

A Tommy Ladnier Discography

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Preface

I have compiled this Tommy Ladnier Discography from many different sources. Some basic information I found in the early works of A. J. McCarthy, H. Panassié and E. Keartland ("*Discography of Tommy Ladnier*", published in *Quarterly Review of Jazz and Literature* in 1947) that were included as a start. J. C. Hillman later revised this pioneering material in numerous papers on Ladnier and Lovie Austin – including a discography published in *Jazz Journal* - and the information has been critically included here. Extensive research by W. C. Allen in his brilliant Fletcher Henderson biography "*Hendersonia*" contains a thorough survey of Ladnier's work with Henderson. Hence, information regarding the Henderson sessions' personnel as well as the solo order is from "*Hendersonia*". Some results from *The Recordings of Tommy Ladnier* by Klaus-Uwe Dürr have also been incorporated. I have also had some valuable discussions with and input from Bo Scherman on Ladnier's solo work. Critical examinations by Kim Altsund, Agustín Pérez, Chris Hillman, Bernhard Behncke, and Björn Englund are acknowledged. Finally, I have together with Dan Vernhettes studied all available recordings and made some personal judgments.

My intention has **not** been to list all historical releases of Tommy Ladnier records as made in most traditional discographies, but rather to compile all information on the recording sessions as such. Since some of these recordings have been reissued many times, it has been neither the intention nor possible to list all reissued records through the years. I have therefore listed the original record numbers; sometimes also alternative contemporary issues on other labels and also some of the recent LP and CD catalogue numbers. The intention has not been to show a complete list of these "modern" releases. Information on other released records can be found in discographies by Brian Rust or Tom Lord.

Without the initial help from my first cousin Robert Hitchens, I would not have been able to complete this Discography. Robert's deep knowledge in black music of the twenties has helped me with valuable information as well as stimulating discussions and he has provided me with much aural evidence of rare records. One result of these discussions is the proposed clarification of the confusing Ida Cox recordings of August 1924. In these sessions, I have included all takes that were recorded in order to show the possible course of events.

I have used all accessible information but there are still many question marks. The – almost – indisputable Ladnier sessions are collected in Part 1, even though some sessions are still under debate. I have carefully listened to all of these records in order to decide if that Tommy Ladnier is really playing or not.

Part 2 contains records and sessions where Tommy Ladnier definitively is not performing despite the fact that some sources state that he is.

To make the discussion and final decisions clearer, I have also included some notes on different opinions regarding personnel as well as other comments in order to make room for other judgments.

Legend used for solo description

< Tommy Ladnier solo introduction

∩ Tommy Ladnier solo chorus

↓ Tommy Ladnier solo obbligato

| Tommy Ladnier solo break

> Tommy Ladnier solo coda

≤ Ensemble Introduction with Tommy Ladnier lead (often arranged)

∞ Ensemble with Tommy Ladnier lead

⊥ Ensemble obbligato (often arranged)

= Ensemble background (often arranged)

≥ Ensemble coda with Tommy Ladnier lead (often arranged)

Text conventions and abbreviations

Musician names, titles and record numbers in *italics* indicate uncertain data.

Recordings marked in red are compiled in the mp3-file CD released along with the book.

Record Company Abbreviations

AL	London (LP)
BB	RCA Victor Bluebird (CD)
Bio	Biograph Records (LP)
BS	Black Swan Records (CD)
CBC	Timeless Chris Barber Collection (CD)
CBS	Columbia
CF	CatFish (CD, UK)
Cor	Coral COPS (LP)
Clax	Claxtonola (78)
Do	Document records (CD)
Fsy	Fantasy (LP)
Fw	Folkways (LP)
GoJ	Giants of Jazz (CD)
Har	Harmony
Hg	Harmograph (78)
Hi	History 20.3019 (Israel)
JArch	Jazz Archive (CD)
JP	Jazz Panorama (LP)
KJ	King Jazz (CD)
KoJ	Kings of Jazz (LP) (Italy)
MCA	MCA Records (LP)(France)

MJ	Masters of Jazz (CD, France)
MM	Virgin MM 72438 41466 37 (CD, France)
Parl	Parlophone PCM (LP)
Pm	Paramount (78)
RCA	RCA Victor LPM (LP)
RST	RST Records, Vienna
Sil	Silvertone
TR/Van	Top Rank/Vanguard 35/064

Part 1 - Verified Tommy Ladnier Recording Sessions

1. Monette Moore Clarence Jones, Piano, and Paramount Trio

Monette Moore (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Clarence Jones (p)

Chicago, late May - early June 1923

1431-1 I'll go to my grave with the blues ¹ ≤ = ♪ = ≥ Pm 12046-B, Do5338

1431-2 I'm going to my grave with the blues ≤ = ♪ = ≥ Hg 842, Do5338

Note: This recording date might be the same as the J R Morton and Cox dates below as discussed by Mike Tovey

²

2. Jelly Roll Marton and His Orchestra ³

Tommy Ladnier (co); Roy Palmer or Eddie Vincent (tb); Jimmy O'Bryant or Wilson Townes (cl); Charles Harris (as); Jelly Roll Morton (p); Jasper Taylor (woodblock)

Chicago, late May - early June 1923

1434-1 Big Fat Ham ⁴ ♪ Puritan 11251(?), KoJ18007 ⁵

1434-2 Big Fat Ham ♪ Pm 12050, KoJ18007 ⁶

1435-1 Muddy Water Blues ⁷ Un-released?

1435-2 Muddy Water Blues ≤ ♪ ∩ = Pm 20250 Hg 834, KoJ18007

Note: ⁸ Mike Tovey has thoroughly discussed this session. Bernie Young is also sometimes mentioned as cornettist. Mike Tovey has also suggested the clarinet player to be Jimmy O'Bryant. The clarinet in 1435-2 sounds very close to Jimmy Noone as in *Play That Thing* (session #5).

Note: ⁹ "The personnel quoted is based on that given by Morton to Alan Lomax. At that time, he named the alto sax player as 'Harris', and discographers since that time have assumed that this must be Arville Harris. More recent research has established that this is, to say the least, unlikely, and has also established that one Charles Harris was active in Chicago at the time, did make records, and that the man heard here is probably the same as the man now believed to be him on other records from this period, notably those with Lovie Austin."

Note: Morton, in his autobiography, states that Nick (sic) Dominique played cornet on this session. He mentions no sax but an added washboard player called "Brown", but Jelly Roll Morton has been known to give wrong names.

Note: Christopher Hillman and others have also suggested that the alto player could be Wilson Townes or Horace Eubanks. Mike Tovey¹⁰ has reported that, according to Len Page, the alto must be Arville Harris since the alto solo on *Muddy Water Blues* is almost identical to an alto sax solo by Arville Harris in a 1929 recording of *Minor Drag*¹¹ by Fats Waller.

Note: Eddie Vincent's name is sometimes spelled as Vinson

¹ Composed by A.J Robinson & J Blythe

² Mike Tovey, *Jelly Roll Morton's Band Recordings 1923*, (Footnote vol. 13, no 5, July 1982)

³ Sic. All master pressings as well as Chicago Defender ads use the misspelling "Marton"

⁴ Composed by Jelly Roll Morton

⁵ KoJ as "Big Foot Ham"

⁶ KoJ as "Big Foot Ham"

⁷ Composed by Jelly Roll Morton

⁸ Mike Tovey, "Jelly Roll Morton's Band Recordings 1923", (Footnote vol. 13, no 5, July 1982)

⁹ Laurie Wright "Mr Jelly Lord", 1980

¹⁰ Mike Tovey, Footnote Vol. 14 No 3 February/March 1983

¹¹ *Minor Drag* and *Harlem Fuss* recorded by Fats Waller in 1929 were released in reverse. The Tovey reference to *Minor Drag* is thus the blues usually released as *Harlem Fuss*

Note: ¹² Morton's and W.C. Handy's reed section was Wilson Townes, Alex Poole, Charles Harris and Nelson Kincaid. Morton was very conscious of Handy's activities. All except Kincaid were named by Morton as taking part in the sessions of June 23 and Sept 24. It has been pointed out that a Charles Harris was recording with Millard Thomas in June 1924. This Harris plays c-tb-as. There is no suggestion of the Chicago Harris doubling on brass. Arville was a St. Louis musician who seems to have been around New York from 1921. No mention of him working in Chicago.

Note: 1434-1 is a somewhat slower than 1434-2

Note: ¹³New Orleans cornetist Chris Tyle and California drummer Hal Smith believe that Freddie Keppard may well be the cornet player on Big Fat Ham and Muddy Water Blues. They also suggest that the ragtime phrasing, as on the "out-chorus" of Big Fat Ham, bears no resemblance to Ladnier's playing of this era and that there is a characteristic Keppard lick on Muddy Water Blues, which is heard a couple years later on Keppard's recording of Salty Dog.

3. Ida Cox With Lovie Austin and Her Blues Serenaders (Vocal Blues)

Ida Cox (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p).

Chicago, June 1923

1442-1	Graveyard Dream Blues ¹⁴ ≤ = ∩ = ≥	Pm 12044-A, Bio12024, MM, BS7, Do5322
1442-2	Graveyard Dream Blues ¹⁵ ≤ = ∩ = ≥	Pm 12044-A, Hg 827 ¹⁶ , Do5322
1443-1	Weary Way Blues ¹⁷ ≤ = ∩ = ≥	Pm 12044-B, Hg 827 ¹⁸ , Do5322, Bio12024, BS7
1443-2	Weary Way Blues	<i>Pm 12044-B, Released?</i>

Note: Mx 1437 - 1439 and 1441 are piano accompaniment by Lovie Austin only

Note: All copies of Hg 827 as Graveyard Blues. Hg 827 also as Julia Powers and Goldie Hall and her Blue Serenaders

4. Ida Cox and Her Blues Serenaders

Ida Cox (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p).

Chicago, 24-29 September 1923

1488-3	Ida Cox's Lawdy Lawdy Blues ¹⁹ ≤ ∩ ≥	Pm 12064-A, Do5322, BS7
1488-4	Lawdy Lawdy Blues ²⁰ ≤ ∩ ≥	Pm 12064-A, Hg 833 ²¹ , BYG 529073, KJ18017, Do5322

Note: The high take numbers of this session could indicate that they are remakes from an earlier session.

Note: Both BYG 529073 and KJ18017 states 1488-3 but has 1488-4

5. Ida Cox and Her Blues Serenaders ²²

Ida Cox (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p).

¹² Robert Hitchens, Private communication, 2003

¹³ <http://www.doctorjazz.freereserve.co.uk/page15.html>

¹⁴ Composed by Ida Cox

¹⁵ Copies marked 1442-2 has the alternate title "Graveyard Blues"

¹⁶ Harmograph 827 released as "Julia Powers acc. By Goldie Hall and Her Blues Serenaders"

¹⁷ Composed by Lovie Austin and Ida Cox

¹⁸ Harmograph 827 released as "Julia Powers acc. By Goldie Hall and Her Blues Serenaders"

¹⁹ Composed by Ida Cox

²⁰ Composed by Ida Cox

²¹ Harmograph 883 as "Julia Powers acc. By Goldie Hall and Her Blues Serenaders"

²² This session is usually regarded as part of the previous session but there are indications that it is a separate session

Chicago, 24-29 September 1923

1493-3 Moanin' Groanin' Blues ²³ ≤ ≥
1493-4 Moanin' Groanin' Blues ≤ ≥

Pm 12064-B, Hg 833 ²⁴, Do5573
Pm 12064-B, KJ18017, BS7,
Do5322

Note: 1493 is sometimes wrongly given as 1489 but this mx number was recorded by Monette Moore along with mx 1490.

Note: KJ18017 states 1493-3 but has 1493-4

Note: Mx 1486 – 1487 are piano accompaniment by Lovie Austin only. Mx 1491 and 1492 are untraced

Note: Harmograph 833 released as Julia Powers acc. by Goldie Hall and Her Blues Serenaders

6. Ollie Powers' Harmony Syncopators²⁵

Alex Calamese, Tommy Ladnier (co); Eddie Vincent (Venson) (tb); Jimmy Noone (cl); *Horace Diemer or Emerson Brown* ²⁶ (as); Glover Compton (p) John "Dago" Basley (bjo); William "Bass" Moore (tu); Ollie Powers (dr)

Chicago, probably 24 - 29 September 1923

1502-1 *Play that Thing* ²⁷
1502-2 *Play that Thing*
1502-3 *Play that Thing* ♪ ∩ >

1502-4 *Play that Thing* ♪ ∩ >

1502-5 *Play that Thing* ♪ ∩ >
1502-6 *Play that Thing* ♪ ∩ >

Clax 40263 ?, *Puritan 11263 ?*
Pm, un-released?
Pm 20263 ²⁸, Clax 40263, Hg 851 ²⁹,
Fw63, KoJ18017, BYG, KJ 170
Jarch117, MM, JArch117
Pm 12059 ³⁰, Clax 40263³¹ Puritan11263
AL3524, KoJ8017, KJ 170
Pm 12059³², Hg 874³³, KoJ18017, KJ 170
Pm 12059 ³⁴, KoJ18017, KJ 170

Note: All these versions were perhaps not made at the same session. Take 3 has a piano intro; take 4-6 has an alto intro. Probable technical problems in take 3 during Ladnier's solo indicate a remake session for take 4-6.

Note: The existence of at least four different versions of 1502 has been proven but data on which takes differ widely between all, and even usually reliable, sources. The listings above are from different sources but only 1502-3 to 1502-6 seems to have been released on LP and CD. Note; The reverse side of Paramount 12059, Paramount mx 1538-1 and 1538-2 *Jazzbo Jenkins* has been given as a Ladnier recording but is recorded during another session without Ladnier and probably by Bernie Young's Orchestra. Furthermore, it has no audible cornet solo.

