

THE RECORDINGS OF THOMAS MORRIS

An Annotated Tentative Name-Discography

MORRIS, Thomas, cornet. born: New York City, c. 1898, deceased.
Uncle of Marlowe Morris. Led own band in New York during the 1920, also featured on several Clarence Williams recordings. Toured with the Mildred Franklin Show in 1927. During the late 1930s worked as a red cap at Grand Central Station, New York, then as Brother Pierre joined a religious sect headed by Father Devine. (John Chilton, Who's Who of Jazz)

Morris, Thomas (Tom) (b New York, c. 1898; d after 1940). Cornetist.
In the 1920s he worked as a leader in New York and his band, the Hot Babies, recorded with Fats Waller (1927). A fine example of his blues style may be heard on 'P.D.Q. Blues' (1926, Vic. 20330). He also made recordings with Clarence Williams (1923, 1926) and (often as a member of Williams' group) with numerous important blues singers, among them Eva Taylor, Sara Martin, and Rosa Henderson. Morris ceased playing in the late 1930s. He was the uncle of Marlowe Morris. (R. Cooke: Liner notes, *Fats Waller with Morris's Hot Babies*, RCA 741062, 1972). (Barry Kernfeld, The New Grove Dictionary of Jazz)

Morris, Thomas

born: 30th August 1897, died: California 1945

STYLISTICS

STYLE

Although Thomas Morris is a New York born trumpet player, his playing obviously is not or only very little affected by the Johnny Dunn school of jazz trumpet playing. His playing is blues oriented and rather tends to the "Western" style of trumpet playing as performed by the New Orleans and later Chicago musicians. Obviously lacking legitimate training his playing is marred by his technical inabilities, sometimes maybe also by alcohol.

TONE

His tone is clear but very often disturbed by his lack of lip power and embouchure. He seldom uses mutes, but preferring a cup mute when doing so.

VIBRATO

He displays a rather slight and medium vibrato with little difference of amplitude.

TIME

Morris' time is not urgent, rather tending to be laid-back, but still swinging.

PHRASING

His phrasing is simple, very often repeating phrases three or even four times. His phrases are always singable and filled with blue-notes.

Contributors:

Jörg Kuhfuss (JK)

John Olivar (JO)

Dave Brown (DB) ('as received' means: as supposed by KBR in the first draft of this listing)

Michael Rader (MR)

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

Personnels 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: **Thomas Morris**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Thomas Morris*
- 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: (*Thomas Morris*)

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.

At this point I have to remind everybody interested in this project that certainly Brian Rust, Godrich/Dixon and a lot of other discographers certainly have their unmeasurable merits, but they have also accumulated a lot of wrong and even ridiculous data concerning the personnels in early jazz. This fact has to make us - and all readers and listeners - very careful when taking their personnels for granted and to doubt everything not positively documented! This also means that some audio-memory you might have in your brains may be founded only on Rust or others and not on actuality and might therefore simply be wrong. If so, we ask you to rethink along the lines shown here and maybe come up with a completely new view on a specific matter. Without any doubt this all does also concern myself, which certainly means that I do not pretend to be right in all my identifications. But I hope that in places where I am wrong, this attempt may at last be a hint to a better or final solution.

THOMAS MORRIS

001 IRENE GIBBONS AND JAZZ BAND New York, Dec. 05, 1922
Eva Taylor - voc;
unknown - tpt; Charlie Irvis - tbn;
(Ernest Elliott) - clt; unknown - alt;
Clarence Williams - pno; Buddy Christian - bjo; unknown - dms
 80723-4 *My Pillow And Me* Col A-3922, Doc DOCD-5408
 80724-3 *That Da Da Strain* Col unissued not on LP/CD

The trumpet player plays straight melody only throughout and might be anyone. He may even be early Miley, not Morris. (JK hears the same trumpet player as on 'New Moon' of session 006.)

Certainly, Irvis on trombone, and very beautiful.

The clarinet player plays quarter and eighths notes only, shown as a characteristic of Elliott's style. In the middle break of the last chorus we hear the first four notes played in pitch and then the next two (or four) notes played with slight downward slides, typical for Elliott's playing as well. But his smears and slurs are not there. Instead the clarinet plays well pitched phrases unlike Elliott. So, the playing heard here is only slightly fitting and compatible with Elliott's documented style and his assumed presence. Alto sax is playing melody behind Eva Taylor.

