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Chronology and Itinerary of the Career of J. Tim Brymn
Materials for a Biography

Peter M. Lefferts
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This document is one in a series---"Chronology and Itinerary of the Career of"---devoted to a small number of African American musicians active ca. 1900-1950. They are fallout from my work on a pair of essays, "US Army Black Regimental Bands and The Appointments of Their First Black Bandmasters" (2013) and "Black US Army Bands and Their Bandmasters in World War I" (2012/2016). In all cases I have put into some kind of order a number of biographical research notes, principally drawing upon newspaper and genealogy databases. None of them is any kind of finished, polished document; all represent work in progress, complete with missing data and the occasional typographical error. I invite queries, amplifications, and corrections, which may be directed to plefferts1@unl.edu. The present document is a first draft of August 2016.

BRYMN, J. Tim (1873-1946)

Brymn, James Timothy (October 5, 1873/1875/1876/1877/1879/1881 to October 3, 1946). On the birth year, see below.

Composer, conductor, arranger, coach (ASCAP Bio. Dict. (1948)). Played piano, 'cello, and brass instruments. Brymn had a life in musical theater and also in clubs and dance halls on the bandstand. Equally famous as a songwriter and in the pit or on stage as a director of bands and orchestras (some archival sources put one first or the other, or mention just one). One of the cohort of top Chicago and New York City dance band and theatre orchestra leaders who became Army bandleaders in WWI.

Brymn was a master of ragtime, the author of one of the first published blues (1912), the author of some of the first published tangos (in 1913 and 1914), the author of one of the first published jazz numbers (1917), and the composer of the show (Dinah) that introduced the Black Bottom dance. He

wrote songs for five decades, from the 1900s to the 1940s, and had big hits in at least four decades, from the 1900s through the 1930s.

Salem Tutt Whitney writes the following in his "Timely Topics" column, under the heading "Impressions of Musicians" (Chicago Defender, October 11, 1930, p. 5):

"Lieut. Tim Brymn, orchestra director, composer and arranger.
A jolly chap and one of the best story tellers extant."

Brymn and the company he keeps:

1906: NY Age, July 26, 1906, p. 6 has lengthy column on music that includes profiles of three young stars: R. C. McPherson, James Reese Europe, and James T. Brymn.

1907: In Indianapolis Freeman, June 1, 1907, p. 5, Brymn is one of three: "Will Marion Cook, Joe Jordan and James T. Brymn, the three acknowledged masters of rag time melody in America." In context, this is recognition for their ragtime songs for comedies, vaudeville, and reviews. And, significantly, this is the Pekin constellation.

1907: Similarly, in Indianapolis Freeman, June 29, 1907, p. 5, again the Pekin group: "Joe Jordan, Will Marion Cook and J. T. Brymn, the three premier colored song writers of America."

1909: Identified as leader of Smart Set, Brymn is the second contributor, after James Reese Europe, to the April 1909 Lester Walton NY Age column asking "Is Ragtime Dead?".

1927: Brymn, Will Marion Cook and Joe Jordan---the Pekin Theater triumvirate of 1907, are the three conductors announced for the Florence Mills Midnight Memorial Benefit on December 3, 1927.

NAME

Earlier in his career he went by James T. Brymn (e.g. at the Pekin in Chicago in 1907; e.g., see Chicago Tribune hits for February 17, 1907 and March 3, 1907,

for plays "Honolulu" and "The Grafters"), and he also used Jas. T. Brymn, as in LoC copyright catalog entries up to at least 1910, but then he mostly (but not always or consistently) switched to J. Tim Brymn. After WWI he is nearly always Lieut., also.

Thus for searches one needs to try James, Jim, James Timothy, James T., Jas. T., J. T., and Tim, J. Timothy, J. Tim---all in combination with a number of alternative spellings of his last name, as below.

Brimm (with that spelling) is a common Anglo-European surname in North Carolina. There is evidence for a white, slave-owning Peter Brimm in North Carolina before the Civil War, and quite likely this is the source of the name. Our man's name gets very roughly handled by the newspapers. Brymn becomes Brim, Brimm, Brinn, Brynn, Brym, Brymm. During the Smart Set years, for example, the Indianapolis Freeman consistently prefers Brymm, and Brymm continues to get a fair number of hits into the 1920s. Brymis turns up, too.

BACKGROUND

Originally from Kinston, North Carolina (not "Kingston"), SE of Raleigh. Brymn is sometimes identified in reference works as from Philadelphia, following an error in Emmett Scott, Scott's Official History of the American Negro in the World War (1919), Ch. XXI. [Scott may have mixed up some notes, possibly because Brymn's army band premiered back in the US in 1919 in Philadelphia.]

Parents are Mr. and Mrs. Peter Brymn; Peter (1840/1845-1914) and Eliza (c. 1834/1842 - 000) Brymn or Brim or Brimm or Brinn, etc.; they married in 1865; they are of Raleigh, NC in a 1909 NY Age reference; they are Peter and Eliza Brimm of Kinston in the US 1870, 1880, and 1900 Census. In the fall of 1909, Tim Brymn and his wife move to Morrisania, NY, where his parents had purchased a home (NY Age, October 21, 1909, p. 6; NY Age, November 4, 1909, p. 6). His father died in Kinston in 1914, occasioning Brymn's first return there in twenty years (see below).

DATE OF BIRTH

Brymn always claimed October 5 as his birthday, and Raleigh, NC as the place, but there is a major knotty issue concerning his year of birth. There are two pieces of strong evidence for 1873, while military records give 1878. And then a birth register index entry says 1879, which is the date followed in the Brooklyn Eagle and NY Times obits. Then 1881 is advanced as the year. Taking the long view, over time, from about 1900 forward, it would appear that Brymn slowly advanced his birthdate and decreased his age, starting with the 1900 Census.

The 1880 US Census says he is 6, which would put his birth in October 1873.

His 21 May 1894 marriage license gives age 21 and birth year 1873.
[But if he is born on October 5, 1873 then in May 1894 he is still only 20, so birth year could be 1872.]

[Big scandal is around 1894. Surely he was a young adult. Unless the scandal itself is that he married at age 14 or 15.]

The 1900 US Census, taken in NYC, says Oct. 1875.
The profile in the NY Age, July 26, 1906, says he was born in 1875.

The 1905 New York Census says he's 28, thus implying 1876.
The 1920 US Census says he's 43, thus implying 1876.

US National Cemetery Interment form gives October 5, 1878.

NYS Abstracts of WWI Military Service: two documents. One gives October 5, 1878, explicitly; the other says explicitly that he's 39 and 4/12 in February 1918, so pointing to his being born in 1879.

In the North Carolina birth index, he was born 5 Oct 1879. Wouldn't this be the single most authoritative source? But it is only a later index, not the birth certificate itself (it is a typed index made after 1926). The original document needs to be found.

Obits: His Brooklyn Eagle obit very specifically says he dies two days shy of his 67th birthday in October 1946, clearly implying a current age of 66, and thus a birth year of 1879. Similarly, his NYT obit and others directly give his

age as 66, thus again implying 1879, the same as apparently on his birth record.

NY State Death Index gives age 66 and birth year "abt 1880"

1939 application for Social Security gives October 5, 1881.

On his 1942 WWII draft card, he gives 1881; ditto in his ASCAP biography. Eileen Southern and other recent reference works follow the 1881 year. This is the line he's putting out to folks later in life, clearly.

A final point about age, more of an argument but with some plausibility, is that Brymn emerges as a successful professional around 1900, while Bob Cole and Will Marion Cook (born 1868 and 1869, respectively) emerge a few years before (ca. 1895-1896), while James Reese Europe, Joe Jordan, and Will Vodery (born 1880, 1882, and 1884, respectively) are first making their mark ca. 1904-1905. This points to a birth date for Brymn in the 1873-75 range. Moreover, he's conducting In Dahomey in London in 1903-1904; it is impossible to imagine that he is just 22 or 23!

ADDRESSES

1900 US Census has Brymn and Jennie on W. 41st St.

1905 NY State Census has Brymn and Daisy at 181 W. 134th St.

1916 NYC directory: 145 W. 45th

1918 NYS Abstracts of military service; both documents give 103 W. 141st St

1920 US Census has Brymn and Daisy at 103 W. 141st St., with her sister

Lilian and brother-in-law Leigh Whipper

1925 NYC directory: 103 W. 141st

1930 US Census has Brymn and Nettie with son James T. at 244 St. Nicholas Place, their own house, worth \$60,000; Brymn is 50 and Nettie is 31 and their ages at the time of marriage were 45 and 26

1942 WWII registration card twice gives 1151 Prospect Ave., Bronx, NY, and in one instance this is crossed through and 130 W. 45th is added; the Bronx address could possibly be the property purchased in Morrisania long ago; Prospect Ave. is an eastern boundary of Morrisania in the South Bronx

1944 mention in NY Age gives address as 130 W. 45th (business office?)

1944, 1945, 1946 NYC directories give: 130 W. 45th (business office?)

1946 Pittsburgh Courier obit gives home address at 130 W. 145th St., but other obits say 130 W. 45th St.

PERSONAL LIFE

Brymn may have had a total of five wives: Lillie, Jennie, Daisy, Nettie, and Dorothy.

If it is our guy, he married Lillie A. Smith in 1894 at age 21 in Kinston; she's a real person findable in the census, and from Kinston; they are the same age. This marriage evidently did not last long.

He is married to Jennie, who is age 21 and born 1878, in the 1900 US Census; she is black, born July 1878, and emigrated to the US from England in 1896; he is 24 and born 1875; they have been married three years (since c.1897).

Daisy Mitchell Brymn: Daisy M. Brymn, age 23 and thus b.c. 1881; perhaps his third wife, they evidently married between 1900 and 1903; she was born in Washington, DC.; daughter of Mr. William P. [W. P.] Mitchell and Fannie P. Mitchell of Washington, D. C. Mom and Dad live at 420 L street, northwest, in 1909, where he runs a first class oyster house (Washington Bee, October 2, 1909, p. 5). She visited England in 1904 with Tim Brymn when he went over there as musical director of In Dahomey, returning in December. They publish a song together in 1904. In the 1905 NY Census she is 24, again implying b.c. 1881. They publish another song in 1908. No 1910 Census for them (or for his parents). In 1905 and again in 1909 she is a member of the Smart Set troupe, where she is a member of "The Colored Beauty Chorus" and does an occasional solo comic bit. She is sometimes referred to by her maiden name, Daisy Mitchell, in reports of her stage work. In 1914 she initiates divorce proceedings in the midst of public scandal. She's still his wife, though, and they were living with her sister and brother-in-law, in the 1920 US Census, where Daisy M. Brymn is 38 to his 43, once more implying she was born c.1881. Evidently they were married, if not always happily, for about 20 years. They divorce by the mid 1920s, however, and she remarries: "Cheatham-Brymn Marriage/ Mrs. Daisy Mitchell Brymn, daughter of Mr. and Mrs. William P. Mitchell of Washington, D.C., and Charles E. Cheatham, son of ex-congressman Henry P. Cheatham of

North Carolina, were married on Sunday afternoon, October 7, 1928" (NY Age, November 8, 1928, p. 2)

Nettie: In the 1930 US Census, Brymn's wife's name is given as Nettie; he is 50, born in NC, and she is 31, born in DC, so ca. 1899; they have been married for five years (at ages 45 and 26), so married ca. 1925; in the Philadelphia, Penn. Marriage Index, a James T. Brymn married Jeannette F. Lucas (so she could be "Nettie") in 1926; a Nettie Brymn, cook, is in the Washington DC city directory for 1936, and this could be her after a divorce

Dorothy: His WWII Draft Card (where his name is transcribed for Ancestry.com as Brymer) names his wife as Dorothy; his NYT obit and other obits say he "leaves a widow, Dorothy, and a son, J. Tim Brymn Jr." His son was born 24 March 1926, which would be around when Brymn and Nettie married. There is a Dorothy J. Brymn, born April 1, 1906, who died January 17, 2005 at the age of 98. She could be a much younger wife.

Son J. Tim Brymn (24 March 1926 - 10 December 1987) served in the US Army 1947-1950, with a start date of 1 November 1947, and saw service in the Korean conflict; his wife was Helen B. Brymn (June 22, 1920-February 16, 2000). Possibly he is adopted: Brymn is looking to adopt a son from Kinston (Greensboro (NC) Daily News, February 2, 1929, p. 7)

Brymn senior is buried in Long Island National Cemetery in Farmingdale, NY. Both his son and daughter-in-law are buried in Calverton National Cemetery, also out on Long Island.

CHRONOLOGY

EARLY YEARS

Everything up to 1900 needs work. There is some consistency to the accounts, but a reliable chronology still needs to be established.

Born in 1873.

Worked for the Kinston Free Press as a boy in tattered trousers and a ragged coat (Greensboro (NC) Daily News, February 2, 1929, p. 7).

"Brymn left here a ne'er-do-well and practically unlettered" (Greensboro (NC) Daily News, February 2, 1929, p. 7); possibly this blends early education and the scandal (see below) into one.

A musical prodigy, he is discovered by persons of means and provided with an education (Greensboro (NC) Daily News, February 2, 1929, p. 7).

Got first to NYC "when but a youth" and "he earned the money to put himself through college and pay for his musical education" acc. big 1920 bio. If this is the scenario, then is it NYC and the Fall River line boat and the Bowery dance hall before Shaw and National Conservatory?

Educated at the Christian Institute in Franklinton, NC, north of Raleigh (ASCAP).

Studied music as a young man at Shaw University in Raleigh, NC (ASCAP); Brymns's NY Age July 26, 1906, p. 6 profile says he was a graduate of Shaw, and at that time a fine pianist; one year in medical college (ASCAP); the Brooklyn Eagle, July 25, 1920, p. 7 says it was at Shaw that he also studied medicine; ditto Lucien White in October 1920; ditto ASCAP

NYT obit says he studied at the National Conservatory "when it was headed by Anton Dvorak," thus some time in 1892-1895, and if he were there in fall 1892, before his marriage, at the young age of 18, that would imply birth year c. 1873. ASCAP 1948 puts National Conservatory after Shaw and medical college.

After Shaw he then goes directly to NYC and studies at Charlton's conservatory, from which he also graduated [that would be WMC and Abbie buddy Melville Charleton??---but Charlton was born in 1880; father or uncle instead?; no trace so far of this institution]

SCANDAL:

Brymn got into serious trouble with the colored population in Kinston; he is "none too popular with the negro people of Kinston. In fact, he departed in more or less of a hurry"; "he was a worthless member of Kinston's colored population and had to leave town under stress of the resentment of his own race at some of his misdeeds."

"A worthless sort of a boy," he was "once ushered out of [the] city."

He "jumped bond" or "skipped a bond."

When: around 1894/1895/1896.

A news item out of Kinston on August 21, 1914 (Charlotte Observer, August 22, 1914, p. 8; Greensboro Daily News, August 22, 1914, p. 3), at the time he returned to be at the bedside of his very sick father, says that his early misdeeds were 19 years ago, when he forfeited a bond and had to leave town. He was returning for the first time since. That would imply 1895. And wouldn't he have had to have been around 20, at least?

Later that same year, in November 1914, his leadership of the Clef Club Orchestra on a southern swing brought another mention in the press out of Kingston (Charlotte Observer, November 2, 1914, p. 8): "Twenty years ago he was a worthless member of Kinston's colored population and had to leave town under stress of the resentment of his own race at some of his misdeeds. . . He was here recently for the first time since leaving to attend the funeral of his old father." That points to 1894. Thus he was possibly a young adult in c.1894/95, and may have left for NYC then. Possibly the troubles have to do with his first marriage.

This affair or scandal, whatever it was, gets mentioned two years later in a story out of Kinston about a popular new work dedicated to Kinston, his "Tarheel Blues" again speaking in general terms about a time twenty years ago: "A score of years ago Timothy Brymn, colored, was ushered out of this city by a big delegation of his race. Brymn had done something to offend the colored population. He was reputedly a worthless sort of a boy The local colored population is now itching for a chance to lionize him" (Charlotte Observer, May 4, 1916, p. 12). This points to c. 1896.

This is echoed in remarks in 1918 (Greensboro Daily News, May 1, 1918, p. 12), again quoting a Kinston news source: "Tim Brymn left here some years ago none too popular with the negro people of Kinston. In fact, he departed in more or less of a hurry. He had nothing of value except his innate ability, which had not then been developed. Now he is easily the best known musician of his race, it is said."

And as late as 1929: "Brymn left here a ne'er-do-well and practically unlettered" (Greensboro (NC) Daily News, February 2, 1929, p. 7).

It is entirely unclear whether the trouble preceded or followed his education. I suspect that his education came first, and that he may have turned music from avocation into vocation after being run out of town. If he is a significant enough person in 1894/96 to warrant lots of attention, he is probably a young adult, thus born ca. 1873, and not born ca. 1881.

Some articles out of Kinston cited above say he was a Pullman porter for a spell, then got into music.

So: perhaps gets education, including some music locally or nationally, and then offends after marriage to Lily in 1894??

SETTLES IN NYC

Brymn was clearly in NYC by the mid-to-later 1890s; he may have studied at the National Conservatory when Dvorak was there, i.e., before 1895, then left, and then returned.

In NYC he first played on a boat on the Fall River line, i.e., from NYC to Fall River, near Providence, R.I., and then played piano at a joint in the Bowery (Lucien White); is this after education or in order to afford education? After is more likely, as a base from which to jump into the limelight.

FREELANCE SONG WRITER 1900-1904

1899-1900

1900: Brymn was identified as a songwriter in the 1900 Census, in NYC. Over his career, his principal lyricists are W. S. Estren, Cecil Mack (nom de plume of Richard C. (R. C.) McPherson), Billy Johnson, Chris Smith, Clarence Williams.

Having left no significant prior mark, 1900 is a break-out year for him; he is his mid to later twenties. Brymn and Mack form a song-writing partnership. In the same year he is also writing and publishing with W. S. Estren.

1900 SONGS with ESTREN

William S. ESTREN (1872-1911), of DC and NYC, is Brymn's big collaborator at this moment of emergence into print. Estren (black) also works with Will Marion Cook, James Reese Europe, etc.

- "Is she happy I wonder tonight?" lyrics W. S. Estren, music Brymn (New York: C. F. Briegel, 1900)
- "Just a Woman's Heart," lyrics W. S. Estren, music Brymn (New York: International Music, 1900)
- "Keep off my living," lyrics W. S. Estren, music Brymn (New York: C. F. Briegel, 1900)
- "My Clo," lyrics W. S. Estren, music Brymn (Chicago: Windsor Music, 1900)
- " My Little Zulu Babe" (My Zulu Babe), lyrics W. S. Estren, music Brymn (Chicago: Windsor Music, 1900); either written for or interpolated into Williams and Walker, Sons of Ham, year one , 1900-1901; rec. already in April 1921
in songs list of ASCAP Bio. Dict. (1948)
- "My Louisa" (My Louise), lyrics W. S. Estren, music Brymn (Chicago and New York: F. A Mills, 1900)
- "My Starlight Babe, my Queen: a darky's love ballad," lyrics W. S. Estren, music Brymn (New York: Feist and Frankenthaler, 1900); one brief mention calls it a new song that "has in it the elements of popularity" (NY Morning Telegraph, December 29, 1900, p. 2); a version for piano roll for the Apollo piano is on sale in a 1905 catalogue
- "Night was made for coons," lyrics W. S. Estren, music Brymn (Chicago: Windsor Music, 1900)
- "Patiently I Wait for Thee," lyrics W. S. Estren, music Brymn (New York: C. F. Briegel, 1900)
- "Say, Lize, will you be my honey?" lyrics W. S. Estren, music Brymn (Chicago: Windsor Music, 1900)

1900 OTHER SONGS

- "The Ace of Spades. Characteristic March (for piano)," music Brymn (NY: L. E. Berliner and Co., 1900)
- "Nobody sees us but the man in the moon," lyrics and music Brymn (New York: International Music Co., 1900); see also supplements

in Hearst's San Francisco Examiner and New York Journal and Advertiser; "Sung by the progressive minstrel, Frank Cushman"; advertised by International Music Co. in the NY Clipper, March 31, 1901, [n.p.]

1900-1901

Another productive year. Lyricists this year are Mack, Estren, Hen Wise, and James Burrell.

1901 SONGS

"Cuban Cake Walk: caractéristique Cuban dance (instrumental)," music Brymn (New York: Richard A. Saalfield, 1901)

"Down in Sunny Alabama (Angeline): an exquisite coon love song," lyrics James Burrell, music Brymn (New York: Richard A. Saalfield, 1901)

"Ever since my Ephram's done gone away," lyrics W. S. Estren, music Brymn (New York: Feist & Frankenthaler, 1901)

["Good Morning, Carrie," lyrics Cecil Mack, music Elmer S. Bowman (New York: Windsor Music, 1901); as for the composer, I've seen a sheet music cover that definitely says Chris Smith and Bowman, not Brymn, and this is multiply/amply reinforced over 1901-1910; moreover, Elmer Bowman is well-documented as a writer of song lyrics, including many others with Chris Smith, esp. for Jos. W. Stern publishers; A Williams and Walker hit and a selection for "Songs of Olden Days," Thursday evening, Oct. 1, at the Autumn Exposition, Sept. - Oct. 1914, where it is identified as by McPherson, Smith, and Bowman; nonetheless, lots of 1920 newspaper hits say Brymn]

"Josephine, My Jo" (sometimes "Joe"), lyrics Cecil Mack, music Brymn (New York and Chicago: Shapiro, Bernstein & Von Tilzer, 1901; also London, 1901 and Melbourne, 1901; New York: Shapiro, Bernstein and Co., 1902); Melbourne sheet music has "Josephine,

My Jo (an echo song)"; one of this collaboration's first efforts and biggest hits, with long-lasting fame; either written for or simply interpolated into Sons of Ham for year 2, 1901-02; picture of [white] Harcourt and May on sheet music cover; rec. already in May 1902
in songs list of ASCAP Bio. Dict. (1948)

"Mandy!" lyrics Hen Wise, music Brymn (New York: C. F. Briegel, 1901)

"Mary, don't you hear me calling?" lyrics Hen Wise, music Brymn
(Chicago and New York: Windsor Music, 1901)

"Since Rastus went to gay Paree," lyrics Hen Wise, music Brymn (New York: Jos. W. Stern, 1901); also in The Mark Stern Ragtime Folio No. 2 (New York: Jos. W. Stern, 1899), but I think the date here means that it has material apparently back to 1899 or so, but publ. in this collection after Ragtime folio no. 1 of ca. 1901

1901-1902

1902 SONGS WITH CECIL MACK (R. C. MCPHERSON):

The Mack/McPherson and Brymn songwriting team is a powerhouse; there are 1903 ads in New York Dramatic Mirror for this team.

"By wireless telephone," lyrics Cecil Mack, music Brymn (New York: Shapiro, Bernstein & Von Tilzer, 1902); LoC copyright April 26, 1902; sheet music cover says "Sung with Great Success by Williams & Walker"

"Don't tell it to me," lyrics Cecil Mack, music Brymn (New York and Chicago: Shapiro, Bernstein & Co., 1902); sheet music has inset of [white] Emma Carus

"Good Night, Lucindy" [Lucinda], lyrics Cecil Mack, music Brymn (Chicago: Shapiro, Bernstein and Co., 1902); another big hit for this team; for Huckleberry Finn, which began in August 1902; sheet music has inset of [white] John C. Slavin and says "Introduced by John C. Slavin in Klaw & Erlanger's Production of Mark Twain's "Huckleberry Finn.""; NY Age in October 1920 says

this song was for Eddie Foy in Bluebird, evidently meaning the popular Drury Lane musical Mr. Bluebeard which Foy acted in during its 1903 US run; for Huckleberry Finn, see, inter alia, A Century of Musicals in Black and White, p. 183;
 in March 1904 Smart Set production; sheet music for sale in June 1903; version for pianola/piano roll in the Aeolian 1905 catalogue
 "Please Let Me Sleep" (Please Go 'Way and Let Me Sleep), lyrics Cecil Mack, music Brymn (New York: Von Tilzer, 1902); NB: lyrics not by W. S. Estren; another of this collaboration's early and biggest hits; a big favorite by summer 1902; sheet music cover has inset of [white] Harry Short; often referred to by the first line of the chorus
 rec. already in September 1902
 in songs list of ASCAP Bio. Dict. (1948)
 "Those Tantalizing Eyes" (Oh Lize, those eyes, those eyes), lyrics Cecil Mack, music Brymn (Chicago: Shapiro, Bernstein and Co. 1902); insert of [white] Anna Driver on sheet music cover;
 rec. already in March 1903
 in songs list of ASCAP Bio. Dict. (1948)

OTHER 1902 SONGS

"Remember," lyrics James Burrell, music Brymn (New York: Leo Feist, 1902)
 "Loves you Honey? Yes, I do," lyrics Bob Cole, music Brymn (New York: Jos. W. Stern, 1902)
 "Marjo! My Hindoo love," lyrics Hen Wise, music Brymn (New York: Shapiro, Bernstein & Von Tilzer, 1902)

1902-1903

Presumably mostly a song-writing year with Cecil Mack, and perhaps some role with In Dahomey.

1903 SONGS WITH CECIL MACK

"I Take Things Easy," lyrics Cecil Mack, music Brymn (New York and Chicago: Shapiro, Bernstein & Co., 1903), with picture of [white] Maude Raymond inset on sheet music cover
in songs list of ASCAP Bio. Dict. (1948)

"Look Into Your Baby's Face and Say Goo Goo" (Look into your baby's eyes and Say Goo Goo), lyrics Cecil Mack, music Brymn (New York: Shapiro, Bernstein & Co., 1903); another big hit for this team; LoC copyright Nov. 2, 1903/Nov. 3, 1903; picture of [white] Lottie Gibson inset on sheet music cover
in songs list of ASCAP Bio. Dict. (1948)

IN DAHOMEY

1903-1904

1903, late summer: Up until now Brymn has been traceable as a successful songwriter with some very big hits, but by this time he also evidently has acquired serious chops somewhere as a conductor/music director. Brymn was the musical director for the George Walker and Bert Williams show In Dahomey for the greater part of its tour in England in its second season in 1903-1904. Will Marion Cook directed at first in London but only for about two months, from May 16 to late July or early August 1903. Brymn then took the baton and saw the show to the end of its London run at the Shaftesbury Theater on December 26, 1903, and through a tour of the provincial centers to about October 1904, for a total of about fifteen months. (Indianapolis Freeman, August 8, 1903, p. 5 says Will and Abbie have just returned to NYC from In Dahomey company in England, still in its London run.) The show itself celebrates its 150th performance at the Shaftesbury Theatre in October 1903, hits 250 at its close, and leaves London to tour the provincial cities when the Shaftesbury closes for renovations that take place in early 1904.

Quite productive this year, especially given that he's touring in Europe. Possibly a significant number of these are for the In Dahomey production, or perhaps for a Larkins show.

1904 SONGS WITH CECIL MACK

"A Little Bit of Love and a Little Bit of Money," lyrics McPherson, music Brymn (NY: American Advance Music Co., 1904); see New York

Clipper, February 27, 1904, p. 11; and in an ad of the American Publishing Co. in New York Morning Telegraph, April 10, 1904, p. 4 and similar in this paper; not in WorldCat

"Queen of Her Tribe," lyrics Cecil Mack, music Brymn (New York: American Music, 1904); advertised on sheet music cover for "Rowena"; mentioned in NY Clipper ads also mentioning "Mamie Moore"

"Mamie Moore: waltz song," lyrics Cecil Mack, music Brymn (New York: American Music, 1904); an ad for Brymn c/o American Music Co. in the NY Morning Telegraph, April 3, 1904, p. 4 identifies him as the composer of this song; also identified as work of Mack and Brymn on sheet music cover for Rowena; also in NY Clipper ads (e.g. NY Clipper, September 16, 1904, p. 768)

"Send the rent and you needn't come home," lyrics Cecil Mack, music Brymn (New York: Harms, 1904); identified (NY Clipper ad, January 30, 1904, p. 1182) as one of "Our London Hits"

"Zono, my Congo queen," lyrics Cecil Mack, music Brymn (New York: Shapiro, Remick and Co., 1904); inset of [white] Annie Peyser on the sheet music cover; sung by Dora Patterson in Larkins's A Trip to Africa in fall 1904

OTHER 1904 SONGS

"Gypsy, my Gypsy Lou," lyrics Daisy Mitchell Brymn, music Brymn (New York: F. A. Mills, 1904)

"Rowena: a characteristic Indian love song" (or "an Indian love song"), lyrics and music Brymn (New York: American Music, 1904); re-used in later Pekin revival of Honolulu; inset of [white] Gay Errol on sheet music cover

"Don't drive me from home," lyrics and music Brymn (London: Francis, Day, and Hunter, 1904); given the English publisher, was it for In Dahomey? Mentioned in NY Clipper as one of the new coon numbers that might be sung by Nellie V. Nichols in Son of Rest [?]

"Dis-pos-zes Means Move" (in the chorus: "D-i-s! P-o-s! Z-e-s! Means Move"), lyrics Ernest Hogan, music Brymn (New York: Shapiro, Remick, and Co. 1904); sung by others in vaudeville; sheet music has inset of [white] Clarice Vance

["Teasing," lyrics Cecil Mack, music Albert von Tilzer (NY: York Music, 1904); as with "Good Morning Carrie," there are lots of refs. to Brymn's authorship when he comes back into circulation ca. 1920, but that is not right]

1904-1905

1904, in the fall: Brymn starts this season still in England with In Dahomey. "Tim Brymn and wife have closed with "In Dahomey" company, now touring Europe" (Indianapolis Freeman, October 22, 1904, p. 2). (WMC came over to supervise the introduction of Avery and Hart into the show in July. The show, with stars Avery & Hart, in Europe for the 1904-1905 season, is in Ireland in November 1904. Possibly Brymn left the show when it began to tour further afield. Indianapolis Freeman, November 19, 1904, p. 2, says "Tim Bryn [sic] is in London and at Wittmark's London house writing coon songs. He is assisting McClain to put on a show. Henry Troy is one of the company."

1904, in December: Can't find his travel info, but in the later review article "The Stage in Greater New York: The Upward Advance of Colored American Actors and Producers," Chicago Broad Ax, October 7, 1905, p. 1, it says Brymn returned from Europe to join the Smart Set company and he has arranged the score for the latest production. Daisy M. Brymn returns on December 24, 1904 ("theatrical" is how she is identified in her passenger list, leaving Liverpool on December 17), and that date is probably right for Brymn, too.

[Parallel to Jim Europe, and then Vodery, taking on a show in later 1904.]

SMART SET I (three seasons) [1904-]1905, 1905-1906, 1906-1907

Brymn is a central figure contributing songs to Smart Set productions for parts of three seasons: really just from the middle of the 1904-1905 season in early 1905, apparently, and he leaves in mid 1906-1907 season. Put another way, he is there for two shows and three seasons over two calendar years: 1905, 1906. He then returns in 1908-1909. The Smart Set is a Gus Hill enterprise, and he gets Brymn to write not just for The Smart Set, but also for another of his productions, Happy Hooligan's Trip Around the World (see below).