Note: Eddie Vincent's name is sometimes given as Venson or Vincient. Horace Diemer's name is sometimes spelled Demer. John "Dago" Basley is sometimes given as Frank Pasley or Parsley.

²³ Composed by Guy Sudoth

²⁴ Harmograph 883 as "Julia Powers acc. By Goldie Hall and Her Blues Serenaders"

²⁵ The original release of Paramount 12059 was under the name *Ollie Power's Harmony Syncopators* and Paramount 20263 and Harmograph 851 were released under the name *Ollie Power's Orchestra*. Paramount 12059, was first announced in Chicago Defender October 11 and advertised December 1, 1923 as "Play that thing (Slow Drag) and "Jazzbo Jenkins" (vocal) Ollie Powers Syncopators

²⁶ In January 1939, Ladnier gave William Russell the following personnel, of which he was very certain: Ladnier, Kalemus, trumpets; Ed Venson, trombone; Jimmy Noone, clarinet; Emerson Brown, sax; Grover Compton, piano; Moore, tuba; Powers, drums (Jazz Information, 1 no 8, October 1939)

²⁷ "Composed" by Ollie Powers, this is a variation on *Jazzin' Babies Blues*, composed by Richard M. Jones, and *Tin Roof Blues*

²⁸ According to a note in Jazz Information Vol I, No. 18, January 12, 1940. Also In B. Rust, *Jazz Records*, 1982 edition,

²⁹ All these four as given by B. Rust in *Jazz Records*, 1982 edition

³⁰ According to B Rust, *Jazz Records*

³¹ According to Jazz Information Vol I, No. 18, January 12, 1940

³² According to B Rust, *Jazz Records*

³³ Hg 874 as Clarence Young's Harmony Syncopators

³⁴ According to B Rust, *Jazz Records*

Note: ³⁵ There have been speculations regarding the identity of the banjoist. There was a Chicago based guitarist John Basley, listed as a Local 208 transfer released in May 1923. There was also a New Orleans banjoist called Frank Pasley or Pashley He has stated in an interview that he left NOLA for St Louis at the end of 1924.

7. Ida Cox With Lovie Austin and Her Blues Serenaders

Ida Cox (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p).

Chicago, probably 24 - 29 September 1923

1509-3 (I've Got the) Blues for Rampart Street ³⁶ ≤ ∩ | ≥ Pm 12063-A, Do5322
1509-4 (I've Got the) Blues for Rampart Street ≤ ∩ | ≥ Pm 12063-A, Hg 872³⁷, BS7, Do5322

Note: In the same session Ida Cox recorded *Chattanooga blues*, *Chicago Bound Blues (Famous Migration Blues)*, and *Come Right In* released by Paramount with piano accompaniment only.

Note: ³⁸ The Chicago Defender of December 1, 1923 carried an advertisement for Ida Cox's *Blues for Rampart Street* and *Chattanooga Blues* on Paramount accompanied by a Lovie Austin group featuring Tom Ladiner (sic)³⁹.

8. Alberta Hunter and Her Paramount Boys (Contralto with Orchestra)

Alberta Hunter (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); probably *Lovie Austin* (p)

Chicago, probably shortly before 18 October ⁴⁰ 1923

1528-1 Experience Blues ⁴¹ ≤ ↓ ∩ ↓ ≥ Pm 12065-A, Hg 873, Sil3570, Do5423
1529-1 Sad 'n' Lonely Blues ⁴² ≤ ∩ ≥ Pm 12065-B, Sil3570, Do1006
1529-2 Sad 'n' Lonely Blues ≤ ∩ ≥ Pm 12065-B, Hg 873, Do5423

Note: Some sources list J. Glover Compton as pianist for this session

9. Ida Cox With Lovie Austin and Her Blues Serenaders (Vocal Blues)

Ida Cox (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p). Possibly an unknown violin is added.

Chicago, late November - December 1923

1594-1 Mama Doo She Blues ⁴³ ≤ ∩ ≥ Pm 12085-A, Hg 897 ⁴⁴, BS7, Do5322
1594-2 Mama Doo She Blues Pm 12085-A ?
1595-1 Worried Mama Blues ⁴⁵ ≤ ↓ ≥ Pm 12085-B, Pm12201⁴⁶, Hg 897,
BS7, Do5322
1595-2 Worried Mama Blues ≤ ↓ ≥ Pm 12085-B, Do5573

10. Madame "Ma" Rainey With Lovie Austin and Her Blues Serenaders (Vocal Blues)

Ma Rainey (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p). Possibly an unknown violin is added.

³⁵ Robert Hitchens and Dan Vernhettes, private communication

³⁶ Composed by Lovie Austin

³⁷ Harmograph 872 as "Julius (!) Powers"

³⁸ C. Hillman -74, McCarthy-56

³⁹ Paramount did spell "Ladnier" as "Ladiner" in several advertisements through 1923-1924. The same misspelling was frequently used by Dave Peyton in his columns in the Chicago Defender

⁴⁰ According to Wright, Storyville 1996-97

⁴¹ Composed by Alberta Hunter

⁴² Composed by Porter Grainger- Lena Wilson

⁴³ Composed by Ida Cox

⁴⁴ Harmograph 897 as "Julia Powers acc. by Goldie Hall and Her Blues Serenaders"

⁴⁵ Composed By Lovie Austin

⁴⁶ Pm 12201 is a Lottie Beaman record but some copies have mx 1595-1

Chicago, late November - December 1923

1596-2	Bad Luck Blues ⁴⁷ < ↓ >	Pm 12081-A, CF155, MM, KJ181, Do5581, JArch117
1597-1	Bo-Weevil Blues ⁴⁸ ≤ ↓ ≥	Pm test, Do5581
1597-2	Bo-Weevil Blues ≤ ↓ ≥	Pm 12080-A, KJ181, Do5581
1598-1	Barrel House Blues ⁴⁹ ≤ ↓ ∩ ≥	Pm ? ⁵⁰
1598-2	Barrel House Blues ≤ ↓ ∩ ≥	Pm 12082-B, MM, KJ181, Do5581
1599-1	Those All Night Long Blues ⁵¹ ≤ ↓ ∩ ≥	Pm 12081-B, Do5581
1599-2	Those All Night Long Blues ≤ ↓ ∩ ≥	Pm 12081-B, Do5581

11. Edmonia Henderson with Lovie Austin and Her Blues Serenaders (Vocal Blues)

Edmonia Henderson (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p). Possibly an unknown violin is added.

Chicago, early December 1923

1601-1	Black Man Blues ⁵² ≤ ↓ ≥	Pm 12084-A, Do5513
1602	Unknown title, poss. by the same group	Released?
1603-1	Worried 'Bout Him Blues ⁵³ ≤ = ≥	Pm 12084-B, Do5513 ⁵⁴
1603-2	Worried 'Bout Him Blues	Pm 12084-B ⁵⁵ ?

12. Ida Cox With Lovie Austin and Her Blues Serenaders (Vocal Blues)

Ida Cox (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Unknown, (vi); Lovie Austin (p).

Chicago, early December 1923

1604-1	So Soon This Morning Blues ⁵⁶	Released?
1604-2	So Soon This Morning Blues ≤ ≥	Pm 12086-A, BS7, Do5322
1604-3	So Soon This Morning Blues	Pm 12086-A ? Released?
1605-1	Mail Man Blues ⁵⁷ ≤ ↓ ≥	Pm 12087-A, BS7, Do5322
1606	Unknown title, poss. by the same group	Released?
1607-2	Confidential Blues ⁵⁸ ≤ ↓ ≥	Pm 12086-B, BS7, Do5322

Note: 1604-1 has been reported but no copy has been found

Note: The unknown violin is heard on 1604-2 at c. 1.35 and 2.17

13. Madame »Ma» Rainey Acc. by Lovie Austin and Her Blues Serenaders

Gertrude »Ma» Rainey (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p)

Chicago, early December 1923

1608-1	Moonshine Blues	Released? Pm 12083-A?
1608-2	Moonshine Blues ⁵⁹ ≤ ≥	Pm 12083-A, Hg 896 ⁶⁰ , KJ181, Do5581

⁴⁷ Composed By Lovie Austin

⁴⁸ Composed by Gertrude "Ma" Rainey

⁴⁹ Composed by Lovie Austin

⁵⁰ This take as a sound file was recently found but the origin is unknown

⁵¹ Composed by J.Guy. Sudoth

⁵² Composed By Lovie Austin

⁵³ Composed by R.M. Warfield

⁵⁴ Document Records has no information on which take they used

⁵⁵ The existence of this take has not been verified.

⁵⁶ Composed by Lovie Austin

⁵⁷ Composed by Lovie Austin

⁵⁸ Composed by J. Guy Sudoth

1609-2	Last Minute Blues ⁶¹ ↓ ↓ ≥	Pm 12080-B, KJ181, Do5581
1612-2	Southern Blues ⁶² ≤ ↓ ↓ ∩ ↓ ≥	Pm 12083-B, Hg 896 ⁶³ , KJ181, Do5581
1613-2	Walking Blues ⁶⁴ ≤ ↓ ↓ ≥	Pm 12082-A, GoJ53281, MM, KJ181, Do5581

Note:⁶⁵ Some sources (a.o. a Ma Rainey Discography in Jazz Information 1941) have given Buster Bailey (cl) and an unknown drummer. Tommy Ladnier told George Avakian in *Jazz Information VOL. I, NO. 13, December 8, 1939*; that he played on *Southern Blues*

Note: Matrix numbers 1610 and 1611 were recorded by LES TRES TROBADOURS

14. Edmonia Henderson Acc. by Lovie Austin and Her Blues Serenaders (Vocal Blues)

Edmonia Henderson (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Charles Harris (as); Lovie Austin (p)

Chicago, c 25 February 1924

1689-1	Brownskin Man ⁶⁶ ≤ ≥	Pm 12095-A, Do5513
1689-2	Brownskin Man ≤ ≥	Pm 12095-A, Do5626
1690-2	Traveling Blues ⁶⁷ ≤ ≥	Pm 12095-B, Do5513, Sil3521
1691-2	Mama Don't Want Sweet Man Anymore ⁶⁸ ≤ ∩ ≥	Pm 12203-B, Do5513
1692-2	Hateful Blues ⁶⁹ ≤ = ≥	Pm 12203-A, Do5513
1693-2	If You Shiek On Your Mama, Mama's Gonna Sheba On You ⁷⁰ ≤ ∩ ≥	Pm 12097-B, Do5513

Note:⁷¹ The saxophone player who appears on this session has been identified by W.C. Allen as having the surname Harris. The assumption that this is Arville Harris as given in Jazz Records and elsewhere appears to have no basis in fact, nor is the man heard here in the same league as Arville Harris' later playing. Ralph Gulliver ⁷² has put forward the theory that this was Charles Harris who was known to have been in Chicago at this time. Other suggestions ⁷³ include Horace ("Harris") Diemer, at that time playing with Ollie Powers

15. Gertrude »Ma« Rainey with Lovie Austin's Blues Serenaders ⁷⁴ (Vocal Blues)

Gertrude Rainey (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Charles Harris (as); Lovie Austin (p)

Chicago, between 25 February and 1 March 1924

1701-2	Honey Where You Been So Long ⁷⁵ ≤ = ≥	Pm 12200-B, KJ181, GoJ53281, Do5581
1702-2	Ya-Da-Do ⁷⁶ ≤ ∩ ≥	Pm 12257-B, Do5581, <i>KJ181?</i>
1702-3	Ya-Da-Do ≤ ∩ ≥	Pm 12257-B, Do5581, <i>KJ181?</i>
1703-1	Those Dogs of Mine ⁷⁷ ≤ ≥	Pm 12215-A, KJ181, Do5581
1704-2	Lucky Rock Blues ⁷⁸ ≤ ↓ ∩ ↓ ≥	Pm 12215-B, KJ181, Do5581

⁵⁹ Composed either by Mrs. Winters or Gertrude Rainey

⁶⁰ Harmograph 896 as "Anne Smith acc. by Goldie Hall and Her Blues Serenaders". It is not clear if take #1 was ever released

⁶¹ Composed by Tom Dorsey

⁶² Composed by Ma Rainey

⁶³ Harmograph 896 as "Anne Smith acc. by Goldie Hall and Her Blues Serenaders"

⁶⁴ Composed by Rainey & Austin

⁶⁵ According to Jazz Information Vol. I, No. 13, December 8, 1939

⁶⁶ Marked "The song that made Edmonia Famous", w&m by Boots Hope, arr. Thomas Dorsey

⁶⁷ Composed by Pearl Wright or Lovie Austin?

⁶⁸ Composed by Blythe and Alex

⁶⁹ Composed by Perry Bradford

⁷⁰ Composed by Chris Smith

⁷¹ Chris Hillman, Storyville 68, December 1976

⁷² Storyville 66

⁷³ Klaus-Uwe Dürr, 1998

⁷⁴ Acc. By Her Georgia Band on Paramount 12257

⁷⁵ Composed by Tom Delaney

⁷⁶ Composed by Lovie Austin

⁷⁷ Also known as "Famous Cornfield Blues" composed by Gertrude Ma Rainey

⁷⁸ Composed by Lillie Taylor – Kattie Winters

Note: For identification of the saxophone player see note for Session 14

16. Ida Cox With Lovie Austin and Her Blues Serenaders

Ida Cox (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); *Charles Harris* (as); Lovie Austin (p).

Chicago, between 25 February and 1 March 1924

1705-1	<i>Last Time Blues</i>	<i>Pm 12212-B Released?</i>
1705-2	<i>Last Time Blues</i> ⁷⁹ ≤ ≥	Pm 12212-B, BS7, Do5323
1706-2	<i>Worried Any How Blues</i> ⁸⁰ ≤ ≥	Pm 12202-B, BS7, Do5323
1707-1	<i>Chicago Monkey Man Blues</i> ⁸¹ ≤ =	Pm 12202-A ⁸² , BS7, Do5323
1707-2	<i>Chicago Monkey Man Blues</i> ≤ =	Pm 12202-A, Do5323
1708-2	<i>Mean Papa Turn Your Key</i> ⁸³ ≤ =	Pm 12097-A, KJ18017, BYG 529073, BS7, Do5323

Note: Tommy Ladnier muted ensemble lead in 1708-2.