Notes:

- Storyville 13: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo); unknown (woodblocks)

- Rust*3,*6: ? Tom Morris - c; Charlie Irvis - tb; Ernest Elliott - cl, as; Clarence Williams - p; Buddy Christian - bj; unknown - d
 - T. Lord, Clarence Williams p 27: prob Thomas Morris - cnt; Charlie Irvis - tbn; Ernest Elliott - clt; Clarence Williams - pno; Buddy Christian - bjo; unknown - woodblocks "TKD lists: Elmer Chambers or Charlie Gaines - tpt; Irvis - tbn; Don Redman - clt; Williams, Christian and unknown - dms. Goldman lists Th. Morris, Irvis, and Sidney Bechet - clt."

- BGR*4: prob Tom Morris - c; Charlie Irvis - tb; Ernest Elliott - cl, as; Clarence Williams - p; Buddy Christian - bj; unknown - d.
 (BGR*4 lists both titles as unissued. The issued ones are dated early January 1924.)

KBR: alto playing melody behind ET. ????? Piron musicians ???

JK: I don't think this is Miley. This man seems to be the same player as on "New Moon". Others OK.

DB: Cornet has sour tone which could indicate Tom but too little exposed for any real identification. Too little clarinet too for certainty but break is better and less novelty than I might expect from Elliott. Trb more exposed and I accept Irvis. I place as doubtful to possible Tom.

MR: The players here are almost impossible to identify due to the recording quality and comparative lack of solo playing.

002 IRENE GIBBONS AND JAZZ BAND New York, Jan. 06, 1923
Eva Taylor - voc;
unknown - tpt; (Charlie Irvis) - tbn; (Julian Baugh?) - clt;
Clarence Williams - pno; Buddy Christian - bjo; unknown - dms
 80724-6 *That Da Da Strain* Col

The trumpet player shows J. Dunn influence, but he plays rather insecure and his identity must remain unknown. On trombone Irvis' characteristics cannot be recognized, and this player plays very restricted, other than Irvis on the session before. He also has to remain unknown.

Clarinet is smoother than Elliott here. Elliott tended to play a lead part like a trumpet player, obviously derived from his practice of earlier years (Detroit 1919), where he played lead in Hank Duncan's Kentucky Serenaders. This clarinet player here plays a clarinet part, in his solo passages going back into second harmony part when joining the ensemble again at the appropriate places. This is not Elliott's style. Therefore, very probably not Elliott. I do not hear an alto saxophone.

Clarence Williams' presence on piano is doubted because the style heard is not his. The banjo is strong and could well be Christian. Very interesting is the presence of a drummer on woodblocks - just as on the session before - because Clarence only hired a drummer only later in his recording career.

Notes:

- Storyville 13: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo); unknown (woodblocks)

- Rust*3,*6: ? Tom Morris - c; Charlie Irvis - tb; Ernest Elliott - cl, as; Clarence Williams - p; Buddy Christian - bj; unknown - d
 - T. Lord, Clarence Williams p 27: prob Thomas Morris - cnt; Charlie Irvis - tbn; poss Clarence Robinson or Ernest Elliott - clt; Clarence Williams - pno; Buddy Christian - bjo; unknown - woodblocks. "Rust *3 says that Clarence Robinson may replace Elliott on clarinet. Rust's source for this is Walter C. Allen, who in his definitive 'Hendersonia' discusses the clarinet on Ethel Waters' 'That Da Da Strain' (Black Swan 14120-A) and states that the clarinetist plays the same ensemble part as on this record by Irene Gibbons."

- BGR*4: prob Tom Morris - c; Charlie Irvis - tb; poss Clarence Robinson - cl; Clarence Williams - p; Buddy Christian - bj; unknown - d. (BGR*4 lists this as a remake session for both titles of early December 1923. Accordingly 80723-4 or -6 might also stem from this session.)

KBR: clt smoother than Elliott, tpt with J. Dunn influence. ????? Piron musicians ???

JK: Trumpet player has an attack too smooth to be Johnny Dunn. Clarinet is a different man from 001.

