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The logo for AJAX RECORDS features the word "AJAX" in a large, bold, black serif font. A thick black arch is drawn over the letters, starting above the 'A' and ending above the 'X'. Below "AJAX", the word "RECORDS" is written in a smaller, bold, black serif font.

AJAX RECORDS

An Illustrated History and Discography

Second Edition (Digital Version 1.0)

The Record Research Associates

with William R. Bryant

Edited and Annotated by Allan Sutton

Mainspring Press

Highlands Ranch, Colorado

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AJAX RECORDS: An Illustrated History and Discography

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A History of Ajax Records

By Allan Sutton

Ajax is often called the forgotten race-record label. Created by a wealthy entrepreneur's son and manufactured in Canada, it survived for less than two years. In the end, Ajax failed to make much of an impact on a market already dominated by Paramount and Okeh, but it left behind some interesting records that are now prized by collectors.

H. S. BERLINER AND THE COMPO COMPANY

The son of Gramophone inventor Emile Berliner, Herbert S. Berliner trained as a recording engineer with Deutschen Grammophon before World War I and was actively involved in the operation of the Berliner Gramophone Company Ltd., the Victor Talking Machine Company's Canadian affiliate. Herbert reportedly had little patience with the Victor Talking Machine Company, which was supplying masters to the Canadian company. Tired of paying excessive royalties for Victor masters, in 1916 he began recording popular American performers in Montreal, on their visits north of the border.

In the autumn of 1918, while still employed as vice-president of the Berliner Gramophone Company, Herbert launched the Compo Company as an independent pressing plant in Lachine, Quebec. The company began advertising in 1919, targeting American record companies with promises of cost savings and boasting that it supplied "everything but the mother matrix." Among Compo's earliest customers were the Phonola Company (a Canadian label that used Okeh masters) and the Starr Piano Company (Gennett).

Herbert Berliner's extramural activities were not well-received at Victor's headquarters. Under increasing pressure from officials there, he finally tendered his resignation from Berliner Gramophone on April 19, 1921, to run Compo full-time. He took Berliner general manager Thomas Nash with him, to serve as general sales manager and factory superintendent.

In May 1921, Berliner organized the Sun Record Company (210 Adelaide Street West, Toronto) as a sales subsidiary under Nash's management, while hinting of "a new record" in the trade papers. At about the same time, Berliner opened his own studio in Montreal. The first documented session, consisting of two test recordings (matrix #1 and #2) was held there on July 7, 1921. The first issued recordings, comprising two selections by the team of Tremblay & Germain, were made on July 13.

Apex — the flagship label in what would become a large group of Compo brands — was introduced in September 1921.¹ Originally retailing for 65¢, Apex undercut Victor and other established lines. Compo would soon develop a strong business manufacturing low-priced labels (pressed largely from American masters) for the dime-store and mail-order markets. At one point, the factory was reportedly producing twenty different brands.



A standard 17000-series race-record issue (*top*), and an anomalous issue using the Apex coupling and catalog number (*bottom*).

THE CREATION OF AJAX RECORDS

During the summer of 1923, Herbert Berliner formed the Ajax Record Company to produce a new line of race records, keeping the operation at arm's-length from Compo. It would be his first venture into the American market. Berliner had already filed a U.S. trademark application on Ajax, on January 17, 1922, claiming use of the name on records since November 2, 1921,² but there is no evidence that any Ajax records issued that early. The first known Ajax advertisement appeared in *The Chicago Defender* on October 20, 1923.

Compo's connection to Ajax was not mentioned directly in Berliner's press releases, although it was reported that Compo general manager Thomas Nash would run the company's Chicago headquarters at 108 West Lake Avenue. How much business was actually conducted at that address remains open to question. Contrary to some early jazz discographies, no Ajax recordings were made in Chicago.

MISJUDGING THE MARKET

Berliner, for all of his technical expertise and business experience, apparently had little knowledge of the American race-record market he was about to enter. He selected Chris Smith, a well-known but aging relic of the "coon songs" era, to make the first Ajax recordings.

A native of Charleston, South Carolina, Smith got his start in traveling medicine shows, and was soon working the vaudeville circuits. He wrote a string of hits (with collaborators that included James Reese Europe, Cecil Mack, James Burris, and other notable African-American songwriters) that included "Good Morning, Carrie," "He's a Cousin of Mine," "You're in the Right Church But the Wrong Pew," and "Ballin' the Jack." Bert Williams, Eddie Morton, and other top headliners of the time covered his songs in vaudeville and on records. By 1917 Smith had teamed with pianist Henry Troy, with whom he toured widely.

Smith and Troy cut their first Ajax masters in Compo's Montreal studio on July 17, 1923. In all, they recorded at least twenty-one titles over the course of ten days, a nondescript mixture of sentimental tunes, pseudo-blues, and stereotypical, dated-sounding comic material. Eight (or possibly ten)³ of their titles, first advertised in *The Chicago Defender* on October 20, 1923, comprised the initial Ajax releases. The resounding lack of interest must have startled Berliner.

THE MOVE TO NEW YORK

In the meantime, Berliner had shifted Ajax recording operations to New York, where race-record performers were more readily available. Why he didn't opt for Chicago, where Paramount and Okeh were already mining a richer vein of jazz and blues talent than was available in New York (and where, after all, Ajax was officially headquartered), remains a mystery. Recording in New York, however, could serve a dual purpose. In addition to securing better talent for Ajax, Berliner could avoid paying the travel expenses of some American pop artists he had been dispatching to Montreal for Compo sessions.⁴

**THE
FAMOUS CHICAGO NOVELTY ORCHESTRA
9 MUSICIANS 9**

The Only Symphonic Dance Orchestra in Canada. Under the Direction of
MELLARD G. THOMAS,
Will Play at the Following Halls

NEXT WEEK

Novelty Dance, Stanley Hall, Tuesday, November 13.

Novelty Dance, Fairmount Hall, Thursday, November 15.

Novelty Dance, Auditorium Hall, Friday, November 16.

Novelty Dance, Prince Arthur Hall, Saturday, November 17.

**If you love to dance to good Dance Music and Rythm, don't fail to
hear this Famous Orchestra.**

A November 1923 ad for pianist Millard Thomas' Chicago Novelty Orchestra. Contrary to some discographies, Thomas' Ajax recordings were made in Montreal, not Chicago, as documented in the Compo Company ledger.

The first New York race-record sessions, involving Edna Hicks and Hazel Meyers, probably were held in September 1923. The resulting masters, issued on Ajax 17006–17008, originated in an unidentified studio and showed no master numbers. Beginning with Ajax 17009, however, a new 31000 master series, completely separate from Compo's own, began to appear. The studio was almost certainly the Independent Recording Laboratories (the main supplier of masters to the Plaza Music Company labels), which Berliner is known to have used for an Apex session on December 13, 1923.⁵ Unlike Compo, which assigned a new master number to every take, this studio followed the normal convention of assigning a single master number for each selection, with individual takes number appended.

Berliner's use of independent studios was only a stopgap measure. Ajax would soon be recording in its own New York studio at 240 West 55th Street. Operations probably began there in January 1924.⁶ Reflecting the change, a new 31500 masters series was introduced that followed Compo's convention of assigning a new master number to each take.

ENTER JOE DAVIS

Once Berliner's New York studio was open, Joe Davis — a young songwriter, talent broker, and music publisher, whose Triangle Music Company was churning out one blues-inflected pop tune after the other — would serve as Berliner's unofficial manager of artists and repertoire. (One of the songwriters publishing with Triangle was Chris Smith, although it is uncertain whether Davis was responsible for placing Smith with Ajax.) Davis promoted his singers aggressively to the record companies, so it was inevitable that his and Berliner's paths would eventually cross.



(Left) Herbert S. and Emile Berliner. (Right) Joe Davis in the 1920s.

Davis' first direct involvement with the recording industry had come in 1919, when he had escorted the team of Al Bernard and Ernest Hare to a test session for the newly launched Federal label.⁷ His career as a record producer began in 1921, when he began booking some local vaudeville- and cabaret-blues singers into the recording studios. The earliest evidence of this activity is a contract with Daisy Smith, from May 1 of that year, under which Davis agreed to pass along 25% of all mechanical-rights royalties he received from Okeh for Smith's recordings.⁸

Over the next several years, Davis assembled a large roster of popular blues singers that included Rosa Henderson, Viola McCoy, and Josie Miles. None of them approached the caliber of a Bessie Smith or Ma Rainey, but all were competent performers who could be counted on to produce salable records cheaply and efficiently. Better still, from the record companies' perspective, Davis was now supplying the complete package — singers, songs (largely from the Triangle catalog), accompanists, and copyright clearance — all for a reasonable fee. For companies like Edison, Pathé, and Victor, which were not inclined to invest much effort or cash in developing race-record lines, Davis was a godsend.

THE AJAX STUDIO

With studio and talent now in place, Berliner began making monthly trips to New York (where he maintained a luxury hotel suite) to oversee the Ajax sessions. Davis would have his singers and accompanists ready for what were sometimes marathon affairs. Banjoist Elmer Snowden, who played on numerous Ajax sessions, recalled:

There was a man who came in from Canada and the name of the record was Ajax, and he came in and we started recording for him and we'd finish maybe Monday morning, 'cause we'd stay in the studio



Among the singers Davis placed with Ajax were (left to right) Helen Gross, Rosa Henderson, Maggie Jones (a.k.a. Fae Barnes), and Viola McCoy.

overnight... sleep there... he'd go out and get our food, and we'd be there continuous 'cause it was a one-day recording... You got that tinny sound. Those big horns, they looked like big megaphones that you're playing into... they would stick them through a black curtain, and they'd all be hooked into something in the back. And they'd have this big thick piece of wax... about three inches thick... Now if it was no good, then they'd scrape that off — that was a test record. Now when they got to the one that was good, that would be the master, you wouldn't hear that, but the test, they'd let you hear that so you could

hear what mistakes you made, but when they got to the master... they'd say, "Put it in sawdust." And when they put it in sawdust, that's the end of that and next time you'd hear it would be out on the street.⁹

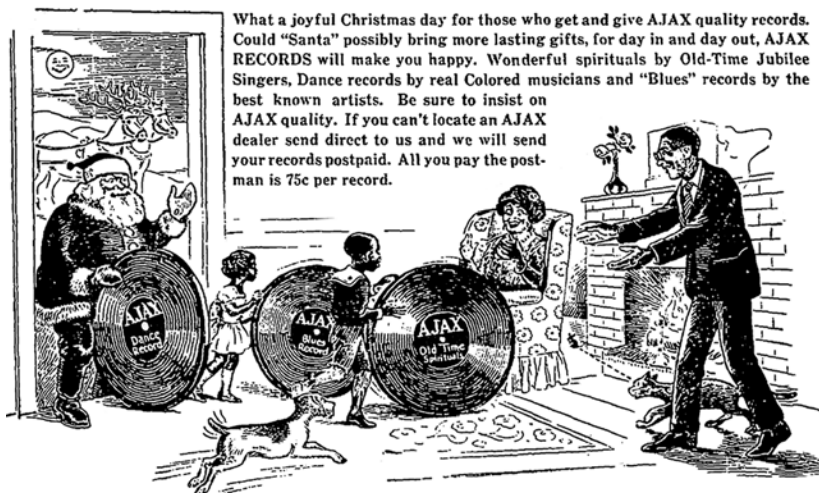
Louis Hooper, a classically trained black Canadian pianist, was another prolific Ajax accompanist. He recalled how he came to work for Ajax, and the studio conditions there:

Josie Miles telephone the Martin Smith School... where I was teaching... said a music publisher needed a piano player... I won't say a pianist, I'll say a piano player...to do some recording. Making records was the furthest thing from my mind but I went down to the Broadway Central Building where Joe [Davis] had his office. I met him, a congenial man... it went from there... I was very nervous and the studio was cold... I don't think they had any heat in the place!

Ajax was home... we made them all in the same studio. Mr. Berliner was always present for them. We had a monthly appearance there without fail... sometimes we made a dozen records a month. Joe was worried sometimes that we wouldn't reach our quota... Berliner really must have been turning them out. Most of the sessions were in the afternoon or early evening. We would make as a rule three test records and then they would say which was the master... We used to get \$7.50 a side.¹⁰

The labels on early Ajax releases sometimes listed the accompanists in detail — among them, pianists Porter Grainger and Fletcher Henderson, and saxophonist Ernest Elliott. However, once Joe Davis became involved with Ajax, a small group of his "regulars" was employed as accompanists almost

Give AJAX Records



exclusively, usually masquerading as the “Choo Choo Jazzers.”¹¹ By his own account, Louis Hooper was present on numerous sessions. According to Hooper’s recollections, reported by Canadian researcher Jim Kidd in the 1960s, the other usual accompanying group included cornetist Bubber Miley, trombonist Jake Frazier, clarinetist Bob Fuller, and banjoist Elmer Snowden (who had managed and directed the Washingtonians before that band was taken over by Duke Ellington), with Davis himself providing the occasional speech and sound-effects.¹²

Ajax never advertised one its most popular singer by name. Monette Moore’s twenty-two Ajax releases all appeared under the name of Susie Smith, for reasons that remain unknown (her Paramount contract had



The usual Ajax house accompanists included (Bob Fuller (reeds), Elmer Snowden (banjo), and Louis Hooper (piano).

AJAX



Mamie Smith

¶ MAMIE SMITH, best known of all "blues" singers, is now an exclusive AJAX artist. AJAX RECORDS will appeal to you if your trade includes buyers of "BLUES" RECORDS. It is a *quality* line where nationally known Race Artists are backed by national advertising and excellent dealer service.

Good Time Ball			
Lost Opportunity Blues	Mamie	Remorseful Blues	Mamie
	Smith	Just Like You Took My Man	Smith
Work House Blues	Susie	Freight Train Blues	Josie
House Rent Blues	Smith	Lovin' Henry Blues	Miles

The Quality Race Record

Some Dealers' Territory Still Open

Ajax Record Company, 108 W. Lake St.

Chicago, Ill.

A March 1925 *Talking Machine World* ad featuring Mamie Smith. Although heavily advertised, her Ajax records failed to attract much attention, and she departed after only three releases.

expired, and she was not recording for any other companies at the time). The disguise has not fooled modern collectors and researchers, who agree unanimously that Susie Smith and Monette Moore were one and the same. Aside from the Susie Smith issues, Ajax rarely used pseudonyms on its race records, although the opposite was true with its Plaza-derived pop releases.

Ajax scored what seemed to be a coup with its signing of Mamie Smith, the singer who in 1920 had broken the color barrier with her hit recording of "Crazy Blues." For once, Berliner had signed an artist not managed by Davis, who in later years confirmed that he had no hand in the arrangement.¹³ Smith's Ajax signing was widely advertised, but little came of it. Her popularity had been waning for several years, as had sales of her Okeh records. Her Ajax offerings fared no better, and she vanished from the Ajax roster after just three releases.

ELECTRICAL RECORDING

Herbert Berliner began making experimental electrical recordings in Compo's Montreal studio in January 1924, using equipment of his own design. The electrical recordings were numbered in a new master series that began at E-1. Compo's first electrically recorded releases, issued on the Apex label, reached dealers in early 1925 and were of surprisingly good quality. Berliner continued

to mix acoustic and electric releases into the early summer of 1925. Although the surviving Compo files suggest that Berliner did not fully abandon the acoustic process until the following October, by that time the new electric releases far outnumbered the acoustic.

The Compo files show Berliner absent from Montreal for nearly a month, from February 19 through March 16, 1925. Presumably, this was the period during which Berliner was converting the New York studio to electrical recording. During the same period, he began licensing masters from the Plaza Music–Regal Record Company group, drawing on material from their line of dime-store labels. Inexplicably absent from *The Talking Machine World's* advance lists, they consisted largely of conventional pop performances. Given the lack of advertising, it does not appear that Berliner was attempting to expand Ajax's market. More likely, he was simply using the recordings as catalog-filler until he could resume normal recording operations. They seem to have sold very poorly.

AJAX'S DEMISE

By May 1925, Ajax was back in the race-record market with its own masters, now electrically recorded. But behind the scenes, Berliner was in the process of shut down the operation.