Note: For identification of the saxophone player see note for Session 14

17. Edna Hicks Acc. by Lovie Austin and Her Blues Serenaders

Edna Hicks (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); *Charles Harris* (as), Lovie Austin (p)

Chicago, between February 25 – March 1, 1924

1710-2	<i>Down on the Levee Blues</i> ⁸⁴ ≤ ≥	Pm 12204,
1711-2	<i>Lonesome Woman Blues</i> ⁸⁵ ≤ ≥	Pm 12204, Sil 3520

Note: This record is extremely rare.

Note: Silvertone released as Mae Alix

Note: Some copies of Pm 12204 have 1711-2 mislabeled as mx 1605 *Mail Man Blues*

Note: For identification of the saxophone player see note for Session 14

18. Ma Rainey and Her Georgia Band

Gertrude Rainey (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); *Charles Harris* (as); Lovie Austin (p)

Chicago, between 5 May and 10 May 1924

1741-1	<i>South Bound Blues</i> ⁸⁶ ≤ = ≥	Pm 12227-A, KJ181, Do5581
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Note:⁸⁷ "...it is unlikely that the session should have produced a single matrix. It is possible that matrices 1743, 1744, 1745 and 1746 account for other unreleased Ma Rainey or Ethel Waters titles."

Note: For identification of the saxophone player see note for Session 14

19. Ethel Waters with Lovie Austin Blues Serenaders

Ethel Waters (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl), *Charles Harris* (as), Lovie Austin (p);

⁷⁹ Composed by Lillie Taylor

⁸⁰ Composed by Ida Cox

⁸¹ Composed by Williams, Austin, Cox

⁸² Paramount 12202 as "Ida Cox and Her Blues Serenaders"

⁸³ Composed by Harold Rossiter

⁸⁴ Composed by Clarence Williams

⁸⁵ Composed by Dave Peyton

⁸⁶ Composed by Tom Delaney

⁸⁷ Chris Hillman et al, Storyville 69, February/March 1977

Chicago, between 5 May and 10 May 1924

1742-1	Craving Blues ⁸⁸ ≤ ∩	Pm 12313-A, Wolf 1009
1742-2	Craving Blues ≤ ∩	Pm 12313-A, Sil3536, Do1012
1743	Unknown title, poss. by the same group	Released?
1744	Unknown title, poss. by the same group	Released?
1745	Unknown title, poss. by the same group	Released?
1746	Unknown title, poss. by the same group	Released?
1747-2	Black Spatch Blues ⁸⁹ ≤ ∩ ≥	Pm 12230, Sil3535
1748	Unknown title, poss. by the same group	Released?
1749-2	I Want Somebody All My Own ⁹⁰ ≤ = ≥	Pm 12230, Sil3519, Sil3536

Note:⁹¹ A note in the Chicago Defender, May 17, 1923, states that the session "took place last week".

Note:⁹² It is possible that the above are the product of two sessions and that 1742 (and possibly other titles) were made at the same time as the Ma Rainey session above, and the remainder the following day. Paramount 12313 was released approximately a year after Paramount 12230.

Note:⁹³ Panassié mentions two titles in addition to the three known ones Tommy Ladnier did with Ethel Waters; these are *Mindin' My Bizness* and *How My Sweetie Loves Me* which do not appear in any listings but may have been remembered by Tommy from the time and there are indeed four untraced masters in that area.ote: For identification of the saxophone player see note for Session 14

20. Gertrude »Ma» Rainey with Lovie Austin's Blues Serenaders⁹⁴

Gertrude Rainey (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); *Charles Harris* (as); Lovie Austin (p)

Chicago, between 5 May and 10 May 1924

1758-2	Lawd Send Me A Man Blues ⁹⁵ ≤ = ≥	Pm 12227-B, GoJ53281, KJ181, Do5581
1759-2	Ma Rainey's Mystery Record ⁹⁶ ≤ ∩ ∪ ∠	Pm 12200-A, GoJ5328, MM, KJ181, Do5581, JArch117

Note: For identification of the saxophone player see note for Session 14. Some early sources also list Buster Bailey (cl) and an unknown drummer. Actually, there are some audible noises to be heard on 1758, (GoJ53281), but they might be caused by the 78 rpm to digital transfer process.

Note:⁹⁷ The title on 1759 had the legend *100 PRIZES FOR WINNING NAME*. Although a contest was run to decide a title for 1759, and prizes awarded, as far as is known the winning title (*Lawd I'm Down wid de Blues*) was never actually used on later pressings of the record. Some copies, presumably pressed after the close of the contest omit the legend concerning the 100 prizes.

Note:⁹⁸ The recording date is given by a note in the Chicago Defender, May 17, 1923

21. Ida Cox With Lovie Austin and Her Blues Serenaders

Ida Cox (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); *Charles Harris* as; Lovie Austin (p).

Chicago, between 18 August and 30 August 1924

1840-1	Kentucky Man Blues	Rejected?, Released?
1840-2	Kentucky Man Blues	Rejected?, Released?
1841-1	Cherry Picking Blues	Rejected?, Released?

⁸⁸ Composed by Lovie Austin

⁸⁹ Composed by J. Guy Sudoth

⁹⁰ Composed by J. Guy Sudoth

⁹¹ W.C. Allen, Hendersonia, 1973

⁹² Chris Hillman et al, Storyville 69, February/March 1977

⁹³ Panassié, Hugues; Tommy Ladnier par le disque, BHCf no 139, July/August 1964

⁹⁴ Paramount 12227 as "Acc. By Her Georgia Band"

⁹⁵ Composed by Ma Rainey

⁹⁶ Composed by Ma Rainey

⁹⁷ Chris Hillman et al, Storyville 69, February/March 1977

⁹⁸ W.C. Allen, Hendersonia, 1973

1841-2	<i>Cherry Picking Blues</i>	<i>Rejected?, Released?</i>
1842-1	<i>Wild Women Don't Have the Blues</i>	<i>Rejected?, Released?</i>
1842-2	<i>Wild Women Don't Have the Blues</i>	<i>Rejected?, Released?</i>
1843-1 ⁹⁹	<i>Worried in Mind Blues</i> ¹⁰⁰ ≤ = ≥	Pm 12237-B, BS7, Do5323

Note: ¹⁰¹ “[1843-1] A most interesting side, which leads to much speculation. Two points are immediately apparent; the recording balance is very poor, with the saxophone over-prominent and playing the parts in the riff passage previously assigned to the clarinet, and the clarinet appears to be somewhat disinterested in the proceedings other than when actually soloing. There are a couple of points where the clarinet sounds like O'Bryant, but we are not entirely convinced that it is he.”

Note: For identification of the saxophone player see note for Session 14

22. Ida Cox With Lovie Austin and Her Blues Serenaders

Ida Cox (vo); Tommy Ladnier (co); *Jimmy O'Bryant* (cl); *Charles Harris* as; Lovie Austin (p).

Chicago, between 18 August and 30 August 1924

1854-1	<i>Death Letter Blues</i>	<i>Rejected?, Released?</i>
1854-2	<i>Death Letter Blues</i>	<i>Rejected?, Released?</i>
1855-1	<i>My Mean Man Blues</i> ¹⁰² ≤ ∩	Pm 12237-A, Do5323

Note: For identification of the saxophone player see note for Session 14

23. Ida Cox With Lovie Austin and Her Blues Serenaders

Ida Cox (vo); Tommy Ladnier (co); Johnny Dodds (cl); Lovie Austin (p).

Chicago, between 18 August and 30 August 1924

1840-3	<i>Kentucky Man Blues</i> ¹⁰³ ≤ ↓	Pm 12220-B, Bio 12024, Do5323
1841-3	<i>Cherry Picking Blues</i> ¹⁰⁴ ≤ ↓ ∩ ≥	Pm 12228-A, Do5323
1841-4	<i>Cherry Picking Blues</i>	Pm 12228-A
1842-3	<i>Wild Women Don't Have the Blues</i> ¹⁰⁵	<i>Rejected?, Released?</i>
1842-4	<i>Wild Women Don't Have the Blues</i> ¹⁰⁶ ≤ ↓ ≥	Pm 12228-B, Do5323
1843-3	<i>Worried in Mind Blues</i> ¹⁰⁷ ≤ = >	Pm 12237-B, Do5323
1854-3	<i>Death Letter Blues</i> ¹⁰⁸ ≤ ↓ ∩ ↓	Pm 12220-A, Bio 12024, Do5323
1855-4	<i>My Mean Man Blues</i> ¹⁰⁹ ≤ ∩ ≥	Pm 12237-A, Do5323

Note: These takes are “remakes” of previous recordings for some reason rejected. They might have been made at one single remake session or have been made separately at other sessions in late August 1924. Johnny Dodds replaced Jimmy O'Bryant in the Blues Serenaders from “late August 1924 to November 1924”. Ida Cox was in Chicago from beginning of August 1924 to 20 September 1924. At the same time slot, Paramount only recorded in Chicago 18-30 August and recorded again in New York on September 6, 1924. Therefore, the remakes must have been made at the end of August 1924. (BoLm)

Note: ¹¹⁰ “All the released takes have high take numbers and one title (*Worried In Mind*) has also been found in take 1 with O'Bryant and the saxophone present; It seems likely that the whole Cox session with Dodds was a re-make, so earlier takes of the other title may turn up.”

⁹⁹ The mx number given as well as the order is explained in the note for this and next session.

¹⁰⁰ Composed by Lovie Austin.

¹⁰¹ Chris Hillman et al, *Storyville* 69, February/March 1977.

¹⁰² Composed by Lovie Austin.

¹⁰³ Possibly composed by Ida Cox

¹⁰⁴ Composed by Ida Cox.

¹⁰⁵ It is very unclear if this take was made as a remake or if it was made at the original session.

¹⁰⁶ Composed by Ida Cox.

¹⁰⁷ Composed by Lovie Austin.

¹⁰⁸ Composed by Ida Cox.

¹⁰⁹ Composed by Lovie Austin.

¹¹⁰ Chris Hillman “Tommy Ladnier - The sensational cornetist”, *Storyville* Vol. 13 No 1 October/November 1981 and Vol. 13 No 2 December 1981/ January 1982.

Note: 1841-4 has been reported but is not included in the Document Records series of blues recording issuing all blues record of the period. It is therefore not clear if this take exists. Should it exist, it is also very unclear if it was made as a remake or if it was made at the original session.

24. Edmonia Henderson with Lovie Austin and Her Blues Serenaders (Vocal Blues)

Edmonia Henderson (vo); Tommy Ladnier (co); Johnny Dodds (cl); Lovie Austin (p).

Chicago, 1 – 3 October 1924 ¹¹¹

1897-1	Jelly Roll Blues ¹¹² ≤ ↓ ≥	Pm 12239-A
1897-2	Jelly Roll Blues ≤ ↓ ≥	Pm 12239-A, Sil 3523 ¹¹³ , Do5513

25. Ford and Ford (Vocal Duet Orchestra Acc.)

Zollie Ford and Ethel Ford (vo); Tommy Ladnier (co); Johnny Dodds (cl); Lovie Austin (p)

Chicago, 1 – 3 October 1924 ¹¹⁴

1899-2	Skeeg-A-Lee Blues ¹¹⁵ ≤ ↓ ≥	Pm 12244-A, Fsy SHN-4034, KoJ18019
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Note: ¹¹⁶ Ford And Ford had toured the vaudeville circuits since at least February 1920 and had been billed as 'Pleasing Refined Comedy'. They had played the Lafayette Theatre in New York and other leading eastern houses and were in Chicago in October 1924, where they recorded for Paramount and appeared at the Monogram Theatre in the week of 3 November. The Chicago Defender confirmed that they were the artists on Paramount 12244 with a short paragraph "Zollie and Ethel Ford are still in the city after having plastered a few hot ones on the records for the Paramount Company" (8/11/24).

26. Ford and Ford (Vocal Duet Orchestra Acc.)

Zollie Ford and Ethel Ford (vo); Tommy Ladnier (co); Johnny Dodds (cl); Lovie Austin (p)

Chicago, October 1924 ¹¹⁷

1914 -1	I'm Three Times Seven ¹¹⁸ ≤ ↓ ≥	Pm 12244-B, Fsy SHN-4034, KoJ18019
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27. »Ma» Rainey Acc by Her Georgia Jazz Band (Vocal Blues Orch Acc.)

Gertrude "Ma" Rainey (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p)

Chicago, probably between 15 December and 20 December 1924

10001-2	Cell Bound Blues ¹¹⁹ ≤ ↓ ≥	Pm 12257-A, Do5582
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28. Julia Davis Acc by Lovie Austin and Her Blues Serenaders

Julia Davis (vo); Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p).

Chicago, probably between 15 December and 20 December 1924

10002-4	Ske Da De ¹²⁰ ≤ ↓ ≥	Pm 12248-B, Fsy SHN-4019
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¹¹¹ E Henderson arrived in Chicago on 30/9 and left for Louisville c 4/10. From 6 October Paramount recorded in New York (Robert Hitchens)

¹¹² Composed by Jelly Roll Morton.

¹¹³ Silvertone 3523 as Ethel Clark.

¹¹⁴ This date is based on the fact that Edmonia Henderson recorded mx 1905 before leaving Chicago on 4 October.

¹¹⁵ Composed by Ford and Ford.

¹¹⁶ From Storyville 1996-97.

¹¹⁷ Ford and Ford stayed in Chicago between October and mid November 1924.

¹¹⁸ Composed by Ernest R. Douglas.

¹¹⁹ Composed by Ma Rainey.

¹²⁰ Composed by Lovie Austin.

