10970-1 Sunny Sunflower Land

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

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

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

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

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

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

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

Notes:

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

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

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

Tunes structures:

WA-10968 Daughter Of The Latin Quarter Key of C

Columbia

(Intro 4 bars ens)(Verse 16 bars ens)(Chorus 1 32 AABA NS voc + ens)(Chorus 2 32 bars AABA ens)(Chorus 3 32 bars AABA NS + GF voc + ens)(Coda 6 bars ens)

WA-10969 You Can't Get To Heaven That Way Key of C / Ab / Eb

Columbia

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA NS voc + choir)(Chorus 3 32 bars AABA TL m-tpt 16 - RJ clt 2+14 - ens mod 2)(Interlude 1 16 bars AA NS voc + band choir)(Interlude 2 16 bars AA NS voc + band choir)(Bridge 4 bars NS voc + band choir)(Chorus 4 32 bars AABA ens)(Tag 2 bars ens)

WA-10970 Sunny Sunflower Land Key of Eb / C / F

Columbia

(Intro 12 bar ens)(Chorus 1 32 bars AA'BA' ens)(Bridge 12 bars ens)(Chorus 2 32 bars AABA NS voc + ens mod)(Bridge 6 bars ens)(Chorus 3 32 bars AABA ens)(Tag 6 bars ens)

WA-10971 Confessin' (That I Love You) Key of Ab / G / Bb

Columbia

(Intro 6 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA NS voc 30 – ens 2 mod)(Bridge 4 bars ens mod)(Verse 16 bars ens)(Chorus 3 32 bars AABA RJ clt 16 – BB o-tbn 6 – EC bbs 2 mod – ens 8)(Tag 2 bars ens)

014 NOBLE SISSLE AND HIS ORCHESTRA

London, GB,

1931

Noble Sissle – voc, ldr;

British Pathé film 'Noble Sissle and his Band from Ciro's Club'

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

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

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

unknown - step-dance (2)

Little White Lies

Jazzedit, T. Ladnier's Recordings (DVD)

Happy Feet

Jazzedit, T. Ladnier's Recordings (DVD)

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

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

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

No soloistic by Rudy Jackson, here.

Notes:

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

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

Tunes structures:

Little White Lies Key of Bb / Ab

Pathé film

(1/2 Chorus 1 16 bars BA ens)(Chorus 2 32 bars AABA NS voc)(Chorus 3 32 bars AABA BB m-tbn 16 – RJ alt 8 – BB m-tbn 8)

(Chorus 1 32 bars AABA NS voc)(Tag 2 bars ens)(Chorus 2 32 bars AABA (double-pace) ens + dancer)

015 NOBLE SISSL AND HIS ORCHESTRA

New York,

Feb. 24, 1931

Noble Sissle – ldr, voc;

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

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

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

E-36120-A Got The Bench, Got The Park Br 6073, Classic Jazz Masters 22 (LP)

E-36121-A-B In A Café On The Road To Calais Br unissued, Fat Cat's Jazz 199 (LP)

E-36122-A Loveless Love Br 6073, Classic Jazz Masters 22 (LP)

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

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

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Briggs, Tommy Ladnier (tp); Billy Burns (tb); Sidney Bechet, Ralph Dechesne, Ramon Usera, Rudy Jackson (s); Pinckney (p); Frank Ethridge (g); Edward Cole (b); Jack Carter (dm)
- Rust*2: Arthur Briggs, Tommy Ladnier (tpt); Billy Burns (tbn); Sidney Bechet, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Lloyd Pinckney (pno); Frank Ethridge (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl, ldr)
- Rust*3, *4, *6: Demas Dean -Tommy Ladnier -t; Billy Burns -tb; Sidney Bechet -Rudy Jackson -Ralph Duquesne -cl -ss -as; Ramon Usera -ts; Lloyd Pinckney -p; Frank Ethridge -bj; Edward Coles -bb; Jack Carter -d; Noble Sissle -v -ldr

Tunes structures:E-36120 Got The Bench, Got The Park Key of Eb / C / G Brunswick

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA NS voc + LP pno obl)(Bridge 6 bars ens mod)(Verse 16 bars ens 4 – ?AB m-tpt 4 – ens 8)(Interlude 10 bars ens mod)(Chorus 3 32 bars AABA ens 14 – RU ten 2+8 – ens 6 - ?AB o-tpt 2)(Tag 2 bars ?AB o-tpt)

