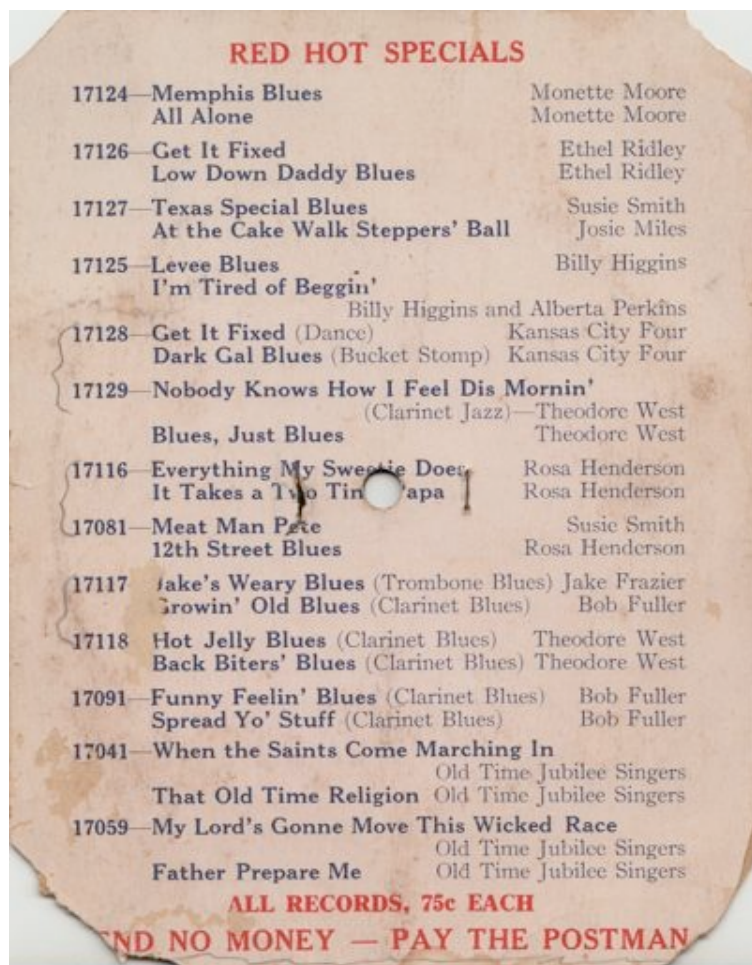


The Choo Choo Jazzers and Similar Groups: A Musical and Discographical Reappraisal

By Bob Hitchens, with revised discographical information compiled and edited by Mark Berresford



The publication by Mainspring Press of **Ajax Records, a History and Discography** by William R. Bryant has prompted me to make this listing available, as that book has not attempted to identify musicians other than quoting the various editions of Brian Rust's *Jazz Records, 1897-1942* and James Kidd's article on Louis Hooper in *Record Research* 66, June 1967, sources which stem from 60 or more years ago. Neither did it attempt to show artist and composer credits exactly as they appeared on the primary issue.

When I purchased my numbered loose-leaf copy of Rust's First Edition of *Jazz Records* in 1961 (including country blues), I was amazed at the personnel he identified therein. Established bands seemed one thing, but the various pick-up groups were another altogether and I recognize the human need to put names into slots. The Choo Choo Jazzers were a prominent example of this and I suspected Brian Rust of some optimism. There has been relatively little change to his work over the years, so I thought these records were due a further listen in the 21st century.

What a good ear and judgment Brian possessed! Nevertheless some changes are due. The trombones, reeds and banjos proved fairly straightforward and the pianists are reasonably so. The trumpets, however, are difficult and it was here that my lack of a listening group may weaken this listing to a degree. In general Bubber Miley is dominant for most of the list, with Rex Stewart prominent towards the end, but several others are involved.

"Choo Choo Jazzers" is here used loosely to cover the recordings for different companies which usually featured Bob Fuller and Louis Hooper and, at least initially, were organized by Joe Davis. These records all share a certain character; however the precise boundaries of this group of records is hard to define and others will no doubt quarrel with my choice. This listing does not include alternative label or pseudonymous issues.

I am grateful to Chris Hillman and K-B Rau for providing me with some of the instrumental trios. These trios have largely escaped reissue over 60 years and form; perhaps the last major area of black 1920s jazz still awaiting attention. Some of these I have not heard but the personnel on the trio sides seem very stable. I am also indebted to the late Johnny Parth for his lifetime's work in publishing Document Records, giving me access to most of the rest of the items. Chris, Richard Rains and Bo Lindström have kindly listened to the Josie Miles session of January 26, 1925. Their verdicts are noted under the session. K-B Rau has also offered his views on each item in the list. My thanks go to these contributors and to Mark Berresford and his record collecting contacts named below.

In addition Mark Berresford has enhanced the value of this work by using his contacts as VJM Editor and his own collection to source original issues to verify the exact artist, title and composer credits. Much of this will be new to most readers, as many of the records listed are rare in the extreme, especially the Ajax and Edison recordings. Bruce Bastin, Colin Bray, Ate van Delden, Max Easterman, Han Enderman, Richard Metson, Joe Moore, Roger Misiewicz, Howard Rye, John and Ross Wilby and others have kindly assisted in this matter. Mark Berresford has also added, corrected and offered his opinions based on items in his own collection.

James Kidd, who authored the 1966 *Record Research* article on Louis Hooper, has very kindly written a short accompanying article on his association with Louis Hooper and the methodology used to identify his presence on the Ajax sessions.