DB: Cornet brisker and stronger maybe more clipped but still out of tune. Maybe same as 001 but closer recorded. The first phrase is resolved in standard Tom style - 'Da dada da da' but not only Tom did that and I do hear some Dunn stylistics. No other evidence for Bubber. Clarinet more Shields and novelty. No idea who Clarence Robinson is. I place as doubtful to possible Tom.

MR: The players here are almost impossible to identify due to the recording quality and comparative lack of solo playing.

003 THOMAS MORRIS PAST JAZZ MASTERS

New York,

Feb. 1923

unknown, Thomas Morris - cnt; John Mayfield - tbn; unknown - alt;

Charles "Smitty" Smith - pno; unknown - bjo; unknown - bbs; unknown - dms

71306-A E Flat Blues No. 2 (Memphis, Tennessee)

OK 8055,

Chronological Classics 823

71307-B Original Charleston Strut

OK 8055,

Chronological Classics 823

This first session under Morris' name produced two titles: E Flat Blues No. 2 (key of Eb) and Original Charleston Strut (key of F / Bb / F).

"E Flat Blues" is a normal 12-bar blues with 2-bar introduction and a short coda. On chorus 2 and 3 we hear a muted trumpet/cornet solo.

Then we have two ensemble chorus and again two chorus with breaks on bars 2 and 4 with someone shouting: "Hey!"

"Original Charleston Strut" (key in F / Bb / F) is a tune obviously derived from "Weary Blues" with five 12-bar chorus / verse in F (strain A), then three 16-bar chorus in Bb (strain B), and again three 12-bar chorus in F (strain A).

Composer credits for both numbers are "Morris".

Depart from RUST the personnel is: 2 trumpets, trombone, alto sax, possibly tenor sax, piano, banjo, brass bass and drums.

Now, what do we hear?

Both tunes bear a remarkable New Orleans flavour insofar as the tunes are known today as belonging to this city's tradition. "E Flat Blues" is very similar to a New Orleans brass band tune known as "Whoopin' Blues" as recorded by the Eureka Brass Band and the Young Tuxedo Brass Band in the fifties, and probably more often later on. And "Original Charleston Strut" is derived, as I have said, from "Weary Blues".

The trumpets:

It has first to be mentioned that "Lonesome Journey Blues" of April '23 is a solo piece for trumpet/cornet. (I shall further on only use the term trumpet for a trumpet or a cornet being heard. Thomas Morris is always listed to have played cornet! Yet, on a photo of him wearing a straw hat - on the Fountain LP and the Classics CD - he holds a trumpet as far as I can identify!) As I assume that the bandleader cum trumpet player spares such a feature for himself, it can safely be considered this to be a solo number for Mr. Morris, the band leader.

Moreover, the trumpet cum mute style heard here goes well with other known Th. Morris recordings. So, this special trumpet sound is understood to be Morris'.

This solo trumpet player's - I'd call him tpt II - playing is opposed to the other trumpet player present, who plays mainly without mute throughout and in a rather "straight" style (tpt I). As you always have Bubber Miley and Thomas Morris listed as trumpeters in the discos (Bub Miley always played trumpet, not cornet!) I believe, that in the early days of discographical effort the "muted" player has been mistaken to be Miley and the other one accordingly to be Morris. Tpt I sometimes uses a straight-mute when playing third parts above Th. Morris (at the end of "Lonesome Journey Blues").

For me, though, it is absolutely clear, that the "muted" player - tpt II - is Morris playing second parts and solos, and the other trumpet player, whose identity I am unable to find out, is the lead man. And I never hear anything which reminds me of Miley! To my ears, Morris' playing is characterized by a lot of (mainly!) use of a mute (plunger?), the tendency to repeat short simple phrases three or four times in a row, a blues-oriented playing, frequent use of blue-notes and a rather unsecure tone and pitch. G. Bushell in his book "Jazz From The Beginning" attributes this latter quality to the lack of basic training: "Like Thomas Morris. He had some great ideas, but no lip - it just splattered all over the place." Further and most obvious examples of this lack of security you can hear on the sides by "Waller with Morris' Hot Babies".

Miley - throughout his career - played in that military derived, triplet dominated staccato style of Johnny Dunn, which was common in Harlem before the advent of Louis Armstrong in late 1924. But this is not the style by this player here!

Therefore, my conclusion is that Miley's name ought to be cancelled from the discos!

