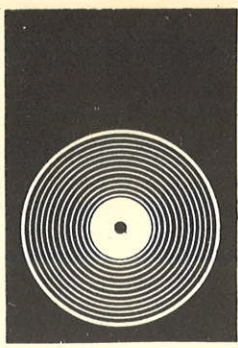


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ISSUE 44 (2 of 2 copies)

JULY 1962

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record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION 30 CENTS

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p. 10



THEODORE "WINGIE" CARPENTER



RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

PUBLISHED BI-MONTHLY AT
65 GRAND AVENUE, BROOKLYN 5, N. Y.

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RECORD RESEARCH ANNUAL SUBSCRIPTION

for six issues

U.S.A. - \$1.50; Single Copy - 30¢
 CANADA - \$2.00; Single Copy - 35¢
 FOREIGN - \$2.00; Single Copy - 35¢
 GREAT BRITAIN - 15/d Single Copy - 2/7

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(see page 19)

"THEODORE "WINGIE" CARPENTER

by Len Kunstadt

Wingie Carpenter!! He's a wonderful cat. Friendly, coopera-
tive, a good worker, a credit to himself and all his fellow musi-
cians. Wingie plays trumpet and it's a hot crisp blues horn when
he's on his jazz kicks. He's one of the grand pioneers in his line.
You'll never really know it as he speaks little of his history. He
believes in today. You can't make it on your good history all the
way, so he says. And he's right. But we got him to open up
about his music memories and they're fascinating. Now we got
him 'hung!!!

How did he get the name, Wingie? Theodore Carpenter lost
it in an accident just before he got into the music game. Guess,
that would be enough to knock anybody out, but not Wingie. He
loved his horn and believed in himself. We don't have to dwell
on the difficulties that a person with one arm would have had
over playing a trumpet or any other instrument. Wingie can best
tell you that, if he wanted to.

Theodore Carpenter was playing trumpet before the word jazz
became accepted. We have dug through our newspaper files and
have followed his career through news clippings etc. Wingie has
also followed through with some interesting reminiscences about
his musical life. So, we put the two together and here it is.

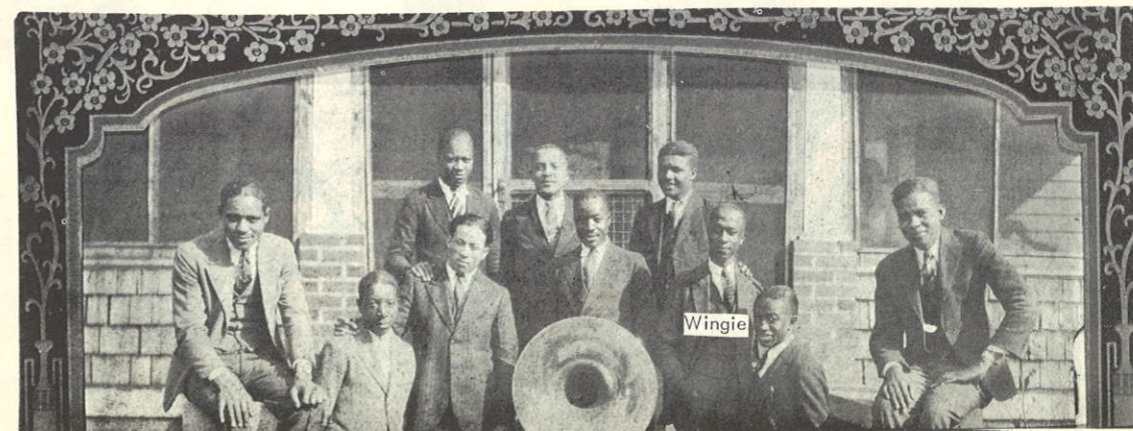
Theodore Carpenter was born in the bustling ragtime town,
St. Louis, Missouri, at the turn of the century. He was one of 3
children, the only son of Nellie Carpenter, a proud little lady
who is still with us today. Although she's an octogenarian she
still actively cares for her son, Theodore, at their W. 154th Street
home here in Manhattan. To mom, Nellie, he gives credit for
learning his earliest fundamentals of music. Mom who was self-
taught was no slouch at playing the piano. She played the
quadrilles, two-steps and quicksteps of her period. Young Car-
penter heard all of these at an early age before blues and jazz
came into the limelight. They were his earliest musical influ-
ences. Mother bought him his first trumpet and also sent him to
music school in St. Louis, Missouri. At this time he became
acquainted with THE swinging St. Louis march bands, the Odd
Fellows and Knights Of Pythian bands. Here he heard and met
such future stars as Louie Metcalf, R.Q. Dickerson, Leonard
Davis, Eddie Allen, Arville and Leroy Harris, Thornton Blue,
Jonas Walker, Gene Sedic to name some. There was plenty of
jazz inspiration here.

After his initial musical training young Theodore began his
touring activities with Carnival, Circus, Minstrel and Medicine
shows. The traveling 'tents' became an integral part of Wingie
Carpenter's life right into the 1930's. He would alternate between
his participation in many leading bands and the roadshows. Mom
Carpenter recalled that every time she saw him scanning those
Billboard roadshow 'Trumpet Wanted etc.' ads she knew she would
lose him for a few months. He had that traveling itch.

The earliest newspaper mention we could find of Carpenter
was in the CHICAGO DEFENDER of December 10, 1921. He was
a member of Herbert's Minstrel Band: Clifford Wilkerson - leader;
Lonnie Williams, THEODORE CARPENTER - cornets; Dewey Bass
and James Curry - trombones; Arnett Nelson - clarinet; Frank
Nichols - 1st Alto; Will Preston - 2nd alto; Claude Richardson -
baritone; Hobart Howard - tuba; Jake Elliott - bass drum and Jesse
Mayo - bass drum. That was a typical minstrel band lineup,
During this period he played the Lyric Theatre in New Orleans
when the Robecheaux band with Andrew Kimble (cornet), Alphonse
Picou (clarinet), and Zutty Singleton (drums) were holding down
the pit job. Wingie played the stage and would knock 'em out
with his rendition of the then popular 'Bugle Blues.' A newspaper
press release at this time warned Johnny Dunn that Theodore
Carpenter was aiming to capture his laurels. Wingie knew Sidney
and Wilbur DeParis when they were traveling with their dad in a
tent show. He was around Memphis earlier when a young William
(Buster) Bailey was playing the Palace theatre there. His famous
preachin' blues horn began to tantalize his listeners in the early
20s when he was touring with a Silas Green show.

The first mention that we have seen of Wingie's recording ad-
ventures was indicated in the Feb. 7, 1925 issue of Billboard. It
stated: "THEODORE CARPENTER, one armed cornetist, has been
contracted by the Gennett Record Company for a year's service.
His first record bears 'Tongueing Blues' and 'The BackBiter's
Moon'." Another mention of recording activity was found in the
Talking Machine Weekly of March 25, 1925. It was a publicity
blurb about Gennett Records recording Cincinnati artists with a
portable? setup. In the press release was a mention of a "Miss
Ernestine Bonabario (sic) better known as 'Baby Bonnie' singing
'Longing For My Daddy, Who's Gone Far, Far Away' with 'Fatz'
Brown accompanying on the piano and TED (sic) CARPENTER on
the cornet." (For those who have RUST - JAZZ RECORDS 1897-
1931, check page 39 for more comprehensive discographical de-
tails). Carpenter recalled that he was traveling with Baby Bonnie's
act at that time. Carpenter's memory is hazy about other
recordings made about this time. He remarked that he did record
behind many blues singers, one being Ozzie McPherson from
Philadelphia with Teddy Hill on tenor and J. Benton Overstreet on
piano. He indicated that his style of playing was reminiscent of
Tommy Ladnier and his horn was often confused for Ladnier and
visa versa.

In addition to his traveling shows Carpenter played with such
ace bands as Bill Lacey's Florida Ramblers (see photo), Speed
Webb's band with the late Fitz Weston on piano, Smiling Billy
Steward Celery City Serenaders, Wes Helvey, Clarence Paige,
Zack Whyte, Darrel Harris' Band with Doc Wheeler and George
Johnson, Pettiford Family Band with young Oscar Gene Primus
Paradise Ballroom Band (Buffalo) with J.C. Higginbotham and
Juice Wilson (see photo). In August 1926 the Chicago Defender
reported "THEODORE CARPENTER still the feature with Speed
Webb's Hoosier Melody Lads. Bunch playing Forest Park, Toledo
Ohio..." Many more mentions could be found about Carpenter's





other show was an Irvin C. Miller Brown Skin Models with Sammy Stewart's Band. Some of the bands were Joseph (not the King) Oliver, Jesse Stone, Dick Bunch and Jack Ellis. In the early days Carpenter gave Bill Coleman music lessons. Bill is very proud of this fact and will mention it freely right to this day.