Additions and corrections to this list will be welcome by me at riyan.rjgh@gmail.com

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- B&GR Dixon, Godrich and Rye: Blues and Gospel Records 1890 – 1943. Oxford, Fourth Edition, 1997.
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- Miley disco Bo Scherman, Goran Eriksson, Nils-Gunnar Anderby, Goran Wallen: Bubber Miley Discography, www.ellington.se 2000.
- Bastin Bruce Bastin: Never Sell a Copyright (Joe Davis and his Role in the New York Music Scene 1916 – 1978). Storyville Publications, 1990.
- LW Laurie Wright: Bob Fuller; A chronology with random notes. Storyville 1998-9.
- Bertrand Demeusy Elmer Snowden Discography. Jazz Journal, April 1963. (This is showing its age and has here only been referred to in a couple of places).
- Bryant William R. Bryant: Ajax Records, Mainspring Press, 2013. (Used for dates and composer credits).
- Rains Richard Rains: Thomas Morris and Big Charlie Thomas : Man or Myth? Frog Annual No.1. Frog Records, 2010, plus private correspondence.
- St Storyville magazine and yearbooks, with issue/page. Storyville Publications and Co Ltd. Various dates.
- KBR K-B Rau: Listings of several relevant musicians published in various issues of N&N magazine and volumes of Frog Annual. Plus email.
- MB Mark Berresford: e-correspondence. He also collated the e-correspondence from the following:-
- CB Colin Bray: e-correspondence
- JM Joe Moore: e-correspondence
- JW John Wilby: e-correspondence
- RM Roger Misiewicz: e-correspondence

Abbreviations:-

AR	Arthur Ray	EE	Ernest Elliott	LM	Louis Metcalf
BCT	Big Charlie Thomas	ES	Elmer Snowden	PG	Porter Grainger
BF	Bob Fuller	GA	Gus Aiken	PGI	Percy Glascoe
BH	Billy Higgins	HB	Herb Brown	poss	possibly
BM	Bubber Miley	HH	Horace Holmes	prob	probably
CB	Charles Booker	HS	Harry Smith	RS	Rex Stewart
CG	Charlie Green	HT	Harry Tate	TB	Ted Brown
CI	Charlie Irvis	IM	Isadore Myer**	TM	Thomas Morris
CJ	Cliff Jackson	JD	Joe Davis	u/k	unknown
EB	Ernie Bullock	JF	Jake Frazier		
ED	Edgar Dowell	LH	Louis Hooper		

** Mark Berresford notes that although the pianist's name has been historically reported as 'Isadore Myers' the 1929 American Federation of Musicians Local 802 Directory clearly shows it has 'Isadore T. Myer' and this is confirmed by his WW1 Draft Registration Card, giving a birth date of January 21, 1893 and profession as 'Musician – Unemployed.'

Artist Title and Composer credits are as shown on the primary issue from original 78 labels or photos thereof (mainly by MB, CB, RM and JW). Those titles not examined have been marked * after the italicised composer credit.

A few words on the Edison issues – by Joe Moore

1) It seems fairly likely the Edison Company were talked into these recordings by music publisher Joe Davis, who was a noted hustler. The Edison Company, who weren't exactly colour-tolerant, hung on to the recordings until they finally put them out in the New York area, instead of sending them South, where they might have enjoyed better sales. All three issues carry a Red Star, which basically means they were not in the main catalogue, but could be obtained if specifically ordered. The Edison Company did this with various groups, in particular the Original Memphis Five, the Matsons and the two Fletcher Henderson issues. In all three cases, dealers could order one issue by these bands; if they had requests for "more of the same" from their customers, then a further issue could be had to special order.

2) As to personnels, there is nothing in the files, or even the Studio Cash Books, other than the fact that Bubber Miley and Arthur Ray are named for the Josie Miles test session of September 15, 1924 . This is simply because the company contracted with a "fixer" or a bandleader to supply musicians etc., for a session. In this case the 'fixer' was Joe Davis. I have no doubt that other companies did exactly the same. The payment cheques were made out to Joe Davis, who in turn would have paid the musicians.

- 3) The only occasions where participants were named was where they came as accompanists to a singer, i.e where a singer had not brought their own accompanist (at their own expense) then payment would be made to the accompaniment provided by the studio. In the case of the Rejected "Sweet Man Joe", Miley got \$10 paid to him by the Edison Company.
- 4) Unfortunately, the Cash Books often state "two extra men" or the like, without saying who they were! But then, at the time no-one was interested, the more so as they were sometimes paid in cash rather than a cheque.
- 5) The standard practice at Edison, from 1921 to at least 1927, was to record and issue three takes of each title, marked A-, B or C (the jury is still out as to whether only three were made, or whether the three most acceptable 'takes' were ascribed take numbers). However due to the limited circulation of the 'Red Star' Blues issues and their subsequent rarity nowadays, it is not known whether or not the 'three issued takes' policy was uniformly applied to the issues listed in this discography, or because sales of these issues were so meagre that only one or maybe two stampers were used. What is shown in the discography is the known issued takes reported by reliable sources. Let us know if you have one that isn't shown! To clarify which issued takes are confirmed, they are shown for the Edison issues *in bold italics*.

The Listing

The Original Memphis Five recorded for Pathé (matrices 105028/9) as the Choo Choo Jazzers c. December 1923. George Scott claimed to have recorded with Viola McCoy, Elmer Snowden, Charles Matson and Mamie Smith. He is not identified in this list.

Rose Henderson [sic]

Rosa Henderson (vcl) acc by: Howard Scott (t) Fletcher Henderson (p)

New York, c. mid December 1923

105013	He's Never Gonna Throw Me Down (Brooks)	Pathé Actuelle 032021-B
105014	Everyday Blues (Delaney)	Pathé Actuelle 032021-A

Rust: TM, u/k. B&GR: TM, LH. Kidd: TM, LH. Rains: definitely not TM, sounds like Howard Scott. MB: Scott, prob Fletcher Henderson. Only listed here because B&GR showed LH. KBR suggests RS, LH referring to RS' statement on p 29 of "Jazz Masters of the 30s" that this was his first recording (date not mentioned). I hear neither RS nor LH here and I suggest this may refer to Rosa's July 1924 session or to a lost session.

Lillian Goodner and Her Sawin' Three

Lillian Goodner (vcl) acc by: Bubber Miley (t) poss Bob Fuller (as) Louis Hooper (p)

New York, February 16 - 24, 1924

31530	Four Flushing Papa (You've Got to Play Straight With Me)	
	(Grainger - Ricketts) *	Ajax 17028-
31531	Gonna Get Somebody's Daddy (Just Wait and See) (Medina - Dowell) *	Ajax 17028-

Rust: pers u/k. B&GR: BM, BF, LH. Kidd BM, BF, LH. Miley disco: BM, BF, LH. I am uncertain about the as and LW omits these items.