29. Lovie Austin and Her Blues Serenaders (Instrumental Blues)

Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p)

Chicago, probably between 15 December and 20 December 1924

- | | | |
|---------|--|---|
| 10004-2 | Steppin' on the Blues ¹²² ≤ ♪ ♪ ♪ ≥ | Pm 12255-A, KoJ18017,
AL3524 ¹²³ , MM, KJ 170 |
| 10005-2 | Traveling Blues ¹²⁴ ≤ ♪ | Pm 12255-B, KoJ18017,
AL3524 ¹²⁵ , MM, KJ 170 |

Note: ¹²⁶ *Steppin' On The Blues* is the same tune as Edmonia Henderson's *Traveling Blues* ¹²⁷ [composed by Pearl Wright] of a few months earlier and contains strong echoes of *St. Louis Blues* although credited to Austin-O'Bryant-Ladnier. The so called *Traveling Blues* is Lovie's personal variation on the New Orleans standard *Weary Blues*. ¹²⁸

Note: Tommy Ladnier is stated as Tommy Ladinier on some issues.

30. Lovie Austin and Her Blues Serenaders (Instrumental Blues)

Tommy Ladnier (co); Jimmy O'Bryant (cl); Lovie Austin (p); W.E. Burton (dm); Priscilla Stewart (vo)-1

Chicago, probably April 1925

- | | | |
|--------|---|--|
| 2094-1 | Charleston Mad -1 ¹²⁹ ♪ | Pm 12278-B, KoJ18017, AL3524,
KJ 170 Better sound? |
| 2094-2 | Charleston Mad -1 ♪ | Pm 12278-B, KoJ18017, KJ 170 |
| 2095-2 | Charleston South Carolina -1 ¹³⁰ ♪ | Pm 12278-A, KoJ18017,
AL3524, MM, KJ 170 |
| 2096-1 | Heebie Jeebies ¹³¹ ♪ | Pm 12283-B, Sil 3551, KoJ18018, KJ 170
AL3524, MM |
| 2097-2 | Peepin' Blues ¹³² ♪ ↓ ↻ ♪ ↓ ♪ | Pm 12277-BSil 3572, KoJ18018, KJ 170
AL3524, MM, JArch117 |
| 2098-2 | Mojo Blues ¹³³ ♪ | Pm 12283-A, Sil 3552, KoJ18018, KJ 170
AL3524, MM |

Note: *Mojo Blues* and *Peepin' Blues* have often been mixed up. *Mojo Blues* in Gm is a 16 bar theme and is slower than *Peepin' Blues* in F, characterized by a growling O'Bryant solo. The titles were correctly identified on AL 3524 but are confused on KJ 170, MM and many LP issues, such as Fountain FJ 105. *Peepin' Blues* has been entitled *Carolina Shuffle* on Silvertone 3572 and *Mojo Blues* named as *Mojo Strut*.

Note: ¹³⁴ *Heebie Jeebies* is **not** the same as the song that Louis Armstrong made famous (recorded February 26, 1926) but is a rather complicated stop-time exercise in which the horns eventually lose their way a bit giving the performance a slightly tentative character.

¹²¹ Composed by Lovie Austin.

¹²² Composed by Austin-O'Bryant-Ladnier.

¹²³ Labelled as "Traveling Blues" on AL 3524.

¹²⁴ Composed by Lovie Austin.

¹²⁵ Labelled as "Steppin' on the Blues" on AL 3524.

¹²⁶ Hillman 1981.

¹²⁷ Pm mx 1690, recorded February 1924.

¹²⁸ There are also echoes of Royal Garden Blues

¹²⁹ Composed by Lovie Austin.

¹³⁰ Composed by Cecil Mack and Jimmie Johnson.

¹³¹ Composed by Tommy Ladnier.

¹³² Composed by "Tommy Ladinier".

¹³³ Composed by Lovie Austin.

¹³⁴ Hillman 1981.

Note. Silvertone 3551 and 3552 as Bobby's Revelers, Silvertone 3572 by The Hot Dogs.

31. Ida Cox Acc. by Lovie Austin Serenaders (Vocal Blues)

Ida Cox (vo); *Tommy Ladnier* (co); Jimmy O'Bryant (cl); Lovie Austin (p).

Chicago, probably April 1925

2103-2	Black Crepe Blues ¹³⁵ ≤ ↓ ↗ ↓ ≥	Pm 12291-A, Do5323
2104-2	Fare Thee Well Poor Gal ¹³⁶ ≤ ↓ ≥	Pm 12291-B, Do5323
2105-2	Cold Black Ground Blues ¹³⁷ ≤ ↓ ≥	Pm 12282-B
2106-2	Someday Blues ¹³⁸ ≤ = ≥	Pm 12282-A

Note: The presence of Tommy Ladnier at this session can be discussed. The playing is not typical although his playing had changed during the last months. He also left for New York, perhaps during the latter part of the month.

Note: This session ended the Tommy Ladnier-Lovie Austin co-operation. At the end of April 1925, Ladnier joined Sam Wooding in New York, probably without playing regularly with the band. This orchestra was playing at Club Alabam in New York, N.Y. during spring of 1925. They left New York on May 6 1925 for Europe. From May 1925 to summer 1926, the Sam Wooding Orchestra was playing in Europe with Tommy Ladnier as featured cornet soloist. Bob Shoffner replaced Tommy Ladnier in the Blues Serenaders.

32. Sam Wooding And His Orchestra

Bobby Martin, Maceo Edwards (tp, mel); Tommy Ladnier (co-tp)¹³⁹; Herb Fleming (tb); Garvin Bushell (cl, as, oboe); Willie Lewis (as, bs); Eugene Sedric (cl, ts); Sam Wooding (p, arr.); John Mitchell (bjo); John Warren (tu); George Howe (dm)

Berlin, July 6,¹⁴⁰ 1925

2357-A	O Katharina! ¹⁴¹	Vox 01882, Bio12025, JP20
2755-B	O Katharina!	Vox 1883
2358-A	Shanghai Shuffle ¹⁴² ∞ ∞	Vox 01890, Bio12025, JP20
2756-B	Shanghai Shuffle ∞ ∞	Vox 1883, 1890
2359-A	Alabamy Bound ¹⁴³ ∞	Vox 01890, Bio12025, JP20
2757-B	Alabamy Bound ∞	Vox 1891, Bio12025, JP20
2360-A	By the Waters of Minnetonka ¹⁴⁴	Vox 01882
2758-B	By the Waters of Minnetonka	Vox 1891, Bio12025, JP20

Note:¹⁴⁵ The mx numbers were allocated at the time of recording; -A and -B suffixes denote 25 cm and 30 cm recordings respectively. There were two different matrix blocks for these, hence no numerical sequence. Despite the possible extended recording time for the 30 cm records, all recordings are about 3 minutes long.

Note: 2358-A Shanghai Shuffle released on Biograph 12025 and JP20 lasts 2 min 37 sec and is in F# but was played in F. Changing the speed of this record to give the appropriate pitch gives a playing time of 2 min 45 sec for the original 78 record. Likewise, the transfer of 2359-A (Alabamy) released on Biograph and JP20 has been faulty.

¹³⁵ Composed by Jesse Crump.

¹³⁶ Composed by Jesse Crump.

¹³⁷ Composed by Janice and James Blythe.

¹³⁸ Composed by Jesse Crump.

¹³⁹ The well-known Copenhagen photos show Ladnier holding a Harry B. Jay "Columbia" cornet-trumpet. Apparently he did not change over to trumpet until he joined Henderson (B Englund, Storyville 65, 1975).

¹⁴⁰ Horst Bergmeier, Storyville 73, November 1977 believes the date was 6 July 1925.

¹⁴¹ Composed by Richard Fall, arr. S Wooding.

¹⁴² Composed by Gene Rodemich/ Larry Conley.

¹⁴³ Composed by Ray Henderson Text: Bud Green and Bud de Sylva.

¹⁴⁴ A 1921 composition by Thurlow Lieurance, a collector of American Indian songs This theme has also been used by A Dvorak in his Fifth Symphony "From the New World". Arrangement by Art Lange.

¹⁴⁵ Rainer Lotz, Private communication, 2001.

Note: The exact recording order is not known but most probably the same songs were recorded together on 25 and 30 cm discs respectively. Willie Lewis is not listed on the liner notes of JP 20.

Note: Tommy Ladnier arrived in New York by early August 1926 and later that month played in Billy Fowler's Orchestra at Carlin's Park, Baltimore. He then returned to New York with Fowler and played residencies with him at The Cameo Club and at a Brooklyn dancing school. He joined the Fletcher Henderson Orchestra in late October 1926. At a Fletcher Henderson recording session 10 October 1926, Tommy Ladnier is not present.

33. Clarence Williams Blue Seven

Possibly Tommy Ladnier (co); Jimmy Harrison (tb); Buster Bailey (cl); Coleman Hawkins (ts); Clarence Williams (p); Leroy Harris (bjo); Cyrus St Clair (tu)

New York, October 29, 1926

80197-A	<i>Would Ja?</i>	<i>OKeh rejected</i>
80198-A	<i>Senegalese Stomp</i>	<i>OKeh rejected</i>
80198-B	<i>Senegalese Stomp</i>	<i>OKeh rejected</i>

Note: These recordings have never been found.

34. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Benny Morton (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fats Waller (p, org -1); Charlie Dixon (bjo); June Cole (b); Kaiser Marshall (dm)

New York, Wednesday, November 3, 1926

142902-2	<i>Henderson Stomp</i> ¹⁴⁶	Columbia 817-D, BoJ 4019
142902-3	<i>Henderson Stomp</i>	<i>Released?</i>
142903 -2	<i>The Chant</i> -1 ¹⁴⁷ ∩	Columbia 817-D, JArch117, BoJ 4019, Sony 501037-2, MM
142903 -3	<i>The Chant</i> -1	<i>Released?</i>

Note: Charlie Green (tb) is sometimes listed instead of Benny Morton. Benny Morton remembers positively that he joined the band in April 1926, for two years, and that during this period Charlie Green replaced occasionally and insisted on taking solos. Jimmy Harrison joined the band in early 1927

Henderson Stomp: Waller 16b, J Smith (?) 32b

The Chant: Waller 4b, Ladnier (muted over ensemble) 16b, ensemble, Ladnier (muted) 12b, Dixon 12b, Ladnier (open) 16b, clarinets 16b, Ladnier 12b

35. Eva Taylor Acc by Clarence Williams Blue Seven

Tommy Ladnier (tp); Jimmy Harrison (tb); Buster Bailey (cl); Coleman Hawkins (ts); Clarence Williams (p); Leroy Harris (bjo); Eva Taylor (vo);

New York, November 16, 1926

80214-A	<i>Candy Lips (I'm stuck on you)</i> ¹⁴⁸ ∩	OKeh 8414, 40715
80215-A	<i>Scatter Your Smiles</i> ¹⁴⁹ ∩	OKeh 8414, 40715

Candy Lips: Ladnier (16b)

Scatter Your Smiles: Ladnier (16b), Bailey (16b), Harrison (12b), Hawkins (20b)

¹⁴⁶ Composed by Fletcher Henderson, arranged by Don Redman. Originally named *Top and Bottom Stomp*

¹⁴⁷ Composed by Mel Stitzel, arranged by Don Redman

¹⁴⁸ Composed by Mike Jackson and Jack Lauria

¹⁴⁹ Composed by Max Kortlander and Pete Wendling

Note: ¹⁵⁰ “*Clarence Williams*” gives “possibly Ed Allen, possibly Ed Cuffee, unknown (cl, alt), possibly Arville Harris (ten), Williams, probably Leroy Harris (bjo)”. It prefaces this with “No one seems certain about Ed Allen and Ed Cuffee.” The clt/alt was listed as Arville Harris by Rust (1st ed). In the 3rd edition he lists Ladnier, Harrison, Bailey and Hawkins. He also lists St. Clair but there is no bbs present. In early research, the names of Joe Smith and Carmello Jejo (clt/alt) were also suggested for this session.

36. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Benny Morton (?) (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (cl, ts, bs); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b, vo -1); Kaiser Marshall (dm)

New York, Friday, November 19, 1926

143125-4 *Sweet Thing* -1 ¹⁵¹ ◡
 143126-4 *I Need Lovin'* ¹⁵² ◡

Columbia test, Pirate MPC 525
 Columbia 854-D, 4417

Sweet Thing: R. Smith (?) 2b, Ladnier 2b Ladnier 10b, Ladnier 12b, Henderson 4b, Cole 32b, Morton (?) 30b, Hawkins 4b, Bailey 4b

I Need Lovin': Henderson 16b, Hawkins (bs) 6b, Bailey 4b, Ladnier 8b

Note: *Sweet Thing* was again recorded on December 13, continuing with Take 5-7.

37. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Benny Morton, Charlie Green (tb); Buster Bailey (cl, reeds); Don Redman (as, reeds); Coleman Hawkins (ts, reeds); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b); Kaiser Marshall (dm)

New York, Wednesday, December 8, 1926

E4182W *Clarinet Marmalade* ¹⁵³ ◡
 E4183W *Clarinet Marmalade* ◡
 E4184W *Hot Mustard* ¹⁵⁴ ◡

Brunswick 40886
 Vocalion1065, CBC1-069, Cor3450, MM
 Vocalion 1065, Cor 3450, CBC 1-069,
 Sony 501037-2
Released?