The final Ajax sessions probably correspond to Berliner's absence from Montreal during March 25–April 1, 1925. *TMW's* last Ajax listings appeared in the May 1925 issue, as June releases. The final seven issues, which seem to have gone unadvertised, probably were released in July. The Ajax Record Company suspended operations in August.

In New York, Berliner reopened his studio on July 22, 1925, at a new location in the Hilton Building (69 West 90th Street), doing business as the Berliner Recording Laboratories. For the next several years it would serve primarily as a provider of electrical recording services to American companies that were still recording acoustically — most notably Pathé and, to a lesser extent, Gennett.

Ultimately, Ajax failed because Herbert Berliner failed to understand and cater to the American race-record market, relying too heavily on Joe Davis and his stable of largely second-string performers, and employing demeaning stereotypes in his marketing materials. Had he focused on Chicago talent, and entrusted the marketing and artist-and-repertoire tasks to those who better understood the market, Ajax might have prospered; but in his and Davis' hands, the label had little chance of competing successfully against Paramount, Okeh, and the other leaders in the race-record field. Herbert Berliner went on to enjoy great success with the Compo Company in Canada, but he never launched another American label.

Notes

- 1 Berliner belatedly filed a U.S. trademark application for Apex (#158,033) on January 17, 1922 (the same day as his Ajax filing), claiming use on records since June 21, 1921.
- 2 Berliner, Herbert S. "Ajax." U.S. trademark application #158,032 (filed January 17, 1922).
- 3 The artists on the one untraced issue among the initial releases, which are otherwise all by Smith and Troy, are unknown.

- 4 Several Montreal sessions are documented in the session logs maintained by bandleader and talent broker Ed Kirkeby who, in addition to managing the California Ramblers, booked recording sessions for many studio singers in the early 1920s.
- 5 The Compo recording ledgers show Compo (Apex) mxs. 1273 and 1274 were recorded on that date. Because the separate Ajax files have not survived, documentary proof is lacking that the 31000-series masters were recorded at IRL, although aural evidence suggests that was the case.
- 6 This date was agreed upon by several U.S. and Canadian researchers, based on large chronological gaps in the Compo Company master ledgers that were taken to indicate Berliner's absence from Montreal.
- 7 Bastin, Bruce. *Never Sell a Copyright*, p. 6. Chigwell, UK: Storyville Publications (1990). The account of this session is based on Davis' recollection. Bastin questioned 1919 as the date, believing that Federal had not begun operation until 1920; but in fact, Federal (which was an outgrowth of the old Indestructible cylinder operation) did issue its first records in 1919, as confirmed by advertisements and trade-press reports from that year.
- 8 *Ibid.*, p. 9.
- 9 Quoted in Bastin, *op. cit.*, pp. 16–17.
- 10 Quoted in Kidd, Jim. "Louis Hooper Research." *Record Research* (June 1966), p. 3
- 11 Although nearly always applied to Ajax's house personnel, the "Choo Choo Jazzers" name was used one on occasion to mask the all-white Original Memphis Five, on two titles licensed from Pathé (see Ajax 17038).
- 12 Kidd, Jim. "Louis Hooper" / "Louis Hooper Discography." *Record Research* (June 1966), pp. 1–9.
- 13 Bastin, *op. cit.*, p. 18.
- 14 Kidd, Jim. Correspondence with Carl Kendziora, re: examination of Compo Company ledgers (unpublished typescript, May 20, 1962; William R. Bryant Papers (Davidson Library, University of California–santa Barbara).

User's Guide

Data Sources — The Ajax recording files have not survived. Although Ajax was a product of the Compo Company, it was considered a separate company for legal purposes, and unlike Compo, its paperwork apparently was not preserved. Therefore, this discography has been reconstructed largely from examination of the original recordings and ancillary materials, including what little information could be extrapolated from the Compo ledgers.

The research for this book was begun in 1952 by Walter C. Allen, who was later joined by Perry Armagnac, Len Kunststadt, and other prominent collectors affiliated with *Record Research* magazine. During the 1960s and 1970s, they incorporated additional material submitted to them by Canadian researchers Alex Robertson and Jim Kidd to produce a preliminary manuscript. At that point, however, they felt there were still too many gaps and unanswered questions to merit publication.

The project was shelved until the early 1990s, when George Blacker (the last surviving member of the original *Record Research* group) willed the group's research materials and unfinished manuscripts to Bill Bryant. Bill then took up the task, merging the group's work with data from his many correspondents to produce a provisional work that unfortunately remained unfinished at the time of his sudden death in 1995.

Recording Dates — Although recording dates for Compo's own master series have been preserved, those for the Ajax-series master have not. Therefore, the date ranges given for Ajax's own masters are speculative.

Early discographers attempted to extrapolate Ajax recording dates by simply subtracting a month or two from known listing or release dates. This is always a dangerous practice. Based on confirmed data from companies whose recording files still exist, the span from time of recording to time of listing during the early 1920s averaged approximately six to eight weeks. However, that figure could vary widely, from just a few weeks (for potential hits that were rushed into production) to many months, or occasionally even years. This method is particularly problematic in the case of Ajax, which sometimes listed its new releases out of numerical order or withheld masters for extended periods (e.g., Chris Smith's Compo mx. 1028, which was recorded on July 18, 1923, according to the Compo ledger, but was not released until March 1925). Unfortunately, such speculative dates have been repeated uncritically in numerous jazz and blues discographies for so long that they are now ingrained as "fact" in the minds of many collectors.

In the early 1960s, Canadian researcher Alex Robertson hit upon the idea of determining Ajax recording-date ranges based upon periods in the Compo ledgers during which time there was no recording activity in Montreal. These occurred almost monthly during the Ajax operating period, which Robertson reasoned must correspond to Berliner's New York trips. He then grouped the Ajax masters into blocks by artist and, taking confirmed listing dates into account, attempted to correlate them with Berliner's suspected New York

visits. In 1962 he forwarded his preliminary work to Walter C. Allen who, along with others associated with *Record Research* magazine, refined the results based on circumstantial evidence and comparison to confirmed listing or release dates. Those findings, although still speculative, are almost certainly more accurate than the guesses found in most discographies, and are the basis of the Ajax master recording-date ranges listed in this work.

Advertising, Listing, and Release Dates — At first, Ajax advertised regularly in *The Chicago Defender* and other newspapers for the African-American market. The dates listed here are those on which an issue are first known to have been advertised. However, the records were not always advertised in strict numerical order. This is especially true of the earliest issues; for example, #17012–17016 were first advertised in the *Defender* on February 24, 1924, although #17007–17011 were not advertised until April 26.

Regular newspaper advertising apparently was suspended at the end of July 1924. However, beginning in November of that year, new Ajax releases were advertised in *The Talking Machine World's* "Advance Record Bulletins." The records were listed one month in advance of their planned releases dates; *i.e.*, a record listed in the November 1924 edition was scheduled to release in December. Because *TMW* copy had to be submitted well in advance of publication, changes occasionally occurred between the time copy was submitted and the actual release of a record. In addition, typos were not uncommon. Therefore, the *TMW* listings, while very useful, should not be assumed to be error-free.

Personnel Listings — Although some jazz discographies contain highly detailed personnel listings for Ajax recordings, they rarely cite sources. Many such listings are probably based on aural evidence or educated guesses, but some others appear to be pure fabrications. Because there is no way of determining the veracity of their sources (assuming there even was a source, other than a writer's whim), none are repeated here.

Instead, we have relied solely on two sources for personnel listings: the original labels (some of which full accompanying personnel), and the recollections of pianist Louis Hooper, who was present at many of the Ajax sessions. Hooper's recollections, which were reported by Jim Kidd, date to the mid-1960s, four decades after the sessions he recalled took place. Based on aural evidence, they seem to be reasonably accurate, but still must be considered speculative.

Related Recordings — Corresponding U.S. and foreign issues in 78 format are shown, along with the artist credit as shown on the label (which is often a pseudonym), take number, and (if applicable) control or false-master number. The listings do not include later reissues made for the collectors' market.

Ajax is considered an American label, despite its foreign manufacture, as the vast majority of its masters were recorded in New York, by American artists, and it was intended solely for the U.S. market. Other labels cited in this work are also American unless noted, in which case the following nationality abbreviations are used: (A) = Australia, (C) = Canadian, (E) = English, (F) = French, (G) = German.

Referenced Works — The following abbreviations are used: *ADB* — *American Dance Bands on Records and Films* (Johnson & Shirley, Rustbooks); *BGR* — *Blues and Gospel Records, 1891–1942* (Dixon, Godrich & Rye, Oxford University Press); *JRR* — *Jazz and Ragtime Records 1897–1942, Sixth Edition* (Rust, Mainspring Press); *RR* — *Record Research* (periodical; Len Kunstadt, publisher); *TMW* — *Talking Machine World* (periodical; Edward Lyman Bill, publisher)

Discography

The earliest Ajax masters, all by Chris Smith and Henry Troy, were numbered in the Compo Company's standard matrix series. Many other Smith and Troy masters, apparently recorded for use on Ajax, were never released; see the list of unissued masters at the end of the main discography. "Advertised" dates are the earliest confirmed listings in *The Chicago Defender* (early issues were not listed in *The Talking Machine World* advances).

17001 (Compo mx. 1051) Advertised: October 20, 1923
Just One Word of Consolation (Lemonier - Williams)
Henry Troy Acc: Chris Smith (piano; uncredited on label)
 Montreal: Monday, July 23, 1923

(Compo mx. 1026)
Why Adam Sinned (Rogers - Williams)
Henry Troy Acc: Chris Smith (piano; uncredited on label)
 Montreal: Tuesday, July 17, 1923

17002 (Compo mx. 1031) Advertised: October 20, 1923
Indiana Avenue Blues (Smith - Troy)
Chris Smith Acc: Chris Smith (piano; uncredited on label)
 Montreal: Wednesday, July 18, 1923

(Compo mx. 1072)
Trot Along (Williams - Jones)
Chris Smith Acc: Chris Smith (piano; uncredited on label)
 Montreal: Saturday, July 28, 1923

17003 Untraced — No advertisement found in the *Defender*

17004 (Compo mx. 1055) Advertised: October 20, 1923
Don't Slip Me in the Dozen (Smith)
Chris Smith & Henry Troy Acc: Chris Smith (piano; uncredited on label)
 Montreal: Monday, July 23, 1923

(Compo mxs. 1047, 1048)
Let's Bury the Hatchet (Smith - Troy)
Chris Smith & Henry Troy Acc: Chris Smith (piano; uncredited on label)
 Montreal: Monday, July 23, 1923

17005 (Compo mx. 1045) Advertised: October 20, 1923
Never Cry Over Any One Man (Smith)
Chris Smith Acc: Chris Smith (piano; uncredited on label)
Montreal: Monday, July 23, 1923

(Compo mx. 1037)
My Lady of the Nile (Smith - Troy)
Chris Smith & Henry Troy Acc: Chris Smith (piano; uncredited on label)
Montreal: Friday, July 20, 1923

No master numbers appear on the following group. The speculative date range is based on Berliner's apparent absence from the Montreal studio, as suggested by the Compo ledgers, which shows no activity there on those dates. These are assumed to be New York sessions, as Hicks and Grainger were actively recording for other New York companies during September 1923.

17006 (—)
Just Thinkin' (A Blues) (Grainger- Ricketts)
Edna Hicks Acc: Henderson's Hot Four (cornet, saxophone, piano, banjo)
New York: c. September 8-17, 1923

(—)
Tain't a Doggone Thing But the Blues (Grainger- Ricketts)
Edna Hicks Acc: Porter Grainger (organ)
New York: c. September 8-17, 1923

17007 (—) Advertised: April 26, 1924
Wish I Had You (And I'm Going to Get You Blues)
(Grainger- Ricketts)
Hazel Meyers Acc: Porter Grainger (piano)
New York: c. September 8-17, 1923

(—)
Love Ain't Blind No More (Trent - Donaldson)
Hazel Meyers Acc: Porter Grainger (piano)
New York: c. September 8-17, 1923

17008 (—)
Mistreatin' Daddy (Grainger - Ricketts)
Edna Hicks Acc: Porter Grainger (piano)
New York: c. September 8-17, 1923
Related Issue: Paramount 12024

(—)
Save Your Man and Satisfy Your Soul (Grainger- Ricketts)
Edna Hicks Acc: Porter Grainger (piano)
New York: c. September 8-17, 1923
Related Issue: Paramount 12024

Number 17009 marks the first appearance Ajax's own master numbers in the wax. The initial 31000 master series used take numbers, and probably were made for Berliner at the Independent Recording Laboratories (the Plaza Music Company's studio), which he is known to have used for at least one 1923 Apex session. Note that some issues in this block were advertised out of numerical order in *The Chicago Defender*.

- 17009 (31011 - 1) Advertised: April 26, 1924
Do Doodle Oom — Fox Trot (Grainger - Henderson)
Fletcher Henderson & his Orchestra (as Seven Brown Babies)
New York: c. October 4–11, 1923
Related Issue: Apex (C) 648
- (31012 - 2)
West Indian [sic: Indies] Blues — Fox Trot (Dowell - S. Williams - C. Williams)
Fletcher Henderson & his Orchestra (as Seven Brown Babies)
New York: c. October 4–11, 1923
Related Issue: Apex (C) 648
- 17010 (—) Advertised: April 26, 1924
Don't Mean You No Good Blues
Viola McCoy (as Violet McCoy) Acc: Fletcher Henderson (piano)
New York: c. October 4–11, 1923
- (—)
Lonesome Daddy Blues
Viola McCoy (as Violet McCoy) Acc: Fletcher Henderson (piano)
New York: c. October 4–11, 1923
- 17011 (31010 - 1) Advertised: April 26, 1924
Charleston Crazy — Fox Trot (Grainger - Ricketts)
Fletcher Henderson & his Orchestra (as Seven Brown Babies)
New York: c. October 4–11, 1923
- (31009 - 2)
Dicty Blues — Fox Trot (Henderson)
Fletcher Henderson & his Orchestra (as Seven Brown Babies)
New York: c. October 4–11, 1923
- 17012 (31014 - 2) Advertised: February 23, 1924
Goin' Home (Blues) (Grainger - Ricketts)
Edna Hicks Acc: Porter Grainger (piano)
New York: c. November 16–23, 1923
- (31013 - 2)
Kind Lovin' Blues (Henderson - Waters)
Edna Hicks Acc: Porter Grainger (piano)
New York: c. November 16–23, 1923

- 17013 (31016 - 1) Advertised: February 23, 1924
He's My Man, Your Man (Somebody Else's, Too) (Grice)
Hazel Meyers Acc: Porter Grainger (piano)
 New York: c. November 16–23, 1923
- (31015 - 1, 2)
Tired o' Waitin' Blues (Grainger - Ricketts)
Hazel Meyers Acc: Porter Grainger (piano)
 New York: c. November 16–23, 1923
- 17014 (31020 -) Advertised: February 23, 1924
Tantalizin' Mama Acc: Fletcher Henderson (piano)
Lena Wilson
 New York: c. November 16–23, 1923
- (31019)
Down South Blues (Waters - Henderson)
Lena Wilson Acc: Fletcher Henderson (piano)
 New York: c. November 16–23, 1923
- 17015 (31017 - 2) Advertised: February 23, 1924
I Don't Love Nobody (So I Don't Have No Blues)
 (Grainger - Ricketts)
Ethel Finnie Acc: Porter Grainger (piano)
 New York: c. November 16–23, 1923
- (31018 - 1)
Don't You Quit Me, Daddy (Grainger - Ricketts)
Ethel Finnie Acc: Porter Grainger (piano)
 New York: c. November 16–23, 1923
- 17016 (31023 - 2) Advertised: February 23, 1924
Lonesome Journey Blues — Fox Trot (Morris)
Fletcher Henderson & his Sawin' Six
 New York: c. December 14–23, 1923
- (31024 - 1)
Bull Blues — Fox Trot (Morris)
Fletcher Henderson & his Sawin' Six
 New York: c. December 14–23, 1923

- 17017 (31022 - 1)
Chattanooga (Down in Tennessee) — Fox Trot (Grainger - Ricketts)
Fletcher Henderson & his Sawin' Six
 New York: c. December 14–23, 1923
- (31021 - 2)
I'm Gonna See You (When Your Troubles Are Just Like Mine) — Fox Trot
 (Spikes - Spikes)
Fletcher Henderson & his Sawin' Six
 New York: c. December 14–23, 1923

Ajax 17018 marks the first use of Ajax's own 31500-series masters, reflecting the opening of Herbert Berliner's New York studio in January 1924. As with other Compo recordings at this time, a new master number was allocated for each take; master numbers showing takes in this section are from outside sources.