About 1939/40 Wingie Carpenter formed a small combo which was to stay in tact for a dozen years right into the early 50s. They played the Black Cat and Tony Pastor's in the Village and the Capitol Night Club uptown in New York City. In the band were (see photo) Leroy Lovelace, clarinet; Teddy Sinclair, bass; Shorty Allen, piano; Bob Warren, drums and Wingie Carpenter, trumpet and leader. Four sides were recorded in January 1940 in New York by this combo with Jimmy Shirley, guitar, and Mae Hopkins, vocal, added to the recording session. They were 'Put Me Back In The Alley' (67055) and 'Look Out Papa Don't You Bend Down' (67057) on Decca 7698 and 'Rhythm of The Dishes And Pans' (67056) and 'Team Up' (67058) on Decca 7711. Another session in October took place for Decca which produced the great 'Preachin' Trumpet Blues' (68294) Decca 8519, a Wingie Carpenter trumpet showcase. According to Wingie the personnel was Skeets Tolbert and Ottis Hicks on Sax, Buddy Johnson on piano, ? Pettiford on drums (no relation to Oscar), and an unknown bass player.

In April 1940 Wingie along with Shorty Allen, Jimmy Shirley and Bob Warren were the accompaniment for the fine New Orleans Creole George Guesnon. The New York recorded sides were Mississippi Town (67497) and Black Woman Blues (67499) on Decca 7792 and Iberville and Franklin (67498) and Goodbye, Good Luck To You (67500) on Decca 7740.

From the early 50s through the present day Wingie has gigged all over. He has been in the company of such stellar musicians as J.C. Higginbotham, Edgar 'Spider' Courance, Dick Bunch, George Phillips and Eddie Roberts. In late 1961 your writer had the enviable opportunity to hear Wingie Carpenter at a fabulous jam session at Jimmy Ryan's on 52nd Street in New York City. Such stars as Herb Flemming, Louis Metcalf, Don Frye, Zutty Singleton, Herman Autry, Bass Hill, Victoria Spivey, Leon Eason among others, joined Tony Parenti in a real hot hour and half all-out jam. Wingie lowered that horn down toward his knee and gave out with some of the most wicked blues that this lad has heard. In the cheering audience was that fine jazz scholar, Johnny Simmen (see his writeup on Wingie in Jazz Journal, April 1961) who with his wife, Liza, had arrived from their native Switzerland to have a jazz holiday here in New York City. They were rewarded.

In concluding we would like to mention that there are plenty of hot licks left in THEODORE and that somebody ought to get him down on wax again.

Wingie continued on through the 30s performing with road shows and bands. One of the shows was the famous Whitman Sisters with Troy Snapp's Band which included Teddy Hill. An-

Gene Primus Band with Wingie and J.C. Higginbotham

activities through the ensuing years. We would like to single out some clippings about a band which Carpenter thought was one of the greatest outfits that he ever played with. They were Billy Stewart's Celery City Serenaders from Florida. Unfortunately, as far as is known, the band never recorded. So all we can depend on are the memories of musicians and isolated press clippings which appeared in the newspaper columns of that time. Here are some snaps about the band when Carpenter was a member: (Defender, June 1931) -

"THEODORE CARPENTER, the world's greatest one armed trumpet player is knocking them dead on the hot choruses, with Smiling Billy Stewart's Celery City Serenaders. In the brass section which really clicks are R.C. Hicks, first trumpet; Robert Hall, second; and Carpenter 3rd. ... Going into his 6th month with Stewart's band, Carpenter was the recipient of this report which appeared in the Nov. 28, 1931 Defender:

"THEODORE CARPENTER, the one armed cornetist is still playing with Smiling Billy Stewart's Celery City Serenaders, and is taking 12 choruses on "Tiger Rag" ending on high C" ... Man! That must have been something to hear!!

Wingie continued on through the 30s performing with road shows and bands. One of the shows was the famous Whitman Sisters with Troy Snapp's Band which included Teddy Hill. An-



Wingie Carpenter's Decca Recording Band

THE LOUISIANA RHYTHM KINGS

by Howard J. Waters

All of us are probably more or less aware of a group of recordings (1928-1930) which were labeled with this geographically inaccurate "nom du disque." They have all been listed in various jazz reference books from time to time, together with a certain amount of both valid and invalid discographical data. This researcher's efforts have brought to light some rather interesting information with respect to some of these recordings, and it is hoped that those fortunate collectors who possess and appreciate the LRK recordings will find this information of value.

The actual source of the name "Louisiana Rhythm Kings" is still a mystery to us. We do, however, have a theory; and while such theorizing can be little more than conjecture at this point, even after much brainstorming our theory seems to possess a degree of logic.

The first of the LRK recordings, recorded January 24, 1928 in Chicago, appeared on the original Vocalion recording sheets under the name of the Cotton Pickers. Yet as we know, the only issue (on Vocalion 15657) was labeled as by the Louisiana Rhythm Kings. Possibly, these facts may provide us with a clue to the origination of the name.

Normally, the name Cotton Pickers was reserved by Brunswick for recordings directed by Phil Napoleon. (For the moment, let us ignore the few exceptions to this.) Assuming that Brunswick's recording director in Chicago (Dick Voynow) was unaware of this policy, which seems not too unlikely, the name Cotton Pickers might easily have been assigned to the recordings in Chicago without any hint of possible repercussions when the information reached New York. After the recording sheets arrived in New York, someone may have realized that the Cotton Pickers name should not be used, since Napoleon had no connection with the recordings. Thereupon, the need arose for a new labeling pseudonym - particularly one with a "jazz" connotation.

Whether names were drawn from a hat, or a contest held among the office staff (!) we may never know. We suspect that the LRK appellation was simply a direct derivation from a famous predecessor, the New Orleans Rhythm Kings. Somehow, then, the name Louisiana Rhythm Kings came into being and was applied for the first time in early 1928 to Vocalion 15657.

So-called "name" discographies have never had much appeal for us; they've always seemed somewhat superficial, and a poor substitute for the more inclusive artist discographies. Yet in a sense, that's what we have here. The "name" approach seems appropriate here for two reasons: 1) Very few of the LRK recordings were ever issued under any other names, and thus can be more or less conveniently grouped together, and 2) The three basic recording groups represented under the LRK name were in no way associated with each other.

Discographical Notes

A few words of explanation are in order with regard to the session of July 21, 1928 and its subsequent remake session of August 13th. We have no factual information as to the personnel of this band, though we do know that it was recorded in Chicago by local (Chicago) musicians. On aural evidence alone, we feel certain that it was basically the same group known as Bill Haid's Cubs on the Broadway label. Attempts to contact Bill Haid brought to light an intriguing coincidence.

Bill Haid, the leader of Bill Haid's Cubs, was a banjoist-guitarist who worked principally in the Chicago area. He played with Coon-Sanders Night-Hawks, Clyde Doerr, Spitalny, and others, plus considerable radio broadcasting from Chicago. He passed away about ten years ago.

However, Bill Haid the pianist who recorded with Red Nichols and many New York bands during the late 1920's, is a New York-based musician and no relation to the "Chicago" Bill Haid. (Another "Jabbo" mystery!) This Bill Haid is today an electronics engineer, and we hope to offer the readers of RECORD RESEARCH further information about his career and recordings in a future issue.

The composer of SKINNER'S SOCK. Frank C. Skinner, is now

in Hollywood writing beautiful musical scores for films such as MAGNIFICENT OBSESSION. Mr. Skinner very kindly replied to our inquiry about this particular recording of his tune, but unfortunately could not provide any further clues as to the orchestra in question.

Thus, other than our personal opinion that the sessions were actually by banjoist Bill Haid's recording unit, probably a contingent from the Coon-Sanders band, we have no further personnel information at hand.

This chronicle of the LRK recordings also serves to introduce to RECORD RESEARCH readers a fine musician who has long been overdue for recognition in the literature of jazz. We refer to trumpet-cornet artist Tommy Thunen (pronounced Too'nen). (If you have a copy of JACK TEAGARDEN'S MUSIC, see page 222 for page references to Thunen's appearances in that volume.)

Tommy's participation in the LRK recordings is detailed below - we believe for the first time. And we suggest bending both ears to Tommy's fine work on these sides, strangely overlooked to these many years. We plan a biographical sketch and discography of Tommy's career for a near-future issue of RECORD RESEARCH. Note that other solo examples of the Thunen horn can be heard on Red Nichols' WHO CARES (Br 4778, 6831), SOMETIMES I'M HAPPY (Br 4701, 6828), and a hot 4 bars on the verse of BUILDING A NEST FOR MARY (Br 4321 as by The Captivators).

Our thanks to all those who have offered helpful data, especially to Bill Trone, Chauncey Morehouse, Jack Miles, Fred Kreitzer, Tommy Thunen, Red Nichols, Max Haid, Frank Skinner, and pianist Bill Haid.

Meanwhile, dig those fine LRK sides ... the 1929-30 sessions are among this writer's all-time favorites; there's guts a plenty in that hell for leather sound ... and I believe they meant it just that way!