Helen Gross and The Choo Choo Jazzers

Helen Gross (vcl) acc by: prob Thomas Morris (t) Bob Fuller (cl, as?) Louis Hooper (p) Joe Davis (effects-1)

New York, April 9 - 23, 1924

31561	He's Never Gonna Throw Me Down (Brooks)	Ajax 17037-B
31564	Hard Luck Blues (Grice)	Ajax 17037-A
31565	Eavesdropper's Blues (J.C. Johnson)	Ajax 17036-B
31567	Haunted House Blues -1 (J.C. Johnson)	Ajax 17036-A

Rust: TM, BF, LH. B&GR: BM, BF, LH, u/k. Kidd: BM, BF, LH. Miley disco: prob TM, BF, LH, u/k. Rains, JW: TM

Hazel Meyers and Her Sawin' Trio

Hazel Meyers (vcl) acc by: Bubber Miley (t) Bob Fuller (cl) Louis Hooper (p)

New York, May 18 - 26, 1924

31571	Papa Don't Ask Mama Where She Was (Ricketts - Grainger) *	Ajax 17039-
31574	I'm Every Man's Mama (Ricketts - Grainger)	Ajax 17040-A

Rust: BM, BF, LH, ES? B&GR: BM, BF, LH, u/k. Kidd: BM, BF, LH, u/k. Miley Disco: poss BM, LH, poss ES. I hear no banjo and LW agrees re 31571.

Hazel Meyers

Hazel Meyers (vcl) acc by prob. Louis Hooper (p, bj)

New York, May 18 - 26, 1924

31575	You Better Build Love's Fire (Or Your Sweet Mama's Gone) (Brooks)	Ajax 17040-B
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Rust: LH, ES? B&GR: LH, u/k. Kidd: LH, u/k. I hear piano or banjo, not at the same time. LH supposedly plays ukulele on Ajax mx 31806/9.



Viola McCoy, c.1924. Mark Berresford Collection



Lillian Goodner, c.1925. Mark Berresford Collection



Mamie Smith, c.1923



Monette Moore, c.1924. Mark Berresford Collection

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Helen Gross and The Choo Choo Jazzers

Helen Gross (vcl) acc by: Bob Fuller (cl) Louis Hooper (p)

New York, May 18 – 26, 1924

- 31585 Better Give Your Sweetie What She Needs (Creamer - Wooding) * Ajax 17042-
31587 I Wanna Jazz Some More [sic] (Delaney) * Ajax 17042-
31588 Foolish Woman's Blues (Miller) * Ajax 17050-
31590 Strange Man (Reed) * Ajax 17050-

Rust: BF,LH,JD. B&GR: BF,LH,JD. Kidd: BF,LH,(prob on 17042),JD.

Helen Gross and The Choo Choo Jazzers

Helen Gross (vcl) acc by: Bob Fuller (cl) Porter Grainger (p) Joe Davis (effects-1)

New York, June 21 – 26, 1924

- 31594 Ghost Walkin' Blues (Spencer Williams) -1 Ajax 17051-A
31596 My Man Ain't Yo' Man (Lester Steele) Ajax 17051-B

Rust: BF,PC,JD. B&GR: BF,PC,JD. Kidd: BF,PC. Piano is played in a heavier, loping style and is not LH. I hear no effects.

Hazel Meyers and The Choo Choo Jazzers

Hazel Meyers (vcl) acc by: Bubber Miley (t) prob Louis Hooper (p) Joe Davis (effects-1)

New York, June 21 – 26, 1924

- 31597 War Horse Mama (Miller) Ajax 17047-B
31599 Cold Weather Papa (Miller) -1 Ajax 17047-A

Rust: BM,BF,LH. B&GR: BM,LH,u/k. Miley disco: BM,BF,LH,u/k. There is no clarinet. I am not fully sure that this is Hooper and it is not listed in Kidd.

Hazel Meyers and The Choo Choo Jazzers

Hazel Meyers (vcl) acc by: Bob Fuller (cl) Louis Hooper (p)

New York, June 21 – 26, 1924

- 31602 Hateful Blues (John Perry) Ajax 17048-A
31603 Frankie Blues (John Perry) Ajax 17048-B

Rust, B&GR, Kidd: BF,LH. Agreed. The composer credit is a semi-pseudonym for Perry Bradford.

Rosa Henderson and The Choo Choo Jazzers

Rosa Henderson (vcl): prob Harry Smith or poss Barclay Draper (t) prob Cliff Jackson (p)

New York, June 21 – 26, 1924

- 31607 I Can't Get The One I Want (Rose – Ruby - Handman) Ajax 17049-B

Rust, B&GR, Collinson: HS,CJ. Miley disco: HS or BM, CJ. Distinct trumpet style, no clarinet, probably CJ (not quite sure).

However Harry Smith may have been touring with Gonzell White. St 87/93 reports that Barclay Draper was playing with CJ in spring 1924.

Helen Gross and The Choo Choo Jazzers

Helen Gross (vcl) acc by: Bubber Miley (t-2) Bob Fuller (cl-1) Louis Hooper or unknown (p-3)

New York, June 21 – 26, 1924

- 31609 Rockin' Chair Blues (Smith - Johns) -1,2 Ajax 17046-B
31611 Sorrowful Blues (Smith - Johns) -1,2 Ajax 17046-A
31613 What'll I Do (Berlin) -2,3 Ajax 17049-A
31616 Neglected Blues (Booker - James) -1 Ajax 17071-B
31620 Conjure Man Blues -2 (Urquhart) * Ajax 17082-

Rust, B&GR, Collinson, Miley Disco: BM,BF,CJ. To me piano sounds like LH except 31613 where it sounds like that on 31630. Possibly JD? MB suggests LH throughout. KBR feels that this is the start of several appearances by LM. MB and I think on balance BM. I have not heard 31620.