- 17018 (31520) Advertised: April 19, 1924
Ramblin' (Till I Find My Lovin' Man) (Ricketts - Williams)
Lillian Goodner Acc: Porter Grainger's Novelty Trio
 New York: c. January 2–17, 1924

(31517)
Awful Moanin' Blues (Miller)
Lillian Goodner Acc: Porter Grainger's Novelty Trio
 New York: c. January 2–17, 1924

- 17019 (31502) Advertised: April 19, 1924
Mississippi Blues (Grainger - Williams)
Hazel Meyers Acc: Ernest Elliott (saxophone); Porter Grainger (piano)
 New York: c. January 2–17, 1924

(31504)
The Man Ain't Born (Who Can Treat Me Like You Do) (Johnson - Schaffer)
Hazel Meyers Acc: Ernest Elliott (saxophone); Porter Grainger (piano)
 New York: c. January 2–17, 1924

Note (both sides): Accompanying personnel are listed on the labels.

- 17020 (31026 - 2) Advertised: April 19, 1924
Chicago Blues (Biese - Altieri - Williams)
Lillian Goodner with her Jazzin' Three
 New York: c. December 14–23, 1923

(31027 - 2)
No One Can Toddle Like My Cousin Sue (Razaf - Dowell)
Lillian Goodner with her Jazzin' Three
 New York: c. December 14–23, 1923

- 17021 (31029 - 1, 2) Advertised: April 19, 1924
When You Walked Out Someone Else Walked Right In (Berlin)
Rosa Henderson Acc: Fletcher Henderson (piano)
 New York: c. December 14–23, 1923
 Note: A test pressing of take 2 was reported by a member of the *Record Research* group in the 1960s. Its current whereabouts are unknown.
- (31028 - 2)
Got the World in a Jug (Stopper's in My Hand) (Henderson - Gilbert)
Rosa Henderson Acc: Fletcher Henderson (piano)
 New York: c. December 14–23, 1923
- 17022 (—) Advertised: April 19, 1924
Mistreatin' Daddy — Fox Trot (Grainger - Ricketts)
Fletcher Henderson & his Sawin' Six
 New York: c. January 1924
- (—)
Old Black Joe's Blues — Fox Trot (Henderson - Lottman)
Fletcher Henderson & his Sawin' Six
 New York: c. January 1924
- 17023 (31508) Advertised: April 19, 1924
House Rent Ball — Fox Trot (Brooks)
Fletcher Henderson & his Orchestra
 New York: c. January 2–17, 1924
- (31510)
Darktown Has a Gay White Way — Fox Trot (Brooks)
Fletcher Henderson & his Orchestra
 New York: c. January 2–17, 1924
- 17024 (Compo mxs. 1331, 1332, 1333) Advertised: April 19, 1924
Runnin' Down the Title Holder — Part 1 (Johnson)
Jack Johnson (talking)
 Montreal: Friday, March 7, 1924
 Note: Issued take(s) are not indicated in ledger.
- (Compo mxs. 1334, 1335, 1336)
Runnin' Down the Title Holder — Part 2 (Johnson)
Jack Johnson (talking)
 Montreal: Saturday, March 8, 1924
 Note: Selected take(s) not indicated in file



JACK JOHNSON Himself

Former heavyweight champion of the world scores a big hit in his first record release—

“Runnin’ Down the Title Holder”

Ajax Record No. 17024

Sure as you’re living, this is “Lil’ Arthur” himself in the ring again—only this time on

AJAX RACE RECORDS

Get This Record From Your Dealer
It’s the Greatest RACE Record of the Year

17018—RAMBLIN’ BLUES—Lillian Goodner and Grainger’s Novelty Trio
AWFUL MOANING BLUES—Lillian Goodner and Grainger’s Novelty Trio.

17019—MISSISSIPPI BLUES—Hazel Myers with P. Grainger, piano; Ernest Elliott, saxophone.

THE MAN AIN’T BORN—Hazel Myers with P. Grainger, piano; Ernest Elliott, saxophone.

17010—DON’T MEAN NO GOOD BLUES—Viola McCoy.
LONESOME DADDY BLUES—Viola McCoy.

17023—HOUSE RENT BALL—Fletcher Henderson and his orchestra.
DARKTOWN HAS A GAY WHITE WAY—Fletcher Henderson and his orchestra.

17020—NO ONE CAN TODDLE LIKE MY COUSIN SUE—Lillian Goodner and Jazzin’ Three.
CHICAGO BLUES—Lillian Goodner and Jazzin’ Three.

17011—CHARLESTON CRAZY—Fox Trot—Seven Brown Babies.
DICTY BLUES—Fox Trot—Seven Brown Babies.

17001—JUST ONE WORD OF CONSOLATION—Henry Troy.
WHY ADAM SINNED—Henry Troy.

17016—BULL BLUES—Fox Trot—Fletcher Henderson’s Sawin’ Six.
LONESOME JOURNEY BLUES—Fox Trot—Fletcher Henderson’s Sawin’ Six.

17021—WHEN YOU WALKED OUT—Rosa Henderson with Fletcher Henderson at piano.

GOT THE WORLD IN A JUG—Rosa Henderson with Fletcher Henderson at piano.

17007—WISH I HAD YOU AND I’M GONNA GET YOU BLUES—Hazel Meyers.

LOVE AIN’T BLIND NO MORE—Hazel Meyers.

17009—DO DOODLE OOM—Fox Trot—Seven Brown Babies.
WEST INDIAN BLUES—Fox Trot—Seven Brown Babies.

17022—OLD BLACK JOE BLUES—Fletcher Henderson and his orchestra.
MISTREATIN’ DADDY—Fletcher Henderson and his orchestra.

DEALERS WANTED EVERYWHERE

Ajax Record Company, 110 W. Lake St., Chicago, Ill., Phone State 1927

- 17025 (31553) Advertised: May 17, 1924
If You Love Me, Act Like It (Grainger - Wilson)
Lena Wilson Acc: Porter Grainger (piano)
 New York: c. April 9–23, 1924
- (31551)
He Wasn't Born in Araby (But He's a Sheikin' Fool) (Razaf - Dowell)
Lena Wilson Acc: Porter Grainger (piano)
 New York: c. April 9–23, 1924
- 17026 (31555) Advertised: May 17, 1924
Heart Breakin' Joe
Hazel Meyers "with Henderson & his Jazzy Cornetist"
 Acc: Probably Joe Smith (cornet); Fletcher Henderson (piano)
 New York: c. April 9–23, 1924
- (31558)
Don't Mess with Me
Hazel Meyers "with Henderson & his Jazzy Cornetist"
 Acc: Probably Joe Smith (cornet); Fletcher Henderson (piano)
 New York: c. April 9–23, 1924
 Note: Smith is not credited by name on the labels; the attribution is based on strong aural and circumstantial evidence.
- 17027 (31538) Advertised: May 17, 1924
Hula Blues
Ethel Finnie Acc: Porter Grainger's Novel Three (Porter Grainger, piano; with uncredited saxophone and steel guitar)
 New York: c. March 12–20, 1924
- (31535)
Don't Know and Don't Care Blues
Ethel Finnie Acc: Porter Grainger's Novel Three (Porter Grainger, piano; with uncredited clarinet and saxophone)
 New York: c. March 12–20, 1924
- 17028 (31530) Advertised: May 17, 1924
Four Flushin' Papa (You've Gotta Play Straight with Me)
 (Grainger - Ricketts)
Lillian Goodner with her Sawin' Trio (cornet, clarinet, piano)
 New York: c. February 16–24, 1924
- (31531)
Gonna Get Somebody's Daddy (Just Wait and See) (Medina - Dowell)
Lillian Goodner with her Sawin' Trio (cornet, clarinet, piano)
 New York: c. February 16–24, 1924
 Personnel per Hooper (both sides): Bubber Miley (cornet), Bob Fuller (clarinet), Louis Hooper (piano)

- 17029 (31544) Advertised: May 17, 1924
Just Blues — Fox Trot
Fletcher Henderson & his Orchestra
 New York: c. March 12–20, 1924
- (31542)
I Wish I Had You — Fox Trot
Fletcher Henderson & his Orchestra
 New York: c. March 12–20, 1924
- 17030 (31528) Advertised: May 17, 1924
I'm Crazy Over You — Fox Trot (Blythe - Hunter)
Fletcher Henderson & his Orchestra
 New York: c. February 16–24, 1924
- (31527)
Mama, Papa and You — Fox Trot (Peter)
Jenkins' Orchestrians
 New York: c. February 16–24, 1924
 Related Issue(s): Apex (C) 653
- 17031 Compo mxs. 1340, 1341, 1342) Advertised: May 17, 1924
Up in Bear Mountain (Johnson)
Jack Johnson (talking)
 Montreal: Saturday, March 8, 1924
 Note: Issued take(s) are not indicated in the ledger.
- (Compo mxs. 1337, 1338, 1339)
Bull Fightin' in Spain (Johnson)
Jack Johnson (talking)
 Montreal: Saturday, March 8, 1924
 Note: Issued take(s) are not indicated in the ledger. Originally advertised as
 Ajax 17031.
- 17032 (Compo mx. 406) Advertised: May 17, 1924
Silver Threads Among the Gold (Rexford - Danks)
Tenor (anonymous) Acc: Orchestra
 Montreal: Tuesday, August 8, 1922
 Related Issue(s): Apex (C) 536
- (Compo mx. 409) Advertised: May 17, 1924
That Tumble Down Shack in Athlone (Pascoe - Carlo - Sanders)
Tenor (anonymous) Acc: Orchestra
 Montreal: Wednesday, August 9, 1922
 Related Issue(s): Apex (C) 536
 Note: (both sides): The artist is not identified in the ledger or on the Apex
 issue. The assertion that this was John McCormack in disguise, still heard
 from time to time, has no basis in fact.

- 17033 (Compo mx. 596) Advertised: May 17, 1924
Humoresque (Dvorak)
Leon Koffman (as Benjamin Schertzer) (violin)
 Acc: Andre Courtemanche (piano)
 Montreal: Friday, December 15, 1922
 Related Issue(s): Apex (C) 547
- (Compo mx. 597)
Souvenir (Drdla)
Leon Koffman (as Benjamin Schertzer) (violin)
 Acc: Andre Courtemanche (piano)
 Montreal: Friday, December 15, 1922
 Related Issue(s): Apex (C) 547
 Note: Artist identification was corroborated by Koffman himself in a 1962 interview with Canadian researcher Jim Kidd.
- 17034 (Compo mx. 483) Advertised: May 17, 1924
Onward, Christian Soldiers (Sullivan)
Ruthven McDonald
 Montreal: Thursday, October 5, 1922
- (Compo mx. 467)
Sun of My Soul (Ritter)
Ruthven McDonald
 Montreal: Thursday, October 5, 1922
- 17035 (Compo mx. 481) Advertised: May 24, 1924
I Need Thee Every Hour (Lowry)
Ruthven McDonald Acc: Brass quartet
 Montreal: Thursday, October 5, 1922
- (Compo mx. 480)
Rest For the Weary
Ruthven McDonald Acc: Brass quartet
 Montreal: Thursday, October 5, 1922
- 17036 (31567) Advertised: June 7, 1924
Haunted House Blues (J. C. Johnson)
Helen Gross Acc: Choo Choo Jazzers (cornet, clarinet, piano, effects)
 New York: c. April 9–23, 1924
 Note: A pressing from mx. 31566 has been reported but is not confirmed.
- (31565)
Eavesdropper's Blues (J. C. Johnson)
Helen Gross Acc: Choo Choo Jazzers (cornet, clarinet, piano)
 New York: c. April 9–23, 1924
 Personnel per Hooper (both sides): Bubber Miley (cornet), Bob Fuller (clarinet), Louis Hooper (piano)

- 17037 (31564) Advertised: June 14, 1924
Hard Luck Blues (Grice)
Helen Gross Acc: Choo Choo Jazzers (cornet, clarinet, piano)
 New York: c. April 9–23, 1924
 Related Issue(s): Pathé 032067 (Clementine Smith); Perfect 12146 (Clementine Smith)
- (31561)
He's Never Gonna Throw Me Down (Brooks)
Helen Gross Acc: Choo Choo Jazzers (cornet, clarinet, piano)
 New York: c. April 9–23, 1924
 Personnel per Hooper (both sides): Bubber Miley (cornet), Bob Fuller (clarinet), Louis Hooper (piano)
- 17038 (Pathé mx. N-105038) Advertised: June 21, 1924
Snuggle Up a Bit — Fox Trot (Napoleon - Signorelli)
Original Memphis Five (as Choo Choo Jazzers)
 New York: c. December 1923
 Related Issue(s): Pathé 036043 (Original Memphis Five); Perfect 14224 (Original Memphis Five)
- (Pathé mx. N-105039)
That Teasin' Squeezin' Man of Mine — Fox Trot
 (Signorelli - Napoleon - Dowell)
Original Memphis Five (as Choo Choo Jazzers)
 New York: c. December 1923
 Related Issue(s): Pathé 036043 (Original Memphis Five); Perfect 14224 (Original Memphis Five)
- 17039 (31578) Advertised: June 21, 1924
In Harlem's Araby (Grainger)
Porter Grainger (piano)
 New York: c. May 18–26, 1924
- (31571)
Papa Don't Ask Mama Where She Was
Hazel Meyers & her Sawin' Trio (*sic*; cornet, clarinet, piano, banjo)
 New York: c. May 18–26, 1924
- 17040 (31574) Advertised: June 21, 1924
I'm Every Man's Mama (Ricketts - Grainger)
Hazel Meyers & her Sawin' Trio (*sic*; cornet, clarinet, piano, banjo)
 New York: c. May 18–26, 1924
 Personnel per Hooper: Bubber Miley (cornet), Bob Fuller (clarinet), Louis Hooper (piano), unknown (banjo)
- (31575)
You Better Build Love's Fire (Or Your Sweet Mama's Gone) (Brooks)
Hazel Meyers & her Sawin' Trio (*sic*; piano, banjo)
 New York: c. May 18–26, 1924
 Personnel per Hooper: Louis Hooper (piano), unknown (banjo)

- 17041 (31581) Advertised: June 21, 1924
That Old Time Religion (Traditional)
Old Time Jubilee Singers Unaccompanied
Probably New York: Date unknown
Related Issue(s): Pathé 7513 (Old Time Jubilee Singers); Perfect 113 (Old Time Jubilee Singers)
- (31582)
When the Saints Come Marching In (Traditional)
Old Time Jubilee Singers Unaccompanied
Probably New York: Date unknown
Related Issue(s): Pathé 7513 (Old Time Jubilee Singers); Perfect 113 (Old Time Jubilee Singers)
Note (both sides): These have been reported anecdotally as renumberings of Paramount mxs. 1569 and 1566, respectively, by the Paramount Jubilee Singers (a suspected pseudonym for the Elkins-Payne Jubilee Singers). A copy of Ajax 17041 could not be located for aural confirmation.
- 17042 (31587) Advertised: July 5, 1924
I Wanna Jazz Some More (Delaney)
Helen Gross Acc: Choo Choo Jazzers (clarinet, piano)
New York: c. May 18–26, 1924
- (31585)
Better Give Your Sweetie What She Needs (Creamer - Wooding)
Helen Gross Acc: Choo Choo Jazzers (clarinet, piano)
New York: c. May 18–26, 1924
Personnel per Hooper (both sides): Bob Fuller (clarinet), probably Louis Hooper (piano)
- 17043 (—) Advertised: June 21, 1924
Reel Medley (Traditional)
Percy Scott (as Happy Joe Jenkins) (violin)
Montreal?: Date unknown
Related Issue: Apex 504 (Percy Scott)
- (—)
Jig Medley (Traditional)
Percy Scott (as Happy Joe Jenkins) (violin)
Montreal?: Date unknown
Related Issue: Apex 504 (Percy Scott)
Note (both sides): An anecdotal report claims that these recordings pre-date the opening of the Compo studio, but this is unconfirmed.
- 17044 (Compo mx. 1148) Advertised: July 19, 1924
Melodious Melodies, Part 1 (Traditional)
Smiling Billy Russell (ukulele and harmonica)
Montreal: Tuesday, October 2, 1923
Related Issue(s): Apex (C) 633, as “Old Time Reels, Part 1”

(Compo mx. 1147)

Melodious Melodies, Part 2 (Traditional)

Smiling Billy Russell (ukulele and harmonica)

Montreal: Tuesday, October 2, 1923

Related Issue(s): Apex (C) 633, as "Old Time Reels, Part 2"

17045 (Compo mx. 1460) Advertised: July 19, 1924

Lazy Drag — Fox Trot

Millard Thomas & his Chicago Novelty Orchestra

Montreal: Tuesday, June 10, 1924

(Compo mx. 1452)

Page Your Puppies — Fox Trot

Millard Thomas & his Chicago Novelty Orchestra

Montreal: Friday, June 6, 1924

17046 (31611) Advertised: July 19, 1924

Sorrowful Blues (Smith - Johns)

Helen Gross Acc: Choo Choo Jazzers (cornet, clarinet, piano)

New York: c. June 21–26, 1924

(31609)

Rockin' Chair Blues (Smith - Johns)

Helen Gross Acc: Choo Choo Jazzers (cornet, clarinet, piano)

New York: c. June 21–26, 1924

17047 (31597) Advertised: July 19, 1924

War Horse Mama (Miller)

Hazel Meyers Acc: Choo Choo Jazzers (cornet, piano)

New York: c. June 21–26, 1924

(31599)

Cold Weather Papa (Miller)

Hazel Meyers Acc: Choo Choo Jazzers (cornet, piano)

New York: c. June 21–26, 1924

17048 (31602) Advertised: July 19, 1924

Hateful Blues (Bradford, as Perry)

Hazel Meyers Acc: Choo Choo Jazzers (clarinet, piano)

New York: c. June 21–26, 1924

(31603)

Frankie Blues (Bradford, as Perry)

Hazel Meyers Acc: Choo Choo Jazzers (clarinet, piano)

New York: c. June 21–26, 1924

Note (both sides): Bradford was identified from the sheet music, and his use of the "John Perry" pseudonym was corroborated by Joe Davis.