24 JANUARY 1928; CHICAGO

(The Guy Lombardo band - without "Guy")

tp: Liebert Lombardo
tb & arranger: Jack Miles
saxes/cl: Carmen Lombardo, Fred Higman, Larry Owen
piano: Fred Kreitzer
guitar: Francis "Muff" Henry
tuba: Ben Davies
drums: George Gowans

C-1664 Mississippi Mud unissued (?)
C-1665 " " Vo 15657

(vocal by Liebert Lombardo; features guitar)

C-1666 Nobody's Sweetheart Now unissued (?)
C-1667 " " " Vo 15657

(vocal by male trio composed of Carmen Lombardo, Fred Higman, and Larry Owen. Featured are trumpet, trombone, and clarinet (played by Owen))

Thanks to Fred Kreitzer and Jack Miles for this information. Miles also recalled recording Cannonball Rag and one other tune at about the same time.

31 MAY 1928; NEW YORK

(Brunswick recording sheets give Jack Kapp as recording director, Red Nichols as orchestra director; 10 men in orchestra.)

2 tp: Red Nichols, Leo McConville
tb: Miff Mole
mellophone: Dudley Fosdick
cl/ts: Fud Livingston
violin: Joe Venuti
piano: Arthur Schutt
drums: Chauncey Morehouse
vibes: Vic Berton

(The writer is unable to hear a 10th man on the LRK title which follows. Unless the original Brunswick sheet is incorrect - which has been known to happen - the answer may be either that the arrangement for this LRK title did not call for the tenth man, or, that the tenth man was used only sparingly in section ensembles. In the latter case, our guess would be a third trumpet, most probably Mannie Klein.)

E 27624 A-B I Can't Give You Anything But Love Vo 15710
(Featuring: Nichols lead, Livingston clarinet, Venuti, and Fosdick)
Note: Matrix E 27623, WHISPERING, by the above personnel was recorded at the same session and originally released as by Red Nichols and his Five Pennies on Br 3955. Also, matrices XE 27622 were recorded earlier the same day by this personnel augmented, and were originally released on 12" Br 20070 as by Red Nichols and his Five Pennies.

21 JULY 1928; CHICAGO

(See personnel remarks for the August 13, 1928 session, at which all titles were remade.)

C-2106 A-B When You're Smiling unissued (Vocal: Harry
C-2107 A-B Dusky Stevedore unissued Maxfield)
C-2108 A-B Hallucinations unissued
C-2109 A-B Skinner's Sock unissued

13 AUGUST 1928; CHICAGO

(At this session, titles from session of 21 July were remade, presumably by the same orchestra.)

We believe this to be a contingent from Coon-Sanders Night Hawks Orchestra, featuring and probably directed by banjoist Bill Haid. Aural examination indicates the instrumentation to have been:

tp-tb-3 sax - p - banjo - tuba - drums

Featured: trumpet, trombone, alto sax, and banjo.

C-2215 A-B-C When You're Smiling Vo 15716 (Vocal:
C-2216 A-B Dusky Stevedore Vo 15716 Harry Maxfield)
C-2217 A-B Hallucinations Vo 15729
C-2218 A-B Skinner's Sock Vo 15729

20 FEBRUARY 1929; NEW YORK

(Director and arranger: Red Nichols)

tp: Red Nichols
tb: Miff Mole
mello: Dudley Fosdick
cl/ts: Fud Livingston
piano: Arthur Schutt
drums: Vic Berton

E 29319 A-B-C Futuristic Rhythm Vo 15779
(Solos: Mole, Livingston (cl), Nichols)

E 29320 A-B Out Where the Blues Begin Vo 15779
(Solos: Livingston (ts), Nichols, Schutt,
Livingston (cl), Schutt, Mole)

E 29321 A-B That's a Plenty Vo 15784, BrE 02731
(Solos: Livingston (cl), Fosdick, Mole, Schutt)

23 APRIL 1929; NEW YORK

(Director and arranger: Red Nichols)

tp: Red Nichols
tb: Miff Mole
cl: Bennie Goodman
p: Arthur Schutt
dm: Vic Berton

E 29689 A-B Ballin' the Jack Vo 15828, HRS 15, HJCA 612 (12")
(Solos: Mole, Goodman, Nichols, Schutt)

E 29690 A-B Then You've Never Been Blue unissued

E 29691 A-B I'm Walking Through Clover Vo 15810
(I'm Happy in Love)
(Solos: Goodman, Schutt, Mole)

11 JUNE 1929; NEW YORK

(Director and arranger: Red Nichols)

tp: Red Nichols
tb: Jack Teagarden
cl: Pee Wee Russell
ts: Bud Freeman
p: Joe Sullivan
dm: Dave Tough

E 30029 A-B That Da Da Strain Vo 15828, HRS 7, HJCA
612 (12") BrE 02731
(Solos: Russell, Freeman)

E 30030 A-B Basin Street Blues (vocal by Jack Teagarden)
(Solos: Nichols lead, Teagarden, Vo 15815, HJCA 612
Sullivan, Russell) DeSvi M-30216,
BrE 02506 (in album)

Folkways FP-67, FJ-2807 (both 33 rpm LP)

E 30031 A-B Last Cent Vo 15815, HJCA 612
(Solos: Teagarden, Freeman, BrE 02506 (in album)
Russell) DeSvi M-30216

10 SEPTEMBER 1929; NEW YORK

Directed by Red Nichols. First tune was arranged by Ken Sisson.

For this session, Red added a second trumpet player in the person of Tommy Thunen - jazz minded member of his band in the pit of the show "Almanac". For the division of solos, etc., see notes beside each title.

tp: Red Nichols, Tommy Thunen
tb: Glenn Miller
cl/as: Jimmy Dorsey
p: Irving Brodsky
dm: Dave Tough

E 30544 A-B Waiting at the End of the Road VO 15833
(Nichols lead, Dorsey clarinet, Thunen verse,
Nichols solo, Miller, Nichols lead)

E 30545 A-B Little By Little VO 15841
(Thunen lead, Dorsey clarinet, Nichols muted solo,
Thunen 2 bars open, Brodsky, Nichols lead)

E 30546 A-B Marianne VO 15833
(Nichols lead, Thunen verse, Dorsey alto, Nichols solo,
Miller, Nichols lead)

20 JANUARY 1930; NEW YORK Directed by Red Nichols

After returning to New York from the two-week tryout of the show "Strike up the Band" in Boston, Red gathered some top men in the Brunswick studios for two historic sessions.

On the first date, six tunes were recorded. Red and Tommy share the trumpet honors. Thunen has the show all to himself on the first two and last two tunes; Red plays only on LADY BE GOOD and SWEET SUE.

tps: Red Nichols, Tommy Thunen
tb: Glenn Miller
cl/as: Jimmy Dorsey
ts: Babe Russin
p: Jack Russin
g: Wes Vaughan
bass/sax: Adrian Rollini
dm: Gene Krupa

E 31943 A-B Swanee Br 4845, 6834; BrF 500325
(Thunen lead, Jack Russin, Miller/Thunen, and Thunen
lead out)

E 31944 A-B Squeeze Me Br 4953; BrE 03282
(Babe Russin, Thunen, Rollini, Thunen lead)

E 31945 A-B Oh Lady Be Good
Br 4706, 6829; BrE 02676, 03324; BrF & BrG A-8687
(Nichols lead, Miller, Dorsey, Nichols lead)

E 31946 A-B Sweet Sue Br 4953; BrE 03282
(Nichols lead, Babe Russin, Nichols solo and lead)

E 31947 A-B Meanest Kind o'Blues
Br 4845, 6834; BrE 03324, BrF & BrG 8687
(Thunen lead, Rollini, Miller, Dorsey, Thunen lead)

E 31948 A-B I Have to Have You Br 4706, 6829; BrE 02676
(vocal: Wes Vaughan)
(Thunen lead, vocal, Thunen modulation, Babe Russin,
Thunen solo and lead)

27 JANUARY 1930; NEW YORK

Directed by Red Nichols; same personnel as 20 Jan. 30

On LAZY DADDY and PRETTY BABY, Red handles all the trumpet work and very nicely too. On the other four tunes, Red and Tommy divide the chores - see beside each title for details.

E 31911 A-B O'er the Billowy Sea Br 4908, 6837
(Rollini plays first ensemble with Nichols, Dorsey, and
Miller playing background riff; Thunen plays open horn
bridge; Thunen lead, Miller, Babe Russin, Thunen solo
and lead out)

E 31912 A-B Lazy Daddy Br 4923, 6838
(Nichols lead, Jack Russin, Nichols lead, Dorsey,
Nichols lead out.)