The Smart Set's SOUTHERN ENCHANTMENT

In the first two seasons of Brymn with the Smart Set, the company continues with their current three-act, seven-scene, two-and-a-half hour musical comedy, Southern Enchantment.

NOTE: Shift from free-lancing to musical comedy must mean a different economic model, because not very many of the songs in a show get published or become independent hits.

Brymn ["James T. Brym", etc.] joins Smart Set in earliest 1905 shortly after return from London, in the midst of their 1904-1905 season. Their current big vehicle is Southern Enchantment. Daisy is mentioned as a member of the Smart Set company in 1905-1906 and 1906-1907 (NY Clipper, August 19, 1905, p. 650; Indianapolis Freeman, December 30, 1905, p. 2); Daisy is in the chorus and is a "jockey girl" (Indianapolis Freeman, October 20, 1906, p. 6), and also "Daisy Brymm is starring in the schoolroom scene. Her comedy is second only to Mr. Dudley's" (Indianapolis Freeman, November 3, 1906, p. 6).

Songs for the 1904-1905 Southern Enchantment in March/May 1905 (Indianapolis Freeman, March 4, 1905, p. 5) include:

Alexander
 Back to Baltimore, Van Alstyne, etc. (New York: Shapiro, 1904)
 Beulah Lee
 Blue Bells
 Colored Volunteers
 Good Night, Lucinda (Brymn & Mack in 1902, as above); already in
 March 1904 Smart Set production, from 1903-1904 season, as
 sung by Hattie Hopkins, the prima donna, in the first act
 (Rochester Democrat and Chronicle, March 15, 1904, p. 16)
 On the Field
 Pocahontas
 Queen of the Rio Grande
 Satisfaction Babe/Satisfaction to Me
 The Smart Set Guards
 Suwanee River
 Teasing [NB: the song that Brymn later claims]
 The Traveling Man [= Travel on?]

And add (from Rochester Democrat and Chronicle, March 15, 1904, p. 16):

"Good-by, 'Liza Jane"
"Navajo"

1905, in July: Brymn and Daisy are on a variety circuit in mid summer (the James A. Blake circuit of parks) as part of "the Golden Gate Quartette and their colored combination" (NY Clipper, July 8, 1905, p. 505; NY Police Gazette, July 22, 1905, p. 2)

1905 SONGS

"Good-Bye Baby Mine," lyrics and music Brymn (New York: Gotham-Attucks, 1905); sung by Susan/Susie Fisher on the bill at Keith's Union Square, and in Fred Irwin's "Big Show" at the Murray Hill theatre, and by Madame Dempsey in Ed Rogers's "Cotton Blossoms" in vaudeville, in 1905-1906; it was the first score deposited at LoC by Gotham-Attucks, June 6, 1905 (NB: Wayne Shirley art. on Gotham-Attucks); also published in a Gotham-Attucks songbook for Williams and Walker's Abyssinia

"I can paddle a canoe for two," lyrics and music Brymn (New York: Hamilton S. Gordon, 1905); LoC copyright June 32, 1905

"Lindy what you'se gwine to do?" [Lindy what you gwine to do: shouting song], lyrics Frank Montgomery, music Brymn (New York: Hamilton S. Gordon, 1905); advertised in NY Clipper in June among coon songs and dances

"I'm going to steal away," lyrics and music Brymn (New York: Hamilton S. Gordon, 1905); LoC copyright June 24, 1905; a Smart Set song??---not found associated with the show; arr. as March and two-step for orch. by Wm. J. Carle (New York: Hamilton S. Gordon, 1906)

"Travel On: coon song," lyrics Billy Johnson, music Brymn (New York: Hamilton S. Gordon, 1905)---a Smart Set song??---not found associated with their show

Recorded by Ada Jones and Len Spencer for Victor on June 5, 1906

(Victor B-3440); in National Jukebox; white singers Ada Jones has an extensive discography with Victor, including many songs with partner Len Spencer, in many dialects and accents

"Julia: waltz song," lyrics and music Brymn (Detroit and New York: Remick, 1905)

"You must be dreaming when you talk that way," lyrics and music Brymn (New York: Willis Woodward, 1905)

"Peggy O'Neale," lyrics and music Brymn (New York: Gould, 1905)

1905-1906

1905, in the fall: Brymn is with The Smart Set again, as Musical Director. A burst of songs with lyricist Billy Johnson are for this Smart Set season, in effect Brymn's first *full* season, which is the fourth and last season of Southern Enchantment, which had been running since 1902-1903. Billy Johnson joined the company for the 1904-1905 season (he's said to be new on the roster in Indianapolis Freeman, November 12, 1904, p. 1). Johnson is not on the published roster for the 1905-1906 season (NY Sunday Telegraph, August 13, 1905, p. 9: "Theatrical Rosters for the Season 1905-1906"), but turns up in 1905-1906 in variety (including as "Billy Johnson and His Creole Belles" in summer 1906) and as an active, successful song writer. Johnson leaves for Chicago and the Pekin not long after Brymn, where they will work together again in 1907.

By one report, Brymn had composed the entire musical score of the last two seasons' shows of the Smart Set (i.e., Southern Enchantment, years 3 and 4) and is writing the score for the new one, The Black Politician (NY Age, July 26, 1906, p. 6). He is also credited with writing the music for the current year, i.e., the fourth and last for Southern Enchantment (Baltimore American, March 27, 1906, p. 13). He is the conductor, too, in 1905-1906, and also in the fall of 1906.

Songs sung in Southern Enchantment in 1905-1906, when the score was described as by Billy Johnson and Tim Brymn (Grand Rapids Press, October 14, 1905, p. 5; Indianapolis Freeman, October 28, 1905, p. 5; NY Clipper, December 23, 1905, p. 1129; Pawtucket Times, May 1, 1906, p. 11; etc.), definitely included:

"I Wonder if You'll Miss Me When I'm Gone"

NB: "Honey will you miss me when I'm gone," Joseph Howard and
Ida Emerson (NY: Chas. K. Harris, 1902)

"Making Eyes" (Von Tilzer and Sterling, 1905)

"Nuf Ced" ("Nuf Sed") (duet); sung later at the Pekin

"The Palms" ("The Psalms") (finale, solo and chorus)

"Suwanee River"

What You're Goin' to Do When the Rent Comes Round" (probably "What
You Goin' Do When the Rent comes Round, Rufus Rastus Johnson
Brown," Von Tilzer and Sterling, 1905)

and maybe Cain (associated with Billy Young--a song or his character?)

"The Darktown Grenadiers: march song," lyrics Billy Johnson, music
Brymn (New York: Hamilton S. Gordon, 1905)

"Morning, noon, and night: serenade 1905," lyrics Billy Johnson, music
Brymn (New York: Hamilton S. Gordon, 1905); recorded July 5,
1916 by Morton Harvey for Victor (Victor B-18060); in National
Jukebox

"O-san: Japanese song" [O Sam], lyrics Billy Johnson, music Brymn (New
York: Hamilton S. Gordon, 1905)

"Powhatanna: Indian song" [Powatana], lyrics Billy Johnson, music
Brymn (New York: Hamilton S. Gordon, 1905)

NY Clipper ad in December 1905 for Hamilton S. Gordon sheet music features
six Brymn songs, four of which are definitely sung in the Smart Set show in
1905-1906:

I'm Going to Steal Away [1905]

Morning, Noon, and Night

Travel On [1905]

O'San

Powhatanna

Darktown Grenadiers

HAPPY HOOLIGAN'S TRIP AROUND THE WORLD [Norton (2002), 1:823
(1906.06)]

1905, in fall: In addition to writing for the Smart Set, Brymn also composed Happy Hooligan's Trip Around the World, a farce comedy in three acts about a famous cartoon hobo featured in the NY Journal and Hearst syndicate newspapers; book and lyrics by Maurice Hagerman; a white show produced by Gus Hill, who also managed the Smart Set (Hill's enterprises numbered about a dozen in the 1905-1906 season);

In a major creative effort, perhaps his biggest to date, Brymn contributed music for 15+ items; the show ran from fall 1905 on the road, was in NYC in January and April 1906, plus more touring at least through to the end of 1907; thus it ended up running for two seasons: 1905-6, 1906-7

Norton (2002) and IBDB (from a program in Boston at the Grand in January 1906) and newspapers yield these 14 songs, 6 of which get special mention in the papers, as cited below:

- "Auction Day" (ref. NY Morning Telegraph, 1906, p. 6; review of opening at Murray Hill Theatre) + IBDB
- "Away to the Dungeon Cell" IBDB
- "Bullfrog and Coon" (ref. Syracuse Post-Standard, January 12, 1906, p. 4) + IBDB; lyrics Felix Feist, music Joseph Nathan (NY: Leo Feist, 1906)
- "Cherry Blossoms" IBDB
- "Easy Street" (ref. NY Morning Telegraph, 1906, p. 6; review of opening at Murray Hill Theatre) + IBDB
- "Molly O" IBDB
- "Moonlight," lyrics Maurice Hagerman, music Brymn (also ref. Syracuse Post-Standard, January 12, 1906, p. 4, etc.) + IBDB in songs list of ASCAP Bio. Dict. (1948)
- "The Old Black Crow" (ref. NY Morning Telegraph, 1906, p. 6; review of opening at Murray Hill Theatre) + IBDB; probably Dudley's popular vehicle in Smart set; NB: "The Tale of the Old Black Crow," lyrics Harry Williams, music Egbert Van Alstyne (NY: Shapiro, Remick & co., 1904)
- "Opening Number" IBDB
- "Railroad" (first act finale) IBDB
- "The Russian Maidens" IBDB
- "To Our Homes We'll Go" IBDB
- "Why Don't You Try" (ref. NY Morning Telegraph, 1906, p. 6; review of opening at Murray Hill Theatre) + IBDB

"Yokahama" IBDB; sp. probably actually Yokohama?

1906, in spring: Brymn is working for the Smart Set, providing musical direction and composing the next show. He is said to have composed the entire musical score of the last two seasons' shows of the Smart Set (i.e., Southern Enchantment, years 3 and 4) and is writing the score for the new one, The Black Politician (NY Age, July 26, 1906, p. 6).

1906, in spring: in Indianapolis Freeman, April 28, 1906, p. 5, Brymn is "formerly of McPherson & Brymm," and of course there have not been many collaborative efforts with McPherson during the Smart Set years, but in the Indianapolis Freeman, July 7, 1906, p. 5: "McPherson, Brymm and Hill are preparing a big musical number for vaudeville with Miss Mamie Emerson as the feature." Emerson is a black vaudevillian. NB: Paul Dunbar wrote a poem entitled "To Miss Mamie Emerson." Might she have been in a Gus Hill production?

1906, in July: NY Age, July 26, 1906, p. 6 has lengthy column on music that includes profiles of three young stars: R. C. McPherson, James Reese Europe, and James T. Brymn.

1906 SONGS

"Build a Nest for Birdie," lyrics Cecil Mack, music Brymn (New York: Gotham-Attucks, 1906); also published in a Gotham-Attucks songbook for Williams and Walker's Abyssinia; for Ada Overton Walker in Williams & Walker's Abyssinia; inset of Ada Overton Walker on sheet music cover; LoC copyright October 19, 1906, so apparently written for her for the second season of the show, 1906-1907; an ad in The American Monthly Review of Reviews, vol. 34, p. 157 and vol. 35, p. 95 identifies four big hits for Williams and Walker, namely "Let It Alone" [1906], "Build a Nest for Birdie" [1906], "The Island of By and By" [1906], and "Nobody" [1905]. It also adds "He's a Cousin of Mine" [1906]. All are published by Gotham-Attucks.

1906-1907

THE BLACK POLITICIAN

1906, in September: The Black Politician, or, The Mayor of Marco
The new Smart Set show, The Black Politician, was already in preparation as early as December, 1905 (Indianapolis Freeman, December 23, 1905, p. xx); see also NY Age, July 26, 1906, p. 6; Indianapolis Freeman, August 11, 1906, p. 5 for writing The Black Politician). Opens in Plainfield, NJ on September 8, 1906 (Indianapolis Freeman, September 8, 1906, p. 5); this is just the second show for this troupe; follows Southern Enchantment and will run for three seasons.

The version of year one is all Brymn music (NY Age, July 26, 1906, p. 6); lots of praise for Brymn, esp. in 1906, for his music:

"Much credit is due Tim Brymn for the musical success of the show. Some of the numbers are far beyond the ordinary and all of them are tuneful, catchy and melodious. Mr. Brymn is a young composer with a very bright future and is already placed with the best by the public."
(Indianapolis Freeman, October 13, 1906, p. 6)

16 songs identified so far for this show over its entire history, mostly never published; some by Brymn and some by others. For eight of the year one songs, see Grand Rapids Press, October 20, 1906, p. 5 [*], plus some Indianapolis Freeman refs. to these and to two (2) more; for 15 songs, see Trenton Evening Times, April 12, 1907, p. 3

All In, Out and Down [Freeman, April 6, 1907, p. 5; Trenton Evening Times, April 12, 1907, p. 3]; an Abyssinia song, published in the Abyssinia songbook (NY: Gotham-Attucks, 1906)

Cannibal Ragtime Dance (Trenton Evening Times, April 12, 1907, p. 3)

*Cincinnati [also Indianapolis Freeman, October 6, 1906, p. 5; Freeman, April 6, 1907, p. 5; Trenton Evening Times, April 12, 1907, p. 3]
="If I Ever Get Back to Cincinnati," music Chris Smith, lyrics Dudley (NY: Haviland, 1906) with ref. to the show in the sheet music, and cover art by André C. De Takacs

Darktown Band (Trenton Evening Times, April 12, 1907, p. 3)

Derby Day (Trenton Evening Times, April 12, 1907, p. 3)

- *Don't Take Him Away (and Trenton Evening Times, April 12, 1907, p. 3)
- Drill of All Nations (Trenton Evening Times, April 12, 1907, p. 3)
- Feather your nest [Freeman, December 22, 1906, p. 5, a new Jennie Pearl song; Freeman, April 6, 1907, p. 5; Trenton Evening Times, April 12, 1907, p. 3]; lyrics Collin Davis, music Joe Jordan (Chicago: Will Rossiter, 1906); from the March 1906 Pekin production, The Man From 'Bam
- Good Luck, Mr. Grindle (Trenton Evening Times, April 12, 1907, p. 3); Ephraim Grindle is a character in the show played by Irvin Allen
- *Hezekiah [also Freeman, April 6, 1907, p. 5, Trenton Evening Times, April 12, 1907, p. 3, etc.]; this is Dudley's duet with Jennie Pearl [NB: Dudley's character is Hezekiah Doo]
- Holiday in Dixieland (Trenton Evening Times, April 12, 1907, p. 3)
- *Lady Lindy (also Freeman, October 6, 1906, p. 6, which notes that it is by Brymn; a Brymn hit, Freeman, October 20, 1906, p. 6; Freeman, December 15, 1906, p. 6; also Freeman, April 6, 1907, p. 5; Trenton Evening Times, April 12, 1907, p. 3); is this another title for his 1905 song, "Lindy, what you . . . "?
- *My Hindoo Love [also Indianapolis Freeman, April 6, 1907, p. 5; Trenton Evening Times, April 12, 1907, p. 3]; surely the re-use of Brymn's 1902 songs with lyrics by Hen Wise, "Marjo! My Hindoo Love" (NY: Shapiro, Bernstein & Tilzer, 1902)
- *My Mexican Rose (also Indianapolis Freeman, October 6, 1906, p. 5; Freeman, December 22, 1906, p. 5; and Freeman, April 6, 1907, p. 5; Trenton Evening Times, April 12, 1907, p. 3)
- *Ol' Black Crow [Freeman, April 6, 1907, p. 5] [Freeman, October 12, 1907, p. 5 calls it an old standby for Dudley, i.e. not a new song; NB: "The Tale of the Old Black Crow," lyrics Harry Williams, music Egbert Van Alstyne (NY: Shapiro, Remick & Co., 1904)
- *Thinking of Home, Sweet Home; there is a song "They Were Thinking of Home, Sweet Home," J. F. Lambe and Tom Mellor (London: Francis, Day & Hunter, 1906), and there is also "You're Thinking of Home, Sweet Home," Harry B. Smith, music Ludwig Englander (Cincinnati: Church, 1906)

1906, in November: in the fall, Brymn and his wife Daisy started on the road with The Black Politician with Brymn as Music Director, but they then leave the Smart Set company (Indianapolis Freeman, November 17, 1906, p. 5). It is

not totally clear whether he jumped or was pushed. It happened in Chicago, so he actually may have been lured away. The official line is that he has been leader of the orchestra, but must go due to local union pressure somewhere to have a white director: "It is the old tale of prejudice. Local orchestra leaders object to a colored man leading the orchestra, notwithstanding he belongs to the union and is thoroughly competent" (Indianapolis Freeman, November 17, 1906, p. 5).

Meanwhile, The Black Politician eventually runs for three seasons, 1906-1909. James Reese Europe takes over as Musical Director at this point in year one, and when the show is rewritten for year two, 1907-1908, Europe contributes some new numbers, apparently, though Lester Walton, in his column for the NY Age, observes: "It is a surprise to note that a large number of songs can be heard almost everywhere," and asks why it is that James Reese Europe has so few original songs in this show. (NY Age, April 2, 1908, p. 6). Brymn and Daisy return to this show in season three, 1908-1909 (see below).

A DIGRESSION: CONDUCTING CONFLICTS

The problem with racism in the pit that Brymn evidently faced in Chicago is not just one of 1906. In February 1899, the touring company of Williams and Walker's A Lucky Coon ran into the problem in Columbus, Ohio. The theater orchestra was led out of the pit by its white leader because "The negro musical director was objectionable to the members of the white orchestra regularly employed at the theater. A colored female violinist of the company furnished the music of the play, and the colored director held his ground." (Burlington (Iowa) Hawk-Eye, Sunday March 5, 1899, p. 12). Also reported by the Cleveland correspondent for the Freeman, February 18, 1899, p. 1, saying the prejudice was overruled by the last part of the week (Ghost Walks, p. 169).

1899: Also in 1899, WMC was music director for The Policy Players and they had trouble in DC. The show was travelling with its own band, and there was also the theater's regular orchestra in each city. Cook normally conducted both. In DC in the week of November 18, at the New Grand Opera house, the leader of the house orchestra refused to play under Cook, and the situation was fixed when a compromise was worked out so that Cook could "lead the vocal parts." (Topeka Plaindealer, November 24, 1899, p. 1):

"Williams and Walker carry their own orchestra, led by Will Cook, the musical genius of the race. He has led the regular as well as the company orchestra through the entire performance at all the theaters where the company has appeared until this week. The leader of the house orchestra refused to play under Cook's leadership because of the latter's color, and this caused a row between Williams and Walker and the management, which came near breaking up the company. The matter was compromised by allowing Cook to lead the vocal parts."

The same incident is discussed in The New York Times Magazine, Sunday, March 27, 2016, p. 40, apparently from a different newspaper article about it: "the manager of the house had objected to Williams and Walker's having an 'orchestral leader who was a colored man.' The musicians, it was felt, wouldn't like to see 'a black director.'"

And Abbie Mitchell's memoir (ref. in Carter bio., p. 51) says there was a dispute over whether Cook or the white house conductor would direct during the appearance in Washington, DC. Eventually, Cook did the vocal selections and the white man did the instrumental selections.

1908: And in what may be a reference to The Black Politician in NYC under Europe's baton in spring 1908: Salt Lake Herald, Sunday, April 12, 1908, Magazine Section, p. 4, from the New York theatre column by Franklin Fyles, dated NYC, April 10 (Fyles has once been the drama critic for the NY Sun, but about eight years before his death in 1911 he left the Sun and was supplying out-of-town newspapers with dramatic criticism and notes of the theatrical season in New York [NY Times, July 5, 1911 obit]):

" As I desired to make a close study in color, I bought a seat in the second row, directly behind the orchestra leader's chair.

The leader who came to that chair was a negro with no Caucasian blend, while the tooters and scrapers were the regular band of the theatre. It is usual to carry along a musical director with extravaganzas, else the singing and dancing would go wrong; and the local leader sits aside, playing a fiddle and relinquishing the baton to the visiting leader. But this time the white man was absent, and the black man, instead of wielding a baton, played a piano to keep the orchestra together, and only in cases of necessity waved his hands covertly to restore tempo to the white players. They had refused to work under a negro boss unless he leave out all tokens of authority."

1909: Brymn and Daisy returned to the Smart Set in 1908 and he resumed his post as music director. Racial tensions still affected that job, and in Paducah, KY in early 1909 the white orchestral musicians would not play for him (Indianapolis Freeman, February 27, 1909, p. 5):

"When the Smart Set was in Paducah, KY., it had to get along the best way it could without an orchestra. The white orchestra leader drew the color line on the Negro piano player."

1912: And in Indianapolis Freeman, April 20, 1912, p. 5: Leubrie Hill and the My Friend From Dixie company appeared at the (white) Alhambra theater in Chicago beginning April 14, and "owing to union trouble" the white musicians refused to serve. Instead, a replacement (colored) orchestra including Jordan, Bailey and Dulf was engaged under musical director James J. Vaughn.

BACK TO BRYMN IN CHICAGO

1906, in November: Brymn is in town with the Smart Set at the famous Pekin matinee on November 23, 1906; NB Indianapolis Freeman December 14, 1906, p. 6, with its Sherman Dudley column discussing the historical coming together at that matinee at the Pekin in late November of the Pekin stock company with the touring companies of Smart Set and Abyssinia.

1906, in November: The initial report from Chicago in November 1906 is that Brymn is at Chicago's Palace Theater with a new company of 20, now in rehearsal, including Daisy, identified as Daisy Mitchell; they aim to provide a first-class family theater catering to ladies and children. So the couple are not at first at the Pekin (Indianapolis Freeman, December 1, 1906, p. 5).

1906, in December: Very shortly after jumping ship from the Smart Set to Chicago's Palace Theatre, at the end of 1906, Brymn jumps from the Palace to the Pekin enterprise (which was perhaps the intention all along), joining Jordan and Cook, where he is a bandleader and composer from early 1907 (mid season one) to the end of season two, 1907-1908; he wrote many songs for many shows there. The team was probably intended to move forward with Jordan and Brymn as principal

songwriters and Will Marion Cook as composer of the big ensemble numbers and arranger/orchestrator.

THE PEKIN ENTERPRISE IN THE BRYMN YEARS

About the songs listed below: some are published under Brymn's name, while some are identified with the show in the newspapers, and the show is said to be just the music of Brymn. The later shows (e.g., spring 1908) in particular have this problem. When not cited in the newspapers, the best source for song titles is usually the Bauman book, and Bauman takes good care in whether or not to assign a composer. He generally enjoyed access not only to the usual sources, but also to published materials in collections not accessible through WorldCat, and perhaps material in private possession.

PEKIN THEATER

(New Pekin Theatre, Chicago, Ill., at 27nd and State [2700 State])

OVERVIEW: A hugely significant conjunction of creative talent, as Jordan and J. Ed. Green are joined by Miller & Lyles, Cook, Brymn, Billy Johnson, and H. Lawrence Freeman in this enterprise; further, the young Will Vodery is somewhere in the background during year 1. This is creative talent from Williams & Walker, the Smart Set, and Hogan's Rufus Rastus team.

Will Marion Cook and Abbie Mitchell are there in the first year, just from circa November to January/February 1907. The first Cook show is in November, and Indianapolis Freeman, December 15, 1906 says the shows are composed by Cook and Jordan. Brymn and his wife are on board by the end of the year or earliest 1907. Cook's last contributions to any shows are around June 1907, and Brymn is there for a full year after that. Billy Johnson from May 1907 and Lawrence Freeman comes on board in June 1907.

The Pekin constellation of creative talent is recognized:

1907: In Indianapolis Freeman, June 1, 1907, p. 5, Brymn is one of three: "Will Marion Cook, Joe Jordan and James T. Brymn, the three acknowledged masters of rag time melody in America." In context, this is for ragtime songs for comedies, vaudeville, and reviews.

1907: Similarly, in Indianapolis Freeman, June 29, 1907, p. 5, "Joe Jordan, Will Marion Cook and J. T. Brymn, the three premier colored song writers of America."

The ferocious pace of new shows at the Pekin meant that some were solo efforts musically, while others (many? most?) were collaborative musical efforts, with Joe Jordan and Brymn writing songs and Will Marion Cook and H. Lawrence Freeman doing large ensemble numbers and orchestrations/arrangements.

NY Age, August 15, 1907, p. 7 says there were 20 original musical plays in the first season of Mott at the new Pekin. (Casting a broader net, Bauman says there was a total of forty shows, not all musical, between 1906 and 1911, and reports that no libretti survive.) Mott pushed for there to be a new one every week or two, but that was not sustainable. Revivals were one solution, and invariably called forth substantial new material.

Ultimately, Jordan and Brymn are the stalwarts, contributing to the end of year 2. Cook is present in year 1, and Lawrence Freeman is on the creative team in year 2, functioning like Cook in the creative mix, i.e., writing for big ensemble numbers and doing the arrangements/orchestrations.

Miller & Lyles and Harrison Steward get their big breaks here. The major black actor Charles A. Gilpin remembers how he got his start working at the Pekin under Jordan, Brymn, Cook, and Freeman (Kingston Daily Freeman, June 22, 1929, p. 12).

Cook and Vodery go off in the spring of year 1 (spring 1907) to write the next W&W show, and Vodery writes a show for Hogan.

Miller & Lyles try to start their own stock company. Brymn tries to set one up on Newark. Vodery sets one up (briefly) at the Howard. Jesse Shipp comes on board later, and then brings his Pekin shows to the Lafayette. And so forth.

SOME PEKIN BACKGROUND

1904-1905

"Col." Robert T. Motts (1861-1911) owned a casino/saloon/beer garden/theater from 1903 (The Pekin Theatre and Pekin Saloon); he apparently had a part interest before then in the saloon; the amusement hall (run under an amusement license in a back room of the saloon) opened in 1904.

"Pekin Rag: two-step," music Joe Jordan (Chicago: Pekin Publishing Co., 1904)

Motts tore down an eyesore and built a new vaudeville and play house, a commodious theater by some accounts but small and cozy by some other reports (Indianapolis Freeman, June 4, 1904, p. 5; Indianapolis Freeman, March 25, 1905, p. 5).

Motts opened the theater in the summer of 1904 (Duluth News-Tribune, April 6, 1905, p. 8) and ran it in the 1904-1905 season; in the 1905-06 season it featured resident composer and music director Joe Jordan leading the orchestra, with a variety program (e.g., Indianapolis Freeman, July 29, 1905, p. 5); Will H. Smith is new general manager in 1905-1906 season (he steps out in February 1906---see Chicago Broad Ax, February 24, 1906, p. 2); and Charles S. Sager is stage manager, from 1905.

1905-1906

Mott's venture is a milestone. In the fall of 1905, Cole & J. R. Johnson pay a visit, and Bob Cole says "It is the beginning of colored theaters in this country" (Indianapolis Freeman, October 28, 1905, p. 5)

It is "the only one of its kind in the world" (St. Paul Appeal, December 16, 1905, p. 3)

It is "the first race theatre in America" (Chicago Defender, July 22, 1911, p. 7)

THE RESIDENT COMPANY BEGINS

1906, in January: Early in 1906 the Pekin had a fire doing \$1000 in damage, and with that excuse Motts remodeled and is ambitious for his new playhouse (The New Pekin Theatre"). By one account the fire dated to January 10, 1906 and the theatre was said to be destroyed (Helena, Mont., The Montana Plaindealer, March 16, 1906, p. 1). However, the theatre reopened on March

31, so the damage could not have been all that bad. The new theatre seated 1200 (Chicago Broad Ax, March 24, 1906, p. 1).

He has the goal of a resident African American theatrical company for his house, and this will be an equally momentous milestone with repercussions that are felt for a decade or more, while launching careers that will span the next thirty or more years.

1906, in February: Motts advertises in the Indianapolis Freeman for performers for a spectacular to be written by Charles S. Sager--- playwright/author, actor, manager, producer, promoter, "stage man [stage manager]";

Sager worked for Motts at the Pekin from July 1905 or before, as stage director; he was not yet in Chicago in May 1904;

This spectacular was to deal with The Negro of the 50th Century and make a splash for for Motts's new house (Indianapolis Freeman, February 17, 1906, p. 5; Indianapolis Freeman, February 24, 1906, p. 6); the show does not ever come to fruition, but instead, there was in March The Man From 'Bam.

THE MAN FROM 'BAM

1906, in March: The Man From 'Bam (sometimes just "Man From 'Bam"), musical comedy playlet, book by Collin Davis, lyrics by Arthur Gillespie; A popular play of the day was The Man From Tokyo, so this may be a parody of sorts;

music Joe Jordan (and Will Vodery? he is not named in ads, etc.); the stage manager is Charles S. Sager; runs from Saturday, March 31, 1906, in Grand Opening, for at least three weeks, to April 22, and probably four weeks, to April 29 (Bauman says 4 weeks); ten big hit songs; Scenario, cast, names of some numbers in Indianapolis Freeman, April 14

Broad Ax ads call it a three act musical comedy; these must have been three short acts; Rick Benjamin liner notes say it featured ten Jordan songs and the rest of the score was by Vodery; is there just one or any Vodery song? Could the Vodery music have been arrangements and choral works?? Indianapolis Freeman, April 14, says "Some of which [music] is said to be the original product of Prof. William H. Vodney, a well-known musician now in the employ of Charles K. Harris's Chicago Music House. Who is really responsible for the brilliant music will be ascertained in the weeks to come."

(Indianapolis Freeman, March 24, 1906, p. 5; Chicago Broad Ax, March 24, 1906, p. 4; Chicago Broad Ax, March 31, 1906, p. 5; Cleveland Gazette, April 6, 1906, p. 1; Chicago Broad Ax, April 7, 1906, p. 2; Indianapolis Freeman, April 14, 1906, p. 6; Chicago Tribune, April 15, 1906, p. 12; Chicago Tribune, April 22, 1906, Part 10, p. 1)

Are there just ten songs, or ten hits plus more? The show in fact may have had only ten songs, because it was not a full evening's bill; it was a playlet, basically, sharing the stage with vaudeville acts. Pretty spectacular, nonetheless, given its fifty member cast and a chorus of forty.

[Sampson, Blacks in Blackface (p. 116) says the book is by Miller and Lyles, but I find no evidence for this claim, and Indianapolis Freeman, Variety, etc., have Davis and Gillespie, and lyrics of songs with Jordan music are all by Davis]

[The Man From 'Bam was revived and expanded from a playlet into a big show ("rehabilitated" and with new music) later in year 1 (1906-1907, in February 1907) and in year 2 (1907-1908, in November 1907). Of the first revival the Indianapolis Freeman, February 16, 1907, p. 5 says, "The play is scarcely recognized so thoroughly has the writer of the book changed the lines, situations and intent of the play."