Personnel per Hooper (both sides): Bob Fuller (clarinet), Louis Hooper (piano).

- 17049 (31613) Advertised: July 19, 1924
What'll I Do? (Berlin)
Helen Gross Acc: Choo Choo Jazzers (cornet, piano)
 New York: c. June 21-26, 1924
- (31607)
I Can't Get the One I Want (Rose - Ruby - Handman)
Rosa Henderson Acc: Choo Choo Jazzers (cornet, piano)
 New York: c. June 21-26, 1924
- 17050 (31590) Advertised: July 26, 1924
Strange Man (Reed)
Helen Gross Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. June 21-26, 1924
 Related Issue(s): Pathé 032067 (Clementine Smith); Perfect 12146 (Clementine Smith)
- (31588)
Foolish Woman's Blues (Miller)
Helen Gross Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. June 21-26, 1924
 Personnel per Hooper (both sides): Bubber Miley (cornet), Bob Fuller (clarinet), Louis Hooper (piano). Bruce Bastin, in *Never Sell a Copyright*, states that Joe Davis provided the "effects."
- 17051 (31594) Advertised: July 26, 1924
Ghost Walkin' Blues (S. Williams)
Helen Gross Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. June 21-26, 1924
- (31596)
My Man Ain't Yo' Man (Steele)
Helen Gross Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. June 21-26, 1924
 Personnel per Hooper (both sides): Bob Fuller (clarinet), Porter Grainger (piano)
- 17052 (Compo mx. 1511) Advertised: July 26, 1924
Black Star Line (Dowell - Williams)
Millard Thomas & his Chicago Novelty Orchestra
 Montreal: Thursday, July 3, 1924
- (Compo mx. 1508)
Mose (Coslow - Sherman - Mitchell)
Millard Thomas & his Chicago Novelty Orchestra
 Montreal: Thursday, July 3, 1924
- 17053 (Compo mx. 1524) Advertised: July 26, 1924
Twee Twa Twa (Blues) (Fowler - Smith)
Millard Thomas & his Chicago Novelty Orchestra
 Montreal: Thursday, July 10, 1924

(Compo mx. 1522)
Hard Luck Blues (Grice)
Millard Thomas & his Chicago Novelty Orchestra
 Montreal: Thursday, July 10, 1924

17054 (31630) Advertised: July 26, 1924
You'll Never Have No Luck By Quitin' [sic] Me
 (Spikes - Porter - Spikes)
Hazel Meyers Acc: Choo Choo Jazzers (clarinet, piano)
 New York: June 21-26, 1924
 Personnel per Hooper: Bob Fuller (clarinet), unknown (piano)

(31631)
Lonesome for that Man of Mine (Miley)
Hazel Meyers Acc: Choo Choo Jazzers (cornet, piano)
 New York: June 21-26, 1924
 Personnel per Hooper: Bubber Miley (cornet), Louis Hooper (piano)
 Note: This is the last Ajax issue known to have been advertised in *The Chicago Defender*.

17055 (31636)
Strut Yo' Puddy (Williams)
Rosa Henderson Acc: Choo Choo Jazzers (cornet or trumpet, piano)
 New York: c. July 11-24, 1924
 Related Issue(s): Pathé 7506 (Mamie Harris); Perfect 106 (Mamie Harris)

(31637)
Somebody's Doin' What You Wouldn't Do (Jackson)
Rosa Henderson Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. July 11-24, 1924

Beginning with #17056 in November 1924, new Ajax issues were listed in *The Talking Machine World's* "Advance Record Bulletins," one month in advance of release (*i.e.*, records listed in the November *TMW* were December releases). Given the large gaps between listing and probable recording dates, it is likely that many records in the November 1924 list had already been released by the time they were first listed in *TMW*.

17056 (Compo mx. 1530) Listed: November 1924
Worryin' Blues — Fox Trot (Spitalny - Gordon - Zamecnik)
Millard Thomas & his Chicago Novelty Orchestra
 Montreal: Thursday, July 31, 1924

(Compo mx. 1532)
Papa Will Be Gone — Fox Trot
Millard Thomas & his Chicago Novelty Orchestra
 Montreal: Thursday, July 31, 1924

17057 (31644) Listed: November 1924
Freight Train Blues (Dorsey - Murphy)
Josie Miles Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. July 11-24, 1924

(31641)
Lovin' Henry Blues (Uruhart)
Josie Miles Acc: Choo Choo Jazzers (cornet, piano)
 New York: c. July 11–24, 1924

17058 (31669) Listed: November 1924
Lost Opportunity Blues (Bennett)
Mamie Smith & her Jazz Hounds
 New York: c. August 16–27, 1924

(31670)
Good-Time Ball (Callens)
Mamie Smith & her Jazz Hounds
 New York: c. August 16–27, 1924
 Personnel per Elmer Snowden: Gus Aiken (trumpet), Jake Frazier (trombone), Alex Jackson (bass saxophone), Leslie Hutchinson (piano), Elmer Snowden (banjo). This was Snowden's Nest Club band.

17059 (31646) Listed: November 1924
My Lord's Gonna Move This Wicked Race (Traditional)
Old Time Jubilee Singers Unaccompanied
 New York: Date unknown

(31647)
Father, Prepare Me (Traditional)
Old Time Jubilee Singers Unaccompanied
 New York: Date unknown
 Note (both sides): These have been reported anecdotally as a re-numberings of Paramount mxs. 1368 and 1367, respectively, by the Norfolk Jubilee Quartet. A copy of Ajax 17059 could not be located for confirmation.

17060 (31639) Listed: November 1924
Hard-Hearted Hannah (Yellen - Bigelow - Bates)
Rosa Henderson Acc: Choo Choo Jazzers (cornet, piano)
 New York: c. July 11–24, 1924
 Personnel per Hooper: Louis Metcalf (cornet), Mike Jackson (piano)

(31649) Listed: November 1924
Ticket Agent, Ease Your Window Down (S. Williams)
Helen Gross Acc: Choo Choo Jazzers (cornet, piano; uncredited speaker)
 New York: c. August 16–27, 1924

17061 (31666) Listed: November 1924
Gambling Dan
J. Rosamond Johnson
 New York: c. August 16–27, 1924

(31665) Listed: November 1924
A Darktown Literary Debate
J. Rosamond Johnson
 New York: c. August 16–27, 1924

17062 (31651) Listed: November 1924
Chicago Monkey Man Blues
Helen Gross Acc: Clarinet, piano
New York: c. August 16–27, 1924

(31654)
These Dogs of Mine
Helen Gross Acc: Clarinet, piano
New York: c. August 16–27, 1924

17063 (31661) Listed: November 1924
Just Like You Took My Man (Gilbert - Hager, as Rega)
Mamie Smith & her Jazz Hounds (saxophone, piano, banjo)
New York: c. August 16–27, 1924

(31662)
Remorseful Blues (Summer)
Mamie Smith & her Jazz Hounds (saxophone, piano, banjo, percussion)
New York: c. August 16–27, 1924

17064 (31692, 31693) Listed: November 1924
Workhouse Blues (Kirkeby, as Wallace)
Monette Moore (as Susie Smith)
Acc: Choo Choo Jazzers (cornet, trombone, piano)
New York: c. September 18–22, 1924

(31694, 31695)
House Rent Blues (Kirkeby, as Wallace)
Monette Moore (as Susie Smith)
Acc: Choo Choo Jazzers (cornet, trombone, clarinet, piano, effects)
New York: c. September 18–22, 1924

Note: The identification of “Suzie Smith” as Monette Moore on all Ajax issues is based on very strong aural evidence, coupled with long-standing researcher consensus.

Personnel per Hooper (both sides): Bubber Miley (cornet), Jake Frazier (trombone), Louis Hooper (piano); effects reputedly by Joe Davis.

17065 (31687) Listed: November 1924
Lenox Ave Shuffle (Ray - Miley)
Texas Blues Destroyers
New York: c. September 18–22, 1924

(31688)
Down in the Mouth Blues (Ray - Miley)
Texas Blues Destroyers
New York: c. September 18–22, 1924

Note (both sides): Traditionally cited in all discographies as Bubber Miley (cornet) and Arthur Ray (reed organ), the composers of both pieces, which is supported by the sheet music for *Lenox Avenue Shuffle*. Brian Rust listed a speculative recording date of October 2, 1924, with no source or evidence cited — likely an impossibility, as the Compo files show Herbert Berliner was in Montreal on that day.

DOWN IN THE MOUTH BLUES

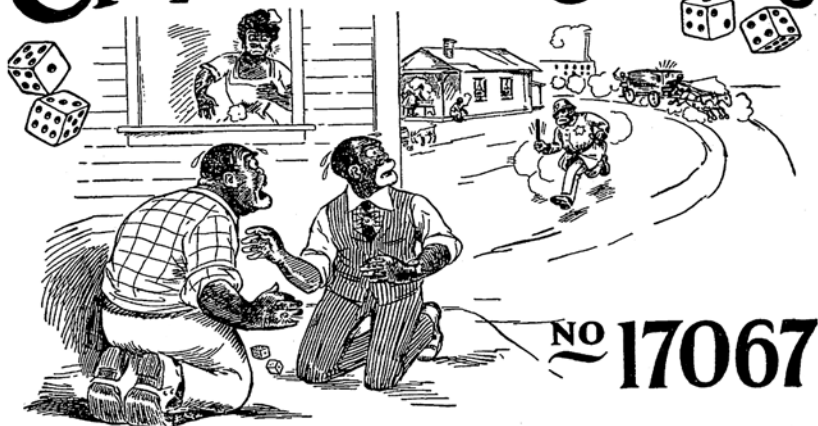
by
**Texas Blues
Destroyers**
Ajax
17065



Do you want to dance to the most low-down music ever made? Well, here it is, folks, already for you to ask for AJAX No. 17065. It's the best earful of medicine music ever corked up by the Texas Blues Destroyers.

- 17066 (31690) Listed: November 1924
Believe Me, Hot Mama (Callens)
Josie Miles Acc: Choo Choo Jazzers (cornet, clarinet, piano, banjo)
New York: c. September 18–22, 1924
- (31699)
Keep On Going (Bernard)
Viola McCoy & Billy Higgins Acc: Clarinet, piano
New York: c. September 18–22, 1924
- 17067 (31682) Listed: November 1924
Death Letter Blues (Cox)
Helen Gross Acc: Choo Choo Jazzers (cornet, clarinet, piano)
New York: c. August 16–27, 1924
- (31684)
Crap Shooting Blues (Ray - Moore)
Helen Gross Acc: Choo Choo Jazzers
New York: c. August 16–27, 1924
- 17068 (31656) Listed: November 1924
My Sweet Man (Tickles the Ivories For Me) (Bennett)
Mamie Smith Acc: Piano
New York: c. August 16–27, 1924
- (31658)
What You Need Is Me (And What I Need Is You) (Bennett)
Mamie Smith Acc: Choo Choo Jazzers (cornet, piano)
New York: c. August 16–27, 1924

Crap Shooting Blues



- 17069 (31696) Listed: November 1924
I Don't Want Nobody (That Don't Want Me) (Higgins - McCoy)
Viola McCoy Acc: Choo Choo Jazzers (clarinet, piano)
New York: c. September 18-22, 1924

Note: Some copies are mislabeled Rosa Henderson.

- (31677, 31678)
Memphis Bound (De Rose - Banta)
Rosa Henderson Acc: Choo Choo Jazzers (cornet, piano, effects)
New York: c. August 16-27, 1924
Related Issue(s): Pathé 032122 [31677] (Josephine Thomas); Perfect 12201 [31677] (Josephine Thomas).

Note: Mx. 31677 has been reliably reported only on Pathé and Perfect. Bruce Bastin, in *Never Sell a Copyright*, states that Joe Davis was responsible for the train-whistle effects.

- 17070 (31679) Listed: November 1924
Flora's Weary Blues (Callens)
Josie Miles Acc: Choo Choo Jazzers (cornet, piano, banjo)
New York: c. August 16-27, 1924

- (31705)
South Bound Blues (Delaney)
Josie Miles Acc: Choo Choo Jazzers (cornet, piano, banjo)
New York: c. September 18-22, 1924



17071 (31700, 31701) Listed: November 1924
Bloody Razor Blues (S. Williams)
Helen Gross Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. September 18–22, 1924
 Personnel per Hooper: Bob Fuller (clarinet), Louis Hooper (piano)

(31616)
Neglected Blues
Helen Gross Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. June 21–26, 1924

17072 (31713) Listed: November 1924
Louisville Blues — Fox Trot (Ricketts - Jackson)
Kansas City Five
 New York: c. September 18–22, 1924

Note: An abridged version was pressed on a special advertising card produced for the Rialto Music House; see "Special Products." Pathé 36196 and Perfect 14377 (same title and group, issued pseudonymously on Pathé) uses Pathé's own master.