E 31913 A-B Karavan Br 4908, 6837
(Thunen lead, Rollini, Dorsey, Thunen, Nichols lead)

27 JANUARY 1930, NEW YORK (continued)

E 31914 A-B Pretty Baby Br 4938, 6840; BrG 81260
(Nichols lead, Nichols solo, Babe Russin, Dorsey,
Nichols lead)

E 31915 A-B Tell Me Br 4938, 6840; BrG 81260
BrF 500325
(Thunen solo, Jack Russin, Rollini, Miller, Nichols
lead out)

E 31916 A-B There's Egypt in Your Dreamy Eyes
Br 4923, 6838
(Thunen lead, Nichols solo, Dorsey, Babe Russin,
Nichols lead out.)

DISCOGRAPHICAL FOOTNOTES

I. Notes on labeling of reissues and non-U. S. pressings:

(a) The following were labeled as RED NICHOLS AND HIS
FIVE PENNIES:
BrE 02676
Br 6829, 6834, 6837, 6838, 6840

(b) BrF A. 500325 was labeled RED NICHOLS AND HIS
LOUISVILLE RHYTHM KINGS (sic).

II. The following are believed to have been pressed from dubbed
masters:

All BrE issues
Br 6834 (possibly other Br 6800's, but NOT 6837)
HJCA 612
Folkways FP-67 and FJ-2807

"That's a Plenty" (2-20-29) issued on DECATUR 510

III. Masters E 31944, 31945, and 31946 were transferred to
American Record Company masters 12254, 13092, and 12255,
respectively. Purpose of the transfer and whether the dubbed
masters were ever actually used are not known.

IV:

Vocalion 15692, originally scheduled for release as by the LRK,
was never issued. The scheduled coupling was: "Baby, won't
you please come home" (C-1907-a-b; E-7348-a-b)/"Friar's Point
Shuffle" (c-1909-a-b; E-7350-a-b). Both titles were recorded in
Chicago, May 2, 1928, by the wellknown group consisting of
SPANIER, TESCHMACHER, MESIROW, SULLIVAN, CONDON,
LANIGAN, and KRUPA.

However, only the first of these titles was ever actually released,
the original issue being on Br 80064 as by FRANK TESCHMACHER
WITH THE CHICAGO RHYTHM KINGS. The label of Br 80064
gave an erroneous recording date of 'April 1928'.



BLUES IS MY BUSINESS

by

Victoria Spivey

SPEAKING ABOUT MY FRIEND, BESSIE SMITH

I was recently reading a little book with a beautiful picture of Bessie Smith on the cover. It's called KINGS OF JAZZ - BESSIE SMITH by Paul Oliver and is put out by Cassell-London. I found the book very interesting, but somewhere along the way it got haywire toward the end. On page 65, let me read it, it said.

"Road shows were scarcely paying their way but Bessie barnstormed her way southwards, shouting her blues in tumbledown theatres and under leaking canvas roofs. Her voice was beginning to crack."

I am startled to read this because it's not true. I know Paul got this information from someone who apparently did not know the facts. The above quote apparently is talking about Bessie's early 30s travels. It is my opinion as far as I could see and I kept an eagle eye on my ideal, Bessie, that she never had a real poor day from Gulf Coast Blues all the way through that fateful crash which took this wonderful singer away from us. If she did, she certainly kept it a beautiful secret in a great big way. I was at a party given by Bessie Smith soon after her 'St. Louis Blues' picture that was 1930 and I saw her spend \$700 in one night. Bessie controlled 2 homes at this time. At the end of the year 1930, Bessie was so big that she had a 25 people company that was touring theatres like the Lincoln in New Orleans, the biggest theatre in New Orleans for vaudeville. Bessie's act was the thing to watch by everybody. The Lincoln was a far cry from "tumbledown theatres and leaking canvas roofs." Bessie would have had a big laff and would have given out with one of her favorite curses (unprintable here). I had the wonderful privilege to be in one of Bessie's shows about 1934/35. They met in a big expensive Lincoln Phaeton sedan. When I arrived at the theatre I found a fabulous show. Bessie Smith was not "selling chewing gum and candy in theatre aisles" (another far-fetched statement found on page 68). I can't understand how Bessie could have been so down-and-out as when she was in the crash that took her life she was carrying her own act and a band with her. No matter how low the people's salaries may be, it takes a lot of money and a good drawing card to get the money.

Now about some other blues singers during the early 30s period. Miss Ida Cox was far from starving. She toured with a big troupe and a band in her famous 'Raisin' Cain' show. I can tell you that Clara Smith and Ma Rainey were also riding high with their own traveling shows. Yours truly was making \$100 a day for myself through 1931 singing plenty of blues with my own orchestra. It's a good bet that Bessie was topping my payroll.

That's it folks. You can reach me at 443 Waverly Avenue, Brooklyn, New York.

P.S. . . . Don't forget to see my ad on my recordings in this issue.

john mc andrew

STAR
STUDED
SHELLAC



THE POPULAR SINGERS OF YESTERDAY
AS THEY SOUND TODAY
part 2

Audio Fidelity has recently released an Eddie Cantor Carnegie Hall concert taped in 1950 that is a fitting tribute to all facets of the illustrious comedian's career. Cantor, too, has been sparsely represented on disc for more than a decade. He did do the sound track of THE EDDIE CANTOR STORY in the early fifties, and a couple of years before that he cut several Victor sides that appeared on the briefly revived Bluebird label in the late forties. Then Victor, utilizing the now defunct Vik label, brought out The Best of Eddie Cantor, in 1957, including all those you'd expect to find in a Cantor resume. Since the quality of his voice was never of too much importance, Eddie comes through in fine shape and is practically indistinguishable from the voice that did the same material between thirty and forty years earlier. Here the backing, while a large orchestra, is quite acceptable and although modernized, it retains a real respect for the singer, the songs and their origin. The only complaint is that most of them are cut to the bone and some fine verses are omitted, in the modern vein. Kate Smith is another who has kept pace with the times and has never been absent from records for very long, although her output in the past decade has been rather thin, albeit less so than many others whose wax careers go back to the twenties. Kate did more than three dozen sides for MGM up to about 1950, and then there were a few for the short-lived National label. As far as I can determine, these were all singles and never were compiled into an LP package; it may be that there weren't a round dozen necessary for this. About 1954, Kate essayed a group of etchings that first appeared on a 10" Capitol LP and shortly afterwards with four numbers added, on a 12" one. They were good, workmanlike jobs, but far from Kate at her best. After that, a really good one came along: The fabulous Kate, a Kapp LP with a widely diversified selection extending from IT DON'T MEAN A THING, THINKING OF YOU, THE BEAT O' MY HEART through THE HUCKLE-BUCK, LOVE IS A MANY SPLENDORED THING, JUST IN TIME and up to ALL THE WAY. Her interpretation of LOVE IS A MANY SPLENDORED THING is as fine as this rousing song has had and revealed Kate to be almost as good as new, more than thirty years from her first recordings. About two years later, Kate did a group of LPs for the Tops label: one of wonderful standards; another of songs mentioning state names, including still another, and a superb version of God Bless America; one each of folk songs, Christmas songs and hymns and spirituals, the entire group representing a delightful cross-section of Kate Smith doing every imaginable type of song and being equally at home with all of them. The Andrews Sisters have appeared on only two labels since their affiliation with Decca ceased in the early fifties: for Capitol they have done three or four LPs of their well-known numbers as well as some newer ones. Just a few months ago, they transferred a dozen of their most famous efforts onto the Dot label. On both labels they are their own inimitable selves, the only sister trio worthy of comparison to the incomparable Boswells. Perhaps their best of recent years is the Capitol THE DANCING TWENTIES, and a great deal of its effectiveness is due to avoiding the custard-pie approach that has defeated the attempt of most Twenties LPs to recapture an era rather than ridicule it.

Considering her 'special' appeal, Lee Wiley has turned up more often in the past decade than one avid admirer dared wish - first, on three 10-inch LPs for Columbia that were subsequently combined into 2-12" ones. There is some lovely stuff on all of them, featuring eight Berlin and eight Youmans gems, including the seldom-recorded SUPPERTIME, SOME SUNNY DAY and HOW MANY TIMES, and a thrilling STREET OF DREAMS, entrancing verse and all.

A 10-inch Storyville LP appeared about 1954, devoted to Rodgers and Hart numbers. Quite a record. In 1956 and 1957 there were LPs on Victor. Lee is impeccable on both, but the accompaniments on each are too slick and too big... but Lee Wiley is Lee Wiley and that makes them priceless. A couple of singles that were not included in either of these turned up on separate LPs featuring melanges, such as a Dave Garroway Jazz LP on which Lee did DO YOU KNOW WHAT IT MEANS TO MISS N.O. and a truly lovely STARS FELL ON ALABAMA.

Some outstanding singers have, unaccountably, made few records through the years. Ethel Merman, for one, has been confined almost exclusively to her own show numbers. Why, is quite a mystery, for of all the voices going back more than thirty years, hers is, incredibly, almost exactly as it was in 1930, as her periodic TV appearances can attest. As recently as March of this year she did several fine standards on a Bob Hope show on which her thrilling voice was as much the full, clear, unmuted trumpet as ever.