The original show included these numbers and perhaps not many more; perhaps these are the songs and any not on this list were the opening and/or closing ensemble numbers. (Songs in Indianapolis Freeman, April 14, 1906, p. 6 indicated with XX; Chicago Tribune advertisement names 6 "Big Song Hits", indicated with **):

XX "The Alabama Cadets," Jordan and Davis

** "Bungaloo," Jordan and Davis

NB: "Bungaloo: a Hindu love dance," music Charles Brown (Chicago: Chas. Harris, 1903), is an instrumental number published in Chicago

XX** "Feather Your Nest" Jordan and Davis (Chicago: Will Rossiter, 1906)

XX** "I'd Like to Steal You," Jordan and Davis

"I'm Going to Exit: I'm going to make my exit now," Jordan and Arthur Gillespie (Chicago: Will Rossiter, 1906); later sung by Harrison Stewart

XX "I'm Just From 'Bam," Jordan and Davis

"I'm So Hungry" Jordan and Davis

XX "The Man From 'Bam," Jordan and Davis

"The Rag Time Ballet," Jordan and Davis

** "Pete," Jordan and Davis

XX** "Strolling," Jordan and Davis

** "Tonsorial Sam," Jordan and Davis [1906; 1907]

1906, from late April through August: At this moment, for roughly the four months of the theatrical summer season, the house turns back to its customary vaudeville; straight variety at first, but then with some short sketch shows (playlets) beginning in July; violinist Joseph Douglass appears on the bill for two nights in June; it is clear that the concept of adding miniature musicals is at this moment evolving, and it starts with the expectation of reviving shows written by others; the names of playlets are hard to come by; then the company roster makes a big shift in mid summer, as below.

1906, in May: Billboard, May 12, 1906, p. 12 reports "vaudeville" at the Pekin; Variety, sometime in May 1906, p. 12, naming a variety bill; Indianapolis Freeman, Saturday, June 16, 1906, p. 5 describes the program beginning the week of May 28 and reports that there is no sketch, just variety acts; the closer was an act produced by Sager and Jordan, with the Pekin Ladies' Minstrels

1906, in June: Indianapolis Freeman, Saturday, June 9, 1906, p. 5, reports that a production of King So-Long was planned for the Pekin but has been indefinitely postponed; given the time lag of about two weeks or more for news to get into the Freeman, this reference could be to a second or a third show planned for the theatre in the spring, after The Man From 'Bam.

BIG MID-SUMMER SHIFT UNDER J. ED. GREEN

1906, in July: J. Ed Green comes on board; he has Smart Set credentials, e.g., in 1904-1905, and then is in Hogan's Rufus Rastus in 1905-1906; etc.

1906, in July: Chicago letter to NY Daily Mirror, dated July 9, says Motts gave his first professional matinee last Friday, which would be July 6 or possibly June 29); it was a special bill prepared by J. Ed Green as a show to which all the professionals in town were invited---i.e., professional theater people, including whites (NY Daily Mirror, July 14, 1906, p. 12)

1906, in July: Harrison Stewart had just joined the Pekin on July 7, 1906 (NY Age, July 9, 1908, n.p. [p. 6], in a long Walton column on Stewart), at first to appear in the vaudeville olio

1906, in July: Two African Princes

exact date is uncertain, but it is on stage in early July (Variety 2/9, July 14, 1906, p. 12), probably from the time of J Ed. Green's appearance on the scene; the book is by J. Ed. Green, music Joe Jordan; kicks off a series of mini musicals on the variety bills;

revived at the Pekin as a mini on March 16, 1908 version, and then staged by the Brooks/Miller break-away company in Montgomery Alabama as a mini on March 30, 1908

this first version of Two African Princes must be a mini, and featured star Andrew Tribble (female impersonator), who then jumped to the Cole & Johnson company for The Shoo-Fly Regiment, which opened on August 20. According to the 1908 Lester Walton column on Harrison Stewart mentioned above, Tribble was replaced in midstream in this show by a new arrival, the young Harrison Stewart, age 24, who goes on to take the lead in The Mayor of Dixie (see below). Harrison Stewart had just joined the Pekin on July 7, 1906 and first went into the olio without much distinction before replacing Tribble. [There is a short narrative about this, and about Harrison Stewart, in Hill & Hatch, History, p. 195].

Tribble & Allen, comedy sketch team, had been the leading comedians at the new Pekin since it opened, so Tribble's departure is a big deal. Tribble is with Cole & Johnson by early August; the Shoo-Fly Regiment begins in Washington the week of August 20 and is anticipated for Cumberland, Md. on August 27; this new C&J show pretty much puts Tribble on the national map (Cleveland Gazette, August 1, 1906, p. 1;

Indianapolis Freeman, August 4, 1906, p. 5 [with a cast list that has no mention of Tribble]; Indianapolis Freeman, August 11, 1906, p. 5; Washington Evening Times, August 11, 1906; Washington Evening Star, August 15, p. 16; Washington Evening Star, August 19, p. 18; Washington Times, August 19, 1906, p. 9; Washington Bee, August 25, 1906, p. 4); on Tribble see Hill & Hatch (2003), pp. 128-29, 195.

Less than a year later, Green's play was announced as going to be produced in the fall of 1907 in the first season of the Elysium Theatre on Elysian Field Ave. in New Orleans (Washington Bee, September 21, 1907, p. 5; a similar article is printed in Indianapolis Freeman, November 2, 1907, p. 6). Two African Princes was later mounted by Mikell in Florida (FSU thesis).

Green's own 1909 advertisement for his services as producer, playwright, actor and stage director (Indianapolis Freeman, January 16, 1909, p. 5) calls him the author of five plays, which are named in the order Two African Princes, My Friend From Georgia, Queen of the Jungles, Out All Night, and Captain Rufus Ebenezer. Note that several plays of the first season by Green are not mentioned in this short list.

The Motts obituary in the Indianapolis Freeman names Pekin shows The Mayor From Dixie, Two African Princes, and My Friend From Georgia in that order (Indianapolis Freeman, July 15, 1911, p. 1, 4)

1906, in July: two playlets, Uncle Eph's Dream and Darktown's Circus Day, in which all the stars of the vaudeville review have a part, ran "last week" (Indianapolis Freeman, July 21, 1906, p. 4)

Uncle Eph's Dream could possibly have been based on the play done by Bryant's minstrels in 1873 or the one (the same?) published by Charles White, 1874; a minstrel sketch in two scenes

Darktown's Circus Day, a three-act sketch, a merry musical farce, NB: probably based on the Black Patti show (1902; 1903)

1906, in July: a published list of six expected future shows (Indianapolis Freeman, July 21, 1906, p. 4) includes both anticipated revivals and borrowed material, basically familiar stuff:

The Clam Man

A Trip to Coontown
The Sons of Ham
Captain Rufus
Two African Princes
The Man From Bam

NB: the only unfamiliar one is The Clam Man, but there is a show, a burlesque, The Clam Man, mentioned in Variety, etc. (incl. NY Clipper, July 14, 1906, p. 558) as at Chicago's Trocadero theatre. Note also that the 1907-1908 vehicle for Ernest Hogan was entitled The Oyster Man.

1906, in July: Honolulu: Dreamy Idyl of the Pacific

from some time in late July 1906, Honolulu, first [short] version, a tab, just a half a bill; music Jordan, appearing together with some vaudeville olio (Variety 2/13, August 11, 1906, p. 10: "a musical farce entitled "In Honolulu," with an olio of vaudeville artists consisting of Wilson and Pugsley, Griffin Sisters, Bobby Kemp, J. E. Green and Jerry Mills")
 Bauman also reports that the title is In Honolulu and he says that an alternative title is The Man From Honolulu; Bauman says the run begins July 23, for three weeks (that would be to August 12; followed directly, acc. Bauman, by My Nephew's Wife); Bauman reports (p. 54) that it is a revision of the Smart Set's Southern Enchantment of 1902, in which Green had been involved.

1906, in August: My Nephew's Wife runs from August 13 for two weeks (NY Dramatic Mirror, August 18, 1906, p. 19, Chicago correspondent says it opened that week; NY Clipper, August 25, 1906, p. 711; NY Clipper, September 1, 1906, p. 738 says it closed a fortnight's engagement on the 27th); a farce with vaudeville between the acts (Variety, August 18, 1906, p. 12); Bauman reports that it runs for for 3 weeks, which would be from August 13 to September 2, but Bauman also reports The Mayor of Dixie from August 27, as does the Clipper; The Mayor of Dixie, the next show, is said to have replaced a mixed bill (NY Dramatic Mirror, August 25, 1906, p. 12), so this was the last "tab" of the summer season. Bauman says it was written by J. Ed. Green but he does not name a composer or arranger.

NB: Three of the summer mini musicals---Two African Princes, Honolulu, and My Nephew's Wife---are later revived.

FIRST FULL SEASON

1906-1907

1906, in August: The Mayor of Dixie

the first big show at the Pekin, and a landmark in the careers of Miller & Lyles; the kick-off to the fall theatrical season; ran from Monday, August 27, 1906, for three weeks, to September 16, 1906;

The Mayor of Dixie, book by FLOURNEY MILLER and AUBREY LYLES (the first of their three for the Pekin); famously, the first big outing for the young writing team of Miller & Lyles; mentioned in all their histories while they were still alive, etc.; music Jordan; Green staged the musical numbers; a three-act musical farce; it replaces a mixed bill, i.e., it is a musical comedy instead of a mixed bill (NY Dramatic Mirror, August 25, 1906, p. 12), meaning perhaps a review or vaudeville, or half-bill show plus olio, and not immediately following upon Two African Princes; Variety calls it "a musical comedy with several vaudeville interpolations"; after one week, the papers constantly announce that is it in its last week, but it keeps going, either on account of the fact that One Round of Pleasure is not ready, or else on account of its own success; it drew good crowds and will give way to Queen of the Jungles (Clipper)

Gets revived as late as October 1911 at Pekin under a Gilpin company. (NY Dramatic Mirror, August 25, 1906, p. 12; Variety 3/3, September 1, 1906, p. 12; Indianapolis Freeman, September 8, 1906, p. 5; NY Clipper, September 15, 1906, p. 792; mentioned in a list of plays being copyrighted in NY Dramatic Mirror, February 16, 1907, p. [illeg.]; LoC catalogue says play submitted December 23, 1906 and copyright January 5, 1907)

1906, in September: The Queen of the Jungles

from Monday, September 17, 1906, for two weeks, to September 30, 1906; The Queen of the Jungles, book by J. Ed. Green, music Jordan; Motts obituary in Freeman says it is a comedy by Bob Kelley, revised by Green; this Pekin production is revived in March 1907 (see below); J. D. Howard, in the Indianapolis Freeman, August 26, 1911 calls it "that beautiful musical comedy by the late J. Ed. Green, called "The Queen of

the Jungles," successfully produced at the Pekin theater, Chicago, several years ago."

(Indianapolis Freeman, July 15, 1911, p. 1, 4; Indianapolis Freeman, August 26, 1911, p. 5; Variety hit, sometime in September 1906, p. 11; Sampson, Blacks in Blackface, p. 116).

Undoubtedly a revision of the popular 1904-1905 vehicle of the same name written by Bob A. Kelley and J. Ed. Green and produced by Weber & Collins for Madame Mamie Flowers, "The Bronze Melba," and also featuring Allie Gillam, which played around NY and NJ in summer 1904: e.g., in New Rochelle, beginning August 1, Asbury Park, NJ, Trenton, NJ August 22-24, etc.; it garnered lots of press attention.

(NY Dramatic Mirror, February 20, 1904, p. 21; NY Dramatic Mirror, May 14, 1904, p. 18; NY Dramatic Mirror, June 11, 1904, p. 2; NY Press, August 2, 1904, p. 7; NY Dramatic Mirror, August 27, 1904, p. 7; Indianapolis Freeman, October 8, 1904, p. 2, with a long and fairly harsh review by Sylvester Russell; NY Age, February 24, 1910, p. 6)

1906, in October: Twenty Minutes from State Street

from Monday, October 1, 1906, for one week only, to October 7, 1906; Twenty Minutes from State Street, a musical farce, book by J. Ed. Green, music Joe Jordan (NY Age, October 18, 1906, p. 5; Indianapolis Freeman, October 27, 1906, p. 6; Billboard, October 6, 1906, p. 9); presumably based on their popular farce 45 Minutes From Broadway of the 1905-06 season by George M. Cohan; Rick Benjamin program notes on Jordan say that WMC had a hand in the score, and that it opened on Sunday, September 30, but WMC was still in NYC then and came out to KC in October to rehearse and concertize with a local choir there. [Bauman says it ran for three weeks.]

1906, in October: One Round of Pleasure

a show that is announced but in the end not produced; to have had a book by Green, music Jordan; in October and November, One Round of Pleasure by Green and Jordan is announced for the near future; the revivals of October-November replace it.

(NY Age, October 18, 1906, p. 5, cited as reprinted from the Chicago Examiner and American of October 7, 1906, and text partially repeated in Indianapolis Freeman, October 27, 1906, p. 6; Portland New Age, November 10, 1906, p. 5)

1906, in October: The Mayor of Dixie

After two new shows, this is the first revival, just three weeks after it left the boards; ran from Monday, October 8, 1906, for two weeks, to October 21, 1906; played for a big benefit on October 18; it begins five weeks without a brand new original musical comedy (NY Clipper, October 27, 1906, p. 952; NY Age, October 25, 1906, p. 1); Bauman does not mention this show

1906, in October: A Trip to Coontown

from Monday, October 22, 1906, for three weeks, to November 11, 1906; A Trip to Coontown, a staging of some version of the Cole and Johnson musical (1897-1901)

1906, in November: My Friend From Georgia

from Monday, November 12, 1906, for four weeks, to December 9, 1906; My Friend From Georgia, three-act musical comedy, book by J. Ed. Green, music Joe Jordan and Will Marion Cook; Abbie Mitchell Cook is in Hogan's Rufus Rastus this fall into early November (NY Age, November 15, 1906, p. [?]), but she leaves from Rochester, NY to join the Pekin company "just a few days ago" and is featured in this new show (Indianapolis Freeman, November 24, 1906, p. 5); Indianapolis Freeman, November 24, 1906, p. 5 says: "Abbie Mitchell-Cooke (sic), who closed with the "Rufus Rastus" Company a few days ago at Rochester, N.Y., has joined the Pekin Theater forces at Chicago and is being featured in J. Ed. Green's new skit, "My Friend From Georgia." The music is by Will Marion Cooke (sic) and Joe Jordan and the piece is a "go."

Very possible that this has material from earlier failed project of Cook and Dunbar with the same title around the time of In Dahomey, a project of 1902 that was to have been a vehicle for Hogan

Song: "Mandy Lou," a Cook & McPherson song published in 1905, sung here by Abbie Mitchell

This show is revived at the Pekin in May 1907 (see below).

1906, in November/December: WMC writes lyrics for "Sweetie, Dear" [a.k.a. the Pekin Rag] to music of Joe Jordan, and it is published in late 1906 in

Chicago by Jordan and Cook [see WorldCat; copyright C 135470, Nov. 26, 1906; 2 c. Dec. 22, 1906; Carter bio says published in 1906 in NYC by Barron and Thompson; Cook republishes it in 1907 with them, in NYC, when it becomes a big hit]; Carter bio. says it was used in The Man From 'Bam, for which Cook was only around for the revival in 1907 (and Bauman books says it was for entr'acte in February 1907); Variety (n.d., 1907, p. 17), in ad for NY publisher Barron and Thompson, calls it Cook and Jordan's hit of 1907, featured by Aida Overton Walker in Abyssinia; perhaps lyrics originally written not for the Pekin but for the refurbished 1906-1907 second season of Abyssinia; parallel in Cook's words and Brymn's music for their 1910 "Lovie Joe"

1906, in November: Brymn arrives in Chicago; on Friday, November 23, 1906, a special professional matinee was given at the Pekin for the companies of the Smart Set (music director, Brymn) and Abyssinia, both of which were in town; S. H. Dudley, writing afterward in the Indianapolis Freeman, recalls the name of the show as The Man From Georgia but it was certainly the current My Friend From Georgia, mixed up by Dudley with The Man From 'Bam; Dudley calls Jordan the leader of the Pekin orchestra but remembers that it was Cook who wielded the baton (Indianapolis Freeman, December 15, 1906, p. 6)

1906, in December: on Tuesday, December 4, a concert honoring the major black English composer Samuel Coleridge-Taylor (1875-1912) at the Pekin, with the composer present, featuring performers Abbie Mitchell, Harry T. Burleigh, N. Clark Smith, etc. (Chicago Tribune, December 2, 1906, p. 13, etc.)

1906, in December: My Nephew's Wife
a revival of the August show; ran from Monday, December 10 for one week; Presumably bulked up here, it will be revived again and cut down in the spring of 1908; music presumably by Jordan, though right now Cook could have had a hand in the expansion; NY Clipper, Saturday, December 15, 1906, p. 1134, says My Nephew's Wife was to be the attraction for the week of Sunday, December 9, and the attraction for the next week had not been announced, and My Friend From Georgia would be revived soon; NY Dramatic Mirror, December 15, 1906, p. 10 says it is at the Pekin; NY Clipper, Saturday, December 22, 1906, p. 1158,

says My Nephew's Wife played last week and A Count of No Account starts the 17th.

1906, in December: A Count of No Account from Monday, December 17, 1906, and ran for two or three weeks, either to December 31 or to January 6, 1907; Bauman says this run of A Count lasts two weeks; play is by T. Alfred Anderson; music Jordan and Will H. Dixon; the book for this show is probably related to the well known three-act farce comedy of the same title (The Count of No Account) in three acts by Anthony E. Wills that was published in 1905; lots of hits in newspapers on productions of the Wills show around the country, with variable title, using either "A" or "The" or no pronoun at all.

Chicago Broad Ax, December 1, 1906, p. 2 says it will open the week of December 10; Billboard, December 22, 1906, p. 9; NY Clipper, Saturday, December 22, 1906, p. 1158 implies week of 17th and the following week; Broad Ax, December 22, 1906; NY Clipper, December 29, 1906, p. 1182, says A Count of No Account is expected to run through the holiday and then be followed by Dixie Ann, for which WMC is arranging music; NY Clipper, January 5, 1907, p. 1206 says it is now in its third week and Cook is directing the rehearsals of the new offering.

Songs include these eleven (Bauman bk.):

"A Bachelor I Am"
 "Ain't Goin' t' Bother That"
 "I Think an Awful Lot of You," music Jordan, lyrics Anderson (NY: Witmark, 1907)
 "Nestle Closely to Me Dear"
 "Of Course That's Nothing to Me"
 "Queen of Ragtime Alley"
 "Stranded Actors"
 "There Are Others"
 "Three Little Maids"
 "What an Awful Situation"
 "Whist"

1906, in December: a special Friday, December 21 professional matinee performance of A Count of No Account for the Cole & Johnson troupe,

who were in town on tour with The Shoo-Fly Regiment for a week in Chicago beginning Monday, December 17 (Chicago Tribune, December 16, 1906, p. 11; Chicago Broad Ax, December 22, 1906, p. 2)

1906, in December: Dixie Ann

acc. Bauman, WMC's Dixie Ann runs from December 31 for one week, and some references support this: A Count of No Account is expected to run through the holiday and then be followed by Dixie Ann, for which WMC is arranging music (NY Clipper, December 29, 1906, p. 1182); Chicago column dated December 22 says Will Marion Cooke is back at the Pekin arranging music for Dixie Ann (NY Dramatic Mirror, December 29, 1906, p. 12); Chicago column dated December 29 says Dixie Ann is on the bill for next week (NY Dramatic Mirror, January 5, 1907, p. 12); nonetheless, there is a possibility that Dixie Ann never played the stage: by one later report, Count of No Account is at Pekin, and during the third week of its run, which would be in the last week of December, WMC is rehearsing the next production (NY Clipper, January 5, 1907, p. 1206); since A Count began on the 17th, its third week would have begun December 31, but maybe "third" is the error; also, is it possible that "Dixie Ann" gets renamed "In Zululand"???

NY Clipper, January 12, 1907, p. 1230 says clearly that "The Count of No Account" has enjoyed good patronage for several weeks, and was kept on until the new production, entitled "In Zululand," was ready for presentation, which occurs 7."

BRYMN STEPS IN

1907, in January: In Zululand

from Monday, January 7, 1907, for four weeks, to February 3, 1907; In Zululand, book and lyrics by Charles S. Adelman (well-known Chicago newspaperman, who was also known for writing the book and lyrics to a show for the LaSalle Theatre); music Jordan, Cook, Brymn; this is Brymn's first show at the Pekin; chorus of 40 (Cook hand in that?); NY Clipper, January 5, 1908, p. 1206, says A Count of No Account is into its third week and WMC is rehearsing the new offering [i.e., In Zululand ?? or Dixie Ann?] (NY Clipper, January 5, 1908, p. 1206; Chicago Broad Ax, January 12, 1907, p. 2; NY Dramatic Mirror, January 12, p. 12; Chicago Broad Ax,

January 19, 1907, p. 2; Washington Bee, February 16, 1907, p. 1; Indianapolis Freeman, Saturday, January 26, 1907, p. 6; Chicago Broad Ax, June 22, 1907, p. 2; Ghost Walks, p. 390; A Century of Musicals in Black and White, p. 192)

The songs in this show (Chicago Broad Ax, January 12, 1907, p. 2 and Indianapolis Freeman January 26, 1907, p. 6; Ghost Walks, p. 390), among which there should be some Brymn contributions, include:

The Coronation Hymn

Gee Whiz, Ain't It Tough to Be Poor

Jungleland

"Oh! Mister M-a-n M-a-n M-a-n" [Oh Mr. Man, Man, Man!], lyrics Chas. S. Adelman, music Joe Jordan (NY: Witmark, 1907) (listed here on the basis that Adelman was lyricist for this show) (LoC copyright date of December 2, 1907 possibly suggests it was for a later show) NB: Bauman bk. also counts it in this show

"Likin' Ain't Like Lovin'," Jim Europe (NY: Victoria Music, 1907); copyright November 15, 1907; sung here in January 1907, it will be re-used in The Black Politician's 1907-1908 season; perhaps already written and introduced into season 1 of that show after Brymn and Daisy leave

Moon, Moon, Moon (NB: represented as not the same as "Wid de Moon")
Off to Zululand (King of Zululand), lyrics Adelman (second act finale)

Recipe for Love

"Wid de Moon, Moon, Moon: Negro love song," lyrics William Moore, music Cook (Chicago: W. M. Cook, 1907; NY: Schirmer, 1907); also sung by Marie Cahill
first line: "I wonder is mah love in de sky wid de moon"

Further:

"Dar's Mah Mandy," lyrics William Moore, music Cook (Chicago: Will Marion Cook, 1907)

NB: it is possibly for this show, since it shares its lyricist and Chicago publisher with "Wid de Moon"

Chicago Broad Ax says the big hits are:

"Wid de Moon"

"King of Zululand" (the 2nd act finale)

1907, in February: The Man From Bam

from Monday, February 4, 1907, for two weeks, to February 17, 1907; The Man From Bam, the first show mounted at the Pekin, in March 1906, is here in its first revival ten months after its premiere; NB: this show begins another stretch---four weeks---without a brand new musical comedy.

The playlet is "rehabilitated," with modifications including at least one other Jordan song---perhaps "Sweetie Dear" is meant (and a Cook song---Abbie interpolates "Red, Red Rose"---if that is part of this revival at all, which I think not---Abbie is elsewhere---so maybe a later revival, for which see below for November 1907), but more to the point, enlarged into a big show, thus "entirely re-written and restaged" (advertisement in Chicago Broad Ax, January 26, 1907, p. 2 and Chicago Broad Ax, February 2, 1907, p. 2); the Sunday Chicago Tribune says it is almost entirely rewritten by the authors, Gillespie and Davis, with new musical numbers by Jordan (Chicago Tribune, February 3, 1907, part 10, p. 1); a new "Man From Bam" (Chicago Broad Ax, February 9, 1907, p. 2); Indianapolis Freeman says it is thoroughly changed and "scarcely recognized" now;

Someone credits Brymn here, acc. Bauman; if so, this is Brymn's second show, maybe with Cook stepping out; Bauman says Cook contributed, but maybe this is just Abbie's number, if any; the Washington Bee and the Chicago Tribune say that Gillespie and Davis have rewritten the book, and that Jordan, the orchestra leader, has furnished new music. Not much if anything to connect it with either Brymn or Cook in the expansion from a playlet into a full show.

NB: It is in Chicago Broad Ax, February 9, 1907, p. 2 that the rumor is reported that Will Marion Cook is soon going to take charge. (Chicago Broad Ax, February 2, 1907, p. 3; Chicago Tribune, February 3, 1907, Part 10, p. 1; Chicago Tribune, February 10, 1907, Part 10, p. 1; Indianapolis Freeman, February 16, 1907, p. 1, 5; Washington Bee, February 16, 1907, p. 1; Ghost Walks, p. 391)

Musical numbers: the Chicago Broad Ax, February 9, 1907, p. 2 and Indianapolis Freeman Feb 16 review name five hits (*), and the Freeman adds the "jockey chorus," which must be "The Jockies" or "The

Jockeys" (female chorus), Jordan and Davis; Bauman bk provides other titles; most are not repeated from March 1906:

- "A Gentleman of Leisure," Jordan and Davis [1907]; Bauman bk.
- * "I'd Like to Know Your Address and Your Name" (I'd Like to Know Your Name and Address), Sherman and Gillespie (Chicago: Chas. K. Harris, 1907)
- "I'd Like to Steal You," Jordan and Davis (Chicago: Rossiter, 1906); last March and now; Bauman bk.
- * "In Memory of You, Sweetheart" (In Memory of Your Sweetheart), Jordan, Charlotte Blake and Arthur Gillespie (Detroit: Remick, 1908)
- "The Jockeys" (Freeman)
- * "Josie," Jordan and Davis
- "Memories of Youth," Jordan and Davis [1907]; Bauman bk.
- * "A Night, a Girl, a Moon," Charlotte Blake, Collin Davis, and Arthur Gillespie (NY: Remick, 1907); from last March
- * "Take Your Time," lyrics Harrison Stewart, music Joe Jordan (Chicago: Pekin, 1907; NY: Gotham-Attucks, 1907)
- "Sweetie Dear" (instr. entr'acte), lyrics Cook, music Jordan (Chicago: Pekin, 1906; NY: Barron & Thompson, 1907) [in 1907]; Carter bio. of Cook; Bauman bk.
- "Tonsorial Sam," Jordan and Davis; last March and now; Bauman bk.
- "When You're Broke," Jordan and Davis [1907]; Bauman bk.; Bauman Jordan list
- "Wonderful Dr. Lake," lyrics Collin Davis, music Brymn [1907]; Baumann bk, p. 182
- "Your Guest of Honor," ensemble, Jordan and Davis [1907]; Bauman bk.; Bauman Jordan list

1907, in February: Honolulu: Dreamy Idyl of the Pacific

from Monday, February 18, 1907, for two weeks, to March 3, 1907; immediately follows The Man From Bam; another revival, from what had been a playlet seven months previously in July 1906; marking four weeks of revivals, or basically all of February 1907; Honolulu in its first revival, in an expanded version into a big show, music Jordan and new material by Brymn (or---Brymn wrote the score); numbers include a big dose of Smart Set material by Brymn and Billy

Jopohnson that is recycled here; clearly the new numbers are mostly Brymn, and mostly retreads

(Chicago Broad Ax, February 16, 1907, p. 3; Chicago Tribune, February 17, 1907, p. I 1, says music is by Brymn; Chicago Broad Ax, February 23, 1907, p. 2; Chicago Broad Ax, February 23, 1907, p. 3: "Brymn wrote the score"; NY Clipper, February 23, 1907, p. 16, which says music is "composed by James T. Brymn," "a popular writer");

Chicago Broad Ax, February 23, 1907, p. 2, says Honolulu features these 5 numbers, which are in fact all recent Brymn songs, mostly for the Smart Set:

Darktown Grenadiers [Brymn and Johnson, 1905]
 Morning, Noon, and Night [Brymn and Johnson, 1905]
 Oh, San [Brymn and Johnson, 1905]
 Rowena [Brymn, 1904]
 Travel On [Brymn and Johnson, 1905]

Bauman bk. identifies 13 numbers, including those 5 and 8 more:

"Darktown Grenadiers," lyrics Billy Johnson, music Brymn (Smart set song publ. 1905) (Bauman bk., p. 169)
 "Every Day'll Be Sunday Bye and Bye" (Every Day'll be Sunday By and By), lyrics J. Ed. Green, music Brymn (Baumann bk., p. 170); re-used next month in The Grafters
 "Cupid," Schindler and Adams (NY: Chas. K. Harris, 1905); (Baumann bk., p. 169)
 "Good Old Honolulu" (finale), lyrics, J. Ed. Green, music Brymn (Bauman bk., p. 171)
 "Hen-Roost Raiders," Jordan and Green (Bauman bk., p. 172)
 "Morning, Noon, and Night" (finale), lyrics Billy Johnson, music Brymn (Smart Set song 1905) (Bauman bk., p. 175)
 "Oh, San," lyrics Billy Johnson, music Brymn (Smart Set song publ. 1905) (Bauman bk., p. 177)
 "On the Field," lyrics J. Ed. Green??, music Brymn (unpubl. Smart Set song 1905) (Baumann bk., p. 177)
 "Plantation Pastimes," lyrics J. Ed. Green, music Brymn (Bauman bk., p. 177)
 "Rowena," music and text Brymn, publ. 1904 (Bauman bk., p. 178)

"Shelter, Grub and Spending Change," Adolph Henderson and Harrison Stewart (Chicago: Rossiter, 1907); re-used in May in My Friend From Georgia (Freeman, June 1; Bauman bk., p. 178)

"Society," lyrics J. Ed. Green, music Brymn (Bauman bk., p. 179); there is also a "Society," by Will Accooe in Sons of Ham, season 2

"Travel On," lyrics Billy Johnson, music Brymn (NY: Hamilton S. Gordon, 1905); Smart Set song (Bauman bk., p. 181)

1907, in March: The Grafters

from Monday, March 4, 1907, for two weeks, to March 17, 1907; The Grafters, a musical three-act play, a farce comedy, book by Blaine Gray of Detroit, music Jordan and Brymn, produced by Green.