The New Orleans flavor crops up also when you listen to the first trumpet player who plays a strong swinging open lead on "Original", completely different from Morris' playing in the first tune. Although Morris does not play in that Johnny Dunn oriented "square" style as Miley used to do, he nevertheless is far apart from the "western" style of tpt I.

So, we have to leave the lead trumpet player - tpt I - as unknown.

the trombone

Also, the trombone player plays in a New Orleans tailgate style completely different from Charlie Irvis' legato melodic playing. RUST 6th edition still lists him as Irvis, whereas I have somewhere seen John Mayfield of Clarence Williams Blue Five fame. This certainly is a much better possibility. Or is he somebody else, of whom I shall speculate below?

the saxophone(s)

I hear a legato playing alto saxophonist in a style uncommon for early Harlem music, who definitely is not Ernest Elliott!

There may be a tenor saxophonist, heard only with difficulty, if at all, in the ensemble. In one two-bar break at the end of "Original Charleston Strut" there is a saxophone heard playing low notes in "slap-tongue" style. This could possibly be Ernest Elliott as listed, but I have to bear in mind that Garvin Bushell in his book JAZZ FROM THE BEGINNING says that he never (!) heard Ernest Elliott play saxophone. And he should have known! Later recordings will show yet, that he nevertheless did!

I am quite uncertain about the saxophone(s). To me it sounds like alto throughout both numbers. The break in A6 of "Original" could be played by alto as well as by tenor (I have asked a proficient alto sax player about this). It is in the range of either variant. So, do we have alto and tenor, or do we hear an alto that is played very low at some places, especially at the end of "Original", or is it someone playing a C-melody-sax? Saxophone players, please, comment! My conclusion: it is only alto saxophone throughout, and not Elliott.

the piano

In the first number we can hear piano-"comping" which ascertains my conclusion for Charles "Smitty" Smith.

the banjo

The style of the banjo player is typical Harlem of the first half of the twenties, doubling time in "E Flat Blues No. 2" as you can hear it in many recordings under Johnny Dunn's name, so, perhaps Sam Speed or John Mitchell?

the tuba

The tuba player is listed nowhere, as far as I know. A surprise for this early time is his definite four-to-the-bar rhythm on "Original", which was absolutely uncommon in early Harlem music and again points to New Orleans jazz.

the drummer

The drummer then with his cow-bell breaks in paradiddle could be from either sphere.

These observations give rise to a provocative and most daring question: Can it be that some of Piron's men (tpt I, tbn, alt, bbs) were hired by Thomas Morris?

Can anybody tell me when the Piron band arrived in New York? Their earliest documented engagement in New York was in May 1923.

But, were they in New York already in February?

There was a strong link of the Piron band to Thomas Morris, as the Piron band was managed by Clarence Williams (see foto in P. Bradford, BORN WITH THE BLUES, where the Piron band is named Williams' Jazz Kings!) and Williams used Th. Morris as trumpet player in his recording bands.

Engelbert Wengel from Frankfurt, Germany, a noted specialist for New Orleans Jazz, though, does not think that these men are from the Piron band, but he agrees to the New Orleans flavor.

Tunes:

E Flat Blues No 2 (Memphis Tennessee) (Morris) OK Key of Eb

(Intro 2 bars ens)(Chorus A1 12 bars ens)(Chorus A2 12 bars tpt II muted)(Chorus A3 12 bars tpt II muted)(Chorus A4 12 bars ens)(Chorus A5 12 bars ens)(Chorus A6 12 bars ens, break voc bars 2 + 4)(Chorus A7 12 bars ens break voc bars 2 + 4)(Coda 1 bar tpts)

Original Charleston Strut (Morris) OK Key of F / Bb / F

(Chorus A1 12 bars strain A ens break bjo bars 5+6)(Chorus A2 12 bars strain A ens break dms bars 5+6)(Chorus A3 12 bars strain A ens)(Chorus A4 12 bars strain A ens)(Chorus A5 12 bars strain A ens break tpt bars 5+6)(Chorus B1 16 bars strain B ens)(Chorus B2 16 bars strain B tpt II obligato tbn)(Chorus B3 16 bars strain B tpt II obligato tbn) (Chorus A6 12 bars strain A ens break alt (or ten ?) bars 5+6)(Chorus A7 12 bars strain A ens)(Coda 2 bars ens – dms)

KBR: See my article in Names&Numbers 49.