Hazel Meyers and The Choo Choo Jazzers

Hazel Meyers (vcl) acc by: poss Louis Metcalf (t) Louis Hooper (p)

New York, June 21 – 26, 1924

- 31622 He Used To Be Mine (But You Can Have Him Now) (Holmes) * Ajax 17082-
31624 Lost My Sweetie Blues (Levin - Levisohn) Ajax 17077-B

Rust, B&GR, Kidd: LM,LH. Miley disco: BM,LH. Rather more trumpet vibrato. It just answers the voice – no full accompaniment. LM hit New York at age 17 (1922) and worked with Julian Arthur and Willie The Lion Smith et al. (KBR quoting RR86/3).

Hazel Meyers and The Choo Choo Jazzers

Hazel Meyers (vcl) acc by: prob Bubber Miley (t-1) Bob Fuller (cl-2) Louis Hooper (p-1) unknown (p-2)

New York, June 21 – 26, 1924

31630 You'll Never Have No Luck By Quitin' [sic] Me

(Spikes – Porter - Spikes) -2

Ajax 17054-A

31631 Lonesome For That Man Of Mine (Miley) -1

Ajax 17054-B

*Rust, MB: BM,BF,LH. B&GR: BM,BF,LH or u/k-2. Kidd: BF,u/k (31630) or BM,LH. Miley disco: BM,BF,LH or u/k-2. KBR: prob LM. I hear the same trumpet as last with an unknown piano on (2) but this is the only recording of Miley's **Lonesome for...** and MB sees no reason for it not being him. The pianist plays very well, but no stride (CJ). How about JD for mystery pianist? (MB says No!!)*

Helen Gross and The Choo Choo Jazzers

Helen Gross (vcl) acc by: Louis Metcalf or Bubber Miley (t) Cliff Jackson (p)

New York, July 11 – 24, 1924

31633 If You Can't Ride Slow and Easy (Hunter - Williams)

Ajax 17077-A

Rust, B&GR, Collinson: LM,CJ. Miley disco: BM,LH (Same as 31631. I hear the same trumpet as last without the composer credits to swing the balance of probability. I have no problem with CJ.

Rosa Henderson and The Choo Choo Jazzers

Rosa Henderson (vcl) acc by: poss Rex Stewart (c-1) Bob Fuller (cl-2) Cliff Jackson (p)

New York, July 11 – 24, 1924

31636 Strut Yo' Puddy (Williams) -1

Ajax 17055-A

31637 Somebody's Doin' What You Wouldn't Do (Jackson) -2

Ajax 17055-B

31639 Hard Hearted Hannah (Yellen – Bigelow - Bates) -1

Ajax 17060-A

Rust:HS,BF,CJ. B&GR: RS?,BF,CJ. Collinson: RS?,BF,CJ. KBR: RS,BF?,Mike Jackson. Trumpet/cornet too active for the man from the last three sessions? This may be the session identified by RS as his recording debut. Piano sounds same as last Rosa Henderson session and thus not LH.

Josie Miles and The Choo Choo Jazzers

Josie Miles (vcl) acc by: prob Louis Metcalf (t-1) Bob Fuller (cl-2) Cliff Jackson (p) Joe Davis (effects-2)

New York, July 11 – 24, 1924

31641 Lovin' Henry Blues (Uruhart) [sic] -1

Ajax 17057-B

31644 Freight Train Blues (Dorsey - Murphy) -2

Ajax 17057-A

Rust: LM,BF,CJ. B&GR, Collinson: LM,BF?,CJ. Miley disco: BM,BF?,CJ. MB suggests BM/CJ but KBR prefers LM,BF,AR/LH. JD is active on (2).

LETHIA HILL Piano and Cornet Accompaniment

Lethia Hill (vcl) acc by : Bubber Miley (t) poss. Arthur Ray (p)

New York, c. August 10, 1924

13496 OLD NORTH STATE BLUES (Perkins)

Voc A 14874

Rust: both u/k. B&GR: BM,AR. Miley disco: BM,AR? MB, CB & KBR agree BM.

Helen Gross and The Choo Choo Jazzers

Helen Gross (vcl) acc by: Louis Metcalf or Bubber Miley (t) Cliff Jackson (p) unidentified male voice

New York, August 16 – 27, 1924

31649 Ticket Agent Ease Your Window Down (Spencer - Williams)

Ajax 17060-B

Rust, B&GR, Kidd, Collinson: LM,CJ. Miley disco: BM,LH. Metcalf seems particularly clear here to me but MB is sure that it is Miley. KBR prefers Mike Jackson (p).

Helen Gross and The Choo Choo Jazzers

Helen Gross (vcl) acc by: Bob Fuller (cl) prob. Louis Hooper (p) unknown (d-1)

New York, August 16 – 27, 1924

31651 Chicago Monkey Man Blues (Williams – Austin - Cox)

Ajax 17062-A

31654 Those Dogs Of Mine (Gertrude Rainey) -1

Ajax 17062-B

Rust,B&GR: BF,LH?,u/k. I have not heard these items.

Mamie Smith Piano acc. (mx 31656)

Mamie Smith and The Choo Choo Jazzers (mx 31658)

Mamie Smith (vcl) acc by : Louis Metcalf (t-1) Louis Hooper (p)

New York, August 16 – 27, 1924

31656 My Sweet Man (Tickles The Ivories for Me) (Bennett)

Ajax 17068-A

31658 What You Need Is Me (And What I Need Is You) (Bennett) -1

Ajax 17068-B

Rust, B&GR: LM, LH. Miley disco: prob LM, LH. Rains says LM. MB suggests BM. I agree Metcalf, although slightly busy playing for him.

Mamie Smith and Her Jazz Hounds

Mamie Smith (vcl) acc by: poss Percy Glascoe or Ernie Bullock (sop-1, as-2) Leslie A. Hutchinson (p) Elmer Snowden (bj, effects-1) Norman Buster (d)

New York, August 16 - 27, 1924

- 31661 Just Like You Took My Man Away From Me (Summer) -2 Ajax 17063-B
- 31662 Remorseful Blues (Gilbert - Rega) -1 Ajax 17063-A

Rust, B&GR: BF, LH, ES, Norman Buster (d-1). Alto sax sounds like that on Ajax mx 31561. Piano is uncharacteristically faint. Leslie Hutchinson has been suggested in Bertrand Demeusy's list (Jazz Journal April 1963)(member of ES' band) and MB agrees. No banjo audible during effects. 'Rega' is a pseudonym for Fred Hager.