(Chicago Broad Ax, March 2, 1907, p. 2; Chicago Tribune, March 3, 1907, p. I 1; Indianapolis Freeman, March 9, 1907, p. 5; Chicago Tribune, March 10, 1907, p. I 1; Washington Bee, March 23, 1907, p. 5; Indianapolis Freeman, March 23, 1907, p. 6; Ghost Walks, p. 393; A Century of Musicals in Black and White, pp. 152-53)

[Bernard L. Peterson, African-American Theatre Directory (1997), p. 163, says book by J. Ed. Green, but in his A Century of Musicals (1993), p. 152, he says it is possibly by Green; Indianapolis Freeman, March 23, 1907, p. 6 and Indianapolis Freeman, September 9, 1911, p. 5 and etc. say "Blaine Gray"]

Musical numbers: the review in the Indianapolis Freeman, March 23, mentions the following seven numbers (4 of which (*) are also mentioned in the Bee); they comprise six songs and a dance number:

* "Actin' Ain't What It's Cracked Up to Be," Jordan (Bee; Freeman; Bauman bk., p. 167)

"The Belle of San Domingo," Jordan (Freeman; ; Bauman bk., p. 168)

* "The Candle and the Star: song and chorus," lyrics Cecil Mack and J. Ed. Green, music Brymn (Chicago: Thompson Music Co., 1907) (Bee; Freeman)

* "Every Day'll Be Sunday Bye and Bye" (Every Day'll be Sunday By and By), lyrics J. Ed. Green, music Brymn (Bee; Freeman; Baumann bk., p. 170); new last month in Honolulu

"Graft," Jordan (Freeman; Bauman bk., p. 171)

* "You Ain't Got a Chance in the Dark With a Ghost" (You Ain't Got No Show in the Dark With a Ghost) (Bee; Freeman; Bauman bk., p. 183)

and
the "Black Rat Ballet" (Freeman)

1907, in March: Queen of the Jungles

from March 18, 1907, for two weeks, to March 31, 1907; last production of the first full year of operation; a revival of the show of September 1906, seven months before; extensively rewritten, so that it is "a new production," or "the new Queen of the Jungles"; book and lyrics by Mr. Stanley Wood; now with music Jordan and Brymn instead of just Jordan; "Only the more popular musical numbers belonging to the original score have been retained, and several new songs by Joe Jordan have been added";

It will be revived again in February-March 1908 with twenty musical numbers, and in a mini version it will be mounted by the break-away Brooks/Miller company that spring (Chicago Tribune, March 17, 1907, p. I 1; Chicago Broad Ax, March 23, 1907, p. 2; NY Clipper, March 30, 1907, p. 161; Indianapolis Freeman, April 20, 1907, p. 5; Billboard, March 14, 1908, p. 43)

Songs, surely a mix of old and new, include these 7 or 8:

"Go Ahead and See If I Care" (Broad Ax; Bauman bk., p. 171)

"I'm so Hungry," Jordan and Davis (a Man From 'Bam number) (Broad Ax; Bauman bk., p. 172)

"Jungaloo" (Clipper, March 30), but see "The Monkey and the Maid" immediately below

"The Monkey and the Maid" (probably "The Tale of the Monkey Maid (or, Die Trying)," by Bert Williams, from Abyssinia (1906) (Broad Ax; NY Clipper, March 30; Bauman bk., p. 175);

from the Broad Ax: "Among the other features are the "mokey maids" [sic] or "Jungaloo," a happy conceit in which six dusky chorus girls appear clothed as monkees [sic] and go through many amusing evolutions during the singing of the chorus of "The Monkey and the Maid."

"No Use Actin' What You Ain't" (Broad Ax; Bauman bk., p. 176)

"Queen of the Jungles" (NY Clipper, March 30; possibly here the show title has been misinterpreted by the reporter as a song title)

"Shake Your Feet" (Broad Ax; Bauman bk., p. 178)

"Swing Along," Will Marion Cook, publ. 1902 (Broad Ax; Bauman bk., p. 180)

1907, in March: the Pekin rounds out its first year on March 31, observes the NY Clipper

1907, in April: Doctor Dope: a musical prescription in three doses

This show opens the second year; running from Monday, April 1, 1907, for three weeks, to April 21; Doctor Dope (or Dr. Dope), three acts, book and some lyrics by Stanley Wood (his first for the company, or else his second if he did indeed fully rewrite Queen of the Jungles; he is a Chicago newspaperman and drama critic who was also the author of several plays and melodramas); music by Jordan and Brymn includes 15 original musical numbers; staged by Green;

this is the "Dr. D. of Tuskegee" mentioned by Emmett Scott (NY Age letter from Emmett Scott, June 13, 1907, p. 8, in which he mangles Brymn's name);

(NY Clipper, Sat. April 6, 1907, p. 188; Chicago Broad Ax, April 6, 1907, p. 2; Indianapolis Freeman, April 6, 1907, p. 6; Washington Bee, April 13, 1907, p. 4, quoting the NY Clipper; NY Dramatic Mirror, April 13, 1907, p. 10; Indianapolis Freeman, April 20, 1907, p. 6)

Acc. the Indianapolis Freeman, April 20, 1907, p. 6, which names six musical numbers: the show is "a radical departure . . . there is a dignity in the book . . . there is a connected story," the music "is essentially of a higher class than anything yet attempted by these composers"

Songs include these 10:

"Doctors Disagree," lyrics Stanley Wood, music Brymn (Bauman bk., p. 169)

"Dr. D. of Tuskegee," (finale) lyrics Stanley Wood, music Jordan (Bauman bk., p. 169)

"Git Thar," lyrics Stanley Wood, music Jordan (Bauman Jordan list; Bauman bk., p. 171)

"My Congo Lily Girl," lyrics Stanley Wood, music Jordan (Freeman; Bauman Jordan list; Bauman bk., p. 176)

"That Dinner Horn," lyrics Stanley Wood, music Brymn (Freeman; Bauman bk., p. 180)

"There's a Star That Shines for Me," lyrics Stanley Wood (Freeman; Bauman bk., p. 180)

"Who's Got the Lemon," lyrics Stanley Wood, music Brymn (Freeman; Bauman bk., p. 182)

"You Can't Do All the Talking," lyrics Stanley Wood, music Brymn (Bauman bk., p. 183)

"You Dear," lyrics Stanley Wood, music Jordan (Freeman; Bauman Jordan list; Bauman bk., p. 183); also used in The Husband below

"Youth Must Have its Fling," lyrics Stanley Wood, music Jordan (Freeman; Bauman Jordan list; Bauman bk., p. 183)

1907, in April: The Husband?

The Husband (?) [sic] --- the question mark is in the original title; ran from Monday, April 22, 1907, for three weeks, to May 12, 1907 (and will be revived in August 1907 in NYC and in May 1909 at the Pekin again);

in two acts, book by Flourney Miller and Aubrey Lyles (their second for Pekin); music Joe Jordan and Brymn; nearly a dozen song hits; one especially big hit is a Brymn song, "[Ye Hoo!] I'm Runnin' [Running] Wild," done with special staging (big arts. in Indianapolis Freeman, April 20, 1907, p. 5; Indianapolis Freeman, May 4, 1907, p. 5); also material from Cole and J. R. Johnson; NY Age makes a fuss that The Husband is a farce-comedy and not a musical comedy, and so is minus the usual large number of musical items, at least in what was brought to NYC in August (NY Age, August 22, 1907, p. 5);

See A Century of Musicals in Black and White, pp. 184, Norton (2002) and IBDB for the 1909 revival; Brymn is identified as the lyricist for Aubrey Lyles's The Husband (1909) in Vaudeville Old & New: an encyclopedia, ed. Culen, Hackman, McNeily (2006), 2:152

Songs for the April 1907 production include these 11, at least 7 of which (*) make it into the 1909 revival

- "Answer Me" (ref. in Freeman, 5/4/1907, p. 5) (Bauman bk., p. 167)
- * "A Friend" (Just An Old Friend) of the Family," by McPherson and Smith (NY: Gotham-Attucks, 1907) (ref. in ref. in Freeman, 5/4/1907, p. 5 and Freeman, 9/14/1907, p. 2; Bauman bk., p. 170)
 - * "[Ye Hoo] I'm Running Wild" (Running Wild), lyrics Chris Smith, music Brymn (Chicago: Victor Kremer, 1907); this is the big hit of the show; it is already a hit but now will be heard for the first time on any stage, but also called his new song (refs. in Freeman, 5/4/1907, p. 5, Freeman, 9/14/1907, p. 2, etc.); sheet music ads for sale (Chicago: Victor Kremer) in NY Clipper in August 1907 call it "Ye Hoo! I'm Running Wild, A Coon Shout the Likes of Which You've Never Heard" [Philadelphia Inquirer in 1908 has "Ya Hoo"]; copyright under "Ye Hoo! I'm Running Wild," text by Chris Smith, music Brymn, at LoC October 1907; Bauman bk. (p. 182) says publ. by Victor Kremer, Chicago, 1907
 - * "I've got good common sense" (ref. in Freeman, 9/14/1907, p. 2)
 - "Lady Lindy" (Bauman bk., p. 174) = Brymn, Black Politician song (1906)
 - "Ma Friend" (ref. in Freeman, 5/4/1907, p. 5; Bauman bk., p. 174)
 - * "Mine, All Mine" (ref. in Freeman, 9/14/1907, p. 2; Bauman bk., p. 175)
 - * "O, Susanne" (Susanna), by Cole and Johnson, for The Shoo-Fly Regiment (NY: Stern, 1906) (ref. in ref. in Freeman, 5/4/1907, p. 5 and Freeman, 9/14/1907, p. 2; Bauman bk., p. 179)
 - "The Shoppers" (opening chorus; ref. in Freeman, 9/14/1907, p. 2; Bauman bk., p. 179)
 - * "Take Your Time" (ref. in Freeman, 9/14/1907, p. 2; Bauman bk., p. 180; IBDB); already sung in the February revival of Man from 'Bam
 - * "You Dear," by Joe Jordan (ref. in Freeman, September 14, 1907, p. 2; also in the revival; ref. in Freeman, July 10, 1909, p. 6; Bauman bk., p. 183); already sung in Dr. Dope in April above

More needs to be explored in respect to the changes in this show just over the summer of 1907. For the 1909 revival, the Indianapolis Freeman, July 10, 1909, p. 6, A Century of Musicals in Black and White, pp. 184, Norton (2002), and IBDB give these 12 songs, 7 of which are repeats and 5 of which (*) are not named above:

* "Dissipation," music Jordan, lyrics Stewart
(in the revival; ref. in Freeman, 7/10/1909, p. 6; Bauman bk., p. 169)

Friend of the Family

* "Good evening, Caroline," Von Tilzer & Norworth (NY: York, 1908)
(in the revival; ref. in Freeman, 7/10/1909, p. 6; Bauman bk., p. 171)

* "Happiness," Jordan and Fischer (NY: Fischer, 1908)
(in the revival; ref. in Freeman, 7/10/1909, p. 6; Bauman bk., p. 171)

I'm Running Wild

I've Got Good Common Sense

* "Lulu"
(in the revival; ref. in Freeman, 7/10/1909, p. 6; Bauman bk., p. 174)

Mine, All Mine

* "Oh, you kid," Gideon and Selden (NY: Shapiro, 1908)
(in the revival; ref. in Freeman, 7/10/1909, p. 6; Bauman bk., p. 176)

Susanna (Cole & J. R. Johnson)

Take Your Time

You Dear

1907, in April: a special Friday afternoon professional matinee, with the Pekin company doing a performance of Queen of the Jungles in honor of the Black Patti Troubadours (Indianapolis Freeman, April 20, 1907, p. 5; Billboard, May 4, 1907, p. 7)

1907, in May: The Bachelor
from Monday, May 13, 1907, for one week, to May 19, 1908; The Bachelor, three-act musical comedy, book by Alfred Anderson and Will Dixon, music Jordan

1907 in May: My Friend From Georgia
May 1907 revival of November 1906 show, which had music by Jordan and Cook; now with Brymn contribution; from Monday, May 20, 1907, for two weeks, to June 2, 1907; My Friend From Georgia in its first revival, with considerable changes; now a musical collaboration of Cook,

Jordan, Brymn, and Vodery; Brymn had taken some weeks off before this show;

Billy Johnson, formerly of Cole and Johnson, stages most of the numbers, or at least the choral numbers, in the first mention of his association with the Pekin enterprise (Indianapolis Freeman, June 1, 1907, p. 5; NY Clipper, June 1, 1907, p. 410)

Note especially an immense new musical fantasy number, "The Ghost Ship," by Will Marion Cook, with stagecraft devised by J. Ed. Green, which is a popular feature here that enjoys an extensive later history;

Carter thesis (p. 100) cites a personal letter to her from Mercer Cook that said that "Wid de Moon, Moon, Moon" and "Ghost Ship" were written for My Friend From Georgia. Mercer Cook must mean this revival. But the song "Wid de Moon" is connected with January's In Zululand.

Note that from Will Marion Cook aside from "Ghost Ship" only "Kinky" is new, and the latter it is going into his new show for next season, Bandana Land; the same is true of what must be a Vodery number, "Yankee Doodle Coon," that is destined for next season's Hogan vehicle (the successor to Rufus Rastus), Oyster Man.

The NY Clipper, June 1 and Indianapolis Freeman, June 1, give the same six principal songs:

"Ghost Ship," lyrics J. Ed. Green, music Cook

"Good-bye, Andy," lyrics Ren Shields, music Ted Snyder (NY: F. A. Mills, 1906), a song whose chorus begins "Good-bye you good for nothing Andy"; NB: May Irwin sings "Moses Andrew Jackson, Good-bye"

"Kinky Doo" (Kinky), lyrics Mord Allen and J. Ed. Green, music Cook (NY: Gotham-Attucks, 1908); sung by Ada Overton Walker; a Bandana Land song, apparently new here prior to the 1907-1908 season

"Rainbow Sue," lyrics J. Ed. Green, music Brymn (Chicago: Rossiter, 1908) (Freeman, June 1; Baumann bk., p. 177); popular; new here; later in My Nephew's Wife and His Honor the Barber

"Shelter, Grub, and Spending Change" (from Honolulu in March)

"Yankee Doodle Coon," Creamer and Vodery (a later Oyster Man song, so apparently new here from Vodery prior to the 1907-1908 season)

1907, in June: "The play without a name," An unnamed show from Monday, June 3, 1907, for two weeks, to June 16, 1907; an "unnamed show", a musical comedy, music Jordan, Brymn, Freeman; this is the first mention of H. Lawrence Freeman (1869-1954) in connection with the Pekin, so perhaps he steps in as Cook is stepping out; it is a play without a name, written by a woman (Indianapolis Freeman, June 15, 1907, p. 4 and p. 5); identified with authoress Mrs. Tich Harper (Chicago Broad Ax, June 8, 1907, p. 2); identified as having author L. Tish Hubbard, and still called "a play without a name" in article (NY Dramatic Mirror, June 8, 1907, p. 12, in Chicago report of June 3) which also says "The music is by the regular composers for the house, Jordan and Brymn." [Bauman book concurs that authoress is L. Tish Hubbard.] What is going on is that the Pekin is having a "Name That Play" Contest for its patrons, and "prizes are offered to the one who will submit the most appropriate title" (Variety, June 8, 1907, p. 000; Chicago Tribune, June 9, 1907, p. I 1).

On Tish Hubbard, who is black, see the chapter "Colored Theaters in the Jim Crow City," in Envisioning Freedom: Cinema and the Building of Modern Black Life by/ed. Cara Caddoo (2014). She is from Springfield, and married Eddie Lee of St. Louis in that city in December 1907 (Springfield Daily Illinois State Journal, December 3, 1907, p. 6); she is Mrs. L. Tish Hubbard Lee, married to a Mr. Lee who operates his Thirteenth Street theater in Louisville, KY (Indianapolis Freeman, September 19, 1908, p. 5).

"Don't Forget to Say Good-bye," lyrics L. Tish Hubbard (Bauman bk., p. 169); Billy Johnson sings it, in what seems to be the second reference to him

1907, in June: In Zululand from June 17, 1907, for two weeks, to June 30, 1907; another revival, now the January 1907 show In Zululand in its first revival; music Jordan, Cook, Brymn, with many changes, including new songs by Jordan and W.

M. Cook (Clipper), or by Brymn, Jordan, and Cook; "several changes have been made in the original book and a number of new songs have been added"; Billy Johnson stages the musical numbers, in what is the third mention of him at the Pekin

(Chicago Tribune, June 16, 1907; Chicago Broad Ax, June 22, 1907, p. 2; NY Clipper, June 22, 1907, p. 482; Chicago Tribune, June 23, 1907; Indianapolis Freeman, June 29, 1907, p. 5)

AT THE END OF SEASON ONE

By the end of the spring season Billy Johnson and Lawrence Freeman have made their first appearances, and Will Marion Cook and Will Vodery have moved on. It is possible that H. Lawrence Freeman was brought on board as third composer when Cook steps out.

In a personal letter, Mercer Cook shared an anecdote with Marva Carter from Cook's notes (perhaps meaning his memoir?; see Carter thesis, p. 101 and bio. p. 75, where the footnotes are not in sequence):

"I also conducted a part of the show. This, to my great surprise, was not so acceptable to Joe Jordan, the regular conductor. Petty little arguments began to be so annoying that after the third or fourth show I commenced to lose the enthusiasm without which I cannot happily work. To this day I cannot understand what actuated Jordan's peculiar actions, except that he thought I desired his job. Nothing was further from my mind. I began to refuse to go into the orchestra pit, and even lost my zest for composition. Motts, the owner, argued with me once or twice, but since there was no proof of my suspicions (although Ed Green agreed with me), I failed to tell Motts why I had lost interest in the Pekin shows. So he threw me out, even refusing to give me my return fare to New York."

THE PEKIN'S 1907 SUMMER SHOWS

1907, in July: Captain Rufus

from Monday, July 1, 1907, for five weeks, to August 4, 1907; opens a week later in NYC, on August 12; Captain Rufus, a musical military play; book by J. Ed. Green and Alfred Anderson; this title had been bandied

about as early as the summer 1906, as above; even so, the new show was at one point going to be called "Sargent Rufus" (Chicago Broad Ax, June 1, 1907, p. 2); 16 original numbers; borrows music from Ernest Hogan's Rufus Rastus in its first season (1905-1906), which had music Jordan and Freeman; papers say music Brymn and Joe Jordan, "who write music regularly for the Pekin productions" and Lawrence Freeman (NY Dramatic Mirror, July 13, 1907, p. 3): possibly priority to Freeman, then Jordan and Brymn (one Sunday Tribune) while another has Jordan, Brymn, Freeman (Chicago Tribune, June 23, 1907, p. I 1); Chicago Broad Ax, June 22, 1907, p. 2 has Freeman, Jordan, Brymn; Chicago Broad Ax, July 6, 1907, p. 2 has Jordan, Brymn, Freeman as composers and Billy Johnson staging the big dance numbers;

this is the second mention of H. Lawrence Freeman and perhaps the third of Johnson at the Pekin; NB: "Billy Johnson always called "original Billy Johnson" or else he is identified as part of "the Original Cole & Johnson"; an ensemble by Freeman, a sextette for three men and three women, is a particularly meritorius number that gets numerous encores (Chicago Broad Ax, July 20, 1907, p. 2)

This is "a big patriotic production" (Chicago Broad Ax, June 22); a big musical melodrama (Indianapolis Freeman, September 7, 1907, pp. 2, 5); the Green obituary in Freeman (Indianapolis Freeman, February 26, 1910, p. 5) and Motts obituary in Freeman (Indianapolis Freeman, July 15, 1911, p. 1, 4), both by Sylvester Russell, both say the book is mostly by Green, but that it takes a musical scene from Rufus Rastus (music Lawrence Freeman) and a military review, or whole military scenes, from Shoo-Fly Regiment; (and importantly here, one must remember that much of Rufus Rastus was the work of Jordan and Freeman); note in this regard also a Sylvester Russell column, "An Examination in Musical Comedy," for the Indianapolis Freeman, November 2, 1907, p. 5, which says "Question - Name an improbable comedy. Answer - "Captain Rufus was one, of a high order, overdone by the high hopes of J. Ed. Green's handwork, a stage producer whose worth as an original playwright was somewhat blighted by his plagiarism of military scenes from "Shoo Flay (sic) Regiment" and the transferring of music and scenes that had been heard and seen in "Rufus Rastus," and the tragic scenes woven in the play."

See Chicago Broad Ax, June 1, 1907, p. 2; Chicago Broad Ax, June 22, 1907, p. 2; Chicago Tribune, June 23, 1907, p. 1; Chicago Broad Ax, July 6, 1907, p. 2; NY Dramatic Mirror, July 13, 1907, p. 3; Indianapolis Freeman, July 13, 1907, p. 5; Chicago Broad Ax, July 20, 1907, p. 2; Indianapolis Freeman, July 20, 1907, p. 5; Indianapolis Freeman, September 7, 1907, p. 2; Indianapolis Freeman, October 12, 1907, p. 2; Indianapolis Freeman, February 26, 1910, p. 5; Indianapolis Freeman, July 15, 1911, p. 1, 4; Ghost Walks, p. 409; Bauman bk.

Songs include these 20:

- "All for Your Love," music Freeman (Bauman bk., p. 167)
- "America," music Brymn (Bauman bk., p. 167)
- "The Battle Cry," music Freeman (Bauman bk., p. 167)
- "Chief of the Aggregation," Jordan (Chicago Broad Ax, July 6 ; Freeman July 13; Freeman July 20; Bauman Jordan list; Bauman bk., p. 168, with citation there to Chicago: Modern Music Publishers, 1907)
- "Girls of the U. S. A.," Jordan (Freeman July 13; Freeman July 20; Bauman Jordan list; Bauman bk., p. 171; citation there to Chicago: Modern Music Publishers, 1907)
- "I'm the Great "I Am" With a Capital "I" (The Great I Am with a Capital I), Jordan and Anderson (Chicago: A. R. White, 1907; Chicago: Modern Music, 1907); Chicago Broad Ax, July 6; Freeman July 20; sheet music advertised in NY Clipper, August 24, 1907, p. 717 and Variety, September 21, 1907; singled out in NY Dramatic Mirror, August 24, 1907, p. 8; singled out by Sime in Variety review
- "If Your Heart is Right You Can't do a Wrong" [If Your Heart is Right You Can't Do Me A Wrong; If Your Heart is Right You Can't Do Me No Wrong], lyrics John Larkins, 1907 (Chicago: Modern Music, 1907)
- "Common Sense" (I've Got Good Common Sense), Chris Smith and John Larkins (Chicago: Thompson Music, 1907); singled out by Sime in Variety review
- "The Lady and the Ship," music Freeman (Freeman July 13; Bauman bk., p. 174)
- "The Lily" (The Lilly) (sextette), music Freeman (Chicago Broad Ax, July 6; Bauman bk., p. 174)

- "Lilly's Wedding Day" (The Lily's Wedding Day), from Rufus Rastus (Bauman bk., p. 174; citation there to Chicago: Modern Music Publishers, 1907)
- "Morning is Dawning" (opening chorus) music H. Lawrence Freeman
- "Revel of the Witches" (The Witches' Dance), music Freeman (Freeman July 20, as "Revel of the Witches"; Bauman bk., p. 178)
- "The Sword and the Flag," music Freeman (Freeman July 13; Bauman Jordan List; Bauman bk., p. 180; citation there to Chicago: Modern Music Publishers, 1907)
- "The Tale of the Monkey and the Snake," lyrics Alfred Anderson, music Joe Jordan (Chicago: A. R. White, 1907; Chicago: Modern Music, 1907);
Chicago Broad Ax, July 6; Freeman July 13; Freeman July 20; sheet music advertised in NY Clipper, August 24, 1907, p. 717 and Variety, September 21, 1907; singled out in NY Press, August 11, 1907, p. 5 and by Sime in Variety review
- "Talent," Billy Johnson and Brymn (Chicago Broad Ax, July 6; Bauman bk., p. 189)
- "The Wanderer," Joe Jordan (Bauman Jordan list; Bauman bk., p. 181; citation there to Chicago: Modern Music Publishers, 1907)
- "Well, What do You Think of a Lady Like That?" (Chicago: Modern Music, 1907) (Baumann bk., p. 181)
- "You Ain't Said Nothin' Yet," music Brymn (Chicago Broad Ax, July 6; Freeman July 20; Bauman Jordan list; Bauman bk., p. 183; citation there to Chicago: Modern Music Publishers, 1907)
- "The Voodoo King" (Freeman July 13; Freeman July 20; Bauman Jordan list; Bauman bk., p. 171; citation there to Chicago: Modern Music Publishers, 1907)

1907, in July: from Monday, July 22, after three weeks, there is a new or second or revised edition of Captain Rufus for Chicago, with augmented chorus and new songs and dances and jokes, is anticipated. (Chicago Broad Ax, July 20, 1907, p. 2; Chicago Tribune, July 21, 1907, I 1; Chicago Tribune, July 28, 1907, I 1); Bauman book affirms a revised Captain Rufus now and says it ran three weeks, but it could only have run for one or two weeks in Chicago---two weeks carries it to August 5, and it opens in NYC for a one-week run on August 12.

Bauman (p. 61) mentions Selections from Captain Rufus, an edition published by Modern Music Publishers (1907) with nine numbers, two of which were new in the revised version. Bauman list indicates these 12 from this publisher, of which presumably 9 are in the "Selections":

"Chief of the Aggregation"
 "Girls of the U. S. A.,"
 "I'm the Great "I Am" With a Capital "I"
 "If Your Heart is Right You Can't do a Wrong"
 "Common Sense"
 "Lilly's Wedding Day"
 "The Sword and the Flag"
 "The Tale of the Monkey and the Snake"
 "The Wanderer"
 "Well, What do You Think of a Lady Like That?"
 "You Ain't Said Nothin' Yet"
 "The Voodoo King"

An ad for Modern Music Publishing Company in Indianapolis Freeman, October 5, 1907, p. 5, identifies the following four as its song hits from Captain Rufus:

"I'm the Great "I Am" With a Capital "I" "
 "If Your Heart is Right You Can't Do Me a Wrong" [If Your Heart is Right You Can't Do Me No Wrong], lyrics John Larkins, music Brymn (Chicago: Modern Music Publishers, 1907); it is a Variety ad in 1907 that has "If Your Heart is Right" by Brymn and Larkins for sale by Modern Music Publishers
 "Tale of the Monkey and the Snake," lyrics Alfred Anderson, music Jordan (Chicago, A. R. White, 1907)
 "Well, What do You Think of a Lady Like That?"

1907, in August: Captain Rufus in NYC

Captain Rufus and The Husband are taken to NYC, to Hurtig & Seamon's Music Hall Theatre [the Harlem Music Hall] for two weeks; Captain Rufus runs for a week from August 12, 1907, the second show for a week from August 19 (columns by Lester Walton review both of them, in NY Age, August 22, 1907 pp. 3, 5)

A review by *Sime* in Variety at the time of the New York visit mentions these from Captain Rufus:

"The Great I Am With a Capital I" (duet)

"Common Sense"

"The Tale of the Monkey and the Snake"

1907, in August: The Husband; Norton (2002), 1:866 (1907.31)

The Husband in NYC for a week from August 19 to August 24.

1907, in September: Captain Rufus

fresh from NYC, Captain Rufus returns to the Pekin from Monday, September 2, 1907, for two weeks, to September 15, 1907; Indianapolis Freeman, September 7, 1907, p. 2, p. 5 has article on return of company to Pekin in Chicago "last Monday night" after NYC trip, and that they will play the wildly popular Captain Rufus for a while longer; again, the show is embellished by several new musical numbers

See Chicago Broad Ax, June 1, 1907, p. 2; Chicago Broad Ax, June 22, 1907, p. 2; Chicago Tribune, June 23, 1907, p. I 1; Chicago Broad Ax, July 6, 1907, p. 2; NY Dramatic Mirror, July 13, 1907, p. 3; Indianapolis Freeman, July 13, 1907, p. 5; Chicago Broad Ax, July 20, 1907, p. 2; Indianapolis Freeman, July 20, 1907, p. 5; Chicago Tribune, July 21, 1907, I 1; Chicago Tribune, July 28, 1907, I 1; Indianapolis Freeman, September 7, 1907, p. 2; Indianapolis Freeman, October 12, 1907, p. 2; Indianapolis Freeman, February 26, 1910, p. 5; Indianapolis Freeman, July 15, 1911, p. 1, 4; Indianapolis Freeman, September 7, 1907, p. 2, 5; Indianapolis Freeman, October 5, 1907, p. 5; Ghost Walks, p. 409; Bauman bk.

1907-1908

A TRIP TO AFRICA (1907-1908)

In addition to the Pekin project, Brymn wrote lyrics and music for a new 1907-1908 three-act version of A Trip To Africa, book by Jolly John Larkins, formerly with the Black Patti Company; a show by that name, with Vodery music, had been in the repertoire of the Black Patti troupe; the 1904-1905 show is here updated for 1907-1908; Larkins will take

the show on the road over a Southern black circuit (Indianapolis Freeman, July 27, 1907, p. 5); Variety (n.d., but summer 1907) says the show will play the Stair & Havlin time under the management of Meyers & Free, opening in Cincinnati in September; NY Clipper, July 20, 1907, p. 588 also says they will be touring under Chicago producers Meyer & Free

Songs for this version from NY Age, May 23, 1908, p. 6 (*) (and from Sampson, Blacks in Blackface and Peterson, Century of Musicals):

*[A] Royal Coon (first act), lyrics Larkins, music Europe (Chicago: Rossiter, 1907); "a gem from the Black Patti Troubadours" (WorldCat)

*The Man in Grey (first act)

*Peekaboo (second act)

*Kentucky Home (ditto)

*Hoodoo Man (ditto)

*Dolly Brown (end of second act)

SEASON TWO AT THE PEKIN

1907, in September: The Isle of Pines

first new fall production; from Monday, September 16, 1907, for four weeks, to October 13, 1907; [Bauman book reports it from Sunday, September 15]; immediately follows long run of Captain Rufus; big new show with three-hour running time; originally in two acts; 19/22 numbers; music by Brymn ["Bryam"], who is the leader of the orchestra; it introduces Billy Johnson as librettist & lyricist and comedian; book and lyrics by Billy Johnson, or original Cole & Johnson material; the team of Brymn and Johnson restores the creative team that had been writing until just a year ago for the Smart Set; "Billy Johnson has enshrined himself in the hearts of the clientele of this house by his graceful dancing and capable acting" (Freeman, Oct 12); NB: the real "Isle of Pines" off Cuba was very much in the national news in earlier 1907, so much so that surely the title is related to this current event.

From September 30, for its third and fourth weeks at the end of September and into October, it will be extended and have three acts instead of two as previously.

(Chicago Tribune, September 15, 1907, p. B 1; Chicago Tribune, September 18, 1907, p. G 5; NY Dramatic Mirror, September 28, 1907, p. 6; NY Clipper, October 5, 1907, p. 899, in their "Chicago Letter" of September 28, 1907; Indianapolis Freeman, October 5, 1907, p. 2; Chicago Tribune, October 6, 1907, p. B 1; Indianapolis Freeman, October 12, 1907, p. 5)

NY Dramatic Mirror, September 28, 1907, p. 6 names seven songs (see ** below); all in all, the show's numbers include these 17:

"Bee That Get's the Honey [Doesn't Hang Around the Hive]," lyrics Ed Rose, music Fred Helf (NY: Helf & Hager, 1906) (Bauman bk., p. 167)

**"Blackbirds Wooing," lyrics Billy Johnson, music Brymn (Baumann bk., p. 168)

"[The] Carolina Volunteers" music and text Billy Johnson (NY: Howley, Dresser & Co., 1904) (Bauman bk., p. 168); given the date of publication, could this be the same as the Smart Set song of 1904, "Colored Volunteers"?