E4184W *Hot Mustard*

Clarinet Marmalade: Ladnier 32b, Bailey 16b, Bailey 16b, Ladnier 16b, Hawkins 16b, Bailey 16b

Hot Mustard: J Smith w Hawkins, Ladnier 4b, Ladnier (breaks), Ladnier 8b, Henderson 12b, J Smith w Hawkins

Note. These matrices also have Brunswick transfer numbers E20988, E20989, E20990

38. Clarence Williams Blue Seven

Tommy Ladnier (co); Jimmy Harrison (tb); Buster Bailey (cl/as), *Coleman Hawkins* (cl/ts); Clarence Williams (p); Leroy Harris (bjo); Cyrus St Clair (tu)

December 10, 1926

74443A *Would Ja?* ¹⁵⁵ ◡ | ◡ ◡ ◡
 74444B *Senegalese Stomp* ¹⁵⁶ ◡ ◡ ◡ ◡

OKeh 8443, MM
 OKeh 8443, JArch117, MM

¹⁵⁰ Robert Hitchens, private communication 2002

¹⁵¹ Composed by Williams-Kahn-Verges

¹⁵² Composed by Creamer-Johnson

¹⁵³ Composed by Larry Shields – Henry W Ragas. Arranged by Don Redman

¹⁵⁴ Composed by Fletcher Henderson, arranged by Don Redman

¹⁵⁵ Composed by Sherwin

¹⁵⁶ Composed by Todd

Would Ja?: Ladnier, Harrison, Ladnier

Senegalese: Ladnier, Harrison, Bailey, tenor sax

Note: This session is probably a remake of the rejected session October 29, 1926

39. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Benny Morton (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b, vo); Kaiser Marshall (dm)

New York, Monday, December 13, 1926

143125-6 **Sweet Thing**¹⁵⁷ ◡
143125-7 *Sweet Thing*

Columbia 854-D
Released?

Sweet Thing: R. Smith (?) 2b, Ladnier 2b Ladnier 10b, Ladnier 12b, Henderson 4b, Cole 32b, Morton 30b, Hawkins 4b, Bailey 4b

40. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Benny Morton, Jimmy Harrison (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo/g); June Cole (b); Kaiser Marshall (dm); Evelyn (Preer) Thompson (vo -1)

New York, Wednesday, January 19, 1927

E4394W **Baby Won't You Please Come**¹⁵⁸ -1 ◡
E4395W *Baby Won't You Please Come*
E4396W *Baby Won't You Please Come*
E4397W **Some of These Days**¹⁵⁹-1
E4398W *Some of These Days*
E4399W *Some of These Days*

Vocalion A 1079, CBC 1-069
Released?
Released?
Vocalion B 1079, CBC 1-069
Released?
Released?

Note. W.C. Allen¹⁶⁰ states that alternate takes have been found of this record. He also states that, although the label states the vocalist as being Evelyn Thompson, it is from aural likeness Evelyn Preer, who had married one Edward Thompson.

Baby Won't You: Dixon, J Smith (lead) 14b, Ladnier 16b, Hawkins 14b, Thompson/J Smith 32b, Harrison 14b, J Smith 16b

Some of These Days: J Smith, Harrison 15b, Hawkins 17b, Thompson, J Smith 32b, Harrison/Morton 16b, J Smith 16b, Harrison/Morton

41. Fletcher Henderson and the Dixie Stompers

Joe Smith, Tommy Ladnier (tp); *Benny Morton* (?) (tb); Buster Bailey (cl, as); Don Redman (as); Coleman Hawkins (cl, ts, bars); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b); Kaiser Marshall (dm)

New York, Thursday, January 20, 1927

143332-3 **Have It Ready**¹⁶¹
143333-2 **Ain't She Sweet**¹⁶²
143333-3 *Ain't She Sweet*
143334-2 **Snag It**¹⁶³ ◡

Har 467-H, Parl 7056, CBC 1-069
Har 353-H, Parl 7056, CBC 1-069
Released?
Har 353-H, Parl 7056, CBC 1-069,
JArch 117, MM

¹⁵⁷ Composed by Willams-Kahn-Verges

¹⁵⁸ Composed by Warfield-Williams

¹⁵⁹ Composed by Brooks

¹⁶⁰ W.C. Allen, Hendersonia, 1973

¹⁶¹ Composed by Fletcher Henderson, arranged by Ken McComber (?)

¹⁶² Composed by Milton Ager and Jack Yellen

¹⁶³ Composed by King Oliver, arranged by Don Redman.

143334-3 *Snag It*

Released?

Note: Some sources list Charlie Green (tb) instead of Benny Morton

Have It Ready: J Smith 24b, clarinets 16b, J Smith 4b, clarinets 8b, Henderson 6b

Ain't She Sweet: J Smith 16b, Bailey 16b, clarinets 32b, Hawkins 8b

Snag It: Hawkins 4b, Ladnier 12b, Ladnier/clarinets 12b, J Smith 12b, Ladnier 12b

42. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Benny Morton, Jimmy Harrison (tb); *Buster Bailey* (cl); Don Redman (as, vo -1); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); June Cole (b); Kaiser Marshall (dm)

New York, Friday, January 21, 1927

143344 -3 **Rocky Mountain Blues**¹⁶⁴ ◊

Columbia 970-D

143344 -4 *Rocky Mountain Blues*

Released?

143345 -4 **Tozo**¹⁶⁵ ◊ -1

Columbia 970-D

Rocky Mountain Blues: Henderson, J Smith/clarinets 16b, Henderson, Hawkins 8b, Hawkins 6b, Marshall, Ladnier 16b, Morton 4b

Tozo: Hawkins 16b, Marshall 6b, Ladnier 12+14b, Redman 32b, saxes+tb 30b, clarinets 32b

Note: The presence of Bailey is questioned by Allen in "Hendersonia"

43. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Benny Morton, Jimmy Harrison (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); June Cole (b, vo -1); Kaiser Marshall (dm)

New York, Saturday, January 22, 1927

E4404W **Stockholm Stomp**¹⁶⁶ ◊

Vocalion 15532, Br 3460, Cor 3450,
CBC 1-069

E4406W **Have It Ready**¹⁶⁷

Vocalion 15532, Br 3460, Cor 3450,
CBC 1-069

Stockholm Stomp: Hawkins 14b, Morton 16b, Bailey 16b, Ladnier 16b, J Smith 24b, Harrison 6b

Have it Ready: J Smith 24b, clarinets 16b, J Smith 8b, clarinets 8b, Henderson

Note: These takes also have Brunswick transfer numbers E21422 and E21424

44. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Benny Morton, Jimmy Harrison (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (cl, ts, bars); Fletcher Henderson (p); Charlie Dixon (bj); June Cole (b); Kaiser Marshall (dm)

Camden, New Jersey, March 11, 1927

38159-1 *Oh! Lizzie*

Rejected

38519-2 *Oh! Lizzie*

Rejected

¹⁶⁴ Composed by Henderson-Carroll-Macomber. Arranged by Don Redman

¹⁶⁵ Composed by Henderson-Cowdry. Arranged by Don Redman

¹⁶⁶ Composed by Jack Pettis and Al Goering

¹⁶⁷ Composed by Fletcher Henderson, arranged by Ken McComber

Shuffling Sadie: Morton 14b, J Smith 14b, clarinets, Dixon 30b

45. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Jimmy Harrison (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b); Kaiser Marshall (dm)

New York, Saturday, March 19, 1927

E4788W **Fidgety Feet** ¹⁶⁹ ◡

Vocalion A1092

E4789W **Fidgety Feet** ◡

Brunswick 3521, Cor 3450, CBC 1-069, MM, BoJ4019

E4792W **Sensation (Rag)** ¹⁷⁰ ◡

Brunswick 3521, Vocalion A1092, Cor 3450, CBC 1-069, Sony 501037-2

Fidgety Feet: Clarinets 16b, Harrison brk, Hawkins 16b, Bailey 16b, J Smith 30b, Harrison 32b, Ladnier 16b

Sensation: J Smith 16b, Harrison 16b, Bailey 14b, J Smith 16b, Hawkins 16b, Ladnier 16b, Bailey 16b, Henderson 16b

Note: E4788W also as E22025; E4789W as 22026; E4792 as 22029

46. Fletcher Henderson and the Dixie Stompers

Joe Smith, Tommy Ladnier (tp); Jimmy Harrison, Benny Morton (tb); *Buster Bailey or Carmelo Jejo* (cl, as); Don Redman (cl, as, vo -1); Coleman Hawkins (cl, ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b); Kaiser Marshall (dm)

New York, Wednesday, March 23, 1927

143637-1 **Wabash Blues** ¹⁷¹ | ◡

Har 407-H, Parl 7056, CBC 1-069

143637-2 **Wabash Blues**

Released?

143637-3 **Wabash Blues**

Released?

143638-3 **Wang Wang Blues** ¹⁷² -1 ◡

Har 407-H, Parl 7056, CBC 1-069, MM, JArch117

143639-2 **Saint Louis Shuffle** ¹⁷³ ◡

Har 467-H, Parl 7056, KJ 170, CBC 1-069, JArch117

143639-3 **Saint Louis Shuffle**

Released?

Wabash Blues: J Smith lead 14b, Ladnier break, Hawkins 16b, Morton 16b, Smith or Ladnier open 16b, Ladnier muted 16b, Harrison 18b, J Smith lead 16b

Wang Wang Blues: Harrison/Hawkins 16b, Ladnier 16b, Dixon 8b, Ladnier 32b, Harrison 16b, Redman (vo) 16b, Hawkins 32b, Ladnier 8b

St Louis Shuffle: Morton brk, J Smith 22b, Hawkins 14b, Redman (lead/break) 8b, Hawkins 8b, Morton 4b, clarinets 16b, J Smith 8b, Ladnier lead/break 16b

Note: Carmelo Jejo sometimes also as Carmelo Jari. His full name was Carmelo Jari y Namgo, born 1894 in Puerto Rico.

¹⁶⁸ Composed by Fats Waller and Jack Pettis.

¹⁶⁹ Composed by LaRocco (sic) and Fields, arranged by Fletcher Henderson (?)

¹⁷⁰ Composed by Larry Shields, J.D. La Rocca, E.B. Edwards, A. Sparbano, H.W. Ragas.

¹⁷¹ Composed by Fred Meinken and Dave Ringle.

¹⁷² Composed by Mueller/Johnson/Busse/Wood.

¹⁷³ Composed by Jack Pettis and Fats Waller. Arranged by Don Redman.

47. Fletcher Henderson and His Connies Inn Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Jimmy Harrison, Benny Morton (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (cl, ts,); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b, vo -1); Kaiser Marshall (dm)

Camden, New Jersey, Wednesday, April 27, 1927

38159-3/6	<i>Oh Lizzie -1</i>	<i>All takes rejected and destroyed</i>
38496-1	Saint Louis Shuffle ¹⁷⁴ ◊	“X” LVA3013
38496-2	Saint Louis Shuffle ◊	Victor 20944
38496-3	Saint Louis Shuffle ◊	Bluebird B10246, BB ND90413, MM
38497-1	Variety Stomp ¹⁷⁵	“X” LVA3013, BB ND90413
38497-2	Variety Stomp	Bluebird B10246
38497-3	Variety Stomp	Victor 20944

St Louis Shuffle: J Smith, (break), Hawkins 14b, Redman (break), Harrison 8b, Hawkins 2b, Harrison 6b, Ladnier (4b+4b+4b), Dixon 8b, Ladnier 8b, Bailey 16b

Variety Stomp: Morton 8b, J Smith (alternating), Redman 8b, J Smith 4b, R Smith, Harrison 8b, Hawkins 8b

Note: Charlie Green (tb) is sometimes listed instead of Benny Morton and Don Pasquall is listed instead of Don Redman. Don Pasquale joined the Henderson Orchestra in July 1927. ¹⁷⁶

Note: Variety Stomp take #3 was rearranged at the Russell Smith solo and has no piano passage.

48. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Jimmy Harrison, Benny Morton (tb); Buster Bailey (cl, reeds); Don Redman (as, reeds); Coleman Hawkins (ts, reeds); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b); Kaiser Marshall (dm)

New York, Thursday, April 28, 1927

144063-2	P. D. Q. Blues ¹⁷⁷ ◊	Columbia 1002-D, MM
144063-3	<i>P. D. Q. Blues</i>	<i>Released?</i>
144064-3	Livery Stable Blues ¹⁷⁸ ◊	Columbia 1002-D, Sony 501037-2

P.D.Q. Blues: Harrison (vocal), Hawkins 16b, Ladnier 10b, Harrison 12b

Livery Stable Blues: Harrison brk, J Smith 12b, Ladnier 12b, Bailey 10b, J Smith 4b+13b, Hawkins 12b, J Smith (8b+12b lead)

Note: Charlie Green (tb) is sometimes listed instead of Benny Morton and Don Pasquall is listed instead of Don Redman.

49. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Jimmy Harrison, Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fats Waller, Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b); Kaiser Marshall (dm)

New York, Wednesday, May 11, 1927

144132-2	Whiteman Stomp ¹⁷⁹	Columbia 1059-D
144132-3	<i>Whiteman Stomp</i>	<i>Released?</i>

¹⁷⁴ Composed by Jack Pettis/Fats Waller arranged by Don Redman.

¹⁷⁵ Composed by Jo Trent and Fletcher Henderson. Arranged by Fletcher Henderson.

¹⁷⁶ W.C. Allen, Hendersonia, 1973.

¹⁷⁷ Composed by Henry and Simpson.

¹⁷⁸ Composed by M. Lee, A. Nunez, R. Lopez, arranged by Don Redman.

¹⁷⁹ Composed by Fats Waller, Jo Tent and Paul Whiteman, arranged by Don Redman.