Mamie Smith and Her Jazz Hounds

Mamie Smith (vcl) acc by: prob Gus Aiken or Horace Holmes (t) Jake Frazier or Bud Aiken (tb) Ernie Bullock or Percy Glascoe (cl, as) Leslie A. Hutchinson (p) Elmer Snowden (bj) Bob Ysaguirre (tu) Norman Buster (d, marimba-1)

New York, August 16 - 27, 1924

- 31669 Lost Opportunity Blues (Bennett) Ajax 17058-A
- 31670 Good Time Ball (Callens) -1 Ajax 17058-B

Rust: GA or HH, JF, PGI or EB, Alex Jackson bar, LAH, ES, NB. B&GR: HH & GA, JF, PG, EB, LAH, ES, Alex Jackson bsx, NB. MB has a near-mint copy and reports only one t, one sax, no baritone or bass sax, but tuba, rest as shown. This was Elmer Snowden's Band at that time. A photo of the band is included in Perry Bradford's "Born with the Blues" with personnel named in St106/150. Note: JF may have been touring with Gonzell White. JF seems to have been a regular member of her groups together with Gus Aiken so there is some question about all his appearances on these records.

Rosa Henderson and The Choo Choo Jazzers (Ajax)

Josephine Thomas (Pathé/Perfect)

Rosa Henderson (vcl) acc by: Louis Metcalf (t-2) Bubber Miley (t-1) Cliff Jackson (p) Joe Davis (train whistle-1)

New York, August 16 - 27, 1924

- 31675 12th Street Blues (Heagney) -2 Ajax 17081-B
- 31677 Memphis Bound (De Rose - Banta) -1 Pathé-Actuelle 032122-B
- 31678 Memphis Bound (De Rose - Banta) -1 Ajax 17069-A

Rust, B&GR, Collinson, KBR: LM, CJ, JD. Miley disco: BM, CJ, JD. MB prefers BM on both. Confident trumpet, rigid triplets, some staccato accompaniment on 31675 but lack of the accidentals which are so common in Miley's playing. On 31677/78 Miley's presence is clear. I accept that my findings in this case maybe unlikely, but this is what I hear.

Josie Miles and The Choo Choo Jazzers

Josie Miles (vcl) acc by: Bob Fuller (cl) Cliff Jackson (p)

New York, August 16 - 27, 1924

- 31679 Flora's Weary Blues (Callens) Ajax 17070-B

Rust, B&GR, Collinson: LM, CJ, ES. Miley disco: LM or BM, CJ, ES. No trumpet or banjo present. KBR prefers LH and questions whether this item is correctly identified on CD.



Helen Gross and The Choo Choo Jazzers

**Helen Gross (vcl) acc by: unknown (cl) Louis Hooper (p-1,prob uke-2) unknown (chimes-3) poss Porter Grainger (kazoo-4)
Two male vocal voices heard – probably Joe Davis and ? -5**

New York, August 16 - 27, 1924

31682 Death Letter Blues (Ida Cox) -2,4 Ajax 17067-A

31684 Crap Shooting Blues (Ray - Moore) -1,3,5 Ajax 17067-B

Rust, B&GR: BF,PG?,Sterling Conaway (uke). Sounds like LH to me. We have previously seen LH double piano and banjo. KBR is adamant that this is not BF and MB also shares his doubt. MB notes the similarity of the kazoo to that heard on Clara Smith's I'm Gonna Tear Your Playhouse Down, which is known to be by Porter Grainger.

JOSIE MILES

Josie Miles (vcl) acc by: Bubber Miley (t) Arthur Ray (p)

New York, September 15, 1924

9707-A Sweet Man Joe Edison unissued

9707-B Sweet Man Joe -

9707-C Sweet Man Joe - available on CD

Rust,B&GR,Miley disco: BM,AR. This was originally a test session and was subsequently remade on October 2, 1924 with accompaniment by the Kansas City Five. Copies of all three takes survive at the Edison National Historic site in West Orange, NJ. According to the Edison studio cash books, Josie Miles was paid \$25 and Miley and Ray were paid \$10 each for the session! See Joe Moore's note on Edison on page 2 above.

Texas Blues Destroyers

Bubber Miley (t) Arthur Ray (harm)

New York, September 18 - 22, 1924

31687 Lenox Avenue Shuffle (Ray - Miley) Ajax 17065-A

31688 Down In The Mouth Blues (Ray - Miley) Ajax 17065-B

Some copies do not show a matrix number for 31688. Rust:BM,AR.Miley disco: BM,AR. Bubber Miley owned a harmonium. Rains reports that LW believed this to be an accordion and had seen a drawing of Ray and Miley with such an instrument. The Indian-made harmonium I encountered in Yemen (pumped by a hinged wooden back) would look just like a piano-accordion viewed from the keyboard direction. MB is adamant it is a harmonium on all the Texas Blues Destroyers sessions and notes that the label of Voc states "Organ and Cornet." See notes for the TBDs dates for Pathé-Act and Voc shown as 5/7 Oct.

Josie Miles and The Choo Choo Jazzers

Josie Miles (vcl) acc by: Louis Metcalf (t) Bob Fuller (cl) Cliff Jackson (p)

New York, September 18 - 22, 1924

31690 Believe Me Hot Mama (Callens) -1 Ajax 17066-A

Rust: LM,BF,CJ. B&GR: u/k cnt,cl,p,ES. Collinson: LM,CJ,ES. Miley disco: BM,u/k cl,p,ES. Sounds like LM BF & poss LH. No banjo.