Jeannette MacDonald and Nelson Eddy teamed once more for Victor in 1957-8 and came up with several of their tried-and-true duets. Remembering that he was close to sixty and she 55, the results were little short of miraculous... as was the color album cover of the two singers. While Jeannette has not recorded since then, Eddy has done a couple of LPs, one singly and one with Gale Sherwood, his night-club partner of the last few years. They are good, but the orchestral balance is poor and drowns out the singers from time to time... surprisingly, as Everest insists on calling attention always to their superior recording.

Blossom Seeley, together with Benny Fields, made LPs for MGM and Mercury shortly before Fields died, but their performance did not compare with those of long ago. Fields was never better than a mediocre singer, but Blossom was one of the best beltors of the twenties, which is not evident in either of these LPs, or on CHICAGO AND ALL THAT JAZZ, which was committed to grooves just a few months ago. Mae West is another whose waxing have been almost nil, but about five years ago she made the Fabulous Mae West for Decca, including most of her famous old numbers, and fabulous is really the word. Her voice was better than ever it was, and the entire record was a smashing success... which nobody bought.

Donald Novis has been unrepresented, with two or three exceptions, since the late thirties. In the late forties, he did a few 78 sides for the defunct Tempo label, and in the early fifties a 10" LP for Mercury. While his voice was more than adequate, that indescribable breathless beauty of tone and enunciation have evidently been long gone, and he is not recognizable as the Donald Novis that was. More recently, WB put out an LP called THEY SOLD A MILLION, twelve allegedly million sellers, done today by the same performers on the originals. One of these is SWEET AND LOVELY by Donald Novis, and again conducted by Jimmy Grier. It's a nice performance... excepting for the same missing element.

Nick Lucas has made a few LPs, including one on Cavalier, and another more recently for Decca which is very pleasing despite his voice being several shades lower and the accompaniment being a bit on the ricky-tick side. The Mills Bros., of course, have kept sailing right along, almost without a break, but I began to lose interest in them when they ceased their jazz instrument imitations and became just another of hundreds of competent quartets... and that happened as far back as 1935.

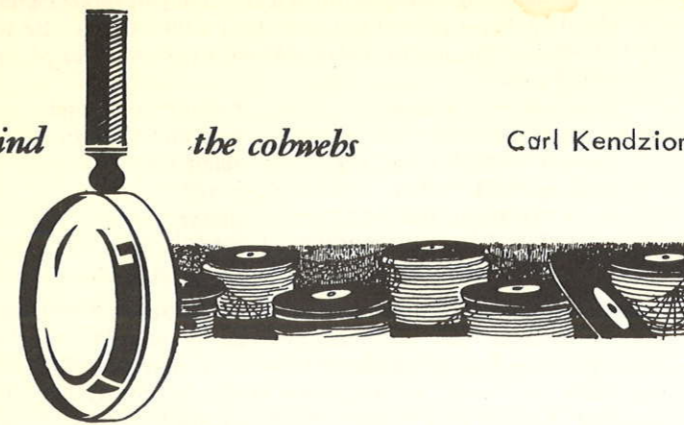
A charming LP I discovered a couple of years ago is FREDDY HALL SINGS THE GAY 90s. Freddy was never one of the most popular singers of the twenties and even earlier, but his name constantly cropped up singing the vocal chorus on more labels than you could count, and at one time he teamed with Arthur

Continued on Page 12

behind

the cobwebs

Carl Kendziora



Apex: We seem to have stirred up quite a lot of activity with our brief description of Compo's Apex label and its catalog series and the Compo masters and their ranges! Jim Kidd, up in Montreal, was prompted to go to the Compo plant in person and found that the "main" master series' Ledgers, from 1921 to the present, are still there! This series began in July 1921 at master #1 and has reached into the 12000's today. One other series, E1 to E382, was primarily experimental in nature, beginning in January 1924 with electrical recording tests. When testing of the electrical system of recording was over, and such recordings were now to be used regularly, this series was dropped. All masters in this series and the main one are in these ledgers. Alas, the 31000 and 31500 series masters, apparently cut for Ajax label only, are not among those to be found! We believe that these masters were recorded in New York but there is no information to be found at Compo to tell where they were cut, by whom and when, and why they go from 31000 to about 31030 and then seem to end only to recommence at 31500 from which point they go up to at least 31831.

JIM KIDD is now in the process of transcribing for posterity details of all the masters in these two series from 1921 to 1932 and has asked us to make an appeal for him to our readers. The Compo files show only the master numbers, recording dates, titles and artists. Very seldom are catalog numbers of the issues on the various Compo labels shown and Jim is most anxious to be able to include issue numbers in his compilation! He requests that anyone with any Compo records or listings of same please send the data to him so that he may add the issue data to his Ledger data. Jim is interested in Compo masters only since he wants to attach the catalog numbers to the master data from the master files, but Alex Robertson (working with Jim) and other researchers like Perry Armagnac and your columnist are also interested in any Compo issues, whether of Compo masters or those from other sources. Therefore we ask you to send complete data for ANY Compo issues you may have or know about! Masters on Compo records are usually handwritten (and often very faintly visible!) in the wax between the label and the last grooves of the disc. So examine disc carefully for the sometimes hard-to-see master. Then list label name & catalog number, master number, title and artist credit for each side and send to Jim Kidd, 135 Rue France, Dollard des Ormeaux, Quebec, Canada. Compo labels include Ajax, Apex, Aurora, Celtic, Crown, Domino, Lucky Strike, Melotone, Microphone, Mignon, Mirerva, Royal, Starr, Starr-Gennett, Sterling, Supreme, and Sun. Also those La Patrie issues with "Made in Canada" on the label. There also seems to be a Beeda label (of which we've had a report of only one from Australia, of all places! It says "Made in Canada" on it). If you have any other labels which have a Canadian credit on them, include them as well! So, if you have any Compo data you can send Jim, do it soon and help him on this noble project! Don't say "someone else will send this data to him" as you may be the only one reading this who has that particular record or records! And don't think one or two records is too few to bother with... every one helps!



Label of the Month: One of the most prolific of the "small" labels in (1) number of different catalog number series, (2) variety of sources from which it drew its masters and (3) the inclusion of major record companies among these sources, is our subject this time. Sponsored by Sears, Roebuck & Co., this label began in the mid 'teens and ended in 1929 or 1930. A brief revival was made in 1940 and 1941. We are concerned here only with the period 1920-30. Our label is Silvertone; the early 1920's label was Blue with label name and titling in silver. Except for these early blue and silver labels, Silvertone (as in our accompanying cut) was a mustard tan with label name in white on a gold panel; titling also in gold. Our illustration in Silvertone 3023, coupling "Feelin' The Way I Do" and "Chicago Blues" by Fletcher Henderson and his Orchestra. This is the same as Vocalion 14788, released June 1924.

All number series on this label may still not be known. Those we have knowledge of to this writing include at least 15 different series as follows: 200's-from Columbia's Harmony label; 1200's-from Pathe with a few from Olympic; 1600's-from Plaza; 2000's-from Federal, and later, from Plaza (plus, for a brief period around Silvertone 2400, a few disguised recordings from Emerson, Plaza and BD&M); 3000-3100's-Vocalion, Brunswick, Gennett, Paramount; 3200-3300's-from Columbia's Harmony label; 3500's-from Paramount; 3800's-from Rainbow & Gennett; 4000's-from Gennett; early 5000's-from Federal; late 5000's-from Gennett (the late 5000's on the tan label used the same numbers as the early series on the blue and silver label but were entirely different couplings); 6000's from Marsh Laboratories (Autograph) and Plaza; 8000's from Gennett; 21500's-from Plaza; 25000's-from Gennett. This list is numerical in order and does not indicate the chronological order of release. Many of these series ran concurrently.

Sides derived from Federal, Harmony, Paramount and Plaza show the original master numbers in the wax; and, sometimes, printed on the label. Sides from Pathe show the Pathe master number and catalog number under the label. Some sides from Gennett show the masters in the wax, but only if from masters which would show in the wax on the Gennett issues. Sides from Brunswick, Vocalion and most Gennett show no master numbers. Aural comparison has traced representative Vocalion and Brunswick sides to their sources and the Gennett Ledgers provide catalog numbers of Gennett-derived Silvertones, confirming their source.

In the approximate range Silvertone 2397-2414 of the Silvertone 2000's, in lieu of master numbers in the wax, many sides show typescript numbers of a Silvertone "control" series of known range: 2600-2641. By aural comparison, these disguised sides have been variously identified as from Plaza, Emerson (ERL 3000-control number versions), Olympic and BD&M. An example: On Silvertone 2399-A, "Charley, My Boy" (2611) as by The Carolinians, proves actually to be Plaza master 5570, by Fletcher Henderson & His Orchestra.