144133-3 I'm Coming Virginia ¹⁸⁰ ◊

Columbia 1059-D, BoJ 4019, MM

Whiteman Stomp: Hawkins, Waller (?) 4b, Harrison 8b, Hawkins 8+8b, Henderson 2+8+4b, Bailey brk

I'm Coming Virginia: Bailey brk, J Smith 22b (muted), J. Smith lead over clarinets, Hawkins/Ladnier 16b, Harrison 12b, Ladnier 4b, Harrison 6b, Bailey 8+4b

Note 1: Date sometimes given as May 5 1927

Note 2: The presence of Fats Waller has been confirmed by Don Redman

50. Fletcher Henderson and the Dixie Stompers

Russell Smith, Joe Smith (tp) Tommy Ladnier (tp, co); Jimmy Harrison (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b); Kaiser Marshall (dm)

New York, May 12, 1927

144134-2 Cornfed! ¹⁸¹ ◊

Har 545-H, Parl 7056, CBC 1-069

144135-3 Variety Stomp ¹⁸² ◊

Har 451-H, Parl 7056, CBC 1-069

144136-1 The Saint Louis Blues ¹⁸³ ◊

Har 451-H, Parl 7056, CBC 1-069

Cornfed: Hawkins 8+4+4b, Bailey 16b, J. Smith 8b, Ladnier 2+6b

Variety Stomp: Ladnier 4+4b, R Smith, J Smith 16b, Hawkins 8b, J Smith 8b lead

The Saint Louis Blues: Ladnier (break), J Smith/Bailey 12b, J Smith 12b, Harrison/Ladnier 16b, Bailey 12b, Cole 4b, Ladnier wa-wa 12b, J Smith 12b +12b

Note: This session has also been released as Tommy Ladnier with Fletcher Henderson and His Orchestra

51. The Georgia Strutters

Most probably Tommy Ladnier (tp); possibly *Bubber Miley* (tp -1); Jimmy Harrison (tb); *Hershel Brassfield* (cl); *Edgar Sampson* (as, vi); *Benny Waters* (ts); *Willie "The Lion" Smith* (p); *Gus Horsley* (bjo); *Harry Hull* (bb); Unknown (dm); Perry Bradford (vo)

New York, May 23, 1927

144202-3/4 Rock, Jenny, Rock -1 ◊ ◊

Har 468-H

144203-1/3 It's right here for you ◊

Har 468-H

Note: It has recently been found that there are *two* trumpeters present in *Rock, Jenny, Rock*. The growled break is very similar to *Bubber Miley's* style. The question then is why he or the second trumpeter disappears after the first chorus. Only one trumpet can be heard in *It's right here for you*.

Note: The presence of Tommy Ladnier at this session is still often debated. Although there are some phrases typical for his playing at this time, the lack of force and excitement is striking. Trumpeters often suggested for this session comprises Rex Stewart, Bobby Stark and Sidney de Paris. However, none of them played in this style at this time. Another possible candidate has been Jabbo Smith.

Note: ¹⁸⁴ "In the letters column of the February JJ [Jazz Journal], Chris Hillman states that the trumpet player on the *Georgia Stutters'* session is Tommy Ladnier and not Jabbo Smith, as given in Rust's Jazz Records and the album notes of Arcadia 2009. Eric Townley agrees that there is little resemblance to Jabbo Smith and that it is very probably Tommy Ladnier, as the tone, vibrato and very rhythmic phrasing are the same as those in Ladnier's solos on Henderson recording of the period."

¹⁸⁰ Composed by Heywood and Cooke, arranged by Don Redman.

¹⁸¹ Composed by Bob Effros and Phil Wall.

¹⁸² Composed by Jo Trent, Green and Fletcher Henderson Arranged by Don Redman.

¹⁸³ Composed by W C Handy. Arranged by Don Redman.

¹⁸⁴ Jazz Information by Peter Carr. November 1977.

52. Fletcher Henderson and the Dixie Stompers

Russell Smith, Tommy Ladnier (tp); Jimmy Harrison, (tb): Buster Bailey (cl, reeds); Don Pasquall (as, reeds); Coleman Hawkins (ts, reeds); Fletcher Henderson (p); probably Fats Waller (p) -1; Charlie Dixon (bj)

New York, Monday, October 24, 1927

144896-2	Black Maria ¹⁸⁵	Har 526H, Parl 7056, CBC 1-069
144896-3	Black Maria	Released?
144897-2	Goose Pimples -1 ¹⁸⁶ ◊	Har 545H, Parl 7056, CBC 1-069, MM
144898-2	Baltimore ¹⁸⁷ ◊	Har 526H, Parl 7056, CBC 1-069

Black Maria: Hawkins 8b, R Smith 2b, Hawkins 14b

Goose Pimples: Ladnier Intro and chorus 16b, Harrison 12b, Henderson or Waller 4b, Pasquall 4b, Hawkins 4+4b, Waller 16b, Ladnier 8b, Waller 8b, Hawkins 24b, Ladnier wa-wa 24+8b

Baltimore: Ladnier 4b, Hawkins 16b, Ladnier 6b, Bailey 16b

Note: Don Pasquall joined the Henderson Orchestra in July 1927

53. Bessie Smith

Bessie Smith (vo); Tommy Ladnier (tp); Fletcher Henderson (p); June Cole (tu)

New York, October 27, 1927

144918-1	Dyin' By the Hour ¹⁸⁸ < ↓ >	Columbia 14273-D, CBS 6624, JArch 117, MM, KJ 170, Frog 45
144919-3	Foolish Man Blues ¹⁸⁹ < ↓ >	Columbia 14273-D, CBS 6624, JArch 117, MM, KJ 170, Frog 45

Note: According to Hugues Panassié and probably told by Tommy Ladnier,¹⁹⁰ four titles were recorded with Bessie Smith. The remaining two sides, either recorded at this session or at another session, have never been found. Frog Records' Bessie Smith series "The Complete Recordings" does not contain any new Smith-Ladnier tracks but has revealed some other new material.

Note: The matrix number for 144919 is given by Frog Records as -1 and by Rust as -3. However, according to Ladnier's story about this session, as told to Panassié, it seems likely that more than one take was made of this record.

54. Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, Tommy Ladnier (tp); Jimmy Harrison (vo -1), Benny Morton (tb); Buster Bailey (cl, reeds); Don Pasquall (as, reeds); Coleman Hawkins (ts, reeds); Fletcher Henderson (p); Charlie Dixon (bj); June Cole (b); Kaiser Marshall (dm)

New York, November 4, 1927

144954-3	A Rhythmic Dream ¹⁹¹	Test pressing
144955-3	Hop Off ¹⁹² -1 ◊	Columbia 35670, BoJ 4019

A Rhythmic Dream: Henderson 8b, Marshall break, Henderson 8b

Hop Off: Ladnier 4+16b, Hawkins 8b, Harrison 16b, Bailey 16b, Ladnier 16b, Hawkins 4b, Harrison vocal breaks

¹⁸⁵ Composed by Fred Rose.

¹⁸⁶ Composed by Jo Trent and Fletcher Henderson, arranged by Don Redman (?)

¹⁸⁷ Composed by Danny McHugh/Healy/Irving Kahn, arranged by Jack Purvis.

¹⁸⁸ Composed by Brooks.

¹⁸⁹ Composed by Bessie Smith.

¹⁹⁰ Panassié, Hugues, Tommy Ladnier par le disque, Bulletin du Hot Club de France September/October 1964.

¹⁹¹ Composed and arranged by Donald Lindley.

¹⁹² Composed by Williams and Waller.

Note: In early November 1928, Tommy Ladnier left Fletcher Henderson for Sam Wooding, again touring Europe. He was not present at the next Henderson recording session on November 26 1927 when Bobby Stark replaced him.

55. Edith Wilson with Sam Wooding and His Orchestra

Possible personnel: Bobby Martin, Doc Cheatham, Tommy Ladnier (tp); Billy Burns, (tb); Jerry Blake, Willie Lewis, Gene Sedric, (reeds); Freddy Johnson, (p); John Mitchell, (g/bjo); Leslie "King" Edwards,(b); Ted Fields (dm);Sam Wooding, (dir); Edith Wilson (vo).

Berlin June-July 1928

Unknown titles

Grammophon

Note: The existence of these recordings has not been verified.

Tommy Ladnier left Wooding c. February 1929 in Nice, France. When Wooding recorded in Barcelona, Spain in June 1929, Tommy Ladnier was not present, despite frequent discographical statements to the contrary. Neither was he present at Wooding recording sessions in Paris in December 1929.

Tommy Ladnier joined Noble Sissle in Paris in the summer 1930, playing at the Les Ambassadeurs Club. He then returned to USA with Sissle after recording in London. The Noble Sissle Orchestra opened at Rockland Palace 24/12 1930 in New York.

56. Noble Sissle at Ciro's

Arthur Briggs, Tommy Ladnier (tp); Billy Burns (tb); Rudy Jackson (metal-cl, as); Ramon Usera (cl, ts); Big Boy Goudie (as); Lloyd Pinckney (p); Frank Ethridge (bjo); Edward Cole (b, stepdance -3); Jack Carter (dm, vo -2); Noble Sissle (vo-1)

Recorded at Ciro's, London, between November 17, and December 15, 1930.

Little White Lies -1/Happy Feet -2, -3 (incomplete)

Note: Soundtrack from a short film clip recorded by British Pathé. Full title read: "NOBLE SISSLE - and his Band from Ciro's Club and of Radio and Gramophone fame." Solos are by Billy Burns and Rudy Jackson. Total playing length is 2.31 min. The presence of Goudie and Usera has been established by comparison with contemporary photos of these men. (Thanks to Kim Altsund for pointing out some facts.)

57. Noble Sissle and His Sizzling Syncopators

Arthur Briggs, Tommy Ladnier (tp); Billy Burns (tb); Rudy Jackson, *Ralph Duquesne* (cl, ss, as); Ramon Usera (cl, ts); *Big Boy Goudie* (ts); Lloyd Pinckney (p); Frank Ethridge (bjo, g); Edward Cole (b); Jack Carter (dm); Noble Sissle (vo -1). Gracie Fields (vo -2)

London, December 11, 1930

WA10968-2	Daughter of the Latin Quarter ¹⁹³ -1, -2	Columbia CB192
WA10969-1	You Can't Get to Heaven That Way ¹⁹⁴ -1 ◊	Columbia CB193
WA10970-1	Sunny Sunflower Land ¹⁹⁵ -1	Columbia CB192
WA10971-1	Confessin' ¹⁹⁶ -1	Columbia CB193

¹⁹³ Composed by Alexandre

¹⁹⁴ Composed by Ceasar, Simmons

¹⁹⁵ Composed by Noble Sissle

¹⁹⁶ Composed by Dougherty, Reynolds, Neiburg

Note: Howard Rye, in Storyville 105, suggests Frank Big Boy Goodie, usually displayed in discographies, was dropped from the group before the London engagement. He is definitely present in the Ciro's film clip, though, whereas Duquesne is not shown. However, Duquesne left Plymouth on 17 December for New York with the rest of the orchestra but Goudie, who probably returned to France. One scenario is that Goudie and Duquesne both played at Ciro's but not at the same time; this due to the stipulated size of the orchestra. The presence of Goudie and Duquesne at this London recording session is therefore still unclear.

58. Noble Sissle and the Georgia Syncopators

Arthur Briggs, Tommy Ladnier (tp); Billy Burns (tb); Sidney Bechet (ss, bsx); Ralph Duquesne (cl, ss, as); Ramon Usera (cl, ts); Rudy Jackson (cl, as); Lloyd Pinckney (p); Frank Ethridge (g); Edward Coles (b); Jack Carter (dm); Noble Sissle (vo -1)

New York, February 24, 1931

36120	Got the Bench Got the Park ¹⁹⁷ -1 ∩	Brunswick 6073, MJCD27
36121	In a Cafe on the Road to Calais ¹⁹⁸ -1 ∩	MJCD27
36122-A	Loveless Love ¹⁹⁹ -1 ∩	Brunswick 6073, MJCD27, MCA 510.100

Got The Bench: Sissle, Jackson, Ladnier, muted, Usera, Ladnier, coda.

In a Cafe: Sissle, Ladnier, Bechet

Loveless Love: Coles, Sissle, Ladnier, Usera, ?, Jackson, Usera, Bechet

Note: Some issues as "The Georgia Syncopators" or "Missouri Jazz Band"

Note: Some sources list Demas Dean (tp) instead of Briggs and Wilbur de Paris (tb) instead of Billy Burns. Arthur Briggs himself has stated²⁰⁰ that he was with the band touring the South. This took place in the spring of 1931. It is not clear if he left the band before it went back to France at the end of April 1931.

59. Noble Sissle and His Orchestra

Arthur Briggs, Tommy Ladnier (tp); Billy Burns or Wilbur de Paris (tb); Sidney Bechet (ss, bsx); Ralph Duquesne (cl, ss, as); Ramon Usera (cl, ts); Rudy Jackson (cl, as); Lloyd Pinckney (p); Frank Ethridge (g); Edward Coles (b); Jack Carter (dm); Noble Sissle (vo -1)

New York, April 21, 1931

E-36644	(The) Basement Blues ²⁰¹ -1 ∩	Brunswick 6129, MJCD27, MCA 510.100, MM
E-36645	Wha' D'ya Do To Me? ²⁰² -1	Brunswick 6111
E-36646	Roll on Mississippi, Roll on ²⁰³ -1 ∩	Brunswick 6111, MJCD27, MCA 510.100

The Basement Blues: Briggs, Sissle, Bechet, Ladnier

Wha' D'ya Do To Me: Sissle, woodwinds, Burns

Roll on Mississippi, Roll on: Sissle, Ladnier, Bechet

Note: Some sources lists Demas Dean (tp) instead of Arthur Briggs and Wilbur de Paris (tb) instead of Billy Burns. Arthur Briggs claimed that he played the first two trumpet solo choruses on 36644.²⁰⁴ Briggs also recalled that he was touring the South with the Sissle band during spring 1931.

¹⁹⁷ Composed by A. Lewis, A. Sherman, F Phillips

¹⁹⁸ Composer unknown

¹⁹⁹ Composed by W C Handy

²⁰⁰ Chris Goddard: The American View, "Jazz away from home", Arthur Briggs, Paddigton Press 1979

²⁰¹ Composed by W.C. Handy

²⁰² Composer unknown

²⁰³ Composed by E. West, J. McCaffrey, D. Ringle

²⁰⁴ Albrekt von Konow, Orkester Journalen April 1962

Note: The orchestra name is sometimes given as *The Georgia Syncopaters*. The recording date is sometimes given as 24 April 1931

60. The New Orleans Feetwarmers

Tommy Ladnier (tp); Teddy Nixon (tb); Sidney Bechet (cl ss); Hank Duncan (p); Wilson Myers (b, vo -1); Morris Moreland (dm); Billy Maxey (vo -2).