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

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

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

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

016 NOBLE SISSL AND HIS ORCHESTRA

New York,

Apr. 21, 1931

Noble Sissle – ldr, voc;

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

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

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

E-36644- Basement Blues Br 6129, Classic Jazz Masters 22 (LP)

E-36645- Wha'd Ya Do To Me? Br 6111, Classic Jazz Masters 22 (LP)

E-36646- Roll On, Mississippi, Roll On Br 6111, Classic Jazz Masters 22 (LP)

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

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

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Arthur Briggs, Tommy Ladnier (tp); Billy Burns (tb); Sidney Bechet, Ralph Dechesne, Ramon Usera, Rudy Jackson (s); Pinckney (p); Frank Ethridge (g); Edward Cole (b); Jack Carter (dm)
- Rust*2: Arthur Briggs, Tommy Ladnier (tpt); Billy Burns (tbn); Sidney Bechet, Rudy Jackson, Ralph Duquesne (clt, alt); Ramon Usera (ten); Lloyd Pinckney (pno); Frank Ethridge (gtr); Edward Coles (sbs); Jack Carter (dms); Noble Sissle (vcl, ldr)
- Rust*3, *4, *6: Demas Dean -Tommy Ladnier -t; Billy Burns -tb; Sidney Bechet -Rudy Jackson -Ralph Duquesne -cl -ss -as; Ramon Usera -ts; Lloyd Pinckney -p; Frank Ethridge -bj; Edward Coles -bb; Jack Carter -d; Noble Sissle -v -ldr

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

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

E-36645 Wha'd Ya Do To Me? Key of F / Dm / Eb / Ab Brunswick
 (Intro 8 bars ens)(Chorus 1 32 bars ABCA' ens)(Chorus 2 32 bars ABCA' NS voc)(Bridge 6 bars ens)(Verse 16 bars ens)
 (Chorus 3 32 bars ABCA' RU ten 4 - RJ cht 4 - RU ten 4 - RJ cht 4 - BB o-tbn 8 - ens 8)(Chorus 4 32 bars ABCA' ens)(Tag 2 bars ens)

E-36646 Roll On, Mississippi, Roll On Key of G Brunswick
 (Intro 12 bars ens)(Chorus 1 40 bars ABAC ens)(Chorus 2 40 bars ABAC NS voc)(1/2 Chorus 3 16 bars NS voc)(Bridge 6 bars ens)(Verse 24 bars ens)(Chorus 4 40 bars ABAC ?AB m-tpt 16 - SB sop 8 - ens 16)(Tag 2 bars ens)



017 CRICKETT SMITH AND HIS SYMPHONIANS

Bombay,

c. Apr. 1936

Crickett Smith - tpt; George Leonardi - tbn;

Rudy Jackson - alt, clt; Roy Butler - ten;

Teddy Weatherford - pno; Sterling Conaway - gtr; *unknown - sbs*; Luis Pedroso - dms;

Creighton Thompson - voc

STB-1 Taj Mahal

Rex ME-7994-A, Harlequin HQ 2013 (LP)

Composer credit: STB-1 (Words and Music by Mena Silas)

Crickett Smith - born 1883 - was one of the trumpeters of vaudeville/jazz groups of the early jazz era of the 1910s in New York. He lived a varied musician's life mainly in South America, East Asia, and Europe, returning to the U.S.A. in late 1941 and suffering a lonely death in New York not much later.

This is dance-music of the time, with two-beat rhythm, but very good and interesting Teddy Weatherford on piano, playing half-a-chorus, followed by Roy Butler's tenor sax for the other half. Then it's Crickett Smith on trumpet, half of the chorus muted. The introduction has nice modern harmonics. Singer Creighton Thompson has a good baritone voice, but no jazz. And Rudy Jackson is only heard in the ensemble.

OK, yes, but with a little grin. But where is the other title recorded?

Notes:

- Storyville 65/175, P. Darke, R. Gulliver, *Teddy Weatherford: Crickett Smith, tpt/arr; George Leonardi, tbn; Rudy Jackson, Roy Butler, reeds; Teddy Weatherford, pno; Sterling Conaway, gtr; Luis Pedroso, dms; Creighton Thompson, voc; possibly others. At least two sides were recorded in the Taj Mahal Hotel for Indian Rex, no further details known.*

- Storyville 71/186, P. Darke, R. Gulliver, *Roy Butler's Story: Fotos*

K. - B. Rau
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 06-01-2026