Plaza 5000 series: A further group of masters in this series, which we've listed to 5205 so far, appear herewith. We list

CONTINUED ON PAGE 20

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

Brian Rust's JAZZ RECORDS, 1897-1931 is a book which will keep us busy for many a long day. We know the serious years of preparation which Brian put into the work. We now offer addenda with a tinge of guilt for not having provided such information to Brian earlier. Brian (whose name my freudian typewriter usually spells B-r-a-i-n) worked fatiguing hours as his so few tiny errors attest. As small slips I noticed that he listed Fred Van Eps under the E's rather than V's, and he gives a personnel as Alex Hill/Alex Robinson when I know that he knows that the banjoist was KEY Robinson. But with the publication of JAZZ RECORDS, I among many others make a daily salaam toward Hatch End. Rust's book is the biggest bargain I ever found.

Any damn fool knows that JAZZ RECORDS will never be completed, especially since this new directory pushes back the boundaries of discographic detail into darker antiquity, obscurity and uncertainty than any jazz-ragtime discography. Obviously Brian could not review all prior information to determine its flaws but he has tried. His book will serve more than any other compilation to stimulate rigorous research and publication. I hope that he can welcome future data as eagerly as he has in the past, without regret that it was offered too late.

It is sad that E. V. Copeland died on November 4, 1961, a few days before copies of Rust's JR were delivered into Chicago, for he might have delighted in seeing his name in the personnel of Gus Edwards' records. Copeland had been also in the Whiteman band, with John Philip Sousa; Meyer Davis (operating the Davis-Copeland unit) and in recent years he had led the band at Holiday Ballroom on Chicago's northside under the name of Gary Owen.

Let's make Rust a saint!
There, I want you to know my respect for his great effort in JAZZ RECORDS before I add a puny addenda:

add BARTH (p 51) HARRY BARTH'S MISSISSIPPI SIX
3-1539 HOT LIPS (Busse) Federal 5211
2-1541 I LOVE SWEET ANGELINE (Creamer-Layton) "

BARTH'S MISSISSIPPIANS
105388 THE GIRL I ADORE (Frey) Per 14294
rev. WHERE IS THAT OLD GIRL OF MINE
Golden Gate Orchestra (listed)
105647 SHOW ME THE WAY (Ross-Davis-Lewis) Per 14363
rev. HOW I LOVE THAT GIRL Tuxedo Orchestra
105652-1 NOBODY LOVES YOU LIKE I DO (Davis-Akst)
rev. NASHVILLE NIGHTINGALE Per 14348
Golden Gate Orchestra (listed)

add CAROLINA CLUB ORCHESTRA (p 135)
105671 BYE BYE BABY Per 14362
105672 EVERYBODY LOVES MY BABY

add FRED VAN EPS (this should have been indexed under VI rather than E's) (p 241)
VAN EPS' BANJO ORCHESTRA
DAILY'S REEL (Jos. M. Daley) unnumbered early
Edison 10" disc

correction

RANKIE FRANKO AND HIS LOUISIANIANS

Drummer Francois Mosley had a band for over a year in 1929-1930 in the upstairs joint on Garfield Blvd. at the southwest junction with the Elevated tracks. The joint was then called the Golden Lily. Punch Miller gave me the personnel which remained fairly stable except for pianists. Because of the uncertainty of

the pianist on their recording of GOLDEN LILY BLUES/SOMEBODY STOLE MY GAL, I played the record for Zinky Cohn. He identified himself as the pianist and confirmed the remainder of Punch's list, which was:

PUNCH MILLER	trumpet and vocals
FRED HOWARD	alto and clarinet
LAWRENCE BROWN	tenor sax
ZINKY COHN	piano
CHARLES DuCASTEN	guitar
WILLIAM HILLIARD	tuba
FRANCOIS MOSLEY	drums & leader

Other pianists with the group were Clarence Browning (who also confirmed the personnel of the record for me), Jerome Carrington, and possibly Teddy Wilson for a short period. Browning was with the band at the period of the recording, but due to a personal conflict with Mosely, Cohn was called in for the recording, and later Cohn took over the piano chair. Simeon's name was never mentioned by the several men interviewed.

add THE GEORGIA MINSTRELS
MONARCH MINSTRELS Vi Monarch 3037

clarification

GUYON'S PARADISE ORCHESTRA (p. 296)
Guyon's Paradise Ballroom was on the west side of Chicago. Herb Carlin has the house band for years, but almost all white bands in the city and traveling through played this, one of the three largest ballrooms in its day.

correction FRANKIE "HALF-PINT" JAXON (p. 382)
ON C-2503 HOW CAN I GET IT the only accompaniment is piano by Thomas A. Dorsey who heard this record and identified himself.

Within the past two months Dorsey has also heard the reverse C-2611 FAN IT and reports with less certainty that he was the accompanist - but he is more certain than I was that the accompaniment is not by Cow Cow Davenport despite the appearance of a COW COW BOOGIE lick. Tampa Red is easily identified as the guitarist on FAN IT.

information JELLY ROLL MORTON (p. 536)
The tune 35th STREET was written by Charles Levy who was a violinist at Entertainer's Cafe at the time Jelly Roll recorded the tune for Paramount. The tune is not a blues, but because of the commercial value of the word BLUES, this was added without Levy's and perhaps without Morton's knowledge. Levy had copyrighted 35th STREET's music and lyric in 1920. He recalls trying to persuade Jelly to add a vocalist because he believed the lyric to be unusual and the key to the song's popularity.

add VESS OSSMAN (p. 603)
UNCLE SAMMY MARCH Vess Ossman-Parke Hunter banjo duet
with piano acc. VI 2919
THE SERENADE MARCH 4/22/99 6" disc Ber 085
(or 585?)
BUFFALO RAG Lakeside 70230

information PAPA TOO SWEET
Thomas A. Dorsey recalls having made the Papa Too Sweet sides. Substitute his name for "unknown pno."

correction K.K. PIERCE (p. 620)
The pianist with the N. O. R. K. 's for a time was KYLE Pierce, and indeed these are probably his solos.

add PRINCE'S BAND (p. 629)
DIXIE GIRL (J. B. Lampe) Co 1556

add PRINCETON TRIANGLE & EQUINOX BANDS (omitted from J.R.)

In the fall of 1927 the following items were cut at the old Columbia studios in Columbus Circle, NYC.

170299 YOU KNOW WHO Personal Record 114
170300 EVERYBODY AND YOU (E. Ashcraft)

170301 CHINA BOY Personal Record 115
170302 THAT'S A PLENTY

The personnel was Bill Priestley, cornet and guitar; Phil Nash and Jack Howe, tenor saxes; Brainard Kremer, clarinet and saxes; Squirrel Ashcraft, accordion; Defoe Swann, piano; Douglas Mac-Namera, banjo; Robert Bole, drums; Palmer (Bud) Lathrop, bass. This information is from Ashcraft and Priestley.

The first pair of sides were issued under the name of PRINCETON TRIANGLE JAZZ BAND, and the second pair under the name of the EQUINOX ORCHESTRA OF PRINCETON.

add RED AND MIFF'S STOMPERS (p. 639)
According to Red Nichols, Alfie Evans played alto on the Edison dates. Because he played only in the unisons and ensembles the presence of his horn cannot be immediately discerned.

add RILEY'S CABARET ORCHESTRA 5-piece dixieland band
COME ON PAPA (Leslie-Ruby) GE 4527 B

information BERTHA ROSS
Mozelle Alderson recorded under many pseudonyms including Bertha Ross, Jane Lucas and Hannah May.

information THE SCARE CROW
Jabbo Smith has repeatedly denied his presence on these items upon hearing them.

add SEATTLE HARMONY KINGS (p. 673)
Almost certainly Richie Miller was the drummer on their recorded sides.



L to R
RUBY MASON instrumentalist (piano, accordion, sax). In 1920. had first all girl jazz band in pit of Orpheum T., Newark, N.J. Now music teacher and coach.
MAE ALIX, cabaret singer and dancer; recorded with Armstrong, Noone, etc.
MARGUERITE BANKS, dancer of team BROWN & MARGUERITE before and through '20's. Now Director of Theatrical Club, Chicago.

add HARRY SHORT (minstrel singer) omitted.
SNOOKY OOKUMS with theatrical ragtime band acc. Lyceum 058

SHUBERT ORCHESTRA Omitted
SOME JAZZ BLUES theatrical ragtime band Shubert 5104

JACK STILLMAN ORCHESTRA (p. 741)
SWEET GEORGIA BROWN Bell 368
YOU'RE MY BABY

SYNCO JAZZ BAND (p. 752)
MY DESERT FANTASY (The Big Show) Empire 31120

MADAME TASSAUD'S DANCE ORCHESTRA omitted
Since data on this band has recently appeared elsewhere, we shall only add a vote for its inclusion in this work.

RICHARD L. WEAVER omitted
RAG TIME DANCE banjo solo 12/14/99 date in wax Ber. 0815

information
FESS WILLIAMS AND HIS JOY BOYS (p. 867)
This was the Dave Peyton pit band at the Regal Theater backing PROFESSOR Stanley Williams the M.C. and stage personality at the same theater.