RCA Victor East 24th Street Studios, New York, September 15, 1932

73398-1	Sweetie Dear ²⁰⁵ ♪ ◡	Victor 23360, KoJ18018, MJCD27, MM, KJ 170, JArch117
73399-1	I Want You Tonight ²⁰⁶ -1 ♪ ◡	Victor 23358, KoJ18018, MJCD27, MM
73400-1	I Found A New Baby ²⁰⁷ ♪	Victor 24150, KoJ18018, MJCD27, MM
73401-1	Lay Your Racket ²⁰⁸ -2 =	Victor 23359, KoJ18018, MJCD27, MM
73402-1	Maple (Leaf) Rag ²⁰⁹ =	Victor 23360, KoJ18018, MJCD27, MM
73403-1	Shag ²¹⁰ -1 =	Victor 24150, KoJ18018, MJCD27, MM, KJ 170

Sweetie Dear: Bechet, Duncan, Bechet, Ladnier

I Want You Tonight: Bechet, Ladnier, Bechet, Myers, Bechet

I Found A New Baby: Bechet, Duncan, Nixon

Lay Your Racket: Bechet, Duncan, Maxey, Bechet

Maple (Leaf) Rag: Duncan, Bechet

Shag: Nixon, Duncan, Nixon, Myers, Bechet

61. Mezz Mezzrow and His Orchestra

Tommy Ladnier, Sidney de Paris (tp); Mezz Mezzrow (cl); James P. Johnson (p); Teddy Bunn (g); Elmer James (b); Zutty Singleton (dm)

RCA Victor East 24th Street Studio 2, New York, November 21, 1938

028988-1	Revolutionary Blues ²¹¹ ♪	BlueBird B10088, RCA 730.509, RCA 45728, MM, Hi
028989-1	Comin' On With The Come On 1 ²¹² ♪	BlueBird B10085, RCA 730.509, RCA 45728, MM, Hi
028990-1	Comin' On With The Come On 2 ²¹³ ♪	BlueBird B10085, RCA 730.509, RCA 45728, MM, Hi
028991-1	Careless Love ²¹⁴ ♪	PM 45728, RCA 45728, Hi

Note: 028991-1 has also been released as “*Loveless Love*” and “*Swinging with Mezz*”

²⁰⁵ Composed by Jordan-Cook

²⁰⁶ Composed by Sidney Bechet and Billy Maxey

²⁰⁷ Composed by Williams and Palmer

²⁰⁸ Composed by Sidney Bechet and Billy Maxey

²⁰⁹ Composed by Scott Joplin. The original Victor record label states this as *Maple Rag* by Joe Jordan.

²¹⁰ “Composed” by Sidney Bechet this is “essentially a free-wheeling improvisation on the chords of *I Got Rhythm*”; Alain Tomas and Fabrice Zammarchi. Liner notes, *Masters of Jazz Sidney Bechet volume 3 (1931-1937)*

²¹¹ Composed by Mezzrow and O'Brien

²¹² Composed by Mezz Mezzrow

²¹³ Composed by Mezz Mezzrow

²¹⁴ Traditional, arr. W.C. Handy

Note: 028991-2 "Careless Love" also recorded during this session is without Tommy Ladnier and JPI

62. Tommy Ladnier and His Orchestra

Tommy Ladnier (tp); Sidney Bechet (cl, ss); Mezz Mezzrow (cl, ts); Cliff Jackson (p); Teddy Bunn (g); Elmer James (b); Manzie Johnson (dm)

RCA Victor East 24th Street Studio 2, New York, November 28, 1938

030318-1	Ja-Da ²¹⁵ = ◡ ◡	BlueBird B10086, MJCD60, RCA 730.509, MM
030319-1	Really the Blues ²¹⁶ ◡ ◡	BlueBird B10089, MJCD60, RCA 730.509, MM, KJ 170, JArch117
030320-1	When You and I Were Young, Maggie ²¹⁷ ◡ ◡	BlueBird B10089, MJCD60, RCA 730.509, MM
030321-1	Weary Blues ²¹⁸ ◡ ◡	BlueBird B10086, MJCD60, RCA 730.509, MM, KJ 170, JArch117

Ja-Da: Bechet, Jackson, Bunn, Ladnier, Mezzrow, Bechet

Really the Blues: Ladnier, Bechet/Mezzrow, Ladnier, Bechet

When You and I Were Young, Maggie: Bechet, Ladnier, Mezzrow, Bechet

Weary Blues: Bechet, Ladnier

Note: Elmore James is sometimes given as Elmer James

63. Mezzrow-Ladnier Quintet

Tommy Ladnier (tp); Mezz Mezzrow (cl); Pops Foster (b); Teddy Bunn (g, vo -1); Manzie Johnson (dm)

RCA Victor East 24th Street Studio 3, New York, December 19, 1938

030450-1	Royal Garden Blues ²¹⁹ ◡ ◡	BlueBird B10087, RCA 730.509, RCA 45728, MM, JArch117
030450-2	Royal Garden Blues ◡ ◡	"X" LVA 3027, RST1509-2, RCA 45728,
030451-1	Everybody Loves My Baby ²²⁰ ◡ ◡	BlueBird B10090, RCA 730.509, RCA 45728, MM, JArch117
030451-2	Everybody Loves My Baby ◡ ◡	"X" LVA 3027, RCA 45728, RST1509-2
030452-1	I Ain't Gonna Give Nobody None Of My Jelly Roll ²²¹ ◡ ◡	BlueBird B10090, RCA 730.509, RCA 45728, MM, KJ 170, JArch117
030452-2	I Ain't Gonna Give Nobody None Of My Jelly Roll ◡ ◡	"X" LVA 3027, RST1509-2, RCA 45728,
030453-1	If You See Me Comin' -1 ²²² ◡	BlueBird B10087, RCA 730.509, RCA 45728, MM, KJ 170, JArch117
030453-2	If You See Me Comin' -1 ◡	"X" LVA 3027, RCA 45728, RST1509-2, KJ 170
030454-1	Gettin' Together ²²³ ◡ ◡	"X" LVA 3027, RCA 730.509,

²¹⁵ Composed by B Carleton

²¹⁶ Composed by Mezz Mezzrow

²¹⁷ Composed by J.A. Butterfield and G.W. Johnson

²¹⁸ Composed by A Matthews/M Green/G Gates

²¹⁹ Composed by Spencer and Clarence Williams

²²⁰ Composed by Williams and Palmer

²²¹ Composed by Spencer and Clarence Williams

²²² Composed by T Bunn and M Mezzrow

²²³ Composed by Mezz Mezzrow

030454-2

Gettin' Together $\frac{\infty}{\infty}$ \cap

A Good Man is Hard to Find

RCA 45728, RST1509-2, KJ 170
BlueBird B10088, RCA 730.509,
RCA 45728, MM, JArch117
Unissued

Note: The information on the un-released version of *A Good Man is Hard to Find* was given by Panassié.

64. The New Orleans Feetwarmers

Tommy Ladnier (tp); Dan Minor (tb); Sidney Bechet (cl -1, ss-2); James P. Johnson (p); Walter Page (b); Jo Jones (dm)

Carnegie Hall, New York, December 23, 1938

Announcement by John Hammond

Weary Blues ²²⁴ = \cap -1

Panama (Rag) ²²⁵ = \cap

I Wish I Could Shimmy Like

My Sister Kate ²²⁶ = \cap

MJCD60

TR/Van, MJCD60, 3VCD169/71-2, MM

MJCD60, 3VCD169/71-2, MM

TR/Van, MJCD60, 3VCD169/71-2

Weary Blues: Bechet, Ladnier, Johnson, Ladnier

Panama: Bechet, Ladnier, Bechet

Sister Kate: Bechet, Ladnier, Bechet, Ladnier, Bechet, Ladnier,

Note: Vanguard 3VCD169/71-2 incorrectly states that *Panama* is J.R. Morton's *Milenberg Joys*. John Hammond's announcement on Vanguard is re-recorded and not from the original concert. *Panama* on MJCD60 includes the audience cheering and is thus much longer. All releases incorrectly give *Panama Rag* which is another tune.

65. Rosetta Crawford with J P Johnson and His Hep Cats

Rosetta Crawford (vo); Tommy Ladnier (tp); Mezz Mezzrow (cl); James P. Johnson (p); Teddy Bunn (g); Elmer James (b); Zutty Singleton (dm)

New York, February 1, 1939

64970-A I'm Tired of Fattenin' Frogs For Snakes ²²⁷ \downarrow

64971-A Stop It Joe ²²⁸ \downarrow \cap \downarrow

64972-A My Man Jumped Salty on Me ²²⁹ \downarrow \cap \downarrow

64973-A Double Crossin' Papa ²³⁰ \cap \downarrow

Decca 7584, KoJ18018, MM, Hi

Decca 7567, KoJ18018, MM, KJ 170, Hi

Decca 7567, KoJ18018, MM, Hi

Decca 7584, KoJ18018, MM, Hi

KJ 170, JArch117, Hi

²²⁴ Composed by A Matthews/M Green/G Gates

²²⁵ Composed by W.H. Tyres.

²²⁶ Composed by A Piron

²²⁷ Composed by Rosetta Crawford and Perry Bradford

²²⁸ Composed by James P. Johnson

²²⁹ Composed by Rosetta Crawford and Perry Bradford

²³⁰ Composed by Rosetta Crawford and Perry Bradford

Part 2 - Recording Sessions not related to Tommy Ladnier

Edna Taylor

Edna Taylor (vo); Possibly Jimmy Wade or Gus Aiken (co); Clarence Johnson or Teddy Weatherford (p)

Chicago (?), June 1923

1432-2	Jelly's Blues	Pm 12057
1432-3	Jelly Blues	Pm 12057, Fsy SHN-4032
1433-2	Good Man Blues	Pm 12057, Fsy SHN-4032

Note: Usually, Tommy Ladnier and Clarence Jones are given as accompanists. Although the cornetist is very competent and has a good solo on 1432, the musical language is much broader than the strictly blues-based music performed by Ladnier at this time. The vibrato is also missing the fierce end-vibrato Ladnier used.

Note: ²³¹ Edna Taylor (known only by this one coupling) was accompanied by cornet and piano and one of her numbers was *Jelly's Blues*. Ladnier certainly is not present, however, and the tune was written by Clarence "Jelly" Johnson, an expert stride pianist who is probably on the record. His presence would indicate a New York recording and this is supported by a cornetist who plays very much in the Johnny Dunn manner and who may well be Gus Aiken who appeared on some adjacent New York masters under Perry Bradford.

Note: ²³² The New York sound of this accompaniment may possibly be explained by the presence of Jimmy Wade, c, and Teddy Weatherford. p. Wade's work with his own orchestra on Paramount and on his subsequent New York recordings shows a strong Johnny Dunn influence, presumably picked up earlier in New York. The piano work on the Taylors is in an elaborate stride style similar to Weatherford's playing on the Wade Paramounts. I am indebted to Ernest Virgo's researches into Wade's activities for alerting me to these possibilities

Ida Cox With Lovie Austin and Her Blues Serenaders

Ida Cox (vo); Unknown or Tommy Ladnier (co); Unknown (tb); Unknown (cl); Unknown (ts); Lovie Austin (p)

Chicago or New York, April ²³³ 1924

1714-1	Blues Ain't Nothin' Else But! ²³⁴	Pm 12212-A, Do5573
1714-2	Blues Ain't Nothing Else But	Pm 12212-A, Do5323

Note: Rust also lists an unknown banjo for this session.

Note: Sometimes Tommy Ladnier, Jimmy O'Bryant and Charles Harris are listed for this session

Note: ²³⁵ "Here we are quite confident that this is a New York recording in spite of being labeled thus. Chris Hillman suggests that this is similar to the groups recorded by Joe Davis for use on Ajax and other labels and, if this is so, suggests that Bubber Miley, Jake Frazier, Bob Fuller, Ernest Elliott, Louis Hooper, Cliff Jackson and Elmer Snowden are among the names who might be considered."

»Ma» Rainey with Georgia Jazz Band

Gertrude "Ma" Rainey (vo); Howard Scott (co); Charlie Green (tb); Don Redman (cl); Fletcher Henderson (p); Charlie Dixon (bjo)

²³¹ Chris Hillman "Tommy Ladnier - The sensational cornetist", Storyville Vol. 13 No 1 October/November 1981 and Vol. 13 No 2 December 1981/ January 1982

²³² Chris Hillman, Storyville, 1976

²³³ B Rust gives February 1924

²³⁴ Composed by Ida Cox and J Mayo Williams

²³⁵ Chris Hillman et al, Storyville 68, December 1976

New York, October 15, 1924

1922-2	Booze and Blues	Pm 12242
1923-2	Toad Frog Blues	Pm 12242, CF 155
1924-1	Jealous Hearted Blues	Pm 12252
1924-2	Jealous Hearted Blues	Pm 12252

Note: This session has sometimes been listed as a Lovie Austin session including Tommy Ladnier

Edmonia Henderson Vocal Blues with Acc

Edmonia Henderson (vo); unknown cornet; tb; sax; p; bjo

Chicago, 3 or 4 October 1924

1905-1	Lazy Daddy Blues	Pm 12239
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Note: ²³⁶ Sometimes this record is given as a Lovie Austin record with Tommy Ladnier (co); unknown (tb); Jimmy O'Bryant (cl); Lovie Austin (p); unknown (bj) The band appears to have nothing to do with Lovie Austin. *Blues and Gospel Records* give Bernie Young, Preston Jackson, Stump Evans and unknown p and bjo. *Brian Rust* gives Fats Robins or Eugene Hutt (c); Mance Worley (tb); Bill Stewart or Harley Washington (c); Roy Butler (ts); Sammy Stewart (p); Lawrence W. Dixon (bj).