(31715)
Temper'mental Papa — Fox Trot (Wendling - Brockman)
Kansas City Five
 New York: New York: c. September 18–22, 1924

17073 (31722) Listed: November 1924
Rainy Weather Blues (Brooks)
Monette Moore (as Susie Smith)
 Acc: Choo Choo Jazzers (clarinet, trombone, piano)
 New York: c. September 18–22, 1924

(31721)

Salt Water Blues (Brooks)

Monette Moore (as Susie Smith)

Acc: Choo Choo Jazzers (clarinet, trombone, piano)

New York: New York: c. September 18–22, 1924

Personnel per Hooper (both sides): Bob Fuller (clarinet), Jake Frazier (trombone), Louis Hooper (piano)

17074

(Compo mx. 1628)

Listed: November 1924

Reckless Blues (Thomas)

Millard G. Thomas (piano)

Montreal: Tuesday, October 28, 1924

Related Issue(s): Apex (C) 678 (Millard G. Thomas)

LOUISVILLE BLUES
DANCE

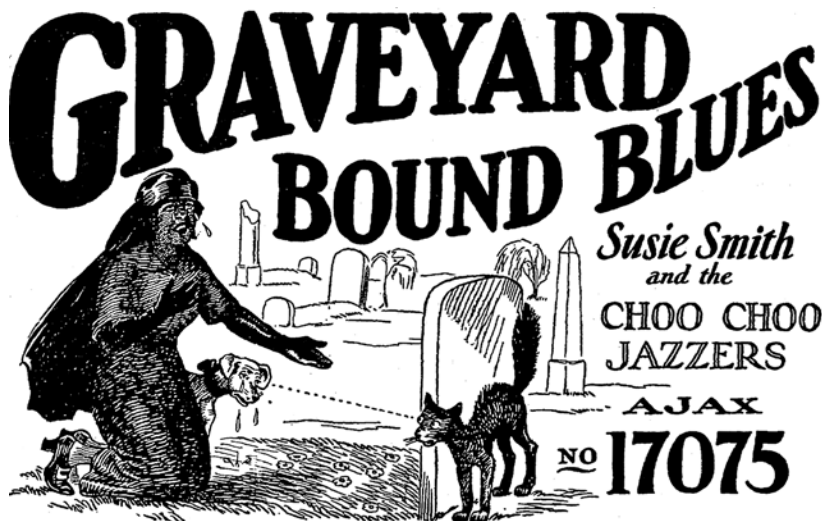
Kansas City Five NO 17072

Rainy Weather Blues
Sung by
Susie Smith

AJAX
NO 17073

(Compo mx. 1625)
Blue Ivories (Thomas)
Millard G. Thomas (piano)
 Montreal: Tuesday, October 28, 1924
 Related Issue(s): Apex (C) 678 (Millard G. Thomas)

17075 (31718) Listed: November 1924
Graveyard Bound Blues (Ray - Moore)
Monette Moore (as **Susie Smith**)
 Acc: Choo Choo Jazzers (clarinet, piano)
 New York: New York: c. September 18-22, 1924
 Personnel per Hooper: Bob Fuller (clarinet), Louis Hooper (piano); Moore (kazoo).



- 17075—Graveyard Bound Blues and Bullet Wound Blues, Susie Smith and the Choo Choo Jazzers.
- 17067—Crap Shooting Blues and Death Letter Blues, Helen Gross and the Choo Choo Jazzers.
- 17080—A to Z Blues and I'm Done, Done, Done With You, Josie Miles and Billy Higgins and the Choo Choo Jazzers.
- 17071—Bloody Razor Blues and Neglected Blues, Helen Gross and the Choo Choo Jazzers.
- 17063—Just Like You Took My Man Away From Me and Remorseful Blues, Mamie Smith and Her Jazz Hounds.
- 17072—Louisville Blues and Temperamental Papa, Kansas City Five. Special dance number.
- 17078—St. Louis Blues and Believe Me, Hot Mama, Kansas City Five. Special dance number.

- 17081—Meat Man Pats by Susie Smith and 12th Street Blues, Rosa Henderson, both with Choo Choo Jazzers.
- 17086—Bitter Feelin' Blues, Helen Gross and Nobody Knows How I Feel, Susie Smith with the Choo Choo Jazzers.
- 17085—Cross Word Puzzle Blues and Sweet'n Pretty Mama Blues, Clarinet Jazz Special by Bob Fuller.
- 17084—How Do You Do by Art Gillham and "Way Out West in Kansas by Lou Hayes. Two Comedy Song Specials.
- 17087—Cross Word Papa and There'll Be Some Changes Made by Josie Miles and Choo Choo Jazzers.
- 17083—Satisfied and Picnic Time by Josie Miles and Billy Higgins and Choo Choo Jazzers.
- 17085—Fishing by Chris Smith and Trifling Mama, Chris Smith and Henry Troy.



Susie Smith

All AJAX RECORDS are 75 cents each.

Some Dealers' Territory Still Open



AJAX

The Quality Race Record

AJAX RECORD COMPANY, 108 W. Lake St., Chicago, Ill.

Phone State 1327

(31706)

Bullet Wound Blues (Waller - Williams)**Monette Moore (as Susie Smith)**

Acc: Choo Choo Jazzers (cornet, trombone, piano)

New York: c. September 18–22, 1924

Personnel per Hooper: Bubber Miley (cornet), Jake Frazier (trombone), possibly Louis Hooper (piano)

17076

(31703)

Listed: November 1924

Won't Somebody Help Me Find My Lovin' Man? (Davis - Papa)**Josie Miles** Acc: Choo Choo Jazzers (cornet, piano, banjo)

New York: c. September 18–22, 1924

Related Issue(s): Pathé 032124 (Augusta Jones); Perfect 12203 (Augusta Jones)

(—)

Sweet Man Joe**Josie Miles** Acc: Choo Choo Jazzers

New York: Probably September 1924

17077

(31624)

Listed: November 1924

Lost My Sweetie Blues (Levin)**Hazel Meyers** Acc: Choo Choo Jazzers (cornet, piano)

New York: c. June 21–26, 1924

Personnel per Hooper: Louis Metcalf (cornet), Louis Hooper (piano)

(31633)

If You Can't Ride Slow and Easy**Helen Gross** Acc: Choo Choo Jazzers (cornet, piano)

New York: c. July 11–24, 1924

17078

(31709)

Listed: November 1924

Believe Me, Hot Mama — Fox Trot (Callens)**Kansas City Five**

New York: c. September 18–22, 1924

(31711)

St Louis Blues — Fox Trot (Handy)**Kansas City Five**

New York: c. September 18–22, 1924

17079

(31729)

Listed: January 1925

The Bye Bye Blues (Carter)**Monette Moore (as Susie Smith)**

Acc: Choo Choo Jazzers (cornet, trombone, piano)

New York: c. November 23–December 3, 1924

(31730)

Weeping Willow Blues (Carter)**Monette Moore (as Susie Smith)**

Acc: Choo Choo Jazzers (cornet, trombone, piano)

New York: c. November 23–December 3, 1924

Personnel per Hooper (both sides): Bubber Miley (cornet), Jake Frazier (trombone), Louis Hooper (piano)

17080 (31727) Listed: January 1925
A to Z Blues (Edwards, as Butterbeans)
Josie Miles & Billy Higgins Acc: Choo Choo Jazzers (cornet, piano)
New York: c. November 23–December 3, 1924

(31725)
I'm Done, Done, Done with You (Bernard)
Josie Miles & Billy Higgins
Acc: Choo Choo Jazzers (cornet, clarinet, piano)
New York: c. November 23–December 3, 1924

17081 (31737) Listed: January 1925
Meat Man Pete (Jackson)
Monette Moore (as Susie Smith)
Acc: Choo Choo Jazzers (clarinet, piano)
New York: c. November 23–December 3, 1924
Related Issue(s): Pathé 32124 (Nettie Potter); Perfect 12203 (Nettie Potter)

(31675)
Twelfth Street Blues (Heagney)
Rosa Henderson Acc: Choo Choo Jazzers (cornet, piano)
New York: c. August 16–27, 1924

17082 (31622) Listed: January 1925
He Used to Be Mine (But You Can Have Him Now)
Hazel Meyers Acc: Choo Choo Jazzers (cornet, piano)
New York: c. June 21–26, 1924

(31620)
Conjure Man Blues
Helen Gross Acc: Choo Choo Jazzers (cornet, piano)
New York: c. June 21–26, 1924

MEAT-MAN PETE

by
**Susie Smith and the
Choo Choo Jazzers**

Ajax
No. 17081



Butcherboy Pete has the snappiest, jazziest life line and Susie Smith tells it as only the "PRINCESS OF BLUES" could do it. Pete's life is an eye opener. Don't miss it. Ask for AJAX RECORD No. 17081.

- 17083 (31733) Listed: January 1925
Satisfied (Briers)
Josie Miles & Billy Higgins Acc: Choo Choo Jazzers (cornet, piano)
 New York: c. November 23–December 3, 1924
- (31735)
Picnic Time (Bernard)
Josie Miles & Billy Higgins
 Acc: Choo Choo Jazzers (cornet, clarinet, piano)
 New York: c. November 23–December 3, 1924
- 17084 (Pathé mx. N-105602) Listed: January 1925
How Do You Do? (Harrison - Fleming - Devoll)
Art Gillham Acc: Own piano
 New York: c. October 1924
 Related Issue(s): Apex (C) 679 (Fred Thomas); Perfect 12166 (Art Gillham);
 Pathé 032087 (Art Gillham)
- (Pathé mx. N-105626)
Way Out West in Kansas (C. Robison)
Vernon Dalhart (as Lou Hayes) Acc: Novelty instrumental
 New York: c. October 1924
 Related Issue(s): Apex (C) 679 (Lou Hayes); Perfect 12166 (Guy Massey);
 Pathé 032087 (Guy Massey)
 Note (both sides): Advertised in error in *TMW* as Ajax 17034.
- 17085 (Compo mx. 1028) Listed: January 1925
Fishing
Chris Smith
 Montreal: Wednesday, July 18, 1923
- (Compo mx. 1070)
Trifling Mama
Chris Smith & Henry Troy Acc: Chris Smith (piano)
 Montreal: Saturday, July 28, 1923
- 17086 (31747) Listed: January 1925
Nobody Knows the Way I Feel dis Mornin' (Delaney)
Monette Moore (as Susie Smith)
 Acc: Choo Choo Jazzers (trombone, clarinet, piano)
 New York: c. November 23–December 3, 1924
 Related Issue(s): Pathé 032122 (Nettie Potter); Perfect 12201 (Nettie Potter)
 Personnel per Hooper: Jake Frazier (trombone), Bob Fuller (clarinet), Louis
 Hooper (piano)
- (31757)
Bitter Feelin' Blues (Jones)
Helen Gross Acc: Choo Choo Jazzers (cornet, trombone, piano)
 New York: c. November 23–December 3, 1924
 Related Issue(s): Pathé 032123 (Clementine Smith); Perfect 12202 (Clementine
 Smith)
 Personnel per Hooper: Rex Stewart (cornet), Jake Frazier (trombone), Louis
 Hooper (piano)

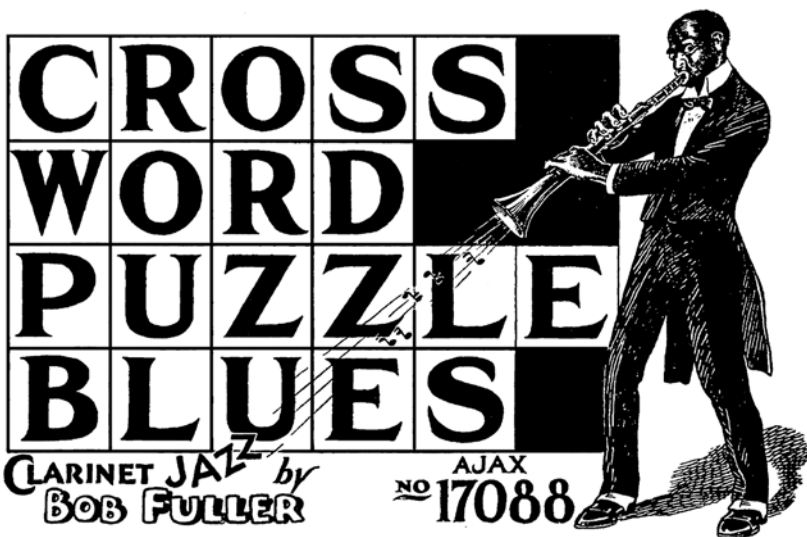
17087 (31743) Listed: January 1925
Cross-Word Papa (You Sure Do Puzzle Me) (Ray - Moore)
Josie Miles Acc: Choo Choo Jazzers (clarinet, piano)
New York: c. November 23–December 3, 1924
Related Issue(s): Pathé 032123 (Augusta Jones); Perfect 12202 (Augusta Jones)
Personnel per Hooper: Bob Fuller (clarinet), Louis Hooper (piano)

(31749)
There'll Be Some Changes Made (Higgins - Overstreet)
Josie Miles Acc: Choo Choo Jazzers (clarinet, piano)
New York: c. November 23–December 3, 1924
Personnel per Hooper: Bob Fuller (clarinet), Louis Hooper (piano)

There were no Ajax advance listings in *The Talking Machine World* for March 1925, reflecting the lack of recording activity during the preceding January and February, while Berliner was converting his New York studio for electrical recording. The *TMW* listings resumed in April 1925, for race-record issues only.

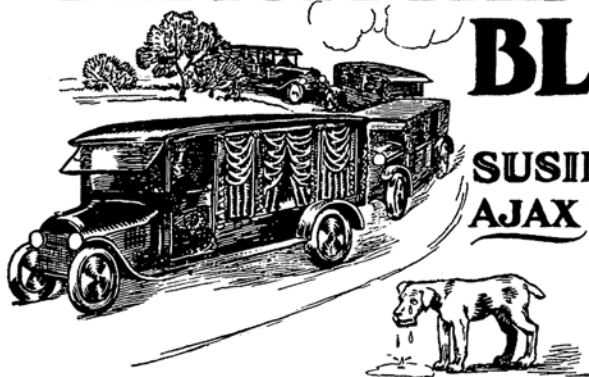
17088 (31740) Listed: April 1925
Cross-Word Puzzle Blues (Fuller - Ray)
Bob Fuller (clarinet) Acc: Piano, banjo
New York: c. November 23–December 3, 1924
Related Issue(s): Pathé 021141 (Three Hot Eskimos; Slim Perkins, clarinet solo); Perfect 11214 (Three Hot Eskimos; Slim Perkins, clarinet solo). Both issues are retitled "Clarinet Blues."

(31741)
Sweet 'n' Pretty Mama Blues (Fuller - Ray)
Bob Fuller (clarinet) Acc: Piano, banjo
New York: c. November 23–December 3, 1924
Related Issue(s): Pathé 021141 (Three Hot Eskimos; Slim Perkins, clarinet solo); Perfect 11214 (Three Hot Eskimos; Slim Perkins, clarinet solo). Both issues are retitled "Salt Lake City Blues."
Accompaniment per Hooper (both sides): Louis Hooper (piano), Elmer Snowden (banjo)

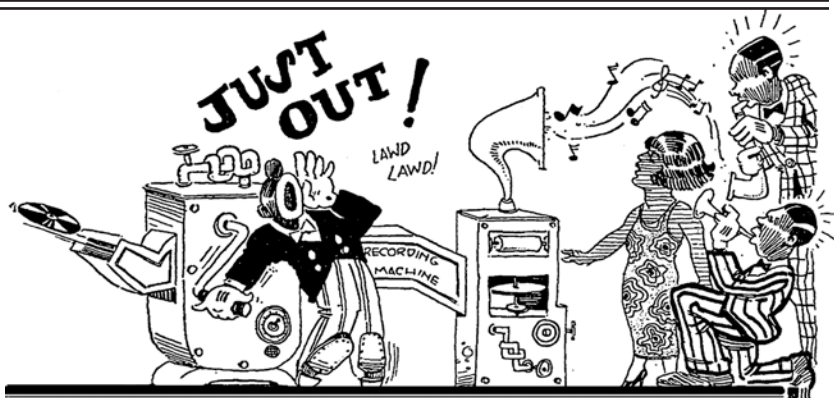


- 17089 (31751) Listed: April 1925
Sore Bunion Blues (Williams)
Monette Moore (as Susie Smith)
 Acc: Choo Choo Jazzers (trombone, clarinet, piano)
 New York: c. November 23–December 3, 1924
- (31753)
Put Me in the Alley Blues (Callens)
Monette Moore (as Susie Smith)
 Acc: Choo Choo Jazzers (trombone, clarinet, piano)
 New York: c. November 23–December 3, 1924
 Personnel per Hooper: Jake Frazier (trombone), Bob Fuller (clarinet), Louis Hooper (piano)
- 17090 (31755) Listed: April 1925
Last Journey Blues (Jones)
Helen Gross Acc: Choo Choo Jazzers (cornet, trombone, piano)
 New York: c. November 23–December 3, 1924
 Personnel per Hooper: Rex Stewart (cornet), Jake Frazier (trombone), Louis Hooper (piano)
- (31745)
I'm a Cabaret Nightingale (Overstreet)
Josie Miles Acc: Choo Choo Jazzers (clarinet, piano, banjo)
 New York: c. November 23–December 3, 1924
 Personnel per Hooper: Bob Fuller (clarinet), Louis Hooper (piano), Elmer Snowden (banjo)
- 17091 (31765) Listed: April 1925
Spread Yo' Stuff (Bernard - Levy)
Bob Fuller (clarinet) Acc: Piano, banjo
 New York: c. January 25–February 5, 1925
- (31767)
Funny Feelin' Blues
Bob Fuller (clarinet) Acc: Piano, banjo
 New York: c. January 25–February 5, 1925
 Accompaniment per Hooper (both sides): Louis Hooper (piano), Elmer Snowden (banjo)
- 17092 (31771) Listed: April 1925
It Ain't Gonna Rain No Mo' (Hall)
Josie Miles Acc: Banjo
 New York: c. January 25–February 5, 1925
- (31769)
De Clouds Are Gwine to Roll Away (C. Robison)
Josie Miles Acc: Banjo
 New York: c. January 25–February 5, 1925
 Note: *BGR* attributes the uncredited banjo accompaniment to a "probably white" musician but also suggests Elmer Snowden as "possible."