ELOISE BENNETT (SCOTT) pianist and vocalist; recorded for Paramount. At Jack's Place, Saratoga.
LILLIE DELK CHRISTIAN, vocalist; recorded with Armstrong, Wynn, Noone, etc.
TRESSIE MITCHELL (ROBINSON) blues vocalist with husband Ikey Robinson. While dancer with DAVE & TRESSIE the team covered major circuits carrying bands of John Wickliffe, Stanley (Fess) Williams and Albert Wynn.

Photo JOHN STEINER

EDISONIA

Ray Wile

The Edison Recordings of Clementine De Vere compiled by Raymond R. Wile

"Pretty fair coloratura -- very little tremolo -- high notes split and is impure, but that's true of nearly all -- perhaps could use her in a few florid coloratura songs." 8/12/13. Thomas A. Edison (from the voice trials files)

- Discs**
- 4/13/14 2930 Maritana - Scenes that are brightest. Takes A,B,C. Passed and issued on 80087 replacing the version by Agnes Kimball. Listed 1914-29.
 - 4/8/14 2942 O come with me. Takes A,B,C. Hold (A test of take C exists on ED237 at the Ed. Lab. Nat. Mon.)
 - 5/13/14 3030 Le Coeur et Main - Bolero. Takes A,B,C Passed. issued briefly on 82057 in 1914. (A test of take C exists on ED 213 at the Ed. Lab. Nat. Mon.)
 - 5/23/14 3054 Love hath wings (with Charles Harrison). Takes A,B,C Rejected. All molds scrapped.
 - 5/26/14 3063 Angel's serenade (with Merle Tilotson). Takes A,B,C. Hold. (A test of take C exists on ED 252 at the Ed. Lab. Nat. Mon.)
 - 5/27/14 3065 Summer. Takes A,B,C. Passed. (A test of take C exists on ED 181 at the Ed. Lab. Nat. Mon.)
 - 5/27/14 3066 Grand Mogul - Waltz. Takes A,B,C Passed. Issued briefly on 82057 in 1914. (A test of take B exists on ED 253 at the Ed. Lab. Nat. Mon.)

The payroll books indicate that Miss De Vere was paid \$25 for each selection, truly a small amount considering her past associations.

I at one time possessed a commercial pressing of 82057 so I know that it was issued. Unfortunately it disappeared along with one or two other records from my collection.

It is possible that the December 1914 fire at the Edison plant explains why so few of Miss De Vere's recordings were issued.

80087 originally was recorded by Agnes Kimball. Miss De Vere's version replaced it. Since the Agnes Kimball version, and the early pressings of the De Vere version appeared during the period in which the artist's name was not supplied one must check the matrix numbers to be certain.

The Popular Singers ... (continued from page 8)

Fields. Anyhow, on this Parade LP Freddy does these songs, including some neglected ones such as THE BELL IN THE LIGHT-HOUSE IS RINGING, MARIE FROM SUNNY ITALY, (Berlin's very first); THE SUNSHINE OF PARADISE ALLEY, IT'S DELIGHTFUL TO BE MARRIED and TA-RA-RA-BOOM-DE-AY. And how does he do them? Like a stalwart young baritone in all the vigor of youth. His voice is rich and deep, and wonderfully expressive. The album cover reveals Freddy reclining in front of a group of young musicians... and Freddy really looks like the Gay Nineties. The contrast between what you see and then hear is fantastic, and this record should be in the library of every old-time vocal collector. It has appeared on several labels and under different titles with no reference to Freddy Hall, but if it includes the above songs and is about a dollar you can bet it's the same record.

RECORDS WANTED

INTERESTED IN BUYING OUTRIGHT
WRITE, WIRE OR PHONE
RECORD RESEARCH
65 GRAND AVENUE
BROOKLYN 5, N. Y.



We continue our report from Tony Sacco dealing with the activities of Red Nichols band during 1933. When the band returned to the Golden Pheasant in Cleveland, it was essentially the same band that played there in January. However, June Rae, the vocalist, had left and Jo Jo Huffman had replaced Fred Morrow on 3rd alto (see last issue of this column. Here are the details until this band broke up:

- May 6, 1933 - opened noon session on location job at the Golden Pheasant. During this engagement Frank Simone replaced Ted Klein on 1st alto.
- May 12, 1933 - Paul Whiteman's Orchestra was playing a theater in town for a week and his boys came in to catch the band. Bunny Berigan "sat in" for a couple numbers. Spent much time that week yakking with the PW boys -- Goldie, Mike Pingatore, Jack Fulton, Ramona and the Rhythm Boys, Sophie Tucker, The Boswell Sisters, Vince Grande -- Fud Livingston was arranging for PW.
- May 26, 1933 - closed at the Golden Pheasant.
- May 27, 1933 - opened at Idora Park, Youngstown, Ohio.
- June 9, 1933 - closed at Idora Park.
- June 10, 1933 - played one-nighter at Pier Ballroom, Jamestown, N. Y.
- June 11, 1933 - Mentor Beach, Ohio.
- June 12, 1933 - went back to Cleveland to pick up Union checks.
- June 13, 1933 - Akron, Ohio - Summit Beach.
- June 14, 1933 - Lima, Ohio - open air bandstand - mosquitoes, Wow!
- June 15, 1933 - Sand Lake, Mich. -- Syven Gardens.
- June 16, 1933 - Grand Rapids, Mich. -- Ramona Park.
- June 17, 1933 - played in Auditorium in Saginaw, Mich.
- June 18, 1933 - Rochester, Ind. - Lake Manitou.
- June 20, 1933 - Oberlin College Prom, Oberlin, Ohio -- played on the world's worst bandstand - the Art Room - the band was really disgusted.
- June 21, 1933 - Marietta, Ohio -- Washington Country Club.
- June 22, 1933 - New Brighton, Pa. -- Greystone Gardens.
- June 23, 1933 - Huntington, West Va. -- Armory.
- June 24, 1933 - Springfield, Ohio -- Terrace Gardens.
- June 25, 1933 - Sydney, Ohio -- Avon Lake.
- June 26, 1933 - day off.
- June 27, 1933 - Stoneboro, Pa. -- a lake report.
- June 28, 1933 - Steubenville, Ohio.
- June 29, 1933 - to July 2, 1933 - we laid off. I went home to visit in Waterbury, Conn.

TO BE CONTINUED

RIM CHIPS



RECORD RESEARCH

FOR YOUR INFORMATION

PRESENTS AUCTION

HOW DOES ONE DETERMINE THE CONDITION OF THE RECORDS LISTED IN THE MAGAZINE'S AUCTION SECTION. HERE IS THE KEY TO THE ABBREVIATIONS USED.

- N (NEW): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.
- E (EXCELLENT): Surface noise low, smooth, uniform. Not irregular or crackling. Easily disregarded in listening. No perceptible distortion.
- V (VERY GOOD): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any, noises not seriously distracting.
- G (GOOD): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises and a little distortion; on the whole reasonably satisfactory listening without undue distraction of attention; Foreign noises definitely less prominent than the music.
- F (FAIR): Foreign noises, taken together are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless under these conditions, listening should be fairly satisfactory.
- P (POOR): Foreign noises, collectively, are louder than the recorded music, continuous concentration is required, and there is little satisfaction in listening.

OTHER ABBREVIATIONS FOUND IN AUCTION SECTION:

lm - this signifies a break found in the Columbia type of recordings. Due to the construction of these records, these breaks do not materially alter the listening pleasure of the records. lm stands for Lamination.

cr - this abbreviation signifies the word, crack. Cracks are further broken down into hr.or (hair crack), th.or. (thin crack). Usually the length of the crack is also indicated.

rm chip - this signifies the words rim chip. If the rim chip extends into the playing grooves of the record, the number of grooves effected are listed.

bub - this is the abbreviation of the word, bubble. Due to extreme heat or cold, expansion sometimes forms little bubbles found on records. In many cases these do not materially effect the listening

***** GUIDE TO ABBREVIATIONS FOUND IN RECORD RESEARCH AUCTION SECTION *****

RECORD LABEL ABBREVIATIONS:

- ACT - ACTUELLE
- AJX - AJAX
- APOL - APOLLO
- BA - BANNER
- BB - BLUEBIRD
- BILT. - BILTMORE
- BN - BLUE NOTE
- BR - BRUNSWICK
- BS - BLACK SWAN
- B&W - BLACK AND WHITE
- BWY - BROADWAY
- CA - CAMEO
- CAP. - CAPITOL
- CEN. - CENTURY
- CH - CHAMPION
- CL - CLARION
- COM. - COM. ODORE
- CONV. - CARNIVAL
- CO - COLUMBIA
- CON. - CONQUEROR
- CR - CROWN
- DE - DECCA
- DOM. - DOMINO
- EM - EMERSON
- ED - EDISON
- FED. - FEDERAL
- GNT. - GENNETT
- HA - HARMONY
- HOW. - HIT OF THE WEEK
- KEY - KEYNOTE
- LIB - LIBERTY
- JE - JEWEL
- LIN - LINCOLN
- LCN - LONDON
- MAS - MASTER
- MAJ - MAJESTIC
- MAD - MADISON
- MER - MERCURY
- MELO - MELOTONE
- MAN - MANOR
- MCD - MODERN
- MUS - MUSICRAFT
- MW - MONTGOMERY WARD
- NAT - NATIONAL
- NJ - NEW JAZZ
- OD - ODEON
- OK - OKEH
- OR - ORIOLE
- PARL. - PARLOPHONE
- PARA - PARAMOUNT
- PEN. - PENNINGTON
- PE - PERFECT
- PAT. - PATHE
- PAT. - PATHE FRERE
- PAT. - PATHE ACTUELLE
- PRES - PRESTIGE
- PU - PURITAN
- RE - REGAL
- RO - ROLEO
- SIG - SIGNATURE
- SILV. - SILVERTONE
- SUP - SUPERIOR
- SAV - SAVOY
- TRI - TRIANGLE
- TEMPLE - TEMPLE
- UNCL. - UNCLINATED HOT CLUBS
- V D - VAN DYKE
- V DISC - V DISC
- VELV - VELVETONE
- VI - VICTOR
- VO - VOCALION
- VAR - VARIETY
- VAR. - VARIETY

CONDITION ABBREVIATIONS:

- N (NEW) - Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.
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YOUR NOTES

RHYTHM & BLUES

By
**ANTHONY
ROTANTE**

THE BLUES BOYS

(ALEX SEWARD) (LOUIS HAYES)

(GUITAR SLIM) (ALEX SEWARD) - Brownie Mc Ghee disciple in presentation and timing in his blues sentences. Practically the same voice quality of Brownie - even inserting those favorite "Whoo Whoo" utterances so identifiable with Brownie's blues projection.

(JELLY BELLY) (LOUIS HAYES)

Tendency to double up the amount of verbiage in his Blues sentences, in other words he crowds it in and comes up with a surprising rhyme. Jelly Belly has a tendency to stretch and flatten out his blues notes, a delight for those of us who dig the old-style blues singing.

feature Guitar Slim & Jelly Belly

Up and Down Blues	True-Blue 100A
Snowin' and Rainin' Blues	True-Blue 101A
Been Plowing Blues	True-Blue 103A
Keep Straight Blues	True-Blue 102
In Love Blues	Super Disc 1053

feature Jelly Belly

Crooked Wife Blues	True-Blue 100B
Ungrateful Woman Blues	True-Blue 102
Carolina Blues	True-Blue 104

feature Guitar Slim

Smilin' Blues	True-Blue 101B
Don't Leave Me Blues	True-Blue 103B
Baby Left Me	True-Blue 104
Worried Man Blues	Super Disc 1053

BLUES IN REVIEW

* * * * *
by Barry Hansen

JUNIOR WELLS - Profile 4013

PF-(S--)-866 YOU DON'T CARE (Mel London)
PF-(S--)-867 PRISON BARS ALL AROUND ME (Junior Wells)
Vocals with el. gs., p., bass & ds.

A pair of high-class performances. YOU DON'T CARE, a vocal duet, indicates a thoughtless woman with bitter harmonies and scathing lyrics sung to a hard uptempo beat. PRISON BARS as the singer turning mournful and penitent on one of the most motionally potent singles we've had in some time. Especially remarkable on both sides is the instrumental work, with a richly expressive lead guitar which bites ferociously in YOU DON'T CARE, then adjusts perfectly to the plaintive lament on the over-side. Such flexibility indicates a musician who knows what he's doing. The pianist lays aside, for the most part, the tinkly trills which pass for Chicago blues piano these days to give us a performance that adds to, rather than detracts from, the rhythmic notion of the sides. Would that more new blues singles were like his.

THE MEGATONS (Dodge 808)

D-43 Shimmy, Shimmy Walk, Part 1 * (Billy Lee Riley)
Organ, tp, saxes, harmonica, el. g., bass, drums
D-44 -- Part 2 (Riley)
Omit organ, tp, saxes; add piano

From Ferriday, Louisiana comes a new rock & roll record with a real old-time blues flavor. On the first side an ancient blues theme is worked out on organ, tenor sax and harp over one of the most rugged rhythm sections ever heard, with plenty of no-nonsense riffs. The second side, featuring the same theme taken at a slower tempo by a smaller combo, has a very pronounced southern blues flavor. Admittedly, the solos aren't as imaginative as they might be, but these men know what they're doing; let anyone who would damn all rock & roll listen to this one first. Checker Records has now acquired the master.

BABY BOY WARREN - Excello 2211

2211-A NOT WELCOME ANY MORE (B. Warren) Excellorec -- BMI vo.

2211-B CHUC-A-LUCK (no vocal)
With el. harm., el. g., piano & ds.

This seems to have been dubbed from a 78 -- the recording is primitive, with surface noise and (on 2211-A) what is obviously a bubble on a 78 rpm original is audible midway in the side. The disc contains solid Chicago blues in the best style of eight or ten years ago, with unexaggerated, meaningful singing, rugged and hard harmonica, and a relentless stomping beat. The jump instrumental on 2211-B is a great period piece, ca. 1953; both sides stand up very well indeed next to much of today's product. Any data on the original?

TABBY THOMAS - Excello 2212

2212-A HOODO PARTY (Thomas-Dee) Excellorec-BMI

2212-B ROLL ON OLE MULE " " "
Vocals with harmonica, saxes, piano & drums.

HOODO PARTY is to the tune of Lightnin' Slim's ROOSTER BLUES (Excello can't let a successful thing go). Thomas, a strong if not emotional singer, tosses off inane lyrics to a rolling Huey Smith rhythm section with a gruffly snorting baritone sax. There is an attractive harp solo. ROLL ON OLE MULE, relegated to the B side, is a somewhat better and more appealing tune, a little novelty sung to the same express-train rhythm section, with a tenor sax solo in the best New Orleans rock & roll style. The singer is ignominiously faded out in mid-line.

BEHIND THE COBWEBS (continued)

master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction to this series in the July issue (Number 36) for details. See each column from then on for the listings. The data for this series from 5000 to 6000 has been obtained from the records; from 6000 to 6369 and from 7322 up, most masters are in the files, in Columbia's vaults, and include recording dates. If reader interest is sufficient we will continue this series beyond 7321. We picked this series as our first attempt to list a master series in numerical order as we had such a good percentage from company files. Later we'll try series where no company file data is available and all data must be furnished from the records. These, naturally, have far more blanks and will be partially for the edification of readers and partly in hope that others can fill in our many blanks.

That's all for this time. We are still looking for data on any record among the small labels issued in the 1920's for which we do not already have data. We solicit your aid! Send a list of all such records you can provide data for. We'll then request data for those on your list which are new to us. If you live within approximately 150 miles of New York, we'll be glad to come out and do the listing ourselves. Let us hear from you. Write to us at Salem Road, RFD 2, Pound Ridge, New York or in care of this magazine. Until next time.

PLAZA 5000 SERIES (continued)

5206--Marchetea	-Billy Burton	-Ba 1247
5207--Midnight Rose	-Billy Burton	-Ba 1235
5208--The Life Of A Rose	-Hollywood Dance	-Ba 1231
5209--Nijigo Novgo	-Roy Collins' Orch.	-Ba 1227
5210--I'll Hop, Skip and Jump...	-Vernon Dalhart	-Ba 1234
5211--My Lady And Me	-Vernon Dalhart	-Ba 1234
5212--When You Walked Out Some	-Mammy Jinny	-Ba 1233
5213--Cut Yourself A Piece Of Cake	-Missouri Jazz Band	-Ba 1225
5214--Hi Lee Hi Lo	-Missouri Jazz Band	-Ba 1225
5215--The Gold Digger	-Missouri Jazz Band	-Ba 1230
5216--College Songs - Medley	-National Male Qua	-Ba 2102
5217--Songs Of The Past - Medley	-National Male Qua	-Ba 2102
5218--Love My Heart Is Calling You	-Bostonian Syncopat	-GG 1179
5219--March Of The Siamese	-Grey Gull Dance	-C-GG 1177
5220--Struttin' Jim	-Six Black Diamond	-Ba 1236
5221--Chic-A-Dee	-Carl Gay's Orchest	-Or 104
5222--Cut Yourself A Piece Of Cake	-Billy West	-Re 9533
5223--Papa, Better Watch Your Step	-Billy Jones	-Ba 1244
5224--I'm Drifting Back To Dreaml	-Vernon Dalhart	-Re 9532
5225--I'll Hop, Skip And Jump	-Missouri Jazz Band	-Ba 1238

(To Be Continued)

THEY'RE GOING FAST!

The following BACK ISSUES are now available at 30 cents each from Record Research, 65 Grand Ave., Brooklyn 5, Supply is limited.
Issue Nos. 9, 16, 23, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43

FORM 35L77 REQUESTED

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FROM
THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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