Lovie Austin and Her Blues Serenaders

Bob Schoffner? (co); Probably Jimmy O'Bryant (cl); Lovie Austin (p); W.E. Burton (dm)

Chicago, August 1925

2219	Don't Shake It No More	Pm 12300, BYG529.072
2220	Rampart Street Blues	Pm 12300, BYG529.072
2221	?	Pm released?
2222	Too Sweet For Words	Pm 12313, BYG529.072

Note: Sometimes the recording date for this session has been given as April 1925, making a Tommy Ladnier presence possible. According to the Matrix numbers, the session most likely took place in July or August. At this time Tommy Ladnier was with Sam Wooding in Europe. His presence is therefore not possible.

Ida Cox

Ida Cox (vo); King Oliver or Bob Schoffner or Dave Nelson (tp); Jesse Crump (org);

Chicago, early November 1925

2293-1	Coffin Blues	Pm 12318
2294-2	Ramblin' Blues	Pm 12318

Note: Sometimes Tommy Ladnier is listed for this session. At this time, Tommy Ladnier was with Sam Wooding in Europe. His presence is therefore not possible.

Lovie Austin and Her Blues Serenaders

Unknown, (co); Possibly Albert Wynn (tb); Johnny Dodds (cl); Lovie Austin (p); W.E. Burton, (dm)

Chicago, April 1926

11096-2	Jackass Blues	Pm 12361-A, BYG
11097-2	Frog Tongue Stomp ²³⁷	Pm 12361-B, BYG

Note: ²³⁸ The cornet player on this date has always been a mystery, and even after protracted listening and comparison with other work by all the suggested names, we are unable to offer anything new. Keppard, Clay,

²³⁶ Chris Hillman et al, Storyville 69, February/March 1977

²³⁷ Composed by Lovie Austin

²³⁸ Chris Hillman et al, Storyville 69, February/March 1977

Shoffner, and Dominique were all considered and rejected for various reasons. The trombone work is very similar to Wynn's later verified work with Rainey and to that on his own *Gut Bucket Five* sides on OKeh, and for the remainder there is little doubt.

Note: Tommy Ladnier has often been given as cornetist for this session but it is definitely not he. At this time Tommy Ladnier was playing with Sam Wooding in Europe and he returned to USA in August 1926. According to Brian Rust, (1970) Natty Dominique is playing cornet, not Ladnier, but there is nothing of the “shaky” Natty Dominique in the cornet solos. Kid Ory (tb) and W.E. Burton (dm) are also listed for this session. Brian Rust gives recording date as April 1926.

Lovie Austin and Her Blues Serenaders

Dave Nelson or *Shirley Clay* (co); *Albert Wynn* (tb); *Johnny Dodds* (cl); *Lovie Austin* (p); *Eastern Woodfork* (bj); *Henry Williams* (vo) -1

Chicago, July- August 1926

2621- 1	Chicago Mess Around ²³⁹	Pm 12380-B, KoJ18019, BYG529.072
2622-1	Galion Stomp ²⁴⁰	Pm 12380-A, KoJ18019, BYG529.072
2623-2	In The Alley Blues ²⁴¹	Pm 12391-A, KoJ18019, BYG529.072
2624-2	Merry Makers' Twine -1 ²⁴²	Pm 12391-B, KoJ18019, BYG529.072

Note: ²⁴³ We feel reasonably confident that this is Clay by comparison with his established work with Richard M. Jones. However, there were some lingering doubts and it is perhaps worth noting the composer credit on the fourth title. Dave Nelson worked with Billy Mack in the latter's 'Mack's Merry Makers' production, from which, presumably, this tune comes. The note on the sleeve of Fountain FJ 105 showing 2622-2 is clearly a misprint as only one take of all these titles is known and that on Fountain is identical to -1

Note: Tommy Ladnier arrived back to the States in early August, (probably August 8) after his European and Russian tour with Wooding. His presence at this session is therefore just possible, but he denied to have been going back to Chicago; see also below. Brian Rust lists Natty Dominique for this session but the playing is not typical him. There have also been speculations on two trumpeters for this session. (BoLm)

Note: Later on ²⁴⁴, further analysis gave evidence for the cornetist to be Dave Nelson.

Note: ²⁴⁵ Chicago Defender 14 August 1926 greets Tommy Ladnier back to New York and says that he will tour with Lovie Austin. Tommy Ladnier later told Panassié that he never returned to Chicago or that he played with Lovie Austin. Instead, he played with Billy Fowler in an orchestra consisting of: Horace Holmes, Tommy Ladnier (tp); unlisted tb (other sources give Jimmy Harrison); Prince Robinson, Benny Carter, Billy Fowler (s); Freddy Johnson (p); Clarence Holiday (g); Lawrence Costner (b); Walter Johnson (dm). Baltimore Afro-American gave this personnel, 9 November 1926.

Note: Some sources also lists a drummer

Ida Cox with Lovie Austin and Her Blues Serenaders

Ida Cox (vo); *Shirley Clay* (co); *Albert Wynn* or *Kid Ory* (tb); Probably *Johnny Dodds* (cl); *Lovie Austin* (p); *Houston Woodfork* (bj)

²³⁹ Composed by Lovie Austin

²⁴⁰ Composed by Lovie Austin

²⁴¹ Composed by Lovie Austin

²⁴² Composed by N.C. Nelson and Billy Mack

²⁴³ Chris Hillman et al, Storyville 74, December 1977

²⁴⁴ Chris Hillman et al, Storyville 113, June/July 1984

²⁴⁵ W.C. Allen, Hendersonia, 1973

Chicago, June-July 1926

2633-2	Don't Blame Me	Pm 12381-B, Bio 12024, KoJ18019
2634-2	Scottle-De-Do	Pm 12381-A, Bio 12024, KoJ18019

Note: Tommy Ladnier often is listed as cornetist along with Kid Ory on trombone. Also see notes for Paramount 2621 – 2624.

Note: 2634 also sometimes listed as Paramount 12361.

Note: For further information see article in ²⁴⁶

Fletcher Henderson and His Orchestra

Russell Smith, Joe Smith, (tp); *Charlie Green* (tb)); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (cl, ts, bass); Fletcher Henderson (p); Charlie Dixon (bjo); June Cole (b); Kaiser Marshall (dm)

New York City, about April 1927

2827-2	Swamp blues	Pm 12486A
2828-2	Off to Buffalo	Pm 12486B

Note: Ladnier is not present at this session

Laura Smith

Laura Smith (Sara Lawrence) (vo); Tom Morris (tp); Mike Jackson (p)

New York City, about April 1927

813-1 (7130-2)	Don't You Leave Me Here ²⁴⁷	Oriole 894 ²⁴⁸ , Fsy SHN-4027
813-2 (7136-2)	Don't You Leave Me Here	Banner, Dominion, Regal
814-2	If You Don't Like My Potatoes -1	Oriole 894 ²⁴⁹ , Fsy SHN-4027

Note: First part of solo in 813-1 muted, then open

Note: The presence of Tommy Ladnier is denied by Richard Rains who claims that the trumpeter/cornetist might be Thomas Morris and the pianist is Mike Jackson: ²⁵⁰ “The discographies report that in about March 1927 Laura Smith recorded *Don't You Leave Me Here*, accompanied by Tom Morris and one Lukie Johnson, released on Banner, Dominion and Regal. It is immediately obvious on hearing this Laura Smith side that the singers and the accompanists are the same as for Sara Lawrence. The two renderings of *Don't You Leave Me Here* are so similar that one could believe them to be alternative takes made on the same day, and perhaps they were. Asides are made to the two accompanists on *If You Don't Like Potatoes*: "My, my, my Thomas. Oh Thomas" and "Oh, play it Mister Mike. Play it. Do It". The suggestion that the pianist was James P. Johnson can only have been made without hearing the record. Neither he nor Ladnier sounded anything like either of those men anyway.”

The Louisiana Stompers

Russell Smith (?), Joe Smith (tp); Benny Morton (tb); Buster Bailey (cl); Don Pasquall (as); Coleman Hawkins (bassx); Fletcher Henderson (p), Others unidentified

²⁴⁶ Chris Hillman et al, Storyville 113, June/July 1984

²⁴⁷ Composed by Jelly Roll Morton

²⁴⁸ Released on Oriole 894, Banner, Domino and Regal under the name Sara Lawrence

²⁴⁹ Released on Oriole 894 under the name Sara Lawrence

²⁵⁰ Richard Rains, "Who Were Sara Lawrence And Her Accompanists?", Storyville 153 March 1993

New York, about October 1927

2859-1	Hop Off ²⁵¹	Pm 12550
2860-2	Rough House Stomp	Pm 12550

Note: This might not even be a FH session. The presence of Tommy Ladnier is not verified although Allen states that Joe Smith sounds close to the Tommy Ladnier style.

Clara Herring

Clara Herring (Clara Cary)²⁵² (vo): Unknown (tp): unknown (p)

Richmond, Indiana, 21 August 1928

14158	Park No More Mama Blues	Gennett 6591, <i>Varsity</i> 6067
????	Beating Blues	Gennett 6591

Note: *Jazz Directory* by Albert McCarthy and Dave Carey (1952) gives Tommy Ladnier (co). Rust states this session to have been made in 1928 while Tommy Ladnier was in Europe.

Thomas' Devils

Papa Bullfrog (vo) Cicero Thomas (tp)

March 1929

C3100-AB	Sho Is Hot	Brunswick 7064
C3101-AB	Boot It Boy	Brunswick 7064

Note: This session has sometimes been mentioned as a possible Tommy Ladnier recording session. At this time, Tommy Ladnier was in France.

Maestro Sam Wooding Y Sus Chocolate Kiddies

Bobby Martin, Adolphus "Doc" Cheatham (tp); Albert Wynn, Billy Burns (tb); Willie Lewis, Jerry Blake (cl, as) Gene Sedric (ts); Freddie Johnson (p); John Mitchell (bjo); King Edwards (tu); Ted Fields (dm); Sam Wooding (dir)

Barcelona, Spain, June 1 –July 15 1929

76517-2	I can't give you anything but love	Par 25423, JP LP 20
76518-1	Bull Foot Stomp	Par test
76518-2	Bull Foot Stomp	Par 25424, JP LP 20
76519-1	Carrie	Par test
76519-2	Carrie	Par 25420, JP LP 20
76520-2	Tiger Rag	Par 25420, JP LP 20
76521-1	Blake's Blues	Par test
76521-2	Sweet Black Blues	Par 25421, JP LP 20
76522-1	Indian Love	Par test
76522-2	Indian Love	Par 25424, JP LP 20
76523-1	Ready For The River	Par test
76523-2	Ready For The River	Par 25422, JP LP 20
76524-1	Mammy's Prayer	Par test
76524-2	Mammy's Prayer	Par 25422, JP LP 20
76525-1	My Pal Called Sal	Par test
76525-2	My Pal Called Sal	Par 25421, JP LP 20
76526-1	Krazy Kat	Par test
76526-2	Krazy Kat	Par 25423, JP LP 20

²⁵¹ Mistitled "*Swamp Blues*" on some reissues

²⁵² *Varsity* released as Clara Cary

Note: Agustín Pérez, Madrid, has very kindly provided the following information, shedding some more light on the Wooding 1929 Spanish tour.

This Parlophone recording session in Barcelona, against some previous statements (i.e. Howard Rye), must have taken place between early June and mid-July of 1929, the period of Sam Wooding's stay in Barcelona. They performed in town from June 1st to July 15th, mainly at the Casino San Sebastián at the beach of Barcelona, although they also played at other venues. They then traveled to the city of San Sebastián, where they played at the Gran Kursaal from July 20th to August 14th.

According to the radio program listings found in La Vanguardia, 6 songs from the Parlophone Barcelona session were broadcast on Union Radio Barcelona at 21:20 hours on July 15, 1929. Either this was a "live" broadcast (not very probable, according to my limited knowledge of the Spanish radio customs of that era) or the records were already in the market (most probable option).

On the other hand, a vintage Spanish magazine "Ondas" focused on radio doesn't mention this broadcast in its listings for that day. Anyway, the mention of those records in La Vanguardia proves that they probably already did exist!

Sam Wooding and His Orchestra

Bobby Martin, Doc Cheatham (tp); Albert Wynn, Billy Burns (tb); Jerry Blake (cl oboe); Willie Lewis (as); Eugene Sedric (ts); Freddy Johnson (p, arr); John Mitchell (bjo); Sumner Leslie "King" Edwards (tu); Ted Fields (dm)

Paris, c. October 24, 1929

300480-1	Smiling Irish Eyes	Pathe Fr X-8697
300481-1	Hallelujah	Pathe Fr X-8696
300482-1	Downcast Blues	Pathe Fr X-8684
300483-1	Weary River	Pathe Fr X-8684

Noble Sissle and His Band

Vitaphone film Soundtrack "That's the Spirit"

Director Roy Mack; 12 minutes, black & white

Wendell Culley, Clarence Brereton (tp), Wilbur de Paris (tb), Buster Bailey (cl), Ramon Usera (ts), Edward Cole (b), Jack Carter (dms), Cora La Redd (vo, dance), Noble Sissle (speech)

N.Y. late 1932 or early 1933

St. Louis Blues
Jig time (A shanty in Old Shanty Town)
Tiger rag

Note: When broadcast by SVT 1973 (?) Tommy Ladnier, Buster Bailey and Teddy Bunn were announced as featured artists. According to the Library of Congress files the personnel were: Buster Bailey, Clarence Brereton, Edward Jelly Coles, Wendell Culley, Wilbur De Paris, Cora La Redd and the Washboard Serenaders.