JK: Strong "New Orleans" feeling. Morris is recognizable by his tone. ????? Piron musicians ???

JOLivar: I feel that Miley is present throughout the Past Jazz Masters sessions. The 2nd cornet's style on these early dates seems a logical progression of his musical development, as documented on the Mamie Smith sides of 1922. Miley had also experienced a musical revelation when hearing King Oliver in Chicago, in late 1921: I think this accounts for the "Western" influence detectable on some Mamie Smiths, and later on the PJMs. Bubber would find his stylistic niche by the autumn of 1924 (at the latest), with refinement of the now-famous plunge and growl technique. Agree with and applaud KB's solid identification of Charles "Smitty" Smith on piano (in Names&Numbers 49) ... I had him listed as merely possible, by virtue of the exhortation "Play it, Mr. Smith" (010, 71582-B) leading to Rust's only "Smith" piano entry with associated musicians (Perry Bradford's Jazz Phoools the same month, piano virtually inaudible). I'd recommend: Bubber Miley – comet.

JO: Musically and lyrically, the shouted breaks in *E Flat Blues No. 2* are very similar to those in Johnny Dunn's *I Promised Not To Holler, But Hey! Hey!* (10-30-23; unheard versions in February and March were rejected by Columbia). While I'm not suggesting Dunn as second cornetist, the parenthetical title *Memphis, Tenn. Blues* might be significant (Dunn was from Memphis). This is not the same tune as Perry Bradford's contemporaneous *Memphis, Tennessee*, which it seems Dunn had already attempted with Edith Wilson (12-16-22, unissued).

DB: as received. I only hear Tom featured and the other cornet seems a less distinguished player so no overwhelming evidence for Bubber.

MR: As shown in the draft.

004 **EVA TAYLOR & SARA MARTIN**

New York, c. Apr. 24, 1923

Eva Taylor, Sara Martin – voc duet;

Thomas Morris – cnt; **Clarence Williams** – pno

71465-A Yodeling Blues

OK 8067,

Document DOCD-5395

All participants are named on the label of the original pressing. So, this record can be used as a reference to Th. Morris' playing and style.

Notes:

- *Storyville 13: Thomas Morris (cnt); Clarence Williams (pno)*

- *Lord, Clarence Williams p44: Thomas Morris (cnt); Clarence Williams (po)*

- *Rust*3,*4,*6: Tom Morris -c; Clarence Williams -p*

- *BGR*2,*3,*4: Tom Morris (cnt); Clarence Williams (pno)*

005 **VIOLA McCOY** *Bob Ricketts' Band*

New York,

Apr. 26, 1923

Viola McCoy – voc;

(June Clark) – cnt; *unknown* – tbn;

unknown – clt; *unknown* – alt;

Bob Ricketts – pno; *Buddy Christian* – bjo; *unknown* - dms

8355 *Tired O' Waitin' Blues*

Gnt 5151

not on LP/CD

8355-A *Tired O' Waitin' Blues*

Gnt 5151,

Document DOCD-5416

8356 *Gulf Coast Blues*

Gnt 5151

not on LP/CD

8356-A *Gulf Coast Blues*

Gnt 5151,

Document DOCD-5416

The trumpeter/cornetist could be a youthful June Clark (this is my personal assumption or even guess!). His style cannot be attributed to any other early Harlem trumpet player of that quality. Judging from the similarity of this player's characteristics and June Clark's playing characteristics as recorded with the Blue Rhythm Orchestra and the Gulf Coast Seven of 1925 this man here could well be a developing June Clark. He certainly is not Thomas Morris! Just the same, the trombone player is not Irvis.

The little clarinet playing heard is strong and sounds to be "Western". There are none of Elliott's characteristic horrible pitch variations what can be heard from the alto sax player is unattributable. As Bob Rickett is listed as band leader it must be him on piano. He strongly leads the band from the piano. The banjo could be Buddy Christian here as listed, but certainly not Elmer Snowden. And there seems to be drummer as can be heard from the strong rhythm and a well-placed cymbal crash in the middle of 'Tired O' Waitin' Blues'.

As Bob Ricketts belonged to the Clarence Williams agency the