Susie Smith and the Choo Choo Jazzers

Monette Moore (vcl) acc by: Bubber Miley (t) Jake Frazier (tb) Louis Hooper (p) Joe Davis (effects-1)

New York, September 18 - 22, 1924

31692 Workhouse Blues (Wallace) Ajax 17064-A

31694 House Rent Blues (Wallace) -1 Ajax 17064-B

31695 House Rent Blues (Wallace) -1 Ajax 17064-B

Rust, B&GR, Kidd, Miley disco: BM,JF,LH,JD. Very probably correct. Wallace is Ed Kirkeby. Monette seems to have disliked either banjos generally or ES personally!

Viola McCoy & Billy Higgins and The Choo Choo Jazzers

Viola McCoy, Billy Higgins (vcl duet) acc by: Bob Fuller (cl) Louis Hooper (p)

New York, September 18 - 22, 1924

31696 I Don't Want Nobody (That Don't Want Me) (Higgins - McCoy) Ajax 17069-B

31699 Keep On Going (Bernard) Ajax 17066-B

Rust, B&GR: BF,LH. BH vocal on both tracks. KBR points out that both instrumentalists are uncharacteristically restrained.

Helen Gross and The Choo Choo Jazzers

Helen Gross (vcl) acc by: unknown (cl) poss Louis Hooper (p)

New York, September 18 - 22, 1924

31700 Bloody Razor Blues (Spencer Williams) Ajax 17071-A

31701 Bloody Razor Blues (Spencer Williams) Ajax 17071-A

Rust, B&GR, Kidd: BF,LH. Not quite sure about LH; more piano is played than his usual. KBR equates this cl to that on 31682.

Josie Miles and The Choo Choo Jazzers

Josie Miles (vcl) acc by: Bubber Miley (t) poss Charlie Pryme (p) Elmer Snowden (bj)

New York, September 18 – 22, 1924

- 31703 Won't Someone Help Me Find My Lovin' Man ? (Davis - Papa) * Ajax 17076-
- 31705 South Bound Blues (Delaney) Ajax 17070-A
- Sweet Man Joe (Bubber Miley) * Ajax 17076-

Rust: BM,JF,BF,Charlie Pryme or LH,ES. B&GR, Miley disco: BM,CP or LH,ES. Piano atypical for LH; notably fills in the tenor range. Less certain of ES on 31705. Sweet Man Joe may not belong to this session.

Susie Smith and The Choo Choo Jazzers

Monette Moore (vcl) acc by: Bubber Miley (t) Jake Frazier (tb) Louis Hooper (p)

New York, September 18 – 22, 1924

- 31706 Bullet Wound Blues (Waller - Williams) Ajax 17075-A

Rust, B&GR, MB, Miley disco: BM,JF,LH. Kidd: BM,JF,LH? ? KBR insists not JF. John Montague (p) was Monette's regular accompanist at this time.



Kansas City Five

Bubber Miley (t) poss Charlie Irvis (tb) Bob Fuller (cl,as-2,cmel-1?) Louis Hooper (p) Elmer Snowden (bj)

New York, September 18 – 22, 1924

- 31709 Believe Me Hot Mamma (Callens) -1 Ajax 17078-A
- 31711 St. Louis Blues (Handy) Ajax 17078-B
- 31713 Louisville Blues (Ricketts - Jackson) Ajax 17072-A
- 31715 Tempermental Papa

(Wendling - Brockman) -2 Ajax 17072-B

Rust, Miley disco: BM,JF,BF(cl,as),LH,ES. A new (tb) is present similar to 9812 below. KBR thinks this is CI and I agree. However CI seems not previously to have been linked by researchers with this group. I am concerned that CI is not mentioned at all in the index to Bastin. Sax seems to be Cmel (the band modulates before and after its solo). The (bj) continues behind the sax and therefore ES is not the cmel player .MB notes that an excerpt of mx 31713 was used on a Rialto Music Store advertising record card, similar to the musical postcards of the era. The reverse carries a listing of the latest Ajax record releases.



Courtesy of Allan Sutton, Mainspring Press

Susie Smith and The Choo Choo Jazzers

Monette Moore (vcl, kazoo-1) acc by: Jake Frazier (tb-2) Bob Fuller (cl-3) Louis Hooper (p)

New York, September 18 – 22, 1924

- | | | |
|-------|--|--------------|
| 31718 | Graveyard Bound Blues (Ray - Moore) -1,3 | Ajax 17075-B |
| 31721 | Salt Water Blues (Brooks) -2,3 | Ajax 17073-B |
| 31722 | Rainy Weather Blues (Brooks) -2,3 | Ajax 17073-A |
- 31718 Rust, B&GR, Kidd: kazoo,BF,LH. Agreed. Mxs 31721/2 Rust, B&GR, Kidd: JF,BF,LH. Agreed.

SALLY RITZ

Rosa Henderson (vcl) acc by: poss Bubber Miley (t) poss Jake Frazier (tb) Louis Hooper (p)

New York, c. September 29, 1924

- | | | |
|--------|----------------------------------|------------|
| 5651-3 | DEEP RIVER BLUES (Green - Handy) | Ban 1452-B |
| 5652-3 | THE BASEMENT BLUES (W.C. Handy) | Ban 1437-B |

Rust: BM?,JF?,LH or AR. B&GR: u/k,JF?,LH. Miley disco: prob BM,poss JF,LH. Not BM in my opinion. KBR and MB can accept BM and KBR favours AR.

KITTY BROWN (mxs 5653/54/56)

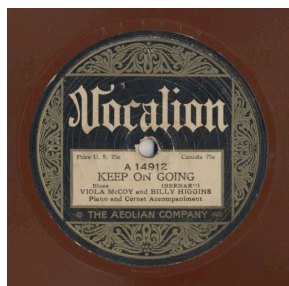
KITTY BROWN – JAZZ CASPER (mxs 5655/6).