BLACK HEARSE BLUES



by
SUSIE SMITH
AJAX 17093



BLACK HEARSE BLUES By Susie Smith No. 17093

Susie Says smallpox got her first man and booze killed her second. What happens to number three? Just you get this record and hear Susie tell it in her own mysterious way. Ask for, and get, AJAX No. 17093.

FUNNY FEELIN' BLUES Clarinet Riot by Bob Fuller No. 17091

Folks—you've heard some clarinet jazz records, haven't, you? BUT—when Bob Fuller turns on the steam in Funny Feelin' you just forget 'em all—the other side, Spread Yo' Stuff, is "RED HOT DOG," too. The number is AJAX 17091.

- 17075—Graveyard Bound Blues and Bullet Wound Blues. Susie Smith and the Choo Choo Jazzers. Hear Susie's Graveyard Bound, it's surely a real pippin' folk.
- 17081—Meat Man Pete by Susie Smith and 12th Street Blues, Rosa Henderson, both with Choo Choo Jazzers. Hear Butcherboy Pete's life line. We'll say it's snappy—don't miss it.
- 17065—Down in the Mouth Blues and Lenox Avenue Shuffle, Texas Blues Destroyers. The best low-down dance record in the world—hear it and you'll say so too.
- 17072—Louisville Blues and Temperamental Papa by Kansas City Five. This is a red-hot dance number.

- 17092—De Clouds Are Gwine to Roll Away and It Ain't Gonna Rain No Mo', Josie Miles with special banjo accompaniment. All new verses, 'specially written for us folks and sung by a real "blues" singer, and that banjo is a "wow," too.
- 17094—I Wonder What's Become of Sally and Just One Word of Consolation, sung by Josephine Jones and the Choo Choo Jazzers. Another popular hit by a real Colored artist and that old-time number, "Consolation," which we all love so much.
- 17095—You Ain't Nethin' to Me and How Can I Miss You by Susie Smith and Billy Higgins. Hear Susie and Billy fight it out again.

If Your Dealer Cannot Supply You Write
The Wholesale Musical Supply Co., 208 N. 17th St., St. Louis, Mo.
or
WAGNER BROS., 611 S. Rampart St., New Orleans, La.
or
J. L. AUSBAN, 327 N. 17th Street, Birmingham, Ala.
or
AJAX RECORD COMPANY, 108 W. Lake St., Chicago, Ill.

All AJAX RECORDS are 75 cents each. Some Dealers' Territory Still Open

AJAX

The Quality Race Record

- 17093 (31777) Listed: April 1925
Black Hearse Blues (Jackson - Ray)
Monette Moore (as Susie Smith)
 Acc: Choo Choo Jazzers (trombone, clarinet, piano)
 New York: c. January 25–February 5, 1925
- (31779)
Scandal Blues (Jackson - Ray)
Monette Moore (as Susie Smith)
 Acc: Choo Choo Jazzers (trombone, clarinet, piano)
 New York: c. January 25–February 5, 1925
 Personnel per Hooper: Jake Frazier (trombone), Bob Fuller (clarinet), Louis Hooper (piano)
- 17094 (31763) Listed: April 1925
Just One Word of Consolation (Lemonier - Williams)
Josephine Jones Acc: Choo Choo Jazzers
 New York: c. January 25–February 5, 1925
- (31760)
I Wonder What's Become of Sally (Yellen - Ager)
Josephine Jones Acc: Choo Choo Jazzers
 New York: c. January 25–February 5, 1925
- 17095 (31775) Listed: April 1925
You Ain't Nothin' To Me (Higgins)
Monette Moore (as Susie Smith) & Billy Higgins
 Acc: Choo Choo Jazzers (cornet, piano)
 New York: c. January 25–February 5, 1925
- (31773)
How Can I Miss You? (Moore)
Monette Moore (as Susie Smith) & Billy Higgins
 Acc: Choo Choo Jazzers (cornet, piano)
 New York: c. January 25–February 5, 1925
 Personnel per Hooper (both sides): Rex Stewart (cornet), Louis Hooper (piano)
- 17096 Untraced
- 17097 Untraced

At this point, Ajax race-record sessions were temporarily suspended while Herbert Berliner converted his New York studio for electrical recording. In the interim, Berliner relied largely on conventional pop recordings that he licensed from the Regal Record Company ("Plaza"), which were produced by its Independent Recording Laboratory, along with a smattering of masters that Plaza had licensed from Pathé (the latter having been assigned false Plaza master numbers). These issues were virtually unadvertised and did not appear in the *TMW* advance lists; they appear to have sold very poorly.

17098 (Plaza mx. 5561 - 2)

Where the Dreamy Wabash Flows — Fox Trot (Friend - Baer)
Fletcher Henderson & his Orchestra

New York: c. July 1924

Related Issue(s): Apex (C) 8230 (Fletcher Henderson & his Orchestra); Banner 1388 (Fletcher Henderson & his Orchestra); Domino 368 (Club Alabam' Orchestra) [ctl. 11047]; Harmograph 955 (Fry's Million Dollar Pier Orchestra); Pathé 036122 (Fry's Million Dollar Pier Orchestra); Perfect 14303 (Fry's Million Dollar Pier Orchestra); Regal 9684 (Fletcher Henderson & his Orchestra). Take 1 was used on some of these issues.

(Plaza mx. 5554 - 3)

Hard Hearted Hannah — Fox Trot (Yellen - Bigelow - Bates)
Fletcher Henderson & his Orchestra (as Six Black Diamonds)

New York: c. July 1924

Related Issue(s): Apex (C) 8230 (Six Black Diamonds); Banner 1383 (Fletcher Henderson & his Orchestra); Butterfly (E) 1339 (Fletcher Henderson & his Orchestra); Domino 366 (Club Alabam' Orchestra) [ctl. 11040]; Imperial (E) 1339 (Fletcher Henderson & his Orchestra); Olympic (E) 2046 (anonymous); Oriole 271 (Billy James' Dance Orchestra) [ctl. 2043]; Regal 9681 (Fletcher Henderson & his Orchestra); Westport (E) 426 (reported but not confirmed). Takes 2 and 4 were used on some of these issues.

17099 (Plaza mx. 5587 - 1)

Follow the Swallow (Rose - Dixon - Henderson)
Arthur Fields Acc: Orchestra

New York: c. August 1924

Related Issue(s): Apex (C) 8255 (Arthur Fields); Bell P-295 (Arthur Fields); Banner 1403 (Arthur Fields); Domino 384 (Lee Knight) [ctl. 11073]; Oriole 239 (Harry Crane) [ctl. 3047]; Regal 9698 (Arthur Fields). Takes 2 and 3 were used on some issues.

(Plaza mx. 5573 - 5)

The Pal That I Loved Stole the Gal That I Loved (Pease - Nelson)
Arthur Fields Acc: Orchestra

New York: c. August 1924

Related Issue(s): Apex (C) 8255 (Arthur Fields); Banner 1402 (Arthur Fields); Bell 305 (Arthur Fields); Domino 386 (Lee Knight) [ctl. 11059]; Oriole 258 (Harry Crane) [ctl. 3017]; Regal 9700 (Arthur Fields). Takes 1 and 4 were used on some issues.

- 17100 (Plaza mx. 5616 -)
My Best Girl — Fox Trot (Donaldson)
Sam Lanin & his Orchestra
 New York: c. September 1924
 Related Issue(s): Apex (C) 8257 (Lanin & his Orchestra); Banner 1411 (Roseland Dance Orchestra); Bell P-308 (Golden Gate Orchestra, *sic*); Domino 388 (Rialto Dance Orchestra) [ctl. 12002]; Oriole 255 (Billy James' Dance Orchestra) [ctl. 3011]; Regal 9704 (Sam Lanin's Dance Orchestra); Resona 75423 (Broadway Players); Silvertone 2423 (Broadway Players). Listed in error on Apex 8304 in *ADB*. Takes 1, 2, 3, and 5 were issued on various labels.
- (Plaza mx. 5609 -)
In a Little Rendezvous — Fox Trot (Lewis - Young - Snyder)
Sam Lanin & his Orchestra
 New York: c. September 1924
 Related Issue(s): Apex (C) 8257, 8304 (Roseland Dance Orchestra); Artiphon (G) 2115 (Lanin Band); Banner 1413 (Roseland Dance Orchestra); Domino 389 (Rialto Dance Orchestra) [ctl. 11095]; Hertie (G) 199 (reported but not confirmed); Imperial (E) 1382 (Lanin & his Orchestra); Regal 9707 (Sam Lanin's Dance Orchestra)
- 17101 Untraced
- 17102 (Plaza mx. 5662 - 1)
Ask Her When Shadows Fall — Fox Trot (Grossman - White - Lange)
Nathan Glantz & his Orchestra
 New York: c. October 1924
 Related Issue(s): Apex (C) 8269 (Nathan Glantz & his Orchestra); Banner 1427 (Nathan Glantz & his Orchestra); Domino 406 (Chiclet Orchestra); Oriole 274 (Lucky Strike Orchestra) [ctl. 2050]; Regal 9723 (Nathan Glantz & his Orchestra). Take 2 was used on some of these issues.
- (Plaza mx. 5661 - 1)
The Pal that I Loved Stole the Gal that I Loved — Waltz (Pease - Nelson)
Nathan Glantz & his Orchestra
 New York: c. October 1924
 Related Issue(s): Apex (C) 8269 (Nathan Glantz & his Orchestra); Banner 1425 (Nathan Glantz & his Orchestra); Beeda (A) 1001 (reported but not confirmed); Bell 315 (Melody Masters); Domino 405 (Gotham Dance Orchestra); Domino (C) 21005 (Nathan Glantz & his Orchestra); Oriole 273 (Roy Collins' Orchestra) [ctl. 2047]; Regal 9723 (Nathan Glantz & his Orchestra)
- 17103 (Plaza mx. 5675 - 3)
I Wonder What's Become of Sally — Waltz (Yellen - Ager)
Ben Selvin & his Orchestra (*sic*?)
 New York: c. October 1924
 Related Issue(s): Apex (C) 8271 (The Master Players); Banner 1425 (Imperial Dance Orchestra); Domino 405 (Clarence Sherman's Dance Orchestra); Domino (C) 21026 (The Master Players); Oriole 268 (Roy Collins' Orchestra) [ctl. 2037]; Regal 9272 (Imperial Dance Orchestra). Attributed to Nathan Glantz's Orchestra in most discographies, although with no source or supporting evidence cited. Takes 2 and 3 were used on various issues. *ADB* lists Bell 315, but auditioned copies use a different recording.

(Plaza mx. 5667 - 1)

All Alone — Waltz (Berlin)

Ben Selvin & his Orchestra

New York: c. October 1924

Related Issue(s): Apex (C) 8271, 8326 (Ben Selvin's Orchestra); Banner 1424 (Bar Harbor Society Orchestra); Domino 400 (Clarence Sherman's Dance Orchestra); Domino (C) 21034 (Ben Selvin's Orchestra); Imperial (E) 1366 (Bar Harbor Society Orchestra); Lenox 101 (reported but not confirmed); Oriole 285 (Roy Collins' Orchestra); Palings (A) 19000 (Ben Selvin's Orchestra); Regal 9719 (Bar Harbor Society Orchestra). Takes 1, 2, and 3 were used on various issues. *ADB* lists Bell P-309, but auditioned copies use a different recording.

17104 Untraced

17105 (Plaza mx. 5706 - 2)

Indian Love Call — Fox Trot (Harbach - Friml - Hammerstein; "Rose Marie")

Ben Selvin & his Orchestra

New York: c. November 1924

Related Issue(s): Apex (C) 8277, 8340 (Ben Selvin & his Orchestra); Banner 1440, 1509 (Bar Harbor Society Orchestra); Banner 7182 (Bar Harbor Society Orchestra [ctl. 1681]); Bell 316 (Ben Selvin's Orchestra); Curry's (E) 202 (Canton Orchestra); Domino 414, 3479 (Gotham Dance Orchestra); Imperial (E) 1417 (Bar Harbor Society Orchestra); Oriole 286 (Billy James' Dance Orchestra); Oriole 1302 (Miami Society Orchestra [ctl. 1681]); Palings (A) 19002 (Ben Selvin's Orchestra); Regal 9735 (Bar Harbor Society Orchestra); Regal 9807 (Bar Harbor Society Orchestra) [ctl. 1681]

Note: There are unconfirmed reports of Ajax copies mislabeled "California Ramblers." Plaza control 1681 was assigned to mx. 5706 in early 1928, although as an acoustic recording it was obsolete by that time.

(Plaza mx. 5705 - 2)

When I Was the Dandy and You Were the Belle — Fox Trot

(Ruby - Handman - Dreyer)

Sam Lanin & his Orchestra (as Roseland Dance Orchestra)

New York: c. November 1924

Related Issue(s): Apex (C) 8277 (Roseland Dance Orchestra); Banner 1444 (Sam Lanin's Dance Orchestra); Crown (C) 81242 (Jimmy Pollack's Orchestra); Domino 418 (Rialto Dance Orchestra); Imperial (E) 1457 (Sam Lanin's Dance Orchestra); Regal 9737 (Sam Lanin's Dance Orchestra)

17106 Untraced

17107 Untraced

17108

(Plaza mx. 5803 - 1)

How Do You Do? — Fox Trot (Fleming - Harrison - De Voll)**Lew [sic] Gold's Dance Orchestra** Vcl: **Ernest Hare**

New York: c. January 1925

Related Issue(s): Apex (C) 8295 (Lou Gold's Dance Orchestra); Artiphon (G) 2124 (reported but not confirmed); Banner 1489 (Missouri Jazz Band); Curry's (E) 202 (Curry's Jazz Band); Domino 3456 (Six Black Dominos); Hertie (G) 195 (reported but not confirmed); Imperial (E) 1406 (Imperial Dance Orchestra); Pathé 36197 (Hollywood Dance Orchestra) [assigned mx. N-105795]; Perfect 14378 (Hollywood Dance Orchestra) [assigned mx. N-105795]; Regal 9787 (Missouri Jazz Band).

Note: Attributed to Max Terr's Orchestra in *ADB* (which misquotes the title as "How Do You Do It?"), with no source or evidence cited.

(Plaza mx. 5764 - 2)

Oh! Mabel — Fox Trot (Kahn - Fiorito)**California Ramblers** Vcl: **Arthur Fields**

New York: Thursday, December 11, 1924

Related Issue(s): Apex (C) 8295 (California Ramblers); Banner 1472 (Golden Gate Orchestra); Bell 321 (Bell Record Orchestra); Domino 3439 (Rialto Dance Orchestra); Imperial (E) 1418 (Golden Gate Orchestra); Oriole 319 (Lucky Strike Dance Orchestra, vcl. Harry Crane) [ctl. 2139]; Regal 9772 (Golden Gate Orchestra). Takes 1 and 3 were used on some issues.

