

THE RECORDINGS OF ALICE CARTER

An Annotated Tentative Personnel - Discography

CARTER, Alice

no biographical details known

This personnel-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnel are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Alice Carter

- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Alice Carter*

- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: unknown

- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Alice Carter*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

ALICE CARTER

001 ALICE CARTER	New York,	c. Jun. 03, 1923
Alice Carter – voc;		
(<i>Fletcher Henderson</i>) – pno		
71554-B Midnight Blues	OK 8070,	Document DOCD-5507
71555-B If You Want To Keep Your Daddy Home	OK 8070,	Document DOCD-5507 ?
71555-C If You Want To Keep Your Daddy Home	OK 8070,	Document DOCD-5507 ?

Miss Carter sings with a remarkable deep voice, with a slow vibrato of with medium altitude. She sounds much jazzier than most of her colleagues in early Harlem.

In my Rust*6 I found "James P. Johnson?" in my own handwriting from some years ago. But after listening again I have to admit that this pianist, who performs on either recording session, sounds to be very close to James P. Johnson's style of the early 1920s, but that Johnson's style is much more varied and imaginative than the one heard here. (I have used Lavinia Turner's record of November 1921 for comparison.) This player plays with strength and certainty, owns a strong left hand in stride manner, but lacks James P.'s positive way of inventing breaks, rhythmic figures, and beautiful melodic expressions. Thus, he sounds a bit boring and does not show James P.'s lightness. Instead, I now believe that Fletcher Henderson may be an appropriate possibility for the accompanist.

Notes:

- Carey, McCarthy, *Jazz Directory, Vol. 2: unknown p*

- BGR*2, *3, *4: unknown, pno

- Rust*3, *4, *6: unknown -p

002 ALICE CARTER	New York,	c. Jun. 18, 1923
Alice Carter – voc;		
(<i>Fletcher Henderson</i>) – pno		
71594-B Bleeding-Hearted Blues	OK 8076,	Document DOCD-5507
71595-B I Just Want A Daddy	OK 8076,	Document DOCD-5507

Everything said above corresponds to this second recording session of Miss Carter of two weeks later.

Notes:

- Carey, McCarthy, *Jazz Directory, Vol. 2: unknown p*
- BGR*2, *3, *4: *unknown, pno*
- Rust*3, *4, *6: *unknown -p*

K.-B. RAU
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