Kitty Brown (vcl), Kitty Brown and Billy Higgins (vocal duet) – 3 acc by prob Bubber Miley (t-1) Bob Fuller (cl-2) Louis Hooper (p) unknown (effects-4)

New York, c. September 29, 1924

- | | | |
|--------|---|------------|
| 5653-3 | FAMILY SKELETON BLUES (Spencer Williams) -2,4 | Ban 1436-A |
| 5654-3 | I WANNA JAZZ SOME MORE (Tom Delaney) -1,2 | Ban 1437-A |
| 5655-3 | KEEP ON GOING (Al Bernard) -1,3 | Ban 1452-A |
| 5656-3 | ONE OF THESE DAYS (Dave A. Hoffman) 1,3 | Ban 1436-B |

Rust: BM?,BF,Edgar Dowell?,BH. B&GR: TM,BF,LH,BH. Kidd: TM,BF,LH. Miley disco: BM?,BF,LH,BH. Trumpet has a Dunn influence especially 5654; Rains says not TM. KBR agrees and hears an under par BM.



VIOLA McCOY and BILLY HIGGINS Piano and Cornet Accompaniment

Viola McCoy, Billy Higgins (vcl duet) acc by poss Bubber Miley (t) poss Arthur Ray (p)

New York, October, 1924

- | | | |
|-------|---|-------------|
| 13805 | KEEP ON GOING (BERNARD) | Voc A 14912 |
| 13806 | GET YOURSELF A MONKEY MAN AND MAKE HIM STRUT HIS STUFF (MORTON) | Voc B 14912 |

Rust, B&GR:BM?,AR?. Miley disco: BM?,AR? or LH. JW doubts that this is Miley.

JOSIE MILES Orchestra Accompaniment by Kansas City Five

Josie Miles (vcl): prob Bubber Miley (t) poss Jake Frazier (tb) Bob Fuller (cl) prob Louis Hooper (p) Elmer Snowden (bj)

New York, October 2, 1924

- | | | |
|------------|--|----------------|
| 9761-A-B-C | TEMPERMENTAL PAPA (Pete Wendling and James Brockman) | Edison 51477-L |
| 9762-A-B-C | SWEET MAN JOE ("Bub" Miley) | Edison 51476-R |

Rust:BM or Johnny Dunn, JF,BF,LH or AR,prob ES. B&GR: JD?,JF,BF,u/k,ES? Miley disco: BM,JF,BF,u/k,ES? JF prob. in Chicago; not typical of his work his work in my ears but KBR is sure this is JF. I would just opt for Dunn but note the composer credit. According to the Edison studio cash books, Josie Miles was paid \$50 and the Orchestra (Davis) \$75 for the session. See Joe Moore's Edison note 5 at the top of this listing.



Texas Blues Destroyers

Bubber Miley (t) Arthur Ray (harm)

New York, c. October 5, 1924

- | | | |
|--------|---------------------------------------|-------------------------|
| 105588 | Down In The Mouth Blues (Ray - Miley) | Pathé-Actuelle 036160-B |
| 105589 | Lenox Avenue Shuffle (Ray - Miley) | Pathé-Actuelle 036160-A |

Rust:BM,AR. Miley disco: BM,AR. Date is estimated by Rust and should perhaps be closer to TBDs shown above as Sep 18-22, 1924. NOTE: Pathe/Perfect issues do not generally show side A on labels but they do show side B, and the side A designation is shown under the label.

Played by Texas Blues Destroyers Organ and Cornet

Bubber Miley (t) Arthur Ray (harm)

New York, October 7, 1924

13832 LENOX AVENUE SHUFFLE (RAY - MILEY)

Voc A 14913

13834 DOWN IN THE MOUTH BLUES (RAY - MILEY)

Voc B 14913

Rust: BM, AR. Miley disco: BM, AR. Date is estimated by Rust and should perhaps be closer to TBDs shown above as Sep 18-22, 1924. Label clearly states "Organ and Cornet".

Kansas City Five (mx 105643)

D. Onivas Orch. (mx 105644)

Bubber Miley (t) Jake Frazier (tb) unknown (cl) Louis Hooper (p) Elmer Snowden (bj)

New York, late October 1924

105643 Get Yourself A Monkey Man And Make Him Strut His Stuff (Morton)

Pathé-Actuelle 036175-B

105644 Louisville Blues (Jackson)

Pathé-Actuelle 036196-A

Pathé-Actuelle 036196 as D. Onivas & Orch.

Rust, Miley disco: BM, JF, BF, LH, ES. Kidd: BM, Charlie Green, BF, LH, ES. Trumpet is different to 9812-B. Trombone also sounds different to 9812, especially on 105643. KBR is sure this is CI and not Green. This would fit nicely if LH/Kidd confused the two trombone Charlies. But I don't think this is CI, who I can hear on the next session. The cl is unidentified. I even thought of Lorenzo Tio (as did KBR) as the cl is very cultured but, according to Darnell Howard, Tio was in Milwaukee with Charles Elgar's Orchestra at this time, and his last New York recordings were made in May 1924, accompanying Eva Taylor. The clarinet is very distant in the recording balance and even on MB's E+ copies it is not possible for him either to confirm – or deny – that it is Fuller.

ROSA HENDERSON Orchestra Accompaniment by KANSAS CITY FIVE

Rosa Henderson (vcl) acc by: unknown (t) prob Charlie Irvis (tb) poss Bob Fuller (cl) Louis Hooper (p) Elmer Snowden (bj)

New York, October 28, 1924

9812-B DON'T ADVERTISE YOUR MAN (Jimmy Foster)

Edison 51478-R

Rust: BM?, JF, BF, LH, ES. B&GR: u/k, JF?, BF?, LH?, ES? Miley disco: BM, JF, BF, LH, ES. One trumpet present, not BM: like that on Get-Happy Band but I don't think it is TM. Trombone different to 105643 above, but similar to 31709-15 above. KBR hears BM & CI, both poss the worse for drink and not BF. See note following matrix 9813 regarding artist cash payments for this title.

HELEN GROSS

Helen Gross (vcl) acc by: unknown (t) prob Charlie Irvis (tb) poss Bob Fuller (cl) Louis Hooper (p) Elmer Snowden (bj) ?Joe Davis (chimes)

New York, October 28, 1924

9813-C Undertaker's Blues

Edison unissued – available on CD

Rust: BM?, JF, BF, LH, ES? B&GR: u/k, JF?, BF?, LH?, ES? Miley disco: BM, JF, BF, LH, ES. All note u/k chimes.