**"Caroline, My Dusky Valentine," lyrics Billy Johnson, music Brymn (Baumann bk., p. 168)

"Cast a Vote for Markum," lyrics Billy Johnson, music Brymn (Baumann bk., p. 168)

"A Friend in Need," lyrics Billy Johnson, music William Thomas (Bauman bk., p. 170)

**"The Fortune Teller," lyrics Billy Johnson, music Brymn (Baumann bk., p. 170)

"I Loves You Like I Used to Babe," lyrics Billy Johnson, music Brymn (Baumann bk., p. 172)

**"I Shall Be With You Always," lyrics Billy Johnson, music Brymn (Baumann bk., p. 173)

"Let Me Tell Your Fortune," lyrics Billy Johnson, music Brymn (Baumann bk., p. 174)---NB: if not the same as "The Fortune Teller" above

"Meet Me At the Isle of Pines," lyrics Billy Johnson, music Brymn (Baumann bk., p. 175)

- "Talent," lyrics Billy Johnson, music Brymn; also Captain Rufus (Bauman bk., p. 180)
- **"That's The Reason Why I Love You, Rosie" (That's the Reason), lyrics Billy Johnson, music Brymn (Bauman bk., p. 180)
- "The Trumpet in the Cornfield Blows," lyrics Billy Johnson, music Brymn (Bauman bk., p. 181) [same title as a much older song in Old Fulton NY Postcards]
- "Wash-day Dancers," lyrics Billy Johnson, music Brymn (Bauman bk., p. 181)
- **"When I gets to be the ruling power" (The Ruling Power), lyrics Billy Johnson, music Brymn (Chicago: W. A. Mahara, 1907); sheet music reads "As Sung in the Fantastic Musical Comedy The Isle of Pines" and with picture of J. Francis Mores inset on cover
- **"With You Always," lyrics Billy Johnson, music Brymn (Baumann bk., p. 182); NB: apparently not the same as "I shall be with you always" as above

1907, in October: Peanutville

from Monday, October 14, 1907, for four weeks, to November 10, 1907; [Bauman has from Sunday, October 13]; immediately after Isle of Pines; an original three-act musical comedy by Stanley Wood, who wrote Dr. Dope last season; a vehicle for Harrison Stewart, who is returning after a month's rest; Billy Johnson staged the musical numbers---this is possibly his last appearance; twenty musical numbers, with half a dozen catchy songs; composers are J. T. Brymn and H. L. Freeman (Indianapolis Freeman, October 12, 1907, p. 5; NY Clipper, October 26, 1907, p. 988; Chicago Tribune, October 6, 1907, p. B 1; Chicago Tribune, October 13, 1907, p. B 1); play also gets Google hit for 1909 copyright by Wood; it gets revived by Pekin in March 1908 (see NY Age, March 12, 1908, p. 6)

Musical numbers include:

- "Daddy's a Jonah Man," lyrics Stanley Wood, music Brymn (Baumann bk., p. 169)
- "Every Day's My Lucky Day," lyrics Stanley Wood, music Brymn (Baumann bk., p. 170)

- "Everybody's Crazy," (ensemble) lyrics Stanley Wood, music H. Lawrence Freeman, (Bauman bk., p. 170)
- "The Flower and the Bee," lyrics Stanley Wood, music Brymn (Baumann bk., p. 170); NB: a later Smart Set show, How Darktown Prepared, had a number "The Wedding of the Flower and the Bee"
- "The Gait That's Up to Date," (ensemble) lyrics Stanley Wood, music H. Lawrence Freeman (Freeman, March 21, 1908; Bauman bk., p. 170)
- "I Thought I Heard A Rooster Crow," lyrics Stanley Wood, music Brymn (Baumann bk., p. 173)
- "The Isle of Love," lyrics Stanley Wood, music Brymn (Baumann bk., p. 173)
- "My Oklahoma Belle," lyrics Stanley Wood, music Brymn (Baumann bk., p. 176)
- "Put It Right Back Where You got It From," lyrics Stanley Wood, music Brymn (Baumann bk., p. 177)
- "Skip the Tra-la-loo" (ensemble), lyrics Stanley Wood, music H. Lawrence Freeman (Bauman bk., p. 179)
- "Sometimes in the Summer-time," lyrics Stanley Wood, music Harrison Stewart (Bauman bk., p. 179)
- "Too Many Wives" (ensemble), lyrics Stanley Wood, music Brymn (Bauman bk., p. 181)
- "We Heard the Bells A-Pealing" (ensemble), lyrics Stanley Wood, music Brymn (Baumann bk., p. 181)
- "The Wedding Dance" (ensemble), lyrics Stanley Wood, music Brymn (Baumann bk., p. 181)
- "When the Train Pulls In," lyrics Stanley Wood, music Brymn (Baumann bk., p. 182)
- "The Whip-o-will" (quartet), lyrics Stanley Wood, music H. Lawrence Freeman (Bauman bk., p. 182)

1907, in November: The Man From Bam

from November 11, 1907, for five weeks, to December 15; a very long run in this third time around for The Man From Bam; thus, its second revival; a new production with an added Joe Jordan number; NY Clipper, November 23, 1907, p. 1105, says the music is by Brymn, with interpolated numbers by Will Marion Cook, Terry Sherman, and Joe Jordan; it began as a Jordan-composed show, so this is indicative of how

revivals call for fresh material, to the point that Brymn is now top gun; this new production has Abbie Mitchell as the added feature (Variety, November 30, 1907), so she might sing WMC material (e.g., "Red, Red Rose"?)

"In the Morning" (Bauman bk., p. 173)

"Fas', Fas' World," Williams and Rogers (NY: Gotham-Attucks, 1907);
(Baumann bk., p. 170); from Bandanna Land

1907, in November: Captain Swift

Mounted at the Pekin on Friday, November 29, 1907, is (white) writer C. Haddon Chambers's Captain Swift, a four-act comedy-drama, in a one-time special matinee; not a musical; one in a series of one-off shows intended to demonstrate the company's serious acting chops (Chicago Broad Ax, November 23, 1907, p. 2)

1907, in December: Panama

from Monday, December 16, 1907, for three weeks, to January 5, 1908; Panama, a new three-act musical comedy, book by Marion A. Brooks (the first appearance of this writer; see below), lyrics by Charles A. Hunter (lyricist and piano rag composer, who will go on to collaborate with Cole, Europe, and Leubrie Hill); music Brymn and Freeman; 15 numbers (20 numbers, acc. Billboard); staged by J. Ed. Green, replacing the successful revival of The Man from 'Bam; in preparation in early December, using the entire company and an augmented chorus and "the Pekin Ponies" (dancers); Harrison Stewart stars, and Abbie Mitchell, recently returned to America from foreign lands, is retained as a special attraction

(Chicago Tribune, December 1, 1907; Chicago Tribune, December 8, 1907; NY Clipper, December 21, 1907, p. 1212; Billboard, December 27, 1907, p. 8; NY Dramatic Mirror, December 28, 1907, p. 6, calling it "one of the most ambitious pieces Manager Motts has attempted"; Indianapolis Freeman, January 4, 1908, p. 5)

Its songs (Indianapolis Freeman, January 4, 1908, p. 5; Bauman bk.; Ghost Walks, p. 422; and Blacks in Blackface, p. 277 [701]; A Century of Musicals in Black and White, p. 267) include:

"Awful" (Could it be Joe Jordan and Alfred Anderson's 1907 "I think an awful lot of you" or George M. Cohan's 1907 "Ain't It Awful?");

Freeman

"Ebenezer Julius Caesar Johnson"; Freeman

Farewell, Kentucky (finale); Bauman bk.

Hail to the Memory of Lincoln (opening chorus); Bauman bk.

"Happy Sam Chow"; Freeman

He is a Hero, music Jordan; Bauman bk.

"I'd Like to Run Away With You"; Freeman

In Panama; Bauman bk.

A Maiden's Prayer; Bauman bk.

Meddling; Bauman bk.

The Nit-Not-No; Bauman bk.

The Outlaw's Vow; Bauman bk.

"Put It Right In My Hand" (Put it in my hand), lyrics Hunter, music Jordan (Freeman; Bauman bk, p. 177)

"The Summertime"; Freeman

"Things Ain't Just Right" (Things Ain't Jes' Right); Freeman

"What I Knows I Knows" (What I Know, I Know), lyrics Hunter, music J. Leubrie Hill (NY: Stern, 1909); Freeman

When She Was Launched Upon the Stage; Bauman bk.

When We Get Back to Brandyville; Bauman bk.

THE PEKIN IN 1908: In the second season there is a problem from about here (the midway point) with coverage in the Indianapolis Freeman, which really falls off in detail; we get only very short articles signed by Alberta Christy (A. E. Christy). Thus we lose many song titles.

1908, in January: Out All Night

from Monday, January 6, 1908, for two weeks, to January 19, 1908;

[Bauman book has Sunday, January 5]; Out All Night, musical melange, musical farce comedy, book by J. Ed. Green and Marion A. Brooks, music Brymn, immediately following Panama

(Indianapolis Freeman, January 11, 1908; NY Dramatic Mirror, January 11, 1908, p. 6, citing Chicago news dated January 6; NY Clipper, January 11, 1908, p. 1286, citing Chicago Letter of January 4; Chicago Tribune, January 5, 1908, p. B 2; Chicago Tribune, January 5, 1908, p. B 2);

Variety (January 18, 1908) says Harrison Stewart, Matt Marshall, and Abbie Mitchell are the standouts

1908, in January: Dr. Knight (or Night)

from Monday, January 20, 1908, for two weeks, to February 2, 1908; Dr. Knight, a three-act musical farce comedy, book by Flourney Miller and Aubrey Lyles (their third book for the Pekin); music Brymn ("making its usual hits"), plus something special, a "tone poem" or "tone picture" for the whole company and chorus by H. Lawrence Freeman, an "arrangement of old-time Negro melodies . . . presented with a view of exhibiting the possibilities along the lines of higher art."

(Chicago Tribune, January 19, 1908, p. B 2, definitely has "Night"; NY Clipper, January 26, 1908, p. 1338 also has "Night"; the Peterson reference works have "Knight"; Bauman has "Knight"; Indianapolis Freeman, January 25, 1908, p. 5 has "Knight"; Billboard, March 21, 1908, p. 15 has "Knight"; A Century of Musicals in Black and White, p. 111)

"Tone Picture" (arr. of old Negro melodies), Lawrence Freeman

1908, in January: The Young Mrs. Winthrop

on Friday, January 31, 1908 a one-time revival performance of (white) writer Bronson Howard's The Young Mrs. Winthrop, not a musical; this is the third in a series of one-time Friday matinee performances of serious spoken plays by the Pekin company

1908, in February: Punk Willis

from Monday, February 3, 1908, for two weeks, to February 16; [Bauman book has Sunday, February 2; Indianapolis Freeman says it opens Sunday, February 2 for two weeks]; Punk Willis, three-act musical farce comedy; "Punk Willis" is the main character in The Husband, so this is some kind of sequel [Bauman book calls it a revision]; immediately follows Dr. Knight; music Brymn, 16 numbers especially written for this piece by Brymn, big hit song "Junia"; with staging or "with chorus numbers and effects" by J. Ed. Green; Indianapolis Freeman says that the music is by Brymn and Lawrence Freeman
(Indianapolis Freeman, February 1, 1908, p. 5; Chicago Tribune, February 2, 1908, p. F 2; NY Clipper, Saturday, February 8, 1908, p. 1389)

NY Clipper, Saturday, February 15, 1908, p. 1413; NY Dramatic Mirror, February 8, 1908, p. 6; NY Dramatic Mirror, February 15, 1908, p. 6)

"I just can't stand prosperity" (Just Can't Stand Prosperity); lyrics Harrison Stewart, for Pekin (NY Clipper ads have it for sale by Thompson Music Co., Chicago); probably belongs here because Indianapolis Freeman, February 1, 1908, p. 5, says that this is Harrison Stewart's new hit song and he will sing it in the next show; NB: Bauman bk., p. 173, puts it here; publ. Chicago: Rossiter, in an anthology of this publisher's hits (WorldCat cit., with no composer name)

"Junia", by Brymn, is the show's big hit song (NY Clipper, February 15, 1908, p. 1413, has Junia, and says it was written by Brymn for Nettie Lewis; the title is "Junie" acc. Baumann bk., p. 173)

1908, in February: Honolulu: A Dreamy Idyl of the Pacific from Monday, February 17, 1908, for two weeks, to March 1; played a week at the Pekin and a week at the Columbia (see below); Honolulu, is here in its second revival, with an unknown but apparently very significant amount of revision; Brymn music is basis, but also now music H. L. Freeman and S. B. Cassin; H. B. Casson or S. B. Casson is said to be responsible for the text; this is Stephen B. (Steve; S. B.) Cassin, who wrote the book for the Smart Set production called Southern Enchantment starring Hogan and McClain that ran in October 1902 and ran, with modifications, for three years; Cassin worked with Accooe, Hogan, etc.; after a week at the Pekin, this show moves to the Columbia theater to inaugurate the two-house experiment.

THE TWO HOUSE EXPERIMENT

From Sunday, February 23: A fresh show at each house (southside Pekin, northside Columbia) each week, in rotation, with two companies. Motts increases his roster from 34 to 65 to staff the two houses (Indianapolis Freeman, February 22, 1908, p. 5; Ghost Walks, p. 425)

Week of February 24

At the Pekin: Honolulu moves out and Queen of the Jungles is revived at the Pekin with a second company. Book said to be by Green; music now

described as being by Brymn and Freeman, so at least Freeman contributed something fresh (Billboard, February 29, 1908, p. 12); this is the second revival for Queen of the Jungles---see also March 1907 above.

At the Columbia: Honolulu production, with first-stringers, moves north and opens the new house on Sunday, February 23, 1908

Week of March 2

At the Pekin: Two Dollar Bill

runs from March 2, 1908, for a week [Bauman book gives Sunday, March 1]; Two Dollar Bill, book (and lyrics) by Otis Colburn (or Coburn), "a Chicago newspaper man" or "of the Dramatic Mirror" (Chicago Tribune, March 1, 1908, p. G2)---he is, in fact, the Chicago columnist for the Dramatic Mirror at this time; three acts; music Brymn and Freeman "is exceptionally tuneful"; over 20 musical numbers; must have been done by the first stringers

(Chicago Tribune, March 1, 1908, p. G2; Billboard, March 4, 1908, p. 43; opened "last week" in NY Dramatic Mirror, March 14, 1908, p. 6, citing Chicago news dated March 9; Billboard, March 14, 1908, p. 12; Indianapolis Freeman, March 21, 1908, p. 5; Ghost Walks, p. 425, Bauman bk.)

Its 20 or more songs (NY Age, March 12, 1908, p. 6; NY Dramatic Mirror, March 14, 1908, p. 6; Billboard, March 14, 1908, p. 12; Indianapolis Freeman, March 21, 1908, p. 5; Ghost Walks, p. 425; Bauman bk.) include these ten:

"Genevieve"

"Lonely Widows"

"Love on the Installment Plan" (a familiar topos in newspapers for many decades)

"Never Let a Tramp Go Hungry"

"On the Boulevard" (a song of this name is published by Witmark in 1903 from a burlesque, "Whoop-de-doo")

"Skidoo" (a two-step of this name, by Gertrude E. Buck, was published Chicago: Northwestern Music, 1906)

"Tramp Man" (Every Tramp Man Ain't a Scamp Man)

"Two Dollar Bill"

"You Can't Beat the Installment Man"
 "We are the C---dy" (Candy? Comedy?)

Two Dollar Bill seems to be the last fully new Brymn/Freeman big show for the Pekin. Revivals aside, from March to May there are no new shows with significant Jordan or Brymn or Freeman contributions. Brymn might well be leading one of the orchestras during the two-house run. He only turns up again at the Pekin this season as music director in the run of The Man From Rome (see below).

At the Columbia: Queen of the Jungles moves in with the second cast

Week of March 9

At the Pekin: Peanutville returns

from March 9, 1908, for a week [Bauman book gives Sunday, March 7]; Peanutville revived only a week after Two Dollar Bill, which moves to the Columbia; Two Dollar Bill is on the Northside and Peanutville is at the Pekin; this revival of Peanutville is a revision and has some new songs with melodies by Shelton Brooks (making his first appearance). (NY Age, March 12, 1908, p. 6; NY Dramatic Mirror, March 14, 1908, p. 6; Chicago Broad Ax, March 14, 1908, p. 2; Indianapolis Freeman, March 21, 1908, p. 5; Ghost Walks, p. 425; Bauman bk.)

"The Gait That's Up-to-Date" (NY Age, March 12, 1908, p. 6; Freeman, March 21)

"I'm the Pride of Dixieland" lyrics Matt Marshall, music Shelton Brooks (NY Age, March 12, 1908, p. 6; Freeman, March 21; Bauman bk., p. 172)

"There Ain't No Such Thing as a Friend" lyrics Matt Marshall, music Shelton Brooks (NY Age, March 12, 1908, p. 6; Freeman, March 21; Bauman bk., p. 180)

At the Columbia: Two-Dollar Bill

Week of March 16

At the Pekin: The Merry Widower

Merry Widower in rehearsals in Week of March 8, and will be at both houses; runs from a Sunday matinee on March 15, then from March 16 for a week, at both houses; runs a total of four weeks, acc. Bauman bk; The Merry Widower, book by Victor Smalley and music Bernie Adler; a playlet, so a half of a bill, with six numbers; a one-act travesty or burletta; first of three shows by team of Smalley and Adler

The Pekin was also featuring My Nephew's Wife, called a curtain raiser, a miniature two-act show with three numbers in each act plus a finale; papers note that this is a revival (a cut-down tabloid revival; a three-act show cut to two acts) of the show of December 10, 1906, cut back to the size of August 1906; here it is a pastiche using popular songs published in 1907

(Chicago Tribune, Sunday, March 8, 1908; Chicago Tribune, Sunday, March 15, 1908, p. G 2; NY Age, March 12, 1908, p. 6; NY Age, March 19, 1908, p. 6; Billboard, March 21, 1908, p. 32; NY Dramatic Mirror, March 21, 1908, p. 6; Indianapolis Freeman, March 21, 1908, p. 5; NY Age, March 26, 1908, p. 6; Billboard, March 28, 1908, p. 12; Indianapolis Freeman, April 4, 1908, p. 5, Indianapolis Freeman, April 18, 1908, p. 5).

Acc. NY Age, March 26, 1908, p. 6, the musical numbers for The Merry Widower included:

"That Lovin' Rag," ensemble
 "That Sweetest Girl I Know," Clarence Bush and chorus
 "Never Again," Harrison Stewart
 "The Trifler," Lottie Grady and boys
 "Love, Love, Love," Chas. Gilpin and girls
 "The Merry Widower Rag and Dance," Jerry Mills and Lottie Grady

and for My Nephew's Wife, the musical numbers included:

Act I

Opening chorus

"Come Out and Shine, O Mister Moon," Chas. Gilpin and chorus [possibly Boston, 1903 or NY, 1907] (this probably is the opening chorus)

"Rainbow Sue," Madeline Cooper and chorus (Brymn's song)

"Won't You Be My Baby Boy," Josephine Devance and chorus [NY: Gus Edwards, 1907]

Act II

"As Long As the World Rolls On," Effie King and chorus [NY: Witmark, 1907]

"She Couldn't Keep Away From the Ten Cent Store," Wm. Thomas and girls [NY: Witmark, 1907]

"[Well] What Do You Think of a Lady Like That?," Harrison Stewart
Finale

At the Columbia: Merry Widower

from March 16 for a week, to March 22;

plus Two African Princes; this is the mini "two-act arrangement" of Two African Princes; for a possible songs list, or a model for one, for Princes, see below in Montgomery, Alabama.

Weeks of March 23 and March 30 and April 6

Motts is sued by the owner of the rights to The Merry Widow, who is seeking an injunction again The Merry Widower, and the show is called a burlesque (Chicago Tribune, March 20, 1908, p. 14); Chicago Tribune, March 22, 1908, p. G9, says merely that "The two colored stock companies in the Pekin and Columbia theaters will continue their activities in musical comedy." Bauman bk says that the two houses play the same bill for four weeks, March 15-April 12, but also Bauman bk, pp. 71-72 says the Columbia closed at the end of March (specifically, this was around March 23). The Rockford Republic, Monday, May 30, p. 5 says at the Pekin this week are "The Merry Widower" and "An African Prince," but does not mention the Columbia. There is also no Pekin news in the Freeman of April 11, 1908, and the Freeman runs about two weeks behind in its "Pekin Notes."

HERE ENDS THE TWO HOUSE EXPERIMENT. The northside venture is over.

1908, in March: Marion A. Brooks and Flourney Miller decamped with a dozen or more Chicago people to Montgomery, Alabama to try to start a stock

company there, the Bijou Stock Company, at the Bijou Theatre ("The Home of Negro Musical Comedies and Modern Vaudeville"). Bauman says this was a group of Pekin players rendered superfluous by the closing down of the second company. That would be after the Columbia closed on the north side of Chicago around March 23. Irvin Miller is a member of the troupe. They arrived "several weeks ago" in a report dated April 22 in NY Age, April 23, 1908, p. 6; their version of Two African Princes opened on Monday, March 30 on a bill with three vaudeville acts, and then they put on J. Ed. Green's two-act Queen of the Jungles (a Pekin work) and Ephraam Johnson From Norfolk, a new work, a three-act musical comedy, written by Brooks and Miller; (Montgomery (Ala.) Advertiser, March 29, 1908, p. 9; NY Age, Thursday, April 16, 1908, p. 6; Indianapolis Freeman, April 18, 1908, p. 5; NY Age, Thursday, April 23, 1908, p. 6; see also Sampson, Blacks and Blackface, p. 111; Bauman bk, pp. 71-72)

This enterprise lasted less than two months. It closed on May 13 (NY Age, May 7, 1908, p. 6---"Bijou Theatre is to Close" with a byline dated May 6 and a reference to "after over a month", so it may have begun on March 30; NY Age, May 14, 1908, p. 6).

Songs for Two African Princes, from the Montgomery Advertiser, include:

Act I

"Would You Take a Little Walk With Me?" ("Won't you take a little walk with me," (a published 1907 song)

"Love Me and the World is Mine" (a published big song hit of 1906)

"Morning, Noon, and Night" (Honolulu; Brymn and Johnson, 1905

Act II

"Come Out and Shine, O Mister Moon" (My Nephew's Wife)

"Blow the Smoke Away" (from the white musical comedy The time, the place, and the girl, 1906)

Also

"I Just Can't Stand Prosperity" (Punk Willis)

"Take Your Time" (Man From 'Bam)

Ephraam Johnson From Norfolk

NB: There is a popular coon song of 1907 called "Ephraam Johnson (Don't

Live Here No Mo')" (New York: Barron & Thompson, 1907); musical numbers of Ephraim Johnson From Norfolk (NY Age, April 23, 1908, p. 6) include:

Act I

"Society" (Honolulu, Brymn)

"Hard To Love Somebody When Somebody Don't Love You" (Smith and Mack, 1907)

"Here To-day But When To-morrow Comes I'll Be Gone"

"Napinee" (popular song by W. R. Williams)

"On One Summer Night"

Act II

"Since You Called Me Dear"

"I'd Like to Know Your Address I'd Like to Know Your Name" (Man From 'Bam revival)

"Dark Town Grenadiers" (Honolulu, Brymn; Smart Set)

Act III

"What Will Your Answer Be" (published song in 1907)

"I Want You" (perhaps George M. Cohan, 1907)

"Nuf Sed" (Smart Set)

In Chicago, at the Pekin, lots of the stars bail out around now. Harrison Stewart leaves. Joe Jordan heads east and runs the Memphis Students with Abbie Mitchell and Tom Fletcher (NY Age, June 25, 1908, n.p. [6]). The new creative team of Smalley and Adler stays on.

1908, in April: The Follies of 1908

?from Monday, April 6, 1908, for five weeks, to May 10, 1908; NY Age says "five weeks" and has it ending Sunday evening, May 9, with the new show taking over on Monday, May 10 (NY Age, May 14, 1908, p. 6); Better, in Chicago column dated April 13, the NY Dramatic Mirror, April 18, 1908, p. 6 (and Bauman book) has this beginning April 13 ("this week"), so five weeks would be until May 17; a two-act burletta, essentially a review or vaudeville show with a bit of a book, The Follies of 1908, book and lyrics by Victor H. Smalley, music Bernie Adler; ten original musical numbers; has a curtain-raiser by J. Ed. Green, called The Rehearsal, "the merry musical mix-up" depicting life behind the scenes; later paired with The Merry Widower (see May 1908 entry below)

(Indianapolis Freeman, April 18, 1908, p. 5; NY Age, April 23, 1908, p. 6; NY Age, April 30, 1908, p. 6 citing Chicago info. of April 29; NY Age, May 14, 1908, p. 6, citing Chicago info. of May 13; Variety, April 25, 1908)

Follies musical numbers (NY Age, April 30, 1908, p. 6), with lots of impersonations, included:

Act I

The Navy, Ned Rover and chorus
 The Mermaid and the Sailor, Ned Rover and chorus
 Madcap Maid, Bob Bevans and chorus
 The Millionairess, Ida Overtown Balker
 Good Morning Judge, Billiams and chorus
 In Dear Old Wall Street, Balker and chorus

Act II

Reed bird, Sitting bull and chorus
 Imitations, Ida Overtown Balker
 The Rose and the Heart, Patti Black
 The Boodle Man, Belle Bavis and Picks
 Brand Finale, Principals and chorus

1908, in May: The Merry Widower

revived for two weeks from May 3 [for a week beginning May 3 acc. Bauman book] to run with The Follies of 1908 in place of The Rehearsal; Chicago Tribune, May 10, 1908, p. H2 says that the Follies/Widower pair of shows enters its last week today (i.e., May 10), and the new burletta will begin next week; two columns over on the same page, though, the paper says The Man From Rome will start Monday; the classified on the same page of that paper says The Man From Rome is starting; the Chicago Tribune, May 17, 1908, p. H2, calls The Man From Rome "the new burletta"

1908, in May: The Man From Rome

From Monday, May 18, or from Monday, May 11, for two weeks acc. Bauman bk., which would be to May 24, 1908; NY Age, May 14, 1908, reports the new show as beginning on the 10th; Chicago Tribune, May 10, 1908, p. H2 says that the Follies/Widower pair of shows enters its

last week today (i.e., May 10); at the same time, though, the classified on the same page of that paper say The Man From Rome is starting; however, the Chicago Tribune, May 17, 1908, p. II, calls The Man From Rome "the new burletta" while Chicago Tribune, May 10, 1908, p. H2 says that the Follies/Widower pair of shows enters its last week today (i.e., week of May 10) and the new parody begins next week (i.e., May 17/18); NY Dramatic Mirror, May 23, p. 6, describes the show as new; the upshot seems to be a start on May 18. [YES]

This is a parody or burlesque, a nonsensical musical burletta, of the famous and successful The Man From Home, the Booth Tarkington stage play that was new in 1907 (actually officially premiered in Chicago in September 1907 before going to NYC); book by Victor H. Smalley, music Bernie Adler, with an interpolated song by Brymn; this is the last show and the last week of the regular season.

NY Dramatic Mirror, May 23, 1908, p. 6 says The Man From Rome is playing, and that the theater will probably close around June 1 (making the two week run the stretch from May 18-31), and it says Brymn is the musical director.

"The Minstrel Band," lyrics Victor H. Smalley, music Brymn; Brymn's "The Minstrel Band" is interpolated into the burlesque The Man From Rome, which mainly has music by Bernie Adler, at the Pekin (NY Dramatic Mirror, May 30, 1908, p. 7; Bauman bk, p. 175)

1908, in May: Freeman, "recently musical director at the Pekin Theatre," goes on vacation (NY Age, May 28, 1908, p. [6]).

1908, in May: the Pekin may have to close for the summer due to bad business. (NY Age, May 28, 1908, p. [6]).

1908, in June: Brymn and Daisy surely leave in June, if not before; it would have to be June if he really is in the pit to the very end of the run of The Man From Rome.

BRYMN AFTER THE PEKIN

1908 SONGS

"Ask Mammy," lyrics Daisy M. Braeson, music Brymn (New York: Helf & Hager, 1908); lyrics by his wife Daisy under a quasi-pseudonym

1908 in June: In May it had been announced that Harrison Stewart and James Burris might go out next season in a new show, or work together in vaudeville (NY Age, May 14, 1908, p. 6), but then it was announced in Newark, NJ on June 10 that there would be a colored stock company based at the Columbia theatre in Newark, headed by ex Pekin talent, i.e., Harrison Stewart and James Burris, with music by Brymn (NY Age, June 11, 1908, p. [6]); this enterprise needs tracing and if it ever went anywhere at all, it may have lasted only into the fall, but no longer, as Brymn returns to Dudley and the Smart Set by December; Brymn later works with Burris on Dudley's 1909 His Honor, the Barber (see below)

NB: there is a possible parallel in the failed Marion Brooks initiative in Montgomery, Ala. mentioned above

1908, in September: Brymn leads the New Amsterdam Orchestra at the Family Theater in Harlem (125th between Park and Lexington), accompanying John Rucker's Minstrels, "a real minstrel show" with lots of significant talent including Rucker, Pekin alumnus Harrison Stewart, etc., in what could be the start of a long run, and if the enterprise really takes off, it might be turned into a stock company and go out on the road; Brymn "has several very pretty songs in the new show", and the overture, "Ode to the Suwanee" (NY Age, September 10, 1908, p. 6; NY Age, September 24, 1908, p. 6)

1908-1909

RE-ENGAGING WITH SMART SET, or, SMART SET II
For three years) 1908-09, 1909-1910, 1910-1911

1908, later in the fall: after about two years, Brymn returns as music director for Sherman H. Dudley's "Smart Set" traveling shows, together with Daisy. they are with the troupe for one more year of The Black Politician (1908-1909, its third season) and two years of His Honor, the

Barber (1909-1910, 1910-1911). Daisy is occasionally mentioned as a member of the company, e.g., in October 1909.

There is a wonderful comment about Brymn and his wife in the Indianapolis Freeman, December 12, 1908, p. 5: "Tim Brymm, the music composer, and his wife Daisy are included among the Dudley fifty. This is the glorious return of the prodigal children"

They come back for the last of three seasons of The Black Politician, or, The Mayor Marco with the main company (the show itself running to at least 1911 in some form somewhere); originally music of Brymn to lyrics by Chris Smith and James Burris, with a few additions, then rewritten to some degree by Europe and Mack; now revised again by Brymn. In the pit, Brymn presides at the piano and also wields the baton (Indianapolis Freeman, January 2, 1909, p. 5).

SEASON 2: To understand season 3, we need to sort out season 2, when Europe is music director and Europe and Mack reportedly write new songs. In fact, naturally enough, many are holdovers from year one, and thus likely to be Brymn songs, and others are popular numbers.

For the list for 1907-1908, see Indianapolis Freeman, October 12, 1907, p. 2 and p. 5, plus Indianapolis Freeman, October 19, 1907, p. 6; Freeman, October 19, 1907, p. 6 adds "Swanee River" for Rose Lee Tyler and chorus in Act III; Trenton Evening Times, March 24, 1908, p. 4, names 8 songs; Reid Badger bio. of JRE cites 18 songs, including those from a program of the Bijou Theatre in Pittsburgh for February 24, 1908 with some different selections.

Badger attributes all the Year 2 songs to JRE, but some are Year 1 and some are just popular songs of the moment. Lester Walton, in his column for the NY Age, observes about season two: "It is a surprise to note that a large number of songs can be heard almost everywhere" (i.e., they are Tin Pan Alley hits of the moment), and he asks why it is that JRE has so few original songs in this show (NY Age, April 2, 1908, p. 6).

Season 2 (1907-1908):

Act I

Potpouri of vocal gems

When I Rule the Town

Spooney Sam/Spoony Sam [the popular "Ever Loving Spoony Sam," hit for Fred Fischer and Andy Rice (NY: Von Tilzer, 1907)] [Freeman, October 12, 1907, p. 5]

The Darktown Band =YEAR ONE [the opening chorus; Freeman, October 12, 1907, p. 5] [Badger says replaced in 1908 by "Election Time"]

Help Yourself [Freeman, October 12, 1907, p. 5; Trenton Evening Times] "Just Help Yourself" is a popular coon song (Harry Von Tilzer and Andrew Sterling, NY: Von Tilzer, 1907)

Don't Take Him Away =YEAR ONE [Freeman, October 12, 1907, p. 5] [Badger cites alternative title as "Take Him Away, the Law Commands It"]

Act II

Races, Races [Freeman, October 12, 1907, p. 5]

Liking Ain't Like Loving, James Reese Europe (NY: Victoria Music, 1907; copyright Nov. 1907), but at Pekin in Jan. 1907

[Freeman, October 12, 1907, p. 5] [Badger says replaced in 1908 by "When the Moon Plays Beek-a-boo"; Trenton Evening Times; NY Age, April] Likin' Ain't Like Lovin'

Down Manila Bay ("Down in Manila Bay") [Freeman, October 12, 1907, p. 5]

Hezekiah Doo =YEAR ONE [with this full title; a duet with Jennie Pearl; Freeman, October 12, 1907, p. 5]

The Smart Set Carbineers

Act III

Society

Lolita [Freeman, October 12, 1907, p. 5] [Badger says replaced in 1908 by "Suwanee River"; see also Trenton Evening Times and NY Age, April]

I Don't Like Care for School [Freeman, October 12, 1907, p. 5] [Badger cites alternative title as "School Days"; also "School Days" in Trenton Evening Times]

[Old Black] Crow =YEAR ONE [Freeman, October 12, 1907, p. 5; Trenton Evening Times]

Grand Medley Finale/ Grand Finale Medley [Freeman, October 12, 1907, p. 5]

Trenton Evening Times adds:

"Old Kentucky Home"

"Got No Time"

SEASON 3 (1908-1909): cast of 50, three acts, book by S. B. Cassin, in Washington Bee, May 8, 1909, p. 5; this is the revised show of 1908-1909. Songs named in the papers for third season of Black Politician include some hold-overs by Brymn from season 1 or perhaps by Jim Europe from season 2, and some current favorite Tin Pan Alley numbers. Kansas City Kansas Globe, Monday, February 8, 1909, p. 4, names six (XX); Indianapolis Freeman, January 2, 1909, p. 5 singles out five (YY); Boston Herald, October 6, 1908, p. 7, singles out five (ZZ):

XX Election Time

YYZZ Hezekiah (duet) =YEAR ONE

YY I Love My Heart [??could it be "I lost my heart (when I saw your eyes)" (Helf and Lamb, 1908)]

XXYY Love me like I like to be loved, Meyer, Jones & Bryan (NY: Snyder, 1908)

XX Mandy Lane, William J. McKenna (NY: Remick, 1908)

ZZ Miss Mexico (Drislane and Frantzen, 1907)

XXYYZZ Old Black Crow = YEAR ONE

YYZZ (You're in the) Right Church But the Wrong Pew (It's the Right Church But the Wrong Pew), Smith and Mack (1908)

XX Smart Set Drill = YEAR TWO

XXZZ When I rule this town = YEAR TWO

1909, in April: Identified as leader of Smart Set, Brymn is the second contributor, after James Reese Europe, to an April 1909 Lester Walton NY Age column asking "Is Ragtime Dead?"

1909 SONGS

"There's a big cry baby in the moon," lyrics James Burris, music Chris Smith and Brymn (New York: Remick, 1909); cover art by Andre C. DeTakacs; sheet music cover says music by Smith but inside,

the song is said to be by Brymn, Smith, and Burris; one WorldCat entry has Brymn as co-lyricist; sheet music mentions no show; (copyright 1909; LoC copyright renewal by Brymn, named as one of the authors, in 1937 says lyrics and music by all three; for sale in Remick ad, January 22, 1909, so before the 1909-1910 show (NY Clipper, January 22, 1909, p. 1266), and could be a SEASON 3 song; sung in vaudeville in the fall by Gus Edwards
 First line: I have studied all the stars, I know ev'rything 'bout Mars
 Chorus: There's a big cry-baby in the moon, moon, moon

1909, in July: a new Dudley Smart Set show is announced, to be called The Honeymoon; book by (white) Edwin Hansford and music by Brymn; planned to go into rehearsal in early August and will first play in Plainfield, NJ on September 14 (NY Age, July 15, 1909, p. 6); NY Age, August 5, 1909, p. 6 identifies Chris Smith and Burris writing a number of new songs in conjunction with Musical Director Brymn

1909, in August: Brymn, Musical Director of the Smart Set, is being visited by his ;parents, Mr. and Mrs. Peter Brymn of Raleigh, N.C. (NY Age, August 5, 1909, p. 6)

1909, in August: Brymn is elected to membership in the Colored Vaudeville Benefit Association (CVBA) on Tuesday, August 3, 1909 (NY Age, August 5, 1909, p. 6; Indianapolis Freeman, August 14, 1909, p. 6)

1909-1910

HIS HONOR, THE BARBER

1909, in September: the next big Smart Set show, His Honor, the Barber, a musical comedy in three acts and seven scenes; music by Brymn with lyrics by Chris Smith and James Burris; 15 numbers, acc. Cambridge, Mass., Sentinel, October 30, 1909, p. 2; script by Edwin S. Hansford, who has hits in WorldCat, NY papers, etc. from 1889 to at least 1915 as a singer at first, and then as a writer, esp. of musical farce, burlesque, and travesty (a popular show of the day was His Honor the Mayor, which played Broadway in June and Nov-Dec. 1907); this show may have

evolved from The Honeymoon (see July above)

NY Age, October 14, 1909, p. 6 says "music and lyrics by James Brymm (sic), James Burris and Chris Smith" and further observes, "It was pleasing to note that instead of using many musical numbers heard on the streets and sung by other performers as has been the case with the Smart Set Company for several seasons, Musical Director Brymm (sic) and his associates have this year provided theatre-goers with several good songs that you do not hear until you attend a performance of "His Honor, the Barber"."

This show opens in Plainfield, NJ on September 11, 1909 and runs two seasons with the main company, 1909-10, 1910-11; there is a rumor that Brymn will leave the pit at the end of 1909 and be replaced by Vaughan (NY Age, December 30, 1909, p. 6) but he apparently stays two seasons, to the end of the run in spring 1911 (NB: Brymn is not part of the next show, which begins in fall 1911); A Century of Musicals in Black and White, pp. 171-72

NY Age, October 28, 1909, n.p. [6] (see also Sampson, Blacks in Blackface, p. 223; Century of Musicals in Black and White, pp. 171-2), lists seven numbers (XX) and other songs are also named in newspapers and sheet music:

XX "Come After Breakfast: bring 'long your lunch and leave 'fore supper time" (Leave 'fore supper time), lyrics and music James Burris, Brymn & Smith (NY: Stern, 1909); sheet music simply says written by the three, without clarification; sheet music cover says "The Big Surprise Comic Coon Song Hit Introduced by the Favorite Comedian S. H. Dudley in "His Honor the Barber"; Indianapolis Freeman mention in this show, March 5, 1910, p. 8; rec. already in 1910/1910

XX "Consolation" = "Consolation Lane," lyrics Chris Smith and James Burris, for His Honor the Barber (New York: Jos. W. Stern, 1909)

XX "Corn Shucking Time"

XX "Crybaby Moon" Brymn & Smith, Burris; surely this the same as "There's a pickaninny crying in the moon" (There's a pickininy cryin' in the moon), lyrics James Burris, music Chris Smith (New York: Jos. W. Stern, 1910), for His Honor the Barber; sheet music ties it to the show (WorldCat description), and the Freeman mentions it in this show (Indianapolis Freeman, March 5, 1910, p. 000); it has been lightly modified from the 1909 hit for Remick,

"There's a big cry-baby in the moon"

First line: All day long the sun's been shining

Chorus: Pickin' cryin' in the moon, moon, moon

"Gee! But Aint America a Grand Old Place," lyrics Chris Smith and James Burris, for His Honor the Barber (New York: Jos. W. Stern, 1909)

XX "The Isle of Love"; Indianapolis Freeman also mentions in this show, March 5, 1910, p. 8, and there is a song of the right age called "You and I and Cupid (on the Isle of Love)" with lyrics Gus Kahn and music Grace Le Boy (Chicago: Rossiter, 1910)

XX "Merry Widow Brown"

XX "Rainbow Sue," Brymn and Green; a Pekin number

1909, in October: Brymn and his wife move to Morrisania, NY (then a suburb, now part of the Bronx, just across the East River from Harlem), where his parents have purchased a home; Brymn's is "a beautiful home . . . where he will reside permanently" (NY Age, October 21, 1909, p. 6; NY Age, November 4, 1909, p. 6)

1910, in February: attended J. Ed. Green's funeral

1910 in spring: with Smart Set, still in His Honor

1910 in May: Brymn has contracted "to furnish the music for Gus Hill's big burlesque show for next season" as a natural extension of Smart Set work; also, he is "looking after the musical end" of the big summer show of Rucker and Burris, now in rehearsal (NY Age, Thursday, May 26, 1910, p. [6]); note the prior 1908 stint with Rucker

1910 in June: for a CVBA minstrel show in Newark, Brymn and Dudley write the First Part (note the Smart Set connection); Vodery conducts the orchestra (NY Age, June 30, 1910, p. 6); NB: Vodery shortly to go to DC and the Howard

1910 in August: Brymn conducted the orchestra of the Colored Vaudeville Benevolent Association for a Minstrel Show benefit (NY Age, July 28, 1910, p. 6)

1910-1911

1910 in October: HIS HONOR THE BARBER, Season 2: Norton (2002), 1:962 (1911. 20)

Musical Director Brymn is writing new numbers for the Smart Set show, i.e., freshening up His Honor for season two; he's also polishing up the chorus; this is the season when Ada Overton Walker appears in the show so Brymn works with her closely to create a couple of feature numbers, and he will work for her afterwards, too; "Porto Rico" is one of her big dance numbers, and a major hit; the show is on Broadway May 5 to May 20

(NY Age, October 27, 1910, p. 6; NY Age, November 3, 1910, p. 6; Chicago Defender, December 10, 1910, p. 3; Indianapolis Freeman, December 10, 1910, p. 5)

Norton (2002) and IBDB entry for the version of May 1911 list the following, to which "Grape Vine Swing" has been added, plus Freeman citations; presumably all by Brymn with Smith and Burris lyrics unless noted:

Caroline Brown

Come After Breakfast = SEASON 1

Consolation Time (lyrics and music Ford Dabney) [not in WorldCat] [= "Consolation Lane," Brymn and Chris Smith, NY: Stern, 1909)] = SEASON 1; Freeman

Corn Shucking Time = SEASON 1

Cry Baby in Town = SEASON 1 (if this is "Cry-baby in the Moon")

Gee Ain't America a Grand Old Place (Brymn & Smith, Burris; NY: Stern, 1909) = SEASON 1

Golly, Ain't I wicked

His Dream is Over

I Like That

"In the Grape Vine Swing," lyrics and music Brymn (Boston: G. W. Setchell, 1911); sheet music says "Introduced in His Honor the Barber"; also says that it is from His Honor the Barber in both copyright entries: LoC copyright January 4, 1911 and LoC copyright renewal December 27, 1938

Isle of Love = SEASON 1; Freeman

Let Him Dream

Merry Widow Brown = SEASON 1; Freeman

Pickaninny Days (possibly "Pickinunny cryin' in the moon"?)
 "Porto Rico," lyrics Cecil Mack, music Brymn; (New York: Gotham-Attucks, 1910); song is for Ada Overton Walker in His Honor the Barber; Freeman;
 LoC copyright renewed by Brymn on October 14, 1938
 in songs list of ASCAP Bio. Dict. (1948)
 Rainbow Sue (Chicago: Will Rossiter, 1908) = SEASON 1
 Rubber-necking Moon, lyrics and music Chris Smith (Chicago: Rossiter, 1910); sung by Abbie Mitchell
 Sweetness, lyrics and music J. R. Johnson (New York: Jos. W. Stern, 1910)
 "That's Why They Call Me Shine," lyrics Cecil Mack, music Ford Dabney, for Ada Overton Walker in His Honor the Barber (New York: Gotham-Attucks, 1910; NY: McPherson and Dabney, 1910); Freeman
 [In] Watermelon Time, lyrics James burris, music Chris Smith (New York: Witmark, 1909)
 You Needn't Come at All; Freeman

1911, in April: Smart Set played at the new Howard Theatre in DC this week, and Mr. and Mrs. James Brymn of the Smart Set are stopping at her parents, Mr. and Mrs. W. H. Mitchell of 2015 11th Street Northwest (Washington Bee, April 8, 1911, p. 5)

1911, March: praise for Smart Set, esp. for Aida Overton Walker, and for two numbers done by other members of the cast "that speak highly for James T. Brymn as a composer" (Chicago Defender, March 4, 1911, p. 4)

1911 in spring: finally at the end of touring for two years with His Honor the Barber; after a year, he will write again for the Smart Set for the 1912-1913 season

1911, in June: Next season Jolly John Larkins will go out with his own company (after three or four years with Black Patti) in a three-act musical comedy, Royal Sam, with book by Larkins and music by Brymn and Larkins, opening on the Jersey Coast in early August (NY Dramatic Mirror, June 14, 1911, p. 15)

1911-1912

ROYAL SAM

1911, in August: Royal Sam, three acts and 18 songs; no direct statement that Brymn is musical director in the pit, but it would explain where he might be in the fall of 1911; given his later whereabouts, if he was with the show, he left by February 1912; Lawrence Freeman and J. Frances Mores were members of the company for a while; the show has some fiscal ups and downs, and eventually folds at the end of one whole season;

it is in Patterson, NJ, then Newark, NJ, and then Baltimore in August; Scranton, September 7-9, Washington at the Howard in September, Columbus, Ga. in October, Cairo, Ill. in November, Texarkana, Ark. in January, 1912, St. Joseph, Mo. in February, 1912, and eventually got totally stranded in Peoria, Ill.

(NY Age, August 17, 1911, p. 6; NY Dramatic Mirror, September 6, 1911, p. 16; NY Dramatic Mirror, September 13, 1911, p. 19; NY Age, November 23, 1911, p. 6; NY Dramatic Mirror, January 24, 1912, p. 18; Indianapolis Freeman, February 24, 1912, p. 4; Indianapolis Freeman, March 30, 1912, p. 5; Indianapolis Freeman, April 13, 1912, p. 5 (stranded), etc., etc.; listing in Sampson, Black in Blackface, pp. 459-60 [770-71])

Songs (Indianapolis Freeman, February 24, 1912, p. 4; Springfield Daily Illinois State Journal, March 1, 1912, p. 4) include:

"Beautiful Love," perhaps "Teach Me That Beautiful Love" (Chicago, Rossiter, 1912)

"Dream of My Dreams," perhaps lyrics Joe Young, music Bert Grant (NY: Remick, 1912); hit for Jennie Pearl

"Good Bye Mr. Moon," perhaps lyrics Eli Dawson, music A. von Tilzer (NY: York, 1912)

"The Great I Am" (from Captain Rufus, 1907)

"The Indian Opera"

"My Own Adopted Child"

1912, from February to June: ADA OVERTON WALKER

Brymn jumps from Royal Sam and takes the reins as musical director for

Aida Overton Walker's vaudeville act on a western swing (doing "western time") over the Orpheum circuit, and Daisy Mitchell is with the troupe (Chicago Broad Ax, February 17, 1912, p. 2). Brymn takes over from James Reese Europe at the moment of the move to the Orpheum circuit, and it is possibly that Europe does not want to go on this western swing. The Aida Overton Walker vaudeville act out to the Pacific coast, touring all the Western vaudeville houses; she closes back in Chicago in late June. Her act has nine lieutenants, namely eight dusky chorus girls and a colored comedian. Brymn is her music director. The LA Times reports that "Most of the music in Mrs. Walker's act is his [i.e., Brymn's], though one or two successful songs by other composers have been interpolated."

(Kansas City Star, February 12, 1912, p. 12; Chicago Broad Ax, February 17, 1912, p. 2; Omaha World Herald, February 18, 1912, p. 28; Duluth News-Tribune, March 18, 1912, p. 5; Seattle Daily Times, April 16, 1912, p. 8; Oregonian, April 28, 1912, p. 11; Indianapolis Freeman, May 11, 1912, p. 2; LA times, May 31m 1912, p. III 4; Indianapolis Freeman, June 29, 1912, p. 6)

1912 SONGS

"The Blues (I've Got the Blues But I'm Too Blamed Mean To Cry)," lyrics Chris Smith, music Brymn, arr. Eugene Platzmann (New York: Shapiro, 1912); LoC copyright January 12, 1912; one of the first published works with blues in the title; there is a May 1912 ref. in LA Times; Muir, Long Lost Blues (2010, p. 135) says Brymn "composed the very first popular blues in 1912 with Chris Smith"

"My Landlady," lyrics Ferd E. Miersch and Brymn, music Bert Williams (New York: Leo Feist, 1912); Brymn renews copyright in 1940, as with song above;
rec. Bert Williams, January 3, 1913

"One Man Band," lyrics and music Chris Smith and Tim Brymn (NY: Kendis and Paley, 1912); LoC copyright July 15, 1912; renewed in 1939

" 'Round My Heart," lyrics Ferd Mierisch; music Brymn and Chris Smith (New York: F. B. Haviland, 1912); LoC copyright Oct. 15, 1912; renewed by Brymn on June 28, 1940
in songs list of ASCAP Bio. Dict. (1948)

"She's Just the Kind of a Girl" (She's Just That Kind of a Girl); mention in LA Times, May 1912

1912, in August: Ada Overton Walker is doing her new Salome act to James Reese Europe music at Hammerstein's in August under Createore's baton (Springfield Daily News, August 8, 1912, p. 11, etc.); so is Brymn entirely out of the picture? Seems so.

Apparently Walker then takes off most of the fall of 1912: there are virtually no hits of any kind on her in newspapers, so Brymn is not with her there, either. Back on stage in November, she's at Keith's on 125th St., though, with her Porto Rican Girls (Indianapolis Freeman, November 9, 1912, p. 4); unfortunately, no telling yet who is music director for this gig or for her January and February gigs 1913 in NYC. This is the first season when she begins to spend more time on developing other acts, and possibly she is feeling lowly. Vodery does one of her charity events in May 1913 and is on board as music director in fall 1913.

1912-1913

DR. BEANS FROM BOSTON

1912, in September: Brymn is working for the Smart Set and Gus Hill again; with lyricist Chris Smith, Brymn is writing the new numbers for the second season version of Gus Hill's Dudley's Smart Set's 1911-1912 show, Dr. Beans From Boston, which had Creamer and Vodery songs (NY Age, September 26, 1912); a three-act musical play; the season 2 show is called "a new musical comedy" (Indianapolis Freeman, November 30, 1912, p. 4); in spring 1913, the show is advertised as lyrics and music Brymn, Smith, and Burriss (Bridgeton (NJ) Evening News, April 15, 1913, p. 3); 20 musical hits (Bridgeton (NJ) Evening News, April 17, 1913, p. 3); runs the whole season to May 1913; is Brymn also the music director on the road??

NB: WorldCat lists a 1911 score for the prior 1911-1912 Vodery season 1; WorldCat gives:

Anthology of five songs, all presumably Vodery and Creamer (NY: Rogers, 1911):

"Cuddle Up, Honey"
 "Dearest Memories"
 "Sunshine"
 "West Virginia Dance"
 "What Did I Say That For?"

Individually one can find:

"Dearest Memories," Vodery and Creamer (NY: Rogers, 1911)
 "West Virginia Dance," Vodery and Creamer (NY: Rogers, 1911)
 "Virginia," Carrington and Burris (NY: Ted Snyder, 1911)

Numbers in the show for season 2 (might be old or new) include:

"Dearest Memories" = SEASON 1 (Trenton Evening Times, September 21, 1912, p. 14; Rochester Democrat & Chronicle, January 31, 1913, [n.p.]; Batavia Times, February 1, 1913, p. 6; Utica Herald Dispatch, February 4, 1913, p. 3)
 "Drinking" (Trenton Evening Times, September 21, 1912, p. 14)
 "Dr. Beans From Boston" (Trenton Evening Times, September 21, 1912, p. 14)
 "Idle Dreams" (Trenton Evening Times, September 21, 1912, p. 14)
 "If I had only known why" (Trenton Evening Times, September 21, 1912, p. 14)
 "I'm Goin', That's All" (Utica Herald Dispatch, February 4, 1913, p. 3); as "I'm Gone, That's All" (Rochester Democrat & Chronicle, January 31, 1913, [n.p.]; Batavia Times, February 1, 1913, p. 6)
 "It's a Pretty Thing" (Baltimore Sun, April 1, 1913, p. 7)
 "Let's Make Love" (Trenton Evening Times, September 21, 1912, p. 14)
 "Messenger Boy," Utica Herald Dispatch, February 4, 1913, p. 3)
 "Old Dixie's Sandy Shore" (Bridgeton (NJ) Evening News, April 18, 1913, p. 8; Utica Herald Dispatch, February 4, 1913, p. 3)
 "Star of Love" (Trenton Evening Times, September 21, 1912, p. 14)
 "Sunshine" = SEASON 1 (Trenton Evening Times, September 21, 1912, p. 14)
 "Suwanee River" (Rochester Democrat & Chronicle, January 31, 1913, [n.p.]; Utica Herald Dispatch, February 4, 1913, p. 3)

"Virginia" = SEASON 1 (Trenton Evening Times, September 21, 1912, p. 14)

1913, in January: Keeping an eye on Ada Overton Walker, she is in vaudeville in NYC in January 1913 with 12 dancing maidens. In February she is at Hammerstein's with eight girls. No telling who her musical director is.

"La rumba: song," lyrics Ferd Mierisch and Chris Smith, music Brymn (New York: Jos. W. Stern, 1913); "La Rumba (El Danson Social): Tango Argentine" on cover, and "La Rumba (El Danzon Sociadal) Tango Argentine" at top of score on p. 3, solo piano version arr. William H. Tyers (NY: Stern, 1913; NY: Marks, 1932; copyright renewed NY: Marks, 1940); In a 1924 ad, he calls it "the greatest tango ever written" (Variety, December 3, 1924, p. 46)
 On the solo piano sheet music cover, it is said to have been "created for Miss Joan Sawyer & Mr. Lewis Quinn, America's Foremost Terpsichorean Artists; A Tremendous Success at the Casinos at Newport & Narragansett Pier and at Reisenweber's, N.Y. City"; it is also said to have been written for Maurice and Walton (Brooklyn Daily Eagle, July 25, 1920, p. 7); the dance team of Maurice and Walton (Maurice Mouvét and Florence Walton) was one of the leading ballroom dancing teams of the 1910s and 1920s---their chief competitors were Vernon and Irene Castle. It is a big number for Ada Overton Walker, so possibly Brymn is her musical director; the number is a very big hit, with lots of newspaper references;
 rec. already in September 1913
 performed on May 1913 and November 1914 Clef Club concerts
 in songs list of ASCAP Bio. Dict. (1948)

1913 in May: Brymn conducted his "La Rumba" at the big Clef Club concert mainly led by Europe and Tyers on May 8, 1913 (NY Age, May 15, 1913, p. [6])

1913, in May: When Aida Overton Walker appears on May 15 at the New Star Casino with thirty colored vaudeville artists in a big charity benefit, she will be making her first public appearance in several months, after a much needed rest (NY Age, April 17, 1913, p. [6]); Daisy Brymn was one of a number of program ladies for this big charity show starring Ada

Overton Walker (NY Age, Thursday, May 22, 1913, p. 6)

NB: Will Vodery is Ada Overton Walker's musical director by her late 1913 Chicago gig, running two weeks from November 3, 1913 at the Pekin. Possibly this is her first big outing of the fall, and it is for this that Vodery signs up; she is such a big star that the Freeman writer is surprised that she is appearing at a black theater.

(Indianapolis Freeman, October 25, 1913, p. 5; Chicago Broad Ax, November 1, 1913, p. 2; Chicago Broad Ax, November 8, 1913, p. 1, Chicago Broad Ax, November 15, 1913, p. 1, Chicago Broad Ax, November 22, 1913, p. 1, etc.)

1913 SONGS

"Valse Angelique: Boston," music Brymn (NY: Stern, 1913); piano solo, and also in orchestral version arr. William Tyers (arr. copyright May 19/May 20 1913); for sale in big Stern ad in Billboard, June 14, 1913, p. 51; "Boston" is evidently a kind of dance, since in the Stern ad, it is identified with this and other pieces in the same way as Turkey Trot, Tango, or Two-Step; Brymn renewed copyright on May 4, 1940
in songs list of ASCAP Bio. Dict. (1948)

1913-1917

Over the next four years is Brymn very much a fixture in NYC as a club orchestra and dance band leader, and it is possible that he actually began this kind of work in the 1912-1913 season if he was not out on the road as musical director for Dr. Beans From Boston. Out of the musical theater, he mostly composes instrumental numbers, not songs, to capitalize on the enormous explosion of social dance up to the war years.

Active in Clef Club events, perhaps especially after James Reese Europe resigns from the Clef Club in December 1913;

In the ASCAP Bio. Dict. (1948), Brymn's entry stresses that he was "a pioneer of dance bands and entertainment units" in NY clubs; Brymn conducted Times Square roof garden orchestras: New York Roof Garden [he "opened the New York Roof on Broadway"], Ziegfield's Roof, Madison Square Garden, George Rector's, Reisenweber's, Jardin de Dance, Coconut Grove, Palisades Pavilion, the Shelburne at Brighton Beach, etc.;

in 1916, he takes over at the Cocoanut Grove, on the roof of the Century Theatre, from Vodery.

"Lieut. Brymn was the first leader to invade the "White Lights" with a colored band, having had orchestras at the New York Roof Garden, Ziegfield's Follies, Madison Square Garden, George Rector's and Reisenwebers---all simultaneously" (NY Age, October 9, 1920, p. 5)

NB: It is hard to track bands at the clubs since the ads in the papers seldom name the bands or their leaders. Brymn also had been conducting in Jersey for dances in winter seasons, as for example with a band at the Newark (NJ) Dance Carnival on Saturday nights. Seems that he is doing more band-leading than show- or song-writing, but who knows what he has to prepare for each engagement.

1915, 1916, 1917: three seasons at the Palisades Park dance hall during the summers right before the war; the park was right across the Hudson opposite the 125th Street ferry (NY Times, Sunday, May 16, 1915, p. 4X; etc.); his is the first colored band to play at Palisade Park's dance hall, being employed by the Schenck Brothers, who owned the park; musicians who worked for Brymn include Hall Johnson, David Johnson, Felis Weir, Russell Smith, Lorenzo Caldwell, Lieut. Fred Simpson, Emanuel Cassimore, Gar Van Houten, Jazz Williams, Harry Stout, and Percy Outram (NY Age, August 10, 1935, p. 4)

1913-1914

1913, in fall: no refs.; with Walker to November, before Vodery steps in??

1914 in February: Brymn is Chair of the Committee on Arrangements for an enormous beefsteak dinner hosted by the Clef Club at Reisenweber's on February 15 (NY Age, February 22, 1914, p. 1)

1914 in late March and April: BIG DIVORCE SCANDAL

Brymn and Daisy are splitting angrily in a colorful scandal; papers filed March 31, 1914 (NY Evening Telegram, March 31, 1914, p. 3; NY Herald, April 1, 1914, p. 22);

but NB he seems to stay with Daisy after this, as they are in the US 1920 Census together

1914, in April: At this time he has a colored orchestra at the "New York Roof Garden" [a.k.a. Wysteria Garden, Crystal Palace, Jardin de Paris and Olympia Roof Garden, on top of the New York Theatre on Broadway at 44th Street; used first by Oscar Hammerstein, later by Flo Ziegfield, etc.] (NY Herald, April 1, 1914, p. 22)

1914, in April: He is already rehearsing for the annual Clef Club concert in June (NY Age, April 16, 1914, p. [6])

1914 in June: Brymn conducted the Clef Club Orchestra in the Clef Club's giant fourth anniversary concert, June 4, 1914, at the Manhattan Casino, with Will Marion Cook as the assistant conductor and chorus master, in the first appearance of the Clef Glee Club; Jim Europe is out of the picture (NY Age, June 11, 1914, p. [6])

1914 NUMBERS

"Daisies" (orchestral)--on June 4 Clef club concert and on program of November Clef Club tour, both times conducted by Brymn

"El Ronquillo" (orchestral)--on June 4 Clef club concert (an error for "tango tranquilo"? but "ronquillo" is a perfectly legitimate word and "el ronquillo" a legitimate expression, a surname,- and a small town in Spain)

"Maid of Argentine: tango tranquilo" (with words in the trio), lyrics and music Brymn (New York: Remick, 1914). Canadian copyright 1914; performed on November 1914 Clef club tour
first line of trio: Maid of Argentine, tango dancing queen;
still being played by bands in 1931

1914-1915

1914 in November: Brymn leads a prominent tour of the south with the Clef Club Symphony Orchestra as the conductor in November (Kinston paper); Frederick Bryan is assistant conductor; on tour, the Clef Club orchestra and a male chorus of 60 voices performed in five cities--- Richmond, Norfolk, Washington DC, Baltimore, Philadelphia---in early November, returning to NYC on Saturday, November 14; Brymn's "La Rumba" (1913) and "Maid of Argentine" (1914) are done by the Clef

Club as a set on their November 1914 tour, and also a Brymn number called "Daisies"; they also do Cook's "Exhortation," "Swing Along," "If Sands of the Seas were Pearls," and etc.

grand climax of this second annual tour is a NYC appearance at the Manhattan Casino, November 19, 1914; advance managers included Deacon Johnson and R. C. McPherson;

at the big concert upon their return, Brymn was presented with a baton "as an expression of admiration and esteem"

(big advertisement in NY Age, November 5, 1914, p. 1; art. and Richmond program in NY Age, November 19, 1914, p. [6]; NY Age, November 26, 1914, p. [6])

1915, in February: Brymn conducts a Clef Club orchestra concert at Ellis Island, Sunday, February 14, 1915, for the detained immigrants, with sixteen members of the Clef Club and some of their friends; Frederick Bryan is assistant conductor; full roster in NY Age review (NY Age, February 11, 1915, p. [6]; NY Age, February 18, 1915, p. [6])

1915, in April: he is in a Clef Club orchestra that played April 9 at the Hotel Vanderbilt (NY Age, April 15, 1915, p. [6])

1915, in May: Brymn's band plays for dancing at an open-sided pavilion at the Palisades Amusement Park: "Brymn's banjo band syncopates for the trotters" (NY Times, May 16, 1915, p. X4)

1915, in May: Indianapolis Freeman, May 29, 1915 says Brymn is one of the big four (Europe, Brymn, J. R. Johnson, and Ford Dabney) for colored musicians and bands/orchestras in New York

1915, in the summer: At Palisades Park.

1915 NUMBERS

"The Battle Cry of Peace: march and one-step (instrumental)" (New York: Cadillac Music, 1915); related to the 1915 American silent film The Battle Cry of Peace; sheet music has portrait of Thais Lawton as Miss Columbia wearing blue cap with white lining and blue stars, cape of American flag, and holding sword and shield with red and white stripes and white stars on blue background at

top; Border of flowers and plants with bird carrying twig above woman

Thais Lawton, actress (1881-1956)

"The Tar Heel Blues (instrumental)," dedicated to Kinston, N.C. (New York: Shapiro, Bernstein & Co., 1915)

"That Aviating Melody," lyrics James Raymond Wharton, music Brymn; evidently unpubl., LoC copyright March 8, 1915

1915-1916

1916 NYC Directory gives Jas. T. Brymn and "Brymn's Broadway Bands" at 145 W. 45th, rm 302

1916, in June: Brymn's Banjo Band has been engaged for the dance pavilion at Palisades Park, which opens for the season next Saturday (New York Press, May 7, 1916, p. 10)

1916 NUMBERS

"Rita Mario: a caracteristique fox trot (instrumental)" (New York: Maurice Richmond, 1916); perhaps written for Rita Mario of Boston and Her Inimitable Orchestra

1916-1917

1917, in June: Brymn and a 25-piece band at the dance hall at Palisades Park; he's written a new work, "Palisades Park Jazz." "In recent years he has been devoting his efforts to dance compositions" (Billboard, June 2, 1917, p. 37); this qualifies as an early appearance of the work "Jazz"

1917 SONG

"Cocoanut Grove Jazz: foxtrot," music Brymn (NY: Leo Feist, 1917); LoC copyright August 22/24, 1917; on a band program (Washington Post, September 21, 1917, p. 12); this qualifies as another early appearance of the work "Jazz"

1917-1918

BRYMN, WW I, AND THE BLACK DEVILS 1918-1922

ORGANIZING THE BLACK DEVILS, 1917-1918

The U.S. Army's 350th Field Artillery regiment was organized in November 1917. General Fred. T. Austin was commanding general of this regiment. They were abroad from June 30, 1918 to February 28, 1919.

Brymn enlisted on February 15, 1918 as Band Leader [J. T. Brymn in the Army (NY Clipper, March 13, 1918, p. 12)]; he was discharged on June 21, 1918 in order to accept an officer's commission as 2nd Lieutenant, which he held from June 22, 1918 (the service date on his US Veterans Gravesites info) to his second discharge on March 21, 1919. His principal stations were Camp Dix, NJ and France. He served overseas until February 28, 1919 (which is probably the date of arrival back in NYC). Less than a month later he was leading the regiment's band on a US tour beginning March 19.

The 349th and 350th Field Artillery regiments, composed of draftees primarily from New York, New Jersey, and Pennsylvania, were assembled at Camp Dix near Trenton, NJ, in late 1917 and early 1918. The exploits of these units were followed with care by the press of three cities: New York City, Trenton, and Philadelphia. The more prominent band to emerge from this pair was that of the 350th under a Manhattan Clef Club stalwart and long-time colleague of Jim Europe, J. Tim Brymn.

Emmett J. Scott says Brymn also helped prepare the band of the 349th for an extended period, which makes sense since it was at Camp Dix at the same time. See Scott's Official History of the American Negro in the World War (Chicago: Homewood Press, 1919; repr. NY: Arno Press, 1969), p. 310)

Brymn's regimental colonel wanted their band to be the best in the service, and its white officers worked hard to raise a band fund that would support an ensemble of 100 men. The great contralto Ernestine Schumann-Heink, the "Mother of the Army," sang at a concert with the band in New Jersey on May 15, 1918, and became its chief sponsor. (New York Age, May 17, 1918, p. 6; see also Scott, Official History, p. 311.)

In terms of drumming up private money to fund a large band, Brymn's 350th regiment was evidently even more successful than Europe's 369th. He took an ensemble of 70 overseas and continued to add men to it. Brymn wrote columnist Lester A. Walton of the New York Age from France in October 1918 and said, "My band is now increased to one hundred musicians, as we are considered A-1 in the army." (By contrast, Jim Europe's band on the continent, though second to none in the American Army, was an ensemble of just 44 or 45; Badger says 44 went overseas. See Reid Badger, "Performance Practice Techniques in the James Reese Europe Band," In Howard T. Weiner, ed., Early Twentieth-Century Brass Idioms, Rutgers Institute of Jazz Studies, Studies in Jazz, no. 58 (Scarecrow Press, 2009), Chapter 7, pp. 64-72.) Indeed, Brymn's band was widely reported to be the single largest musical unit serving in World War I. One of Brymn's men, who became the unit's sergeant Drum Major, was William H. (Willie the Lion) Smith, the great Harlem stride pianist; Smith also toured with the band immediately after the war.

When President Wilson opened a nationwide Red Cross Campaign in May 1918, the kickoff was a huge parade in Manhattan on Saturday, May 18, led by Brymn's 350th regiment band. Famously, the president could not resist moving to its music and got out of his limousine to walk the route (New York Age, May 25, 1918, p. 1: "He Heard Music and Just Had to Walk"; see also the New York Age, May 17, 1919, p. 6: "I simply must march to that music; it is irresistible").

Brymn's band stayed in town to participate in Sunday morning services on May 19, and it gave a concert on the Central Park Mall for the Red Cross that afternoon, playing for an audience of 50,000. (New York Times, May 20, 1918, p. 11; Jersey City Journal, May 20, 1918, p. 5); in a later retelling, the Central Park crowd had grown to 200,000 (Boston Herald, May 27, 1923, p. 50).

And "Monday at noon the band played on the veranda of St. Paul's church on lower Broadway and the crowd was again in the thousands."

Brymn's band was also scheduled to play on Saturday, May 25 in NYC for the Red Cross Million Dollar Ball at the Hotel Astor, featuring both the entire band in concert, and the jazz band for dancing (Chicago Defender, May 25, 1918, p. 2).

In June, the band played for the Clef Club Annual spring concert and dance at the Manhattan Casino on June 7. WMC, Frederick Bryant, and Tim Brymn conducted. (NY Age, June 15, 1918, p. 5). This was surely its last gig before shipping out. Brymn, often later said to be the first of the black bandmasters to receive his officer's commission, was promoted to 2nd Lieutenant June 22, 1918, evidently before the regiment left for France.

1918-1919

THE BLACK DEVILS OVERSEAS

In June 1918, the regiment and its band went overseas, serving overseas from June 30, 1918 to February 28, 1918, and returning by early March 1919.

The seven regiments of the 92rd Division spent on average about nine months overseas, only the first five of which came before the Armistice. Of the bands of the three Field Artillery regiments, those of the 349th and 351st seem to have made little widespread impact, but Tim Brymn's 350th Field Artillery Band achieved significant recognition.

A letter home to his parents in Brooklyn from bandsman J. Claudy Williams was published in the Chicago Defender; he reports that they were busy with concerts and entertaining the soldiers; their unit was encamped by a river, so the men could bathe and wash their clothes (Chicago Defender, August 31, 1918, p. 5)

A letter from Brymn was printed in the New York Age, October 26, 1918, p. 6 ("Tim Brymn Sends Greetings From France") that must have been several weeks old. It mentions having seen Jim Europe in Paris some weeks ago, so Brymn was in Paris. With the band? Or perhaps being examined by Damrosch?

Staying close to its regiment, the band was at hand in the bloody Argonne and Metz drives in fall 1918, and by Brymn's account, at one point they had to put down their instruments to fight. They served at the battles of Epley, Pontamousson (on the Moselle river north of Nancy), and Marbach. Croix de Guerre winners included six bandsmen, among them Sergeant Heyder, clarinet, Bobby Jones, percussion, and Corporal Russel Smith, cornet (Binghampton Press, January 26, 1922).

After the Armistice, Pershing ordered Brymn's 350th to make a tour of the entire front, winning recognition as "the only colored aggregation of musicians to appear before President Wilson and General Pershing by special request during the tour of the battle front by the country's Chief Executive prior to the opening of the peace conference." (Philadelphia Inquirer, March 19, 1919, p. 3. Wilson arrived on December 13, so this would have been at some point between mid December 1918 and early January 1919.)

Away from the front, in concert, they played special engagements in Nancy, Marseilles, Bordeaux, Brest, and other cities. In addition, we know that Brymn's band played for three weeks at a base hospital in Paris and at General Pershing's great review of the 92nd Division on January 28 at Le Mans. Further, the memoirs of drum major Willie "the Lion" Smith mention a visit of the band to the rest area at Aix-les-Bains (Trenton Evening Times, March 23, 1919, p. 25; Binghampton Press, January 26, 1922; Amiri Baraka, The LeRoi Jones/Amiri Baraka Reader, ed. William J. Harris [New York: Thunder's Mouth Press, 1991], pp. 535-536).

W. E. B. Du Bois went over to France shortly after the Armistice, sailing from New York on December 1, 1918 to be an observer at the Versailles Peace Conference. While in Paris he helped organize the Pan-African Conference in February 1919 to coincide with the Peace Conference, and headed home in late March 1919. In early January Du Bois visited the 92nd Division in the Marbache sector, on the Moselle River below Metz. Du Bois, in a famous editorial for The Crisis, described the impact of Brymn's band in evocative language:

"In France . . . Tim Brimm was playing by the town pump. Tim Brimm and the bugles of Harlem blared in the little streets of Maron in far Lorraine. The tiny streets were seas of mud. Dank mist and rain sifted through the cold air above the blue Moselle. Soldiers---soldiers everywhere---black soldiers, boys of Washington, Alabama, Philadelphia, Mississippi. Wild and sweet and wooing leapt the strains upon the air. French children gazed in wonder---women left their washing. Up in the window stood a black Major, a Captain, a Teacher, and I---with tears behind our smiling eyes. Tim Brimm was playing by the town-pump" (The Crisis 17/5 (March 1919), p. 215-6).

(Maron is a town in NE France, in the Lorraine, just SW of Nancy on the Moselle, south of Metz. Strasbourg is due east, and Verdun, Bar-le-Duc, and Chaumont lie to the west. Paris is considerably further away due west, and Aix-les-Bains is considerably further away, due south.)

BACK IN THE US ON TOUR

Back from overseas, Brymn and a band of seventy made a two month eastern and midwestern tour from mid March to mid May 1919 featuring vocal soloist Josephine Dean and several soloists from the band, including saxophonist Nelson Kinkaid. Brymn, who had led the biggest, wealthiest band overseas, mounted a major publicity campaign for his tour back in the States. In the newspaper ads, Brymn was "Mr. Jazz Himself," his band was "The Overseas Jazz Sensation" or "Europe's Jazz Sensation," and his concerts were "A Military Symphony Engaged in a Battle of Jazz." He also favored the "Black Devils" moniker, but Dulf and the 370th having claimed it first, Brymn distinguished his ensemble by calling his band the "70 Black Devils."

They began with a homecoming debut on March 19 in Philadelphia, even before official discharge (Brymn wrote "The Philadelphia Sunday Blues" for the opening of the tour in that city) and appeared shortly thereafter in Trenton, then swung west through Pennsylvania into Ohio and east again for a triumphant grand finale on May 18 at the Casino on Broadway at 39th St. in New York City. For this final tour event the papers called them "The Band All New York Has Been Waiting to Hear." Madame Ernestine Schumann-Heinck herself was on hand that evening at the Casino Theatre to welcome them. (New York Tribune, May 13, 1919, p. 11; New York Tribune, May 16, 1919, p. 11; New York Tribune, May 17, 1919, p. 11)

Brymn and 70 Black Devils Spring 1919 Tour
 ---the 350th Field Artillery Band---
 in part for Victory Liberty Loans:

March 19 Philadelphia (US debut; two concerts at Academy of Music)
 March 23 Trenton (two concerts at Trent theater)

April 2 Camden, N.J.
 April 8 Wilkes-Barre

April 9 Harrisburg
 April 10 Camp Dix welcome (NY Age, Saturday, April 12, 1919, p. 2)
 April 10 Newark event the same evening
 April 12 Wilkes-Barre, PA (return)
 April 16 Lebanon, PA
 April 17 York, PA (two concerts at the Orpheum)
 April 21 Cumberland, MD
 April 30 Newark, OH

 May 4 Mansfield, OH
 May 5 Sandusky, OH; Jamestown, NY
 May 6 New Castle, Pa.
 May 7 Oil City, PA
 Erie??
 May 8 Jamestown
 May 10 Buffalo
 May 11 Buffalo
 Rochester, Syracuse??
 May 13 Utica, NY
 May 14 Amsterdam, NY
 May 15 Amsterdam
 May 16 Poughkeepsie
 May 18 (Sun) NYC at the Casino Theater (B'way and 39th), a "high class
 concert of grand opera and jazz" (Chicago Defender, May 24, 1919, p. 4)

AFTER THE TOUR

1919, in May: Brymn and the band were contracted to appear at Brighton Beach for the summer by May 16 (NY Tribune, May 16, 1919, p. 11)

1919, in May: on Wednesday, May 21 the band helped out in NYC Salvation Army Doughnut Drive: at Pennsylvania Station; Just three days after their tour ended, on Wednesday, May 21, they were a headline act in the huge national Salvation Army Doughnut Day Drive, playing a noontime concert at New York's Pennsylvania Station.

1919, in May: then they played on May 25 at a spectacular open-air meeting in Brooklyn at Prospect Park for the Salvation Army campaign (Brooklyn Standard Union, May 26, 1919, p. 3)

1919, in May: on May 30 they played in Prospect Park, Brooklyn in the afternoon for a Salvation Army drive, then at the Shelburne in the evening (Chicago Defender, May 31, 1919, p. 4)

After the spring tour and the immediately following events in May, Brymn kept going for at least three years an ever-shrinking "Black Devils" band of first 70, then 50, then 20, or even just a half dozen men, mostly playing at clubs and hotels in the New York area, and also doing recordings. (Even in 1939, his band at one gig was called the Black Devils.)

Most significant for their wallets were two three-month, high-profile summer residencies to accompany stage shows and dancing at a famed nearby resort, the Hotel Shelburne at Brighton Beach on Coney Island, beginning at the end of May. He led the band at the Shelburne in the summers of 1919 and 1920. The band also played over the winter of 1920-1921. But it apparently did not go through the winter of 1919-1920, which was the first winter season that the Shelburne stayed open (it had been until then just a summer resort).

Noble Sissle recalls that the initial 1919 Shelburne booking first was to have been filled by Jim Europe's band (Sissle, "Memoirs," p. 224).

Brymn claimed that only the flattering offer of the Brighton Beach contract kept the band from embarking on a world tour in concert. (New York Age, October 9, 1920, p. 5: "Lieutenant J. Tim Brymn's Interesting Musical Career").

1919 first summer at Shelburne: for four months; at first, from end of May through June and July. In early August, the newspaper ads say that they have been re-engaged for August and September (NY Evening Telegram, August 6, 1919, p. 17).

1919-1920

1919, in fall: Between summers at the Shelburne, the band kept busy with stints opposite Sophie Tucker at Reisenweber's Cafe at Columbus Circle

in September and October 1919; they were at Reisenweber's at Columbus Circle from at least Sept. 12 to Oct. 28, opposite Sophie Tucker

1919, in c. October: Brymn led a vocal quartet in a couple of sides for Okeh records in NYC:

Company /Matrix. no. /Label no. /Title /Performers

Okeh /S-7055 /Unknown title[s] /Tim Brymn's Black Devil Four

Okeh /S-7056 /8054A /Aunt Hagar's blues /Tim Brymn's Black Devil Four

The latter recording, by its matrix number, was made in the fall of 1919; its label number indicates a much later release, and indeed Okeh 8054 was being advertised for sale in April 1923; on its B-side was contralto and New Orleans vocal artist Esther Bigeou singing "Four O'Clock Blues," accompanied by the Ricketts Stars (New Orleans Times Picayune, April 21, 1923, p. 7; New Orleans States, April 27, 1923, p. 6; New Orleans Times Picayune, April 28, 1923, p. 9). Bigeou recorded for Okeh in 1921 and 1923, and the Ricketts Stars accompanied a number of different artists for Okeh in 1923.

Brymn will record "Aunt Hagar's children blues" again for Okeh in the spring of 1921.

1919, in December: "Tim Brymn Gets Route/ Lieutenant Tim Brymn and his "Black Devil" Jazz Band, heard at the Shelbourne Hotel, Brighton Beach, last summer, have been routed over the Loewe circuit. It will open December 1st, and receive a salary of \$1,500." (NY Clipper, December 3, 1919, p. 8)

1919, in December: Brymn's Black Devil Band is booked over the Orpheum time, and Billy Jones has been engaged for comedy work with them (NY Age, December 13, 1919, p. 6)

1920, in February: at Proctor's 125th Street Theatre in February 1920; for a description of the eighteen-minute act, see NY Clipper, February 18, 1920, p. 11. Over the winter, the Brooklyn Eagle, May 23, 1920 mentions them doing vaudeville on the Keith circuit, doing Sunday night concerts

at the Winter Garden, and doing benefit performances for army organizations.

1920 spring and summer: at Shelburne, from May. The summer review is called "The Shelburne Girl of 1920", in two parts with an intermission for general dancing (NY Evening Telegram, June 20, 1920, p. 13; NY The Sun and the New York Herald, June 20, 1920, section 3, page 7)

1920, in July: On July 28, 1920, Brymn was arrested by Special Agent L. Seward of the Justice department [the NY Age calls him "this 'cracker' officer"], charged with illegally wearing a U.S. Army officer's uniform in violation of section 125 of the National Defense Act during a performance at the Shelburne. (He was wearing his uniform and Sam Browne belt.) He was released on \$1,500 bail (which is very high bail, roughly \$30,000 today). He was arraigned in Federal Court on August 18 before Commissioner McCabe and the charge was dismissed, because, in fact, Brymn had been a commissioned officer in France and was still a commissioned member of the Officer's Reserve Corps, and he was fully entitled to wear the uniform. In the end, no one appeared in court to press the charge against Lieutenant Brymn. (NY Clipper, August 11, 1920, p. 16; NY Dramatic Mirror, n.d. (August, 1920), p. 236; NY Dramatic Mirror, August 28, 1920, p. 377; Chicago Defender, September 4, 1920, p. 5).

NB: He was still active in the Reserve Officers Corps in 1924, and probably beyond.

1920 NUMBERS

"I want to go back home," lyrics and music Brymn (1920; WorldCat hit)

"Havana Echoes," lyrics and music Brymn (also instrumental) (1920; WorldCat hit; the Brooklyn Daily Eagle, July 25, 1920, p. 7 reports that the song is just finished and in the hands of his publisher)

1920-1921

1920, in September: Brymn's band was a headline attraction in an extravaganza in Madison Square Garden in September 1920 as one of

the live acts on a bill featuring the world premiere of the silent film biopic of Babe Ruth, Headin' Home. (NY Dramatic Mirror, September 25, 1920, p. 569)

1920, in October: NY Age, Saturday, October 9, 1920, p. 5 has big Lucien H. White column "In the Realm of Music," entitled "Lieutenant J. Tim Brymn's Interesting Musical Career"---left hand column illegible, but second column OK---the band started a world tour in concert, but then got the offer at the Shelbourne, etc.

1920, in October: The Shelburne then renewed their contract for an additional six months from October 1920 into April 1921. Not just a summer band, then.

1921-1923: professional manager for the NY office of Clarence Williams's NY publishing firm

1921, in February: Brymn and his "Black Devil jazz orchestra" will play for dancing at the victory ball of the Richmond Hill Republican Club on February 25 at Trommer's, at Bushwick avenue and Conway street, Brooklyn (Queens, NY, The Daily Star, January 18, 1921, p. 3)

1921, in March: marched with a larger group at President Harding's inaugural parade (March 4, 1921).

1921, in March: Brymn is rehearsing the Tennessee Four at Pace & Handy's office in preparation for a [re-]recording of the cappella quartet version of "Aunt Hagar's Children" (Billboard, March 26, 1921, p. 30); on the recording they are the Black Devil Four (as below); the Tennessee Four would perform later this year in Put and Take

1921, in March, April and May: Brymn and his Black Devil Orchestra make about a dozen instrumental sides for Okeh records; further, they accompanied Gertrude Saunders on two songs by Sissle and Blake from Shuffle Along for Okeh records, "I'm craving for that kind of love" (Okeh S-7905) and "Daddy won't you please come home" (Okey S-7906), recorded May 1921; they were also reported as recording "Daddy" and "Kiss Me," described as her two big hits in Shuffle Along, for Okeh in the week of April 18 (Billboard, May 7, 1921, p. 45)

Recording data from Discography of American Historical Recordings, adp.library.ucsb.edu, accessed 06/02/2016; cross-checked against the earlier Dixon et al, Blues and Gospel Records, 1890-1943, 4th ed. (1997); Rust, Jazz Records, 1897-1942 (1982); Laird, Rust, et al, Discography of Okeh Records, 1918-1934); Okeh 8000 series numerical listing (<http://www.78discography.com/OK8000.html>)

Company / Matrix. no. / Label no. / Title / Performers

March 1921

Okeh /S-7815 /4310 /Sirene of the Southern Sea /Brymn & Black Devil Orchestra

Okeh /S-7816 /4310 /Wang wang blues /Brymn & Black Devil Orchestra

Okeh /S-7833 /4339 /Camp-meeting blues /Brymn & Black Devil Orchestra

Okeh /S-7834 /8003A /He's my man, you'd better leave him alone /Brymn & Black Devil Orchestra

Okeh/ S-7835 /Unknown title[s] /Brymn & Black Devil Orchestra

Okeh /S-7837 /Nesting time /Brymn & Black Devil Orchestra

April 1921

Okeh /S-7856 /8011A /Aunt Hagar's Children blues/ Tim Brymn's Black Devil Four

Okeh/ S-7857 /Unknown title[s] /Brymn & Black Devil Orchestra

Okeh /S-7865 /8003B /Don't tell your monkey man /Brymn & Black Devil Orchestra

Okeh /S-7866 /8002B /Arkansas blues /Brymn & Black Devil Orchestra

Okeh /S-7872 /8002A /It's right here for you (Crazy blues) /Brymn & Black Devil Orchestra

Okeh /S-7873 /4339 /The Memphis blues /Brymn & Black Devil Orchestra

May 1921

OKeh /S-7898 /8005A /The boll weevil blues /Brymn & Black Devil Orchestra
 OKeh /S-7899 /8005B /The jazz me blues /Brymn & Black Devil Orchestra

OKeh /S-7905 /8004A /I'm craving for that kind of love /Brymn & Black Devil
 Orchestra with Gertrude Saunders

OKeh /S-7906 /8004B /Daddy won't you please come home /Brymn & Black
 Devil Orchestra with Gertrude Saunders

1921, in April: still based at the Shelburne

1921, in May: Brymn opens an engagement with his band at Stauch's on Coney
 Island on May 15 (Variety, May 6, 1921, p. 33)

1921, in July: Brymn and Black Devils play two dances in Glens Falls on
 July 7 & 9, 1921

1921, in July: In the Dallas Express, July 23, 1921, p. 1, there is a curious article
 entitled "Phonograph House To Be Opened In Portland By Our People,"
 with the byline "Portland, Ore., July 21." This establishment will sell
 phonographs and records. Many well-known colored artists will be
 making recordings to be handled by this company, including Mamie
 Smith, Gertrude Saunders, and Tim Brymn and His Black Devils "of
 overseas fame." The new company, however, is never named.

1921 NUMBERS

"Old handkerchief head" ["Handkerchief Head," "Mammy, Handkerchief
 Head is No Name For You"], lyrics Chris Smith, music Brymn (New
 York: Waterson, Berlin, and Snyder, 1921); LoC copyright Nov. 9,
 1921; sung in vaudeville at the Palace by Adele Rowland (Variety,
 October 14, 1921, p. 22; NY Dramatic Mirror, n.d. [fall 1921], p.
 598)
 Philadelphia Inquirer, March 19, 1922, [n.p.]: "Handkerchief Head
 was secured by Adele Rowland from her maid, who was Brymn's
 wife"

The Mooch: a Spanish fox-trot (instrumental), music Brymn (New York: Metro Music, 1921) "an instrumental jazz piece, "The Mooch," which he has dedicated to the Binghamton auto show" (Binghamton Press, January 26, 1922, p. 000)

"Why Did You Teach Me to Care?: waltz ballad," lyrics Walson C. Harris, music Brymn; LoC coyright January 10, 1921; apparently unpubl.

BRYMN'S RETURN TO BLACK MUSICAL COMEDY, 1921-1929

Brymn now turned his energy to a series of all black reviews that came out beginning in 1921, at first for Irvin C. Miller, appearing in NYC and on tour, for which he usually directed the orchestra and wrote either some of the songs or else the entire score. By November 1922, Brymn essentially stopped using the name Black Devils for his bands and orchestras, although he held on proudly to the title "Lieutenant" for the rest of his career. Further, across the decade he went out on the road less and less, working instead more as a booking agent, and from 1926, protecting more time for his new family. The 1920s shows included:

PUT AND TAKE 1921---composer and musical director; Irvin C. Miller show
 PLANTATION REVIEW 1922---original musical director
 BON BON BUDDY, JR. 1922---musical director; Irvin C. Miller show
 LIZA 1922-23---musical director; Irvin C. Miller show
 DINAH 1923---composer and musical director; Irvin C. Miller show
 SHUFFLE ALONG 1924---musical director
 HOTSY TOTSY (Spring 1926)---musical director
 EBONY FOLLIES (Spring 1926)---composer and musical director
 4-11-44 (entire 1926-27 season)---composer and musical director
 BOMBOOLA 1929---original musical director

1921-1922

1921, in August: Brymn and some others incorporate The Ethiopian Amusement Corporation (Variety, August 19, 1921, p. 12 [Brymm])

PUT AND TAKE

1921, in August: Put and Take; Norton (2002), 2:259-60 (1921.26)

Music by Spencer Williams, with additional music by Tim Brymn and Perry Bradford; Brymn served as composer and musical director, with a pit orchestra of 20 Black Devils; a summer show for Broadway; a colored review in two acts, Put and Take, at Town Hall (originally to open Saturday evening, August 20, it ran from August 23 to September 23, 1921); Town Hall is a concert auditorium, not a theatre, which was a handicap; Irvin C. Miller writes the show; Variety calls Spencer Williams, Brymn, and Perry Bradford the composers;

This is the first time Brymn brings his Black Devils into the pit, and he and his band work in this kind of venue form now on; the Dramatic Mirror says "music by Tim Brymn and His Twenty Black Devils"; the Billboard review says "The orchestra, under Lieut. Tim Brymn, played the score splendidly," and the Brooklyn Standard Union review says "the Black Devils put more than sound into their playing. they put a great deal of action as well.";

This is the first black revue to follow Noble and Sissle's Shuffle Along (which opened on Broadway in May 1921); Brooklyn Standard Union review says it is the first show with an all-black cast on Broadway in 10 years, which does not quite square with priority of Shuffle Along; it is a reworking of Irvin Miller's Broadway Rastus that had toured for almost six years previously (since 1915) as the main vehicle for Irvin Miller. See NY Evening Telegram, August 12, 1921, p. 16; Variety, August 26, 1921, p. 17; Billboard, August 27, 1921, p. 30; NY Dramatic Mirror, n.d. (August 1921), p. 260; Brooklyn Standard Union, August 24, 1921, p. 7; Billboard, September 3, 1921, p. 30; A Century of Musicals in Black and White, p. 282.

NB: "Put and Take" is a gambling game that was enormously popular and in the news this year.

Broadway Rastus was brand new in November 1915 at the Lafayette with a relatively unknown composer Domer C. Brown---see NY Age, November 18, 1915, p. 6. It then is mounted again, all new except the name, at the Lafayette on July 9, 1917, but actually still with songs by Domer C. Brown---see NY Age, July 5 and NY Age, July 12, 1917. It is still on the road in September 1918, and at the Lafayette in July and August 1920---see NY Age, August 7 and NY Age, August 21, 1920, p. 6, where it has become his "Broadway Rastus Company" presenting his newest and latest song and dance revue, called Alabama Bound, with special music by Berni Barbour, Maceo Pinkard, and Perry Bradford. As Broadway Rastus, and headed by Irvin C. Miller, it was playing in Chicago in May 1921 and Cleveland in June 1921 (Cleveland Plain

Dealer, June 12, 1921, p. 2) but is not mentioned later that year. Miller revives the show under this name and tours it in January-June 1925.

"Aunt Hagar's children blues," lyrics Brymn, music W. C. Handy (New York: W. C. Handy, 1921); a traditional tune, apparently; Brymn wrote a four-voice a cappella version in 1919; Handy arranged the song as an instrumental number in 1920; later, Brymn added his lyrics to Handy's version in 1921 and interpolated it into Put and Take (Billboard, July 30, 1949, p. 63)
the a cappella version rec. April 1921

"Stop!! rest a while" (awhile), lyrics Louise Wolfe Gilbert, music Brymn (New York: L. Wolfe Gilbert Corp., 1921); LoC copyright Sept. 1, 1921/Sept. 3, 1921; WorldCat quotes from the sheet music that it was "Introduced into Musical Review Put & Take"; also sung in vaudeville by Adele Rowland (Variety, October 14, 1921, p. 22; NY Dramatic Mirror, n.d. [fall 1921], p. 598);
rec. Mamie Smith in September 1921

In the songs list in the entry on Brymn in the ASCAP Bio. Dict. (1948), the number "Put and Take" is listed, but I've seen no other trace of it. Could "Stop! Rest a while" have been meant?

1921, in October: announced as a new act, Tim Brymn and Chris Smith, colored composers, in a piano act (Variety, October 14, 1921, p. 6)

1921, in October: Brymn's orchestra plays for a special affair--a ball cabaret and reception---for boxer Jack Johnson (Billboard, October 22, 1921, p. 32)

1922, in January: Brymn was one of a group of six Black Devils who played the Binghamton, NY Auto Show, Jan 23-28, 1922 (Binghamton Press, December 31, 1921); 6 Black Devils

1922, in February: PLANTATION REVIEW

Brymn is the first to direct the orchestra (Tim Brymn's Orchestra, or Lieut. Tim Brymn's band of 10), in February 1922, for Lew Leslie's first Plantation Review ("Night Time Frolics in Dixieland") with Florence

Mills, from February 15 to mid-March. (Variety, March 3, 1922, p. 10; Variety, March 17, 1922, p. 28) The show began at the Plantation Cafe atop the Winter Garden, with Shuffle Along talent working a second gig after the big show; Vodery replaced Tim Brymn in this gig, apparently beginning in mid-March.