17109

(Pathé mx. N-105623)

Peter Pan (I Love You) — Fox Trot (King - Henderson)**Master Players**

New York: c. October 1924

Related Issue(s): Apex (C) 8300 (The Master Players); Banner 1469 (Imperial Dance Orchestra); Bell unnumbered (promotional disc), 324 (Frank Dailey's Meadowbrooks); Domino 3442 (Continental Dance Orchestra); Emerson 10835 (Lenox Dance Orchestra); Imperial (E) 1420 (Imperial Dance Orchestra) [ctl. 629]; Pathé 036159 (Casino Dance Orchestra); Pathé (E) 10802 (Casino Dance Orchestra); Pathé (F) X-6036 (reported but not confirmed); Perfect 14331 (Casino Dance Orchestra); Regal 9769 (Imperial Dance Orchestra); Salabert (F) 95 (reported but not confirmed)

Note: Pathé mx. N-105623 was renumbered as Plaza mx. 5782, the number that appears on all issues except Pathé and Perfect. Attributed to Max Terr's Orchestra in *ADB*, with no source or evidence cited.

(Plaza mx. 5748 - 1)

Everybody Loves My Baby (Palmer - Williams)**Fletcher Henderson & his Orchestra** Talking: Louis Armstrong

New York: c. November 1924

Related Issue(s): Apex (C) 8300 (Fletcher Henderson & his Orchestra); Banner 1471 (Fletcher Henderson's Orchestra); Domino 3444 (Hal White's Syncopators); Imperial (E) 1476 (Fletcher Henderson & his Orchestra); Oriole 303 (Sam Hill & his Orchestra) [ctl. 2107]; Regal 9774 (Fletcher Henderson's Orchestra). The much more common take 3, on which Armstrong does not speak, was used on most of these issues.

- 17110 (Plaza mx. 5805 - 1)
When You and I Were Seventeen (Kahn - Rosoff)
Arthur Hall & John Ryan Acc: Violin, saxophone, piano
 New York: c. January 1925
 Related Issue(s): Apex 8303 (Arthur Hall & John Ryan); Banner 1480 (Hall & Ryan); Domino 3448 (Allen Craig & Harry Blake); Oriole 324 (Gilbert & Nelson) [ctl. 2149]; Regal 9778 (Hall & Ryan). Take 2 was used on some of these issues.
- (Plaza mx. 5737 - 1)
Can You Bring Back the Heart I Gave You? (Clay - Johnson)
Arthur Hall Acc: Orchestra
 New York: c. November 1924
 Related Issue(s): Apex (C) 8303 (Arthur Hall); Banner 1463 (Arthur Hall); Regal 9762 (Arthur Hall)
- 17111 (Compo mxs. E-339, E-340)
It Ain't Gonna Rain No Mo' (Hall)
Roy O'Connor
 Montreal: Wednesday, February 18, 1925
 Related Issue(s): Apex (C) 685
 Note: The issued take(s) are not indicated in the ledger.
- (Compo mx. E-338)
We're Gonna Have Weather (Whether or Not) (Hall)
Roy O'Connor
 Montreal: Wednesday, February 18, 1925
 Related Issue(s): Apex (C) 685
 Note (both sides): Electrical recordings.
- 17112 (Plaza mx. 5821 - 2)
O, Katharina! — Fox Trot (Gilbert - Fall; "Chauve Souris")
Be Selvin's Orchestra (as California Ramblers [sic])
 New York: c. January 1925
 Related Issue(s): Apex (C) 8308, 8323 (California Ramblers, *sic*); Banner 1485 (Bar Harbor Society Orchestra); Bell 323 (Ben Selvin's Orchestra); Domino 3454 (Newport Society Orchestra); Imperial (E) 1407 (Ben Selvin & his Orchestra); Microphone (C) 22001 (California Ramblers); Oriole 344 (Roy Collins' Dance Orchestra); Regal 9786 (Bar Harbor Society Orchestra); Starr (C) 8323 (California Ramblers)
 Note: Not listed as a California Ramblers session in manager Ed Kirkeby's logbook, nor does the aural evidence suggest a Ramblers recording.
- (Plaza mx. 5766 - 2)
Nobody Knows What a Red Headed Mama Can Do — Fox Trot
 (Mills - Dubin - Fain)
California Ramblers
 New York: Thursday, December 11, 1924
 Related Issue(s): Apex (C) 8308 (Golden Gate Orchestra); Banner 1459, 1471 (Golden Gate Orchestra); Domino 429, 3446 (Hal White's Syncopators); Maxsa (F) 1533 (Bar Harbor Society Orchestra); Oriole 304 (Baltimore Society Orchestra) [ctl. 2109]; Regal 9758, 9774 (Golden Gate Orchestra); Silvertone 2606 (Southern Serenaders).
 Note: Take 1 was used on some Plaza and foreign issues.

- 17113 (Pathé mx. N-105691)
The Only, Only One for Me — Fox Trot (Monaco - Warren)
Sam Lanin & his Orchestra (as Master Players)
 New York: c. November 1924
 Related Issue(s): Apex (C) 8309 (Master Players); Banner 1453 (Imperial Dance Orchestra); Bell 320 (Melody Masters); Domino 426 (Hal White's Dance Orchestra); National Music Lovers 1115 (Music Lovers Dance Orchestra); Oriole 302 (Lucky Strike Dance Orchestra) [ctl. 2106]; Pathé 036180 (Lanin's Arcadians); Pathé (E) 10830 (Casino Dance Orchestra); Perfect 14361 (Lanin's Arcadians); Regal 9756 (Imperial Dance Orchestra)
 Note: Pathé mx. N-105691 was renumbered as false Plaza mx. 5777, the number that appears in the wax of all U.S. pressings except Pathé, Perfect, and some copies of Bell. An alternate version of National Music Lovers 1115 substitutes Emerson/Grey Gull mx. 3539.
- (Plaza mx. 5835 - 4)
Alabama Bound — Fox Trot (De Sylva - Green - Henderson)
Fletcher Henderson & his Orchestra
 New York: c. January 1925
 Related Issue(s): Apex(C) 8309 (Fletcher Henderson & his Orchestra); Banner 1488 (Fletcher Henderson & his Orchestra); Domino 3458 (Club Wigwan Orchestra); Domino (C) 21045 (reported but not confirmed); Imperial (E) 1420 (Fletcher Henderson & his Orchestra) [ctl. 640]; Microphone (C) 22001 (reported but not confirmed); Oriole 347 (Sam Hill & his Orchestra); Regal 9789 (Fletcher Henderson & his Orchestra); Starr (C) 10018 (reported but not confirmed)
- 17114 (Plaza mx. 5810 - 1)
I'll See You in My Dreams — Fox Trot (Kahn - Jones)
Fletcher Henderson & his Orchestra
 New York:
 Related Issue(s): Apex (C) 8311 (Fletcher Henderson & his Orchestra); Banner 1470 (Fletcher Henderson's Orchestra); Beeda () 104 (reported but not confirmed); Imperial (E) 1454 (Fletcher Henderson's Orchestra); Domino 3445 (Roseland Dance Orchestra); Regal 9775 (Fletcher Henderson's Orchestra)
- (Pathé mx. N-105797)
In the Shade of a Sheltering Tree — Fox Trot (Berlin; "Music Box Revue")
Max Terr & his Orchestra (as California Ramblers [sic]) Vcl: Ernest Hare
 New York: c. January 1925
 Related Issue(s): Apex (C) 8311 (California Ramblers); Apex (C) 8322 (California Ramblers); Artiphon (G) 2124 (reported but not confirmed); Banner 1477 (Hollywood Dance Orchestra); Domino 3443 (Rialto Dance Orchestra); Pathé 36193 (Max Terr's Orchestra); Perfect 14374 (Max Terr's Orchestra); Regal 9773 (Hollywood Dance Orchestra)
 Note: Not listed as a California Ramblers session in manager Ed Kirkeby's logbook, nor does the aural evidence suggest a Ramblers recording. Pathé mx. N-105797 was renumbered as Plaza mx. 5802, the number that appears in the wax of all U.S. pressings except Pathé and Perfect.

- 17115 (Plaza mx. 5838 - 4)
Oh! Mabel (Kahn - Fiorito)
Bert Lewis Acc: Own ukulele
 New York: c. February 1925
 Related Issue(s): Apex (C) 8314 (Bert Lewis); Banner 1514 (Bert Lewis);
 Domino 3483 (Bert Lewis); Oriole 351 (Harry Lee); Regal 9811 (Bert Lewis)
- (Plaza mx. 5830 - 1)
The Prisoner's Song (Massey)
Vernon Dalhart Acc: Violin, guitar
 New York:
 Related Issue(s): Apex (C) 8314 (Vernon Dalhart); Domino (C) 21121 (Vernon
 Dalhart); Microphone (C) 22004 (Fred King); Starr (C) 10040 (Vernon
 Dalhart)
- 17116 (31795)
It Takes a Two-Time Papa (To Make a One-Time Mama Mad) (Jackson)
Rosa Henderson Acc: Choo Choo Jazzers (cornet, trombone, piano)
 New York: c. February 19–March 16, 1925
 Related Issue(s): Pathé 7506 (Mamie Harris); Perfect 106 (Mamie Harris)
 Personnel per Hooper: Rex Stewart (cornet), Jake Frazier (trombone).
 Hooper did not name himself as the pianist.
- (31790)
Everything My Sweetie Does (Pleases Me) (Williams - Redman)
Rosa Henderson Acc: Kansas City Four (cornet, clarinet, piano, banjo)
 New York: c. February 19–March 16, 1925
 Related Issue(s): Banner 1534 (Flora Dale) [5886]; Domino 3504 (Flora Dale)
 [5886]; Regal 9831 (Flora Dale) [5886]
 Note: Renumbered as false Plaza mx. 5886 (no take number assigned, the
 superscript digit on some pressings is not a take number). All Plaza issues
 were listed in the May 1925 *TMW* as June releases.
- 17117 (31782) Listed: April 1925
Jake's Weary Blues (Frazier - Hooper)
Jake Frazier (trombone) Acc: Banjo, piano
 New York: c. February 19–March 16, 1925
 Related Issue(s): Pathé 36366 (Kansas City Five); Perfect 14547 (Kansas City
 Five)
 Note: Louis Hooper, in his 1966 interview with Jim Kidd, maintained that
 composer credit for this piece "should go to Joe Davis. It was his idea."
- (31780)
Growin' Old Blues (Lions - Sullivan)
Bob Fuller (clarinet) Acc: Banjo, piano
 New York: c. February 19–March 16, 1925
 Related Issue(s): Pathé 36366 (Kansas City Five); Perfect 14547 (Kansas City
 Five)
 Accompaniment per Hooper (both sides): Louis Hooper (piano), Elmer
 Snowden (banjo)



JAKE'S WEARY BLUES

Here's a mean trombone making low-down dance music for you—Man—she's a sure tickle toe—Jake goes up and down that ol' trombone scale in grand style. The other side is Growin' Old Blues—a clarinet jazz by Bob Fuller with a banjo and piano helping the good work along. Don't forget it's on AJAX RECORDS only and the number is 17117. If your dealer cannot supply you write the distributor nearest to you. His name is on the list below.

DANCE

- 17117—**Jake's Weary Blues**, trombone jazz by Jake Frazier and **Growin' Old Blues**, clarinet jazz (with banjo and piano), by Bob Fuller.
- 17021—**Funny Feasin' Blues**, clarinet riot, by Bob Fuller and **Spread Yo' Stuff**, Both "red-hot dog" by the clarinet jazz king.
- 17088—**Cross Word Puzzle Blues** and **Sweet'n Pretty Mama Blues**, Both by Bob Fuller and his clarinet.
- 17072—**Louisville Blues** and **Temperamental Papa**, both low-down dance numbers by **Kansas City Five**.
- 17065—**Down in the Mouth Blues** and **Lenox Avenue Shuffle**, Texas Blues Destroyers.
- 17011—**Charleston Crazy** and **Dicty Blues**, a danco crazy by the **Seven Brown Babies**.
- 17067—**Crap Shooting Blues** and **Death Letter Blues**, Helen Gross and the **Choo Choo Jazzers**.
- 17068—**A to Z Blues** and **I'm Done, Done, Done With You**, Josie Miles and Billy Higgins and the **Choo Choo Jazzers**.

- 17086—**Bitter Feelin' Blues** and **Nobody Knows How I Feel**, Susie Smith with the **Choo Choo Jazzers**.
- 17093—**Black Hearse Blues** and **Scandal Blues** by Susie Smith and the **Choo Choo Jazzers**. Susie tells the funeral man to keep away from her door—and does she do it well? We'll say she does!
- 17075—**Graveyard Bound Blues** and **Bullet Wound Blues**, Susie Smith and the **Choo Choo Jazzers**. Hear Susie's **Graveyard Bound**, it's surely a real pippin' folks.
- 17081—**Meat Man Pete** by Susie Smith and **12th Street Blues**, Rosa Henderson, both with the **Choo Choo Jazzers**. Hear **Butcherboy Pete's life line**. We'll say it's snappy—don't miss it.
- 17092—**De Clouds Are Gwine to Roll Away** and **It Ain't Gonna Rain No Mo'**, Josie Miles with special banjo accompaniment. All new verses, "specially written for us folks and sung by a real "blues" singer, and that banjo is a "wow", too.
- 17094—**I Wonder What's Become of Sally** and **Just One Word of Consolation**, sung by Josephine Jones and **Choo Choo Jazzers**. Another popular hit by a real Colored artist and that old-time number, "Consolation," which we all love so much.
- 17095—**You Ain't Nothin' to Me and How Can I Miss You** by Susie Smith and Billy Higgins. Hear Susie and Billy fight it out again.

DISTRIBUTORS

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AJAX

The Quality Race Record

AJAX RECORD COMPANY, 108 W. Lake St., Chicago, Ill.

- 17118 (Compo mx. 1738) Listed: April 1925
Back Biter's Blues (West)
Theodore West (clarinet) Acc: Millard G. Thomas (piano)
 Montreal: Wednesday, February 18, 1925
 (Compo mx. 1739)
Hot Jelly Blues (West)
Theodore West (clarinet) Acc: Millard G. Thomas (piano)
 Montreal: Wednesday, February 18, 1925

- 17119 (Plaza mx. 5691 - 1)
Southern Rose — Fox Trot (Terris - Mayer!)
California Ramblers
 New York: October 28, 1924
 Related Issue(s): Apex (C) 8287 (California Ramblers); Banner 1438 (California Ramblers); Beeda (A) 101 (Golden Gate Orchestra); Domino 418 (Rialto Dance Orchestra); Imperial (E) 1385 (Californian Ramblers); Regal 9740 (California Ramblers)

(Pathé mx. N-105613)

Where's My Sweetie Hiding? — Fox Trot (Malie - Britt - Little - Finch)

Sam Lanin & his Orchestra (as Roseland Dance Orchestra)

New York: c. October 1924

Related Issue(s): Apex (C) 8287 (Roseland Dance Orchestra); Banner 1457 (Missouri Jazz Band); Domino 428 (Hal White's Syncoaptors); Oriole 301 (Oriole Dance Orchestra) [ctl. 2103]; Pathé 036153 (Lanin's Arcadians); Perfect 14334 (Lanin's Arcadians); Regal 9753 (Missouri Jazz Band)

Note: Pathé mx. N-105613 was renumbered as Plaza mx. 5778, the number that appears on all U.S. pressings except Oriole, Pathé, and Perfect. Listed on Bell 319 in *ADB*, but auditioned copies of that record use a different recording by the California Ramblers, which is labeled as such and was recorded for Bell by Paramount, per Ed Kirkeby's logbook.