ES stated that he played C melody sax with Monette Moore on Edison with BM, BF and LH, and soprano sax on the other side. No Edison records by Monette Moore are known, but she may have been present during this session. (Storyville 17/5) KBR identifies CI. According to the Edison studio cash books, Rosa Henderson was paid \$50, Helen Gross \$25 and the Orchestra (J. Davis) \$100 for this two-artist session.

JULIA MOODY

Julia Moody (vcl) acc by: Bubber Miley (t-1) poss Jake Frazier (tb-2) Bob Fuller (cl) Louis Hooper (p)

New York, c. October 29, 1924

5693-3 WORRIED BLUES (Browning - Payton) -2

Ban 1468-A

5694-2 MAD MAMA'S BLUES (D. Jones) -1

Ban 1451-B

Rust, B&GR, Kidd, Miley disco: BM, JF, BF, LH. Kidd adds ES. The trombone is the same man as 105643 above, thus KBR says CI. 'Duke Jones' is a pseudonym for Spencer Williams.

LOUELLA JONES & JAZZ CASPER

Alberta Perkins, Billy Higgins (vcl duet) acc by: Bubber Miley (t) prob Louis Hooper (p) Elmer Snowden (bj) poss. Joe Davis (chimes-1)

New York, c. October 30, 1924

5695-1-2-3 WHO CALLS YOU SWEET MAMA NOW (Marshall Walker)

Ban 1467-A

5696-1-2-3 SWEET MANDY (Al Bernard) -1

Ban 1451-A

Rust, B&GR, Miley disco: BM, LH, ES, u/k chimes. Kidd: TM, LH, ES, u/k chimes. MB agrees with Kidd. I'm slightly unsure about LH.

JULIA MOODY

Julia Moody (vcl) acc by: Bubber Miley (t) prob Edgar Dowell (p) Elmer Snowden (bj)

New York, c. November 3, 1924

5700-1 BROKEN BUSTED CAN'T BE TRUSTED BLUES (Edgar Dowell) Ban 1468-B

5701-1 DON'T FORGET, YOU'LL REGRET (Edgar Dowell) Ban 1467-B

*Rust, B&GR, Kidd, Miley disco: BM,LH,ES Piano rather better than LH; more prominent on 5701. KBR thinks p is better than ED and bj more simple than ES. He suggests Duke Ellington and George Francis. MB disagrees and points to Dowell's excellent solo work on Julia Moody's **Chicago Wiggle**.*



VIOLA McCOY Orchestra Accompaniment by KANSAS CITY FIVE

Viola McCoy (vcl,kazoo) acc by: prob Bubber Miley (t) poss Jake Frazier (tb) poss Bob Fuller (cl) Louis Hooper (p) Elmer Snowden (bj)

New York, November 21, 1924

9860-A-B-C MEMPHIS BOUND (Paul Fielder, Frank Banta and Peter De Rose)
Edison 51478-L

Rust: BM?,JF,BF,AR or LH,ES. B&GR: TM?,JF?,BF?,LH or AR?,ES? Miley disco: BM,JF,BF,AR or LH,ES. MB: BM,JF,BF,LH,ES LW omits this item, implying not BF. Bastin suggests JD for kazoo. I am unsure of the brass, feel that it isn't BF (Clarence Robinson came to mind) and note the kazoo by VMcC. MB hears Miley, Frazier, Fuller, Hooper and Snowden. KBR hears a completely new

set of musicians here. If that is wrong the regular musicians must all have been "under the weather." Edison studio cash books note that this was Viola McCoy's first session for Edison. See note after mx 9862 regarding cash payments for this title.

ROSA HENDERSON Orchestra Accompaniment by KANSAS CITY FIVE

Rosa Henderson (vcl) acc by: prob Bubber Miley (t) poss Jake Frazier (tb) poss Bob Fuller (cl) Louis Hooper (p) Elmer Snowden (bj) ?Joe Davis (chimes)

New York, November 21, 1924

9861-A-B-C UNDERTAKER'S BLUES ("Duke" Jones) Edison 51476-L

Rust: BM?,JF,BF,LH,ES. B&GR: u/k,JF?,BF?,LH or AR?,ES? Miley disco: BM,JF,BF,AR or LH,ES. MB: BM,JF,BF,LJ,ES. Possibly not BM and JF doubtful. MB hears Miley, Frazier, Fuller, Hooper and Snowden, and that the clarinet playing is 100% pure Fuller and comments that poor quality reissues can subtly change tonal aspects of instruments and that reference back to original 78s is essential for accurately ascribing names to instruments! 'Duke Jones' is a pseudonym for Spencer Williams. See note after mx 9862 regarding cash payments for this title.

JOSIE MILES Orchestra Accompaniment by KANSAS CITY FIVE

Josie Miles (vcl) acc by: Bubber Miley (t) Jake Frazier (tb) Bob Fuller (cl) Louis Hooper (p) Elmer Snowden (bj)

New York, November 21, 1924

9862-A-B-C MAD MAMA'S BLUES ("Duke" Jones) Edison 51477-R

*Rust: BM or Johnny Dunn, JF,BF,LH or AR,ES? B&GR: BM?,JF?,BF?,u/k,ES? Miley disco: BM,JF,BF,u/k,ES? BM,JF seem clearer here and the cl is rather legato as on 9860. This is a good arrangement; could this be a clue to the pianist? Again, same session as above although could be some change in personnel. Possibly they have sobered up. MB thinks this is the identical personnel to above two sessions and cites Miley's playing on Ellington's **Rainy Nights** as a good aural comparison to that heard here. JM agrees BM t. 'Duke Jones' is a pseudonym for Spencer Williams. According to the Edison studio cash books, Viola McCoy was paid \$50, Rosa Henderson was paid \$50, Josie Miles \$25 and the Orchestra (Davis) \$137.50 for this three-artist session. Why did Josie Miles and Helen Gross get paid less? One can only guess at this stage, but by this time (1924) both Rosa Henderson and Viola McCoy were seasoned recording artists and perhaps these two had a bit more "clout" when it came to negotiating money! In addition, Helen Gross had only recorded for Ajax, which would have made her less well-known in New York.*

TO BE CONTINUED...