1922, in June: Brymn helps to host a dinner for black US naval bandmaster Alton A. Adams

1922 SONGS

"Cruel Daddy Blues," with Chris Smith and Al Siegel, publ. 1923, acc. WorldCat hit;

rec. Leona Williams on January 23, 1922

"Struttin' blues," with Chris Smith and Al Siegel, in Arthur H. Gutman, ed., Universal Dance Folio for Piano: Selected from the most popular song hits of the season, No. 7 (NY: Irving Berlin, Inc., 1923);

rec. Leona Williams on March 13, 1922

rec. Rosa Henderson on July 19, 1923

1922-1923

BON BON BUDDY, JR / LIZA

1922, in September: Bon Bon Buddy, Jr., an Irvin C. Miller two-act musical comedy; it was announced that it would open at the Dunbar in Philadelphia in August (Variety, July 28, 1922, p. 14); at Lafayette from Monday, September 11 for two weeks; at Daly's 63rd Street Theatre from around October 6; with Brymm (spelling in Variety) in charge of the musicians, i.e., musical director; NB the title Bon Bon Buddy, Jr. is a riff on an Alex Rogers/WMC song for George Walker 15 years before, and Rogers writes in the NY Age to protest; this show is revamped into Liza

(NY Age, September 9, 1922, p. 6; NY Age, September 16, 1922, p. 5, 6; NY Age, September 23, 1922, p. 6; Billboard, October 21, 1922, p. 11)

1922, in December: LIZA; Norton (2002), 2:310 (1922.44)

Liza is another Irvin C. Miller show; it is revamped from the Irvin C. Miller's Pinkard/Vincent Bon Bon Buddy, Jr. show, above, that began in Harlem a few months before with Brymn's orchestra, but it bears only slight resemblances now; book by Irvin C. Miller; Brymn wins fame for the "Liza Orchestra" but he is not the composer of the show, who is song and show writer Maceo Pinkard (who composed "Sweet Georgia Brown", etc., etc.) with lyrics by Nat Vincent; in two acts and 10/11 scenes, with a chorus of 40. Production staged by Walter Brooks, who produced Shuffle Along.

A popular success, Liza basically ran for two seasons: first, a run for seven months from December 1922 through June 1923: Liza ran six months at the Daley's 63rd St. and Bayes theaters, closing April 21, then in May began a short run at the Bronx Opera House; NY Age May 26, 1923, p. 6 reports on an upcoming summer run in Boston; then Liza is revived in August for Lafayette and fall 1923 in Brooklyn (NY Evening Telegram, November 26, 1922, p. 13; NY Age, December 16, 1922, p. 6)

1923, in January: Brymn and his Black Devils Jazz Band are playing at the Brownsville Labor Lyceum in conjunction with a reception and ball tomorrow evening (Brooklyn Standard Union, January 19, 1923, p. 6)

1923, in April-May: did Brymn have any part in Eddie Hunter's How Come at the Apollo Theatre (April-May 1923)??? Appears not, but see 1928 below.

1923, in May: Sunday night May 20th; Brymn brings the "Liza" Orchestra into a big Will Marion Cook Extravaganza benefit performance for the Negro Scholarship Fund; lots of stars; he and Cook are conductors

1923, in May: Liza to play at Bronx Opera House this week (week of May 21), after a six-month run at Daly and Bayes theaters (NY Call, Sunday, May 20, 1923, p. 6, with portrait photo of Lieut. Tim Brymn in uniform)

1923, in June: at the end of the season, Liza closes after four weeks at the Wilbur Theatre in Boston (NY Age, June 23, 1923, p. 6)

1923 NUMBERS

"If You Don't I Know Who Will," Brymn, Chris Smith and Clarence Williams (New York: Clarence Williams, 1923);
 rec. by Bessie Smith with Fletcher Henderson in June 1923;
 in songs list of ASCAP Bio. Dict. (1948)

"My Pillow and Me: a syncopated blues," Brymn, Chris Smith and Clarence Williams (New York: Clarence Williams, 1923); Brymm [sic] on vocal sheet music;
 rec. already in December 1922; rec by Handy in 1923
 in songs list of ASCAP Bio. Dict. (1948)

1923-1924

1923: in August: LIZA is revived in NYC in fall and then goes on the road; comes to Lafayette for one week commencing August 20 with company of 60, all the original players, first time in Harlem and at popular prices, orchestra directed by Brymn; said to be direct from its seven-month run on Broadway (NY Age, August 18, 1923, p. 6)

1923 in December: DINAH

another Irvin C. Miller show, the black review Dinah; it is in fact only a Christmas time show between fall and spring runs of Liza; a musical comedy, a show of the review type in two acts and ten scenes and 18 numbers; music and lyrics by Brymn and Bechet, and Brymn conducts; in Philadelphia at the Gibson in the weeks of November 19 and 26, then NYC at Lafayette, beginning the weeks of Sunday December 2 and Monday December 10, with a cast of 60 including all the latest stars of Liza, introducing the popular dance the Black Bottom (which has its own Wikipedia entry!) for the first time on the stage; it ends up running three weeks at the Lafayette, the last week beginning Monday December 17.

(NY Age, December 1, 1923, p. 6; NY Age, December 8, 1923, p. 6; NY Age, December 15, 1923, p. 6; Chicago Defender, December 22, 1923, p. 8; A Century of Musicals in Black and White, pp. 106-7)

"Ghost of the Blues: foxtrot," Bechet and Brymn, for Dinah (New York: Clarence Williams, 1924); mentioned as in this show and sung by

Bily Mills (NY Age, December 8, 1923, p. 6)
 rec. made February 15, 1924

1924: LIZA fires up again after holiday run of Dinah; on the road in late winter and spring 1924 with Liza (e.g., in Uniontown, Pa in January 1924, Sandusky in February, and Trenton in April, etc. (Trenton Evening Times, April 19, 1924, p. 7)

1924 SONGS

"Baton Rouge Blues," Brymn and Clarence Williams (1924; WorldCat hit)

1924-1925

SHUFFLE ALONG 1924

1924, in the early fall: Brymn takes the all-colored Sissle/Blake review Shuffle Along 1924 on tour, leading an orchestra of 20 happy harmonists, a.k.a. 12 happy harmonists. This is after the principal artists have long since left the show, including Miller and Lyles after two years and Sissle and Black after three years; however, the young Josephine Baker is a member of this ensemble. Brymn is music director for the whole 1924-1925 theatrical season

1924, in November: "Tim Brymm (sic) is arranging for his colored musicians to play vaudeville as an act" (Variety, November 12, 1924, p. 31)

1924, in December: an ad in Variety for his band calls it "Brymn's Famous Hotel Shelburne Orchestra" and says it is at liberty (Variety, December 3, 1924, p. 46)

1925 in March: Brymn, Maceo Pinkard, and Fletcher Henderson have just completed orchestral arrangements of the most popular negro spirituals in a "syncophonic "blues" form"; the novelty here seems to be the arrangement of the spirituals for instrumental rendition by modern orchestras, both for concert and dancing, developing their spirit but in a modern idiom; the title will be "America's Own Syncophonic Classics" adapted from Negro folk songs and spirituals. Transcribed in Blues form

with a symphonic treatment. (Chicago Defender, March 21, 1925, p. 7; also cited in Allen, Hendersonia, p. 131-132); there seems to be no other sign of this project

1925, in April: Brymn has to sue (and wins) for money owed him by the Shuffle Along, Inc. company (Variety, April 22, 1925, p. 37)

1925, in June: On June 25 Brymn is one of a large number of guests at a huge testimonial dinner for Jesse A. Shipp, "Dean of the Colored Theatrical Profession," in NYC

1925, in summer: Gus Hill plans to produce an old-type show, a musical comedy of the W & W, Cole & Johnson, Dudley type, Aunt Hagar's Chill'un, for a summer run at the Columbia in NYC, with Jesse Shipp and Brymn---or Chris Smith, Tim Brymn, and S. H. Dudley; this plan does not come to fruition; in March, Columbia theater management denies that they will host the show, though at the end of May some hope remains that the show will go on, as the Courier says Brymn, Smith, and Dudley are still collaborating with Gus Hill over the show (Variety, February 11, 1925, p. 1; Pittsburgh Courier, February 14, 1925, p. 10; Variety, February 18, 1925, p. 13; Chicago Defender, February 28, 1925, p. 6; Chicago Defender, March 21, 1925, p. 6; Pittsburgh Courier, March 21, 1925, p. 12; Pittsburgh Courier, May 30, 1925, p. 10)

1925 NUMBERS

"After Tea (Save a Waltz for Me)," lyrics Chris Smith, music Brymn and Clarence Williams (NY: C. Williams, 1925)
in songs list of ASCAP Bio. Dict. (1948)

"Me no savvy: Don't mean nothin' to me," lyrics Chris Smith, music Brymn

"The camel walk: fox trot" [also instr.], music Brymn and Chris Smith, lyrics Cecil Mack and Bob Shafer (New York: Broadway Music Corp., 1925) | LoC copyright August 22, 1925; the "Camel Walk" was already a hot new animal-named dance circa 1921, but evidently still going strong now; perhaps this item is an earlier Brymn dance number that has only now been given lyrics; rec. already in November 1925
in songs list of ASCAP Bio. Dict. (1948)

1925-1926

1925 in December: He's acting in a college show in Pittsburgh

HOTSY TOTSY

1926, in January and February: a new revue, Jimmie Cooper's "Hotsy Totsy," is in Philadelphia in the week of Monday, February 15, with "that Philadelphia favorite, Tim Brymn, and his famous jazz orchestra" (Pittsburgh Courier, February 13, 1926, p. 11); the name previously had been the name of the dance tab assembled by Will Marion Cook in Harlem in the summer of 1925 that became the Revue Negre

EBONY FOLLIES

1926, from February into June: Brymn and frequent song-writing partner Chris Smith have written the music for a book and lyrics by S. H. Dudley, sr., for a show, Ebony Follies, produced and staged by, and also featuring, Dudley's son, S. H. Dudley, jr., and featuring the Three Georgia Browns; opens in the week of February 22 and is on the road all spring; Chicago, Sandusky, Memphis, Atlanta, Baltimore, Philadelphia for a week (at the New Dunbar Theatre, it is "Brimful of Brown-Skinned Beauties")

[Variety, February 17, 1926, p. 11; Sandusky Star-Journal, April 19, 1926, p. 000; Baltimore Afro American, May 15, 1926, p. 2; Chicago Defender, June 12, 1926, pp. 6-7; Louisiana Times-Picayune, June 18, 1926, p. 000, etc.]

1926: Brymn's son is born. Son J. Tim Brymn (24 March 1926 - 10 December 1987) served in the US Army 1947-1950, with a start date of 1 November 1947, and saw service in the Korean conflict; his son's wife was Helen B. Brymn (June 22, 1920-February 16, 2000). Possibly the son is adopted: Brymn is looking to adopt a son from Kinston (Greensboro (NC) Daily News, February 2, 1929, p. 7)

1926 SONGS

"Toot-Toot! Dixie Bound in the Mornin'" (sometimes "toot, toot, "), words Chris Smith, music Brymn; a new song early in 1926; published by Handy (Variety, Wednesday, February 10, 1926, p. 42); copyright in 1927; popular, and gets recorded in later 1920s; catalogued by British Library as published in 1930 in the one WorldCat hit, and Harlem Renaissance Lives entry says published by Handy in 1930. Copyright is renewed by their widows in 1953; rec. made September 10, 1928 in songs list of ASCAP Bio. Dict. (1948)

"After all of these years," lyrics Chris Smith, Brymn, and Garland Howard; melody by Garland Howard (he is a black vaudeville and musical comedy performer); LoC copyright May 22, 1926; renewed May 22, 1953

1926-1927

FOUR. ELEVEN. FORTY-FOUR = 4.11.44

1926 in August: this show is either called 4-11-44 or the title is spelled out as Four. Eleven. Forty-Four. Brymn was involved for a full year on tour with this big colored review. He's credited with all the music and he leads the orchestra; that is a Hurtig & Seamon production; the cast is headed by Eddie Hunter (1888-1980); Eddie Hunter is in the featured role of financier Rastus Skunkton Lime, a character from his earlier vehicle, How Come, and this new show is called in one account "the old How Come" (Pittsburgh Courier, August 28, 1928, second section, p. 1); all the songs are written by Brymn, with lyrics by Chris Smith and Eddie Hunter; Brymn and his jazz band (his Jazzharmonic Orchestra) are in the pit; the show featured dancing girls, "the Vampin' Shebas," and men, "the Dancing Spades"; it was scheduled to begin at Hurtig & Seamon's theatre at 125th near 8th on August 21; then going on tour on the Columbia circuit from fall 1926 into spring 1927 (e.g., 11/10/1926, 1/20/27, 1/28/1927, 2/18/1927 and 3/18/1927) (NY Age, August 21, 1926, pp. 6, 7; Washington Evening Star, October 24, 1926, p. 65; Pittsburgh Courier, October 30, 1926, p. 10; Buffalo Courier Express, January 16, 1927, p. 1; Brooklyn Standard Union,

March 6, 1927, p. 10; Bloomfield (NJ) The Independent Press, March 18, 1927, sec. 3, p. 4; Washington Post, May 1, 1927, p. F1)

Brymn numbers for 4-11-44 (all unpublished), acc. the standard newspaper blurb, include:

"It Certainly is De Truth," a spiritual
 "Alabam" (written for Grayce Rector)
 "Tappin' the Charleston" (written for Grayce Rector)
 "Chocolate"
 "Adeline"

According to some secondary sources, this show is renamed Struttin' Hannah From Savannah; however, a show by the new name that is in the newspapers in the fall of 1927 is clearly NOT the Hunter vehicle (see, for example, Chicago Defender, June 11, 1927, p. 6)

1927-1928

1927, in August: for a week, from August 8, the Lafayette hosts Leonard Harper's new revue, Highflyers of 1927, including Lieut Tim Brymn's Syncopators (NY Age, August 6, 1927, p. 6)

1927, in August: Brymn had been expected to be music director of the next Eddie Hunter vehicle, called Darktown Scandals, which succeeded 4-11-44, but instead of going on the road he remained in NYC; without him, Darktown Scandals with Hunter is on the road by August

1927 in November: Brymn "has been given control as director and supervisor of the three M. & S. Theatres in Harlem, the Douglass, Roosevelt, and Odeon. . . . He will conduct at the Douglass." His main office is at Studio 411 at 1857 Broadway, just north of Columbus Circle, working in conjunction with James J. McMahon and G. St. Johns as booking agents supplying musicians to theaters (NY Age, November 5, 1927, p. 7).

1927 in December: Brymn and Will Marion Cook and Joe Jordan, the three Pekin Theatre veterans, are named as the three conductors for the three locations of the Florence Mills Monster Midnight Memorial Benefit, for

which "Broadway's Biggest Stars Have Volunteered and Will Positively Appear" (NY Age, December 3, 1927, p. 6); not known if he actually ended up serving in this capacity; further, the Lincoln Theatre ended up not being used, so at best two out of the three performed (?)

1927, in December: premier showing at the Poughkeepsie Rialto of a Warner Brothers movie, Ham and Eggs at the Front, "with a comedy cast of white stars in blackface" and a vaudeville show featuring "Lieut. Tim Brymn and his Fifteen Colored Jazz Artists" (Poughkeepsie Daily Eagle, December 20, 1927, p. 2; Poughkeepsie Daily Eagle, December 24, 1927, p. 2)

1928, in January: Brymn is running into personnel problems in contracting for the Roosevelt (NY Age, January 28, 1928, p. 7)

1928, in March: Lieut. Tim Brymn has an orchestra on the Fox circuit (NY Age, March 24, 1928, p. 1); see December entry just above

1928 in May: After Dark Scandals in the fall of 1927, Eddie Hunter goes into Blackbirds in early 1928 in London. The Baltimore Afro-American says that Hunter will return from England and get Brymn to go back with him for the 1928-1929 season on the English stage, possibly to mount Hunter's How Come, which had been a hit five years before at the Apollo Theatre (April-May 1923). Hunter, however, enjoyed such success that he ended up staying in England for over a year, into 1929.

1928, in June: Brymn is a leading member of Harlem's Kinston Club, an elite colored social organization (Greensboro (NC) Daily News, June 6, 1928, p. 22)

1928-1929

A quiet year, apparently out of the theater all season; also off the road?

1929, in February: Brymn is looking to adopt a son from Kinston (Greensboro (NC) Daily News, February 2, 1929, p. 7)

1929 in June: BOMBOOLA (or BAMBOOLA); Norton (2002), 2:581-82 (1929.25)

a summer show; Irving Cooper's musical comedy or colored revue Bomboola (or Bamboola; or Bombolla or Bonboola); all all-colored show; 28 dancing girls and boys; numbers staged by Frank Montgomery; finished casting in May; opened in Flatbush, Brooklyn on June 10, 1929 for a week at the Werba, and then after a week it was going to move to the Royale Theatre on Broadway on June 17; instead, it opened at that theater on June 26 and ran through July 18; Brymn named as choreographer, acc. some later secondary accounts, but this is confusion. Brymn was the arranger of the music and he led the orchestra, called the "Bomboolians" ("Tim Brymn and his 13 Bomboolians"), or indeed, "his band of 'Black Devil' Musicians" [Daily Eagle], until he was replaced in a shake-up of the show when it hit Broadway; when Brymn was replaced as conductor of the orchestra, his arrangements were replaced by those of three white arrangers, forcing a temporary suspension of the show.

(Brooklyn Daily Eagle, May 10, 1929, p. A 16; Brooklyn Standard Union, May 11, 1929, p. 10; Pittsburgh Courier, June 8, 1929, second section, p. 3; Brooklyn Daily Eagle, June 9, 1929, p. 4 E [Bamboula]; Chicago Defender, June 1, 1929, p. 6; NY Age, July 13, 1929, p. 7; Century of Musicals in Black and White, pp. 25-26);

Regarding the name: it is the Defender that has Bonboola and Bonboolians in the text and Bomoola in the article title; Whitney & Tutt's The Smarter Set Company did a Bamboula in 1920-1921 (NY Age, June 18, 1921, n.p. [6])

1929 SONG

"My Bombolina: from Argentina," by Brymn, Clarence Williams and N. Lucas, probably for the show Bomboola (1929; WorldCat hit)

1929 in August: Brymn prepares and conducts the local Atlantic City Elks band for a big annual national Elks convention being held there; J. Timm Brimm (sic---the Pittsburgh Courier spelling) brought his band to Atlantic City at the Million Dollar pier shortly after the close of the war; now he's back ten years later; since he comes early in the month to work with the local Elks band, "he has established a summer school of music, giving an intensive course in harmony, theory arranging,

teaching the various instruments and vocal culture, and tutoring bands and orchestras in the modernistic style of playing"; he'll be on the Garden pier for a monster benefit concert during the week of the Elks's convention

(NY Age, August 3, 1929, p. 7; Pittsburgh Courier, August 17, 1929, p. 3)

1929-1930

1930, in April: at Small's Paradise in Harlem, a new musical comedy revue, The Kitchen Mechanics' Revue, conceived by Andy Razaf, staged by Charles Davis and Addison Carey, lyrics by Razaf and Jimmie Johnson, with orchestrations by Brymn (Pittsburgh Courier, April 5, 1930, p. 6, second section)

1930 SONG

"Shout, Sister, Shout," with Clarence Williams and Alexander Hill (NY: Handy Brothers, 1930); also in Southland Sketches: song folio (NY: Clarence Williams, 1936), among songs all written or co-written by Williams; this becomes "the theme song of the Boswell sisters, queens of the radio, heard over the Columbia network" (Pittsburgh Courier, November 21, 1931, p. 8, second section); big hit at least through 1932 and still a well-known song into later 1940s;

rec. made June 25, 1930

in songs list of ASCAP Bio. Dict. (1948)

1930s-1940s

The relative lack of newspaper references to Brymn across this decade suggests that he is taking it a bit easy in his sixties, with a son to raise, and a much younger wife. A 1935 "Flatbush 'Y' Annual Frolic" reference in the Brooklyn Eagle suggests, too, that he has moved out of Manhattan to Brooklyn with his family (sort of like Gene Mikell did) and is dedicating himself to his more immediate neighborhood. Working at Fort Hamilton during WWII (see below) would be part of this picture, too, as would the careful obituary in the Brooklyn Eagle in 1946.

1930s Brymn keeps a studio in Radio City

1930-1931

1931, in February: on the program, featuring a speech about Abraham Lincoln, for a Community Center Civic Association event at Public School 116 at 108th avenue and 175th street, Jamaica, that included also W. C. Handy and the Clarence Williams Trio, among others; Brymn directed the "choir of the Carolines" (Jamaica, NY, Long Island Daily Press, February 13, 1931, p. 12; NY Age, February 28, 1931, p. 7)

1931-1932

1931, in August: "The casting of Malinda for the Movietone is now in progress at the Bronx Opera House. Billy Jones' "Choir of the Carolinas" will be featured. Tim Brymn is the musical director." (Pittsburgh Courier, August 8, 1931, p. 8, section two)

1931 SONG

"I need a little sugar in my bowl," lyrics Clarence Williams, music Brymn (1931);

= "I need a little sugar in my life" (unpubl. ms with handwritten melody without words, accompanied by typed lyrics: WorldCat; LoC stamped January 14, 1932; Clarence Williams Music Publishing, Co., Inc.); lyrics Sally Small and Clarence Williams, music J. Tim Brymn

= "I want a little sugar in my bowl" (lyrics as sung by Nina Simone, 1967);

rec. made by Bessie Smith, November 20, 1931

Website accessed September 18, 2015:

<http://playing-traditional-jazz.blogspot.com/2014/03/need-little-sugar-in-my-bowl-and-great.html>

has lyrics and photo of ms leadsheet, etc.

Not the same as "Sugar blues," lyrics Lucy Fletcher, music

Clarence Williams (NY: Clarence Williams, 1923), and in Southland Sketches: song folio (NY: Clarence Williams, 1936), and arr. for piano solo by Lewis Raymond (NY: Clarence Williams, 1937)

1932-1933

1933 Brymn becomes an ASCAP member;

NB: he could have been living pretty well since the early 1900s just on his royalties

1933-1934

1933, in August: the Lafayette hosts a revue presented by Charlie Davis called Carnival, or New Orleans Carnival, beginning Saturday, August 26, that includes Tim Brymn's Choir (NY Age, Saturday, August 19, 1933, p. 6)

1934 SONG

"This is the Judgement Day" (sometimes "Judgment"), lyrics Clarence Williams, music Brymn (NY: Clarence Williams, 1934); it appears to be Brymn's last song with Williams; also publ. in Southland Sketches: song folio (NY: Clarence Williams, 1936), among songs all written or co-written by Williams, and here the song is spelled with "Judgment"; in songs list of ASCAP Bio. Dict. (1948)

1934-1935

1935 Flatbush 'Y' Annual Frolic and Hobby Show, and Brymn helped arrange the music for the "Frolics [or Frolies]," a combination revue and minstrel show (Brooklyn Daily Eagle, May 25, 1935, p. 11)

1935-1936

1936 New York Times notice for taking a lease at 111 W. 49th St.

1936-1937

1937, in January: Brymn arranged music for a "Little Revue," the Carnevale of 1937, presented by the Brooklyn Campfire Girls under the supervision of the Community Drama Unit of the Federal Theatre (Brooklyn Daily Eagle, January 24, 1937, p. B7)

1937, in March: Brymn and Vodery are two of many who send their condolences upon news of the death of Mrs. W. C. Handy (Pittsburgh Courier, March 20, 1937, p. 24)

1937 SONGS

"Meet me at the cabaret," lyrics George Murray, music Brymn

"Let Me Take You By the Hand," lyrics George Murray, music Brymn; Franklin Frank, in his ANP column "Things Theatrical," says it is a waltz ballade that is expected to become a hit, and Brymn is also the composer of "Shout, Sister, Shout," the Boswell Sisters' theme song, "Moonlight" (a Happy Hooligan tune), and "Big Cry Baby in the Moon" (Topeka Kansas Whip, August 27, 1937, p. 5; Topeka Capitol Plaindealer, August 27, 1937, p. 6)

1937-1938

1938: a little article in the NY Age says he's coaching a mezzo-soprano for a Hollywood engagement; his ASCAP bio also mentions coaching

1938-1939

1938, in November: an entertainment for parents is being held at Public School 108, Richmond Hill (in south-central Queens), and Charles Root, dramatic director, and Tim Brymn, musical director, are helping out;

they are appearing courtesy of the Federal Theatre Project (Jamaica, Long Island Daily Press, November 5, 1938, p. 22)

1939, in February: a minstrel [show], The Racketeers, followed by a dance, is to be staged at the Church of Our Lady of Cenacle as a benefit for the Parent-Teacher Association of Public School 54, Richmond Hill, on February 18; Charles Root is director and Brymn is music director (Jamaica, Long Island Daily Press, February 8, 1939, p. 7)

1939, in June: A summer dance is being held by an amateur Queens College light opera company as a benefit to help fund a future performance in the fall of Pirates of Penzance; "the group received encouragement from the New York City Crime Prevention Bureau and is directed by Tim Brymn and Charles Root" (Long Island City (NY) Star Journal, June 23, 1939, p. 6)

1939, in July: Brymn and his six-piece orchestra, direct from NYC, are playing nightly at McClusky's on the Sunrise Highway near Freeport, L.I. (Nassau Daily Review-Star, July 15, 1939, p. 9; Freeport (NY) Daily Review, July 21, 1939, p. 13)

1939, in July: Brymn starts renewing copyrights on some of his songs; "One man band," lyrics and music Chris Smith and Tim Brymn, LoC copyright July 21, 1939; renewal of copyright on the 1912 song

1939-1940

1939, in October: ASCAP celebrated its 25th anniversary with a program of "music race composers" at Carnegie Hall on the Monday October 2, including featured songs by members of the Crescendo Club, among them "Please Go Away and Let Me Sleep," by Tim Brymn (Chicago Defender, October 7, 1939, p. 21)

1940, in June: "'Round My Heart," lyrics Ferd. E. Mierisch, music Chris Smith and Brymn (LoC Oct. 15, 1912; renewed June 28, 1940)

1940, in July: Negro Week at the NY World's Fair, and on Friday there was a program called "Songs of a Generation," featuring members of the

Crescendo Club with "well-known popular songs sung and played by their composers: Eubie Blake, James C. Johnson, Chris Smith, Cecil Mack and Ford Dabney, Tim Brymn, Joe Jordan, Donald Haywood, W. C. Handy, Margaret Bonds" and others (NY Times, July 21, 1940, p. X6; Chicago Defender, August 3, 1940, p. 20)

1940-1941

1940, in September: NY Urban League benefit called Stars of Tomorrow on September 29 at Town Hall, sponsored by W. C. Handy, who is also chairman of a board of judges which includes Brymn, Noble Sissle, and Paul Whiteman (NY Age, August 31, 1940, p. 4; NY Age, September 21, 1940, p. 4)

1940, in December: The Crescendo Club, founded just a few months ago as a group of 40 Negro song writers, including Brymn, has just added two more to its roles, Duke Ellington and Count Basie; it will make its official debut in January (Pittsburgh Courier, December 28, 1940, p. 21)

1941, in January: He's one of the members of the Crescendo Club of leading Negro composers and musicians, and they are holding a complimentary dance at the Renaissance Casino on January 15 (NY Age, January 11, 1941, p. 6);
Brymn is absent and unaccounted for at a recent Crescendo Club affair, says columnist Floyd Snelson (NY Age, January 23, 1941, p. 4)

1941, in April: The Crescendo Club is holding a dance at the Renaissance Casino tonight, beginning at 11:00 pm (NY Age, April 12, 1941, p. 4)

1941-1945

Brymn is a veteran of WWII, as mentioned in his ASCAP bio and his Brooklyn Eagle obit, etc.; what this simply could amount to is that, as we learn from the 1942 Draft Registration card, he was working for the WPA at Fort Hamilton, Brooklyn, NY. This historic facility is the biggest US Army fort in NYC, located in SW Brooklyn on the waterfront at the Narrows, the narrowest point between Brooklyn and Staten Island at the entrance to NY harbor's upper bay.

In WWI and WWII it was a major embarkation center. He had been in the Reserve Officers Corps at least into 1924. Could that have continued?

1941-1942

"Once Again the World is On Fire," 1942, lyrics Sarah Doggett Bell, music (melody) Brymn; unpublished, LoC copyright May 4, 1942

Working for the WPA at Fort Hamilton, Brooklyn, NY.

1942-1943

"Tears of Heaven," lyrics James Gallagher, music Brymn; unpublished, LoC copyright August 25, 1943

1943-1944

"Let Me Walk With You in Dreamland," lyrics James Gallagher, music Brymn; unpublished, LoC copyright Feb. 1, 1944

1944-45

1944, in August: Brymn, of 130 West 45th Street, was ill in hospital and is now recuperating at home (NY Age, Saturday, August 26, 1944, p. 5)

1944, in November: a big testimonial birthday dinner is held for William C. Handy on November 19, 1944; some 200 were in attendance, among them a number of his colleagues, including Hall Johnson, J. Rosamond Johnson, Harry T. Burleigh, Andy Razaf, Jr., J. C. Johnson, Tim Brymn, and Lucky Roberts (NY Age, November 25, 1944, p. 4)

"Those cams are breaking me down," lyrics Taylor Gordon, music Brymn (NY: T. Gordon, 1945; Yale has a presentation copy from Gordon to Carl Van Vechten)

"Don't say you're no longer mine," lyrics Taylor Gordon, music Brymn
(NY: Gordon & Brymn, 1945; Yale has a presentation copy from
Gordon to Carl Van Vechten)

1945-1946

"You're Loveable," music and lyrics Brymn and Roslyn W. Freeman,
unpublished, LoC copyright March 22, 1946

"Beyond the Ages," lyrics James Gallagher, music Brymn; unpublished;
LoC copyright April 8, 1946

"Songbird," lyrics James Gallagher, music Gallagher and Brymn;
unpublished; LoC copyright May 7, 1946

1946-1947

1946, in October: Brymn died Thursday, October 3, 1946, in the Bronx
Veterans Hospital; the AP news service sends out a story that is printed
in the late news on October 3 and also on October 4; he is interred on
October 7, 1946 in Long Island National Cemetery in Farmingdale, NY;
"Some of Broadway's biggest figures attended the funeral of J. Tim
Brymn, famous composer, who died in New York at the age of 66"
(Chicago Defender, October 26, 1946, p. 10); if he was born OCTOBER 5,
then it is possible that he was just days shy of being 67, putting his birth
year at 1879, but evidence points to his being much older (as above),
dying just short of age 73.

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One bio. account says he spent time in Europe leading bands in the 20s and 30s, but there is simply no evidence for that, like a passport, or a biographical gap, in the Ancestry.com databases or any newspaper reference.

He needs a big article, thesis, or book.

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