17120 Untraced

17121 (Plaza mx. 5820 - 1)

Lovely Lady — Waltz (Wood - Terriss)

Bar Harbor Society Orchestra (as Rex Battle & his Dance Orchestra [sic])

New York: c. January 1925

Related Issue(s): Apex (C) 8312 (Rex Battle & his Dance Orchestra); Banner 1506 (Bar Harbor Society Orchestra); Beeda () 107 (Beeda Dance Orchestra); Regal 9805 (Bar Harbor Society Orchestra)

(Plaza mx. 5846 - 1)

When You and I Were Seventeen — Waltz (Kahn - Rosoff)

Bar Harbor Society Orchestra (as Rex Battle & his Dance Orchestra)

New York: c. February 1925

Related Issue(s): Apex (C) 8312 (Rex Battle & his Dance Orchestra); Banner 1501 (Bar Harbor Society Orchestra); Curry's (E) 213 (Curry's Dance Orchestra); Domino 3470 (Newport Society Orchestra); Domino (C) 21021 (Rex Battle & his Dance Orchestra); Imperial (E) 1455 (Rex Battle & his Dance Orchestra); Microphone (C) 22006 (Rex Battle & his Dance Orchestra) Oriole 345 (Lucky Strike Orchestra); Regal 9800 (Bar Harbor Society Orchestra)

17122 (Plaza mx. 5594 -)

I Want To Be Happy — Fox Trot

(Harbach - Mandel - Caesar; "No, No, Nannette")

Nathan Glantz & his Orchestra

New York: c. August 1924

Related Issue(s): Apex (C) 8318 (Nathan Glantz & his Orchestra); Banner 1397, 1604 (Imperial Dance Orchestra); Curry's (E) 197 (reported but not confirmed); Domino 380, 3575 (Gotham Dance Orchestra); Imperial 1411 (Imperial Dance Orchestra); Regal 9692, 9907 (Hollywood Dance Orchestra)

(Plaza mx. 5832 - 1)

Oh Lady Be Good — Fox Trot (Gershwin - Gershwin; "Lady Be Good")

Nathan Glantz & his Orchestra

New York: c. January 1925

Related Issue(s): Apex (C) 8318 (Nathan Glantz & his Orchestra); Apex (C) 8324 (Nathan Glantz & his Orchestra); Banner 1486 (Imperial Dance Orchestra); Bell 329 (Frank Dailey's Meadowbrooks); Domino 3455 (Hollywood Dance Orchestra); Domino (C) 21052 (Hollywood Dance Orchestra); Imperial (E) 1579 (Imperial Dance Orchestra); Olympic (A) 133 (reportedly anonymous); Oriole 346 (Oriole Dance Orchestra); Regal 9783 (Imperial Dance Orchestra)

17123 (Plaza mx. 5842 - 1)

Honest and Truly — Waltz (Rose - Wood)

Unknown dance orchestra (as Rex Battle & his Orchestra [sic?])

New York: c. February 1925

Related Issue(s): Apex (C) 8316, 8324 (Rex Battle & his [Dance] Orchestra); Banner 1487 (Continental Dance Orchestra); Beeda (A) 105 (reported but not confirmed); Domino 3459 (Hollywood Dance Orchestra); Imperial (E) 1431 (Continental Dance Orchestra); Oriole 342 (Oriole Dance Orchestra); Regal 9790 (Continental Dance Orchestra)

Note: Rex Battle was an actual band-leader working in Montreal, where he recorded for the Compo Company, but there is no evidence that this recording was his work. Attributed to Nathan Glantz & his Orchestra in *ADB*, with no source or evidence cited. Adjacent Plaza mx. 5841 is by the Plaza house band, a more likely candidate

(Plaza mx. 5811 - 2)

Why Couldn't It Be Poor Little Me? — Fox Trot (Kahn - Jones)

Fletcher Henderson & his Orchestra

New York:

Related Issue(s): Apex (C) 8316 (Fletcher Henderson & his Orchestra); Banner 1476 (Fletcher Henderson's Dance Orchestra); Oriole 348 (Sam Hill & his Orchestra); Regal 9770 (Fletcher Henderson's Dance Orchestra)

Note: Reported on Emerson 10834 in *JRR*, but copies of that record inspected this garuse Federal mx. 2553, by Sam Lanin's Orchestra. Take 2 is confirmed only on Apex and Ajax; takes 3, 4, and 5 were used on the other issues.

Ajax 17123 was the last issue documented to have used masters licensed from Plaza. Ajax recording sessions appear to have resumed in Berliner's New York studio (by now equipped with Berliner's own electrical recording equipment) in late February 1925. New race-record listings from Ajax's own masters did not begin appearing in *The Talking Machine World's* advance bulletins until May 1925. Masters with a -E suffix (Ajax master series) or E- prefix (main Compo master series) are electrically recorded.

17124 (31806 E)

Listed: May 1925

Memphis Blues

Monette Moore Acc: Texas Trio (harmonica, ukulele, banjo)

New York: c. February 19–March 16, 1925

(31819 E)

All Alone (Berlin)

Monette Moore Acc: Texas Trio (*sic*; cornet, piano)

New York: c. February 19–March 16, 1925

17125 (31820 E)

Listed: May 1925

Levee Blues (Williams)

Billy Higgins Acc: Choo Choo Jazzers (trombone, piano, banjo)

New York: c. February 19–March 16, 1925

Personnel per Hooper: Jake Frazier (trombone), Louis Hooper (piano), Elmer Snowden (banjo), Joe Davis (effects)

(31823 E)
I'm Tired of Beggin' You to Treat Me Right (Williams - Brown)
Billy Higgins & Alberta Perkins
 Acc: Choo Choo Jazzers (clarinet, piano, banjo)
 New York: c. February 19–March 16, 1925

17126 (31813 E) Listed: May 1925
Get It Fixed (S. Williams)
Ethel Ridley Acc: Choo Choo Jazzers (cornet or trumpet, piano)
 New York: c. February 19–March 16, 1925

(31814 E)
Low Down Daddy Blues
Ethel Ridley Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. February 19–March 16, 1925

17127 (31809) Listed: May 1925
Texas Special Blues (Moore)
Monette Moore (as Susie Smith)
 Acc: Texas Trio (harmonica, ukulele, banjo, effects)
 New York: c. February 19–March 16, 1925

Note: One copy inspected by the *Record Research* group was labeled "Choo Choo Jazzers, Acc. by Texas Trio" [sic].

Personnel per Hooper: Bob Fuller (harmonica), Elmer Snowden (banjo), Louis Hooper (piano)

(31805)
At the Cake Walk Stepper's Ball (Williams - Tobias)
Josie Miles Acc: Choo Choo Jazzers (cornet, trombone, piano)
 New York: c. February 19–March 16, 1925
 Personnel per Hooper: Rex Stewart (cornet), Jake Frazier (trombone), Louis Hooper (piano)

17128 (31831 E) Listed: May 1925
Get It Fixed — Fox Trot (S. Williams)
Kansas City Four
 New York: c. February 19–March 16, 1925
 Related Issue(s): Pathé 36335 (Kansas City Five); Perfect 14516 (Kansas City Five)

(31827 E)
Dark Gal Blues — "Bucket Stomp" (Roberts)
Kansas City Five
 New York: c. February 19–March 16, 1925
 Related Issue(s): Pathé 36335 (Kansas City Five); Perfect 14516 (Kansas City Five)
 Personnel per Hooper (both sides): Rex Stewart (cornet), Jake Frazier (trombone), Bob Fuller (clarinet), Louis Hooper (piano), Elmer Snowden (banjo)

17129 (Compo mx. E 1755) Listed: May 1925
Nobody Knows How I Feel dis Mornin' [sic] (Delaney)
Theodore West (clarinet) Acc: Millard G. Thomas (piano)
Montreal: c. February 18–21, 1925

(Compo mx. E 1756)
Blues, Just Blues (Thomas)
Theodore West (clarinet) Acc: Millard G. Thomas (piano)
Montreal: c. February 18–21, 1925

Note: The correct title of the first selection is "Nobody Knows the Way I Feel this Mornin'."

Ajax 17129 was the last Ajax release listed in *The Talking Machine World* Advance Bulletins.

17130 (31833 E)
I Had Someone Else Before I Had You (And I'll Have Someone After You're Gone) (Stanley)
George Bersch (as Banjo Pete)
New York: c. February 19–March 16, 1925
Related Issue: Apex (C) 695

(31835 E)
Don't Try to Cry Your Way Back to Me (Kelly - Welling)
George Bersch (as Banjo Pete)
New York: c. February 19–March 16, 1925
Related Issue: Apex (C) 695

17131 (31843 E)
I Ain't Got Much (But What I Got, Oh My)
Ethel Ridley Acc: Choo Choo Jazzers
New York: c. February 19–March 16, 1925

(31844 E)
He Was a Good Man
Ethel Ridley Acc: Choo Choo Jazzers
New York: c. February 19–March 16, 1925

17132 (31847 E)
Undertaker's Blues (D. Jones)
Monette Moore (as Susie Smith) Acc: Choo Choo Jazzers (cornet, piano)
New York: c. March 25–April 1, 1925

Personnel per Hooper: Rex Stewart (cornet), Louis Hooper (piano).

(31848 E)
Black Sheep Blues (S. Williams)
Monette Moore (as Susie Smith) Acc: Choo Choo Jazzers (saxophone, piano)
New York: c. March 25–April 1, 1925

Personnel per Hooper: Bob Fuller (alto saxophone), Louis Hooper (piano).
BGR lists a second saxophone, which it inexplicably attributes to banjoiost Elmer Snowden.

- 17133 (31840 E)
Dark Man (You Ain't Gonna Darken My Life) (Roberts)
Helen Gross
 Acc: Choo Choo Jazzers (cornet, trombone, piano; with male speaker)
 New York: c. March 25–April 1, 1925
 Personnel per Hooper: Rex Stewart (cornet), Jake Frazier (trombone), Louis Hooper (piano).
- (31759)
Workin' Woman's Blues (Williams - Waller)
Helen Gross Acc: Choo Choo Jazzers (cornet, clarinet, piano)
 New York: c. November 23–December 3, 1924
 Personnel per Hooper: Rex Stewart (cornet), Bob Fuller (clarinet), Louis Hooper (piano)
- 17134 (31785)
Crepe Hanger Blues
Monette Moore Acc: Choo Choo Jazzers (trombone, clarinet, piano)
 New York: c. February 19–March 16, 1925
 Note: Both copies inspected by the *Record Research* group were non-pseudonymous; *BGR* lists the label credit as "Susie Smith."
- (31801)
Give Me Just a Little Bit of Love
Josie Miles Acc: Choo Choo Jazzers (clarinet, piano)
 New York: c. February 19–March 16, 1925
- 17135 (—)
Nobody Else Can Take Your Place
Billy Higgins Acc: Choo Choo Jazzers
 New York: c. February 19–March 16, 1925
- (—)
Ain't Trustin' Nobody No More
Billy Higgins Acc: Choo Choo Jazzers
 New York: c. February 19–March 16, 1925
- 17136 (Compo mxs. 1788, 1789)
Everybody's Blues
Theodor West (clarinet) Acc: Piano
 Montreal: Thursday, April 30, 1925
- (Compo mxs. 1790, 1791)
Devilish Blues
Theodor West (clarinet) Acc: Piano
 Montreal: Thursday, April 30, 1925
 Note: Issued take(s) are not indicated in the Compo ledger. The speculative recording date of February 21, 1925, shown in *Jazz Records* and derivative works, is incorrect; April 30 is confirmed in the ledger.

SPECIAL OR ANOMALOUS ISSUES

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Sample Record

New Louisville Blues — Fox Trot (Ricketts - Jackson)

Kansas City Five

New York: c. October 29–November 3, 1924

This was a special promotional card, produced for the Rialto Music House (Chicago). A flexible disc is attached to the front, and a list of Ajax “Red Hot Specials” is printed on the reverse, showing a retail price of 25¢ each. Text on the front states, “If you like it, order our regular 2 side 10-in. Record No. 17072,” *q.v.*

677

(Compo mx. 1611)

Tea for Two — Fox Trot (Youmans; “No, No, Nannette”)

Diamond Trio (William Eckstein, piano)

Montreal: Saturday, October 18, 1924

Related Issue(s): Apex 677 (Diamond Trio); Pathé 036166 (Tuxedo Orchestra [1611, 1613]); Perfect 14347 (Tuxedo Orchestra [1611, 1613])

(Compo mx. 1614)

If No One Cared for You — Waltz (Carbonneau - Thomas; © Compo Co.)

Diamond Trio (William Eckstein, piano)

Montreal: Saturday, October 18, 1924

Related Issue: Apex 677 (Diamond Trio)

Note: This anomalous issue is simply a relabeling of Apex 677, the purpose of which is not known. Other Ajax relabelings of Apex pop releases have been mentioned anecdotally, but by questionable sources who have not provided any confirming details.

AJAX RECORDINGS UNISSUED ON THE AJAX LABEL

Compo-Series Masters (Montreal):

- (1023, 1024)
Next Sunday at Sundown
Henry Troy
Montreal: Tuesday, July 17, 1923

- (1029, 1030)
Consolation Blues
Henry Troy Acc: Chris Smith (piano)
Montreal: Wednesday, July 18, 1923

- (1033, 1034)
Virginia
Henry Troy Acc: Chris Smith (piano)
Montreal: Thursday, July 19, 1923

- (1035, 1036)
That's None of Your Business
Chris Smith & Henry Troy
Montreal: Thursday, July 19, 1923

- (1039, 1040)
Philippine Isles
Chris Smith & Henry Troy
Montreal: Friday, July 20, 1923

- (1041, 1042)
Old Dominion Blues
Chris Smith
Montreal: Saturday, July 21, 1923

- (1043, 1044)
Farmyard Blues
Chris Smith & Henry Troy
Montreal: Saturday, July 21, 1923

- (1049, 1050)
Don't Stay Away from Your Old Home Town
Henry Troy Acc: Chris Smith (piano)
Montreal: Monday, July 23, 1923

- (1053, 1054)
Dinah
Henry Troy
Montreal: Monday, July 23, 1923

- (1057, 1058)
If I Fall in Love with You
Chris Smith & Henry Troy
Montreal: Monday, July 23, 1923

- (1059, 1060)
Chris Smith's Melodies
Chris Smith & Henry Troy
Montreal: Monday, July 23, 1923

- (1061, 1062)
Who Was the Husband of Aunt Jemima?
Chris Smith
Montreal: Monday, July 23, 1923

- (1063, 1064)
Everybody's Crazy About Jazz
Henry Troy
Montreal: Monday, July 23, 1923

- (1065, 1066)
Dearest Memories
Henry Troy Acc: Orchestra
Montreal: Friday, July 27, 1923

- (1067, 1068)
Coal Black Mammy
Henry Troy Acc: Orchestra
Montreal: Friday, July 27, 1923

Ajax-Series Masters (New York)

- (31030 - 2)
'Tis Springtime Again
Sherwin-Williams Dance Orchestra
New York: c. December 1923
Issued on: Unnumbered special

- (31524)
Mexicali Rose — Waltz (Stone - Tenny)
Unknown dance orchestra
New York: c. February 16–24, 1924
Issued on: Apex (C) 652 (The Master Players); Pathé 036111 (Lenox Society Orchestra); Perfect 14292 (Lenox Society Orchestra)

- (31525)
Dreams — Waltz (Dainty)
Unknown dance orchestra
New York: c. February 16–24, 1924
Issued on: Apex (C) 652 (The Master Players); Pathé 036111 (Lenox Society Orchestra); Perfect 14292 (Lenox Society Orchestra)

About the Authors and Compilers

William R. Bryant (1950–1995) was a major figure in the field of discographic research. A native of Portland, Maine, and graduate of Bowdoin College, he was a founding member of the New England Society for the Preservation of Recorded Sound. He was a regular contributor to *The New Amberola Graphic* and other specialist publications; co-authored *Oxford and Silvertone Records* with Martin Bryan; and provided data to *The Encyclopedic Discography of Victor Records* (Fagan & Moran), *The Columbia Master Book Discography* (Brooks & Rust) and *Ethnic Music on Records* (Spottswood). His research materials and unpublished works, including the *Record Research* archive, were acquired by Mainspring Press in 2011, which in 2012 donated them to the University of California–Santa Barbara.

The Record Research Associates comprised a group of widely published discographers and recorded-sound historians affiliated with *Record Research* magazine. Formed in the early 1950s and initially comprising Len Kunststadt, Walter C. Allen, Perry Armagnac, and Carl Kendziora, the group later grew to include George Blacker and others of equal stature. After disbanding in the early 1990s, their collective archive and rights to their unpublished works passed to Bill Bryant.

Allan Sutton is the founder of Mainspring Press and author of numerous books on the early American recording industry, including *American Record Companies and Producers, 1888–1950*; *A Phonograph in Every Home*; *Recording the 'Twenties*; *Recording the 'Thirties*; *Race Records and the American Recording Industry*; and multiple editions of *Pseudonyms on American Records*. He is the recipient of the Association for Recorded Sound Collections' 2013 Lifetime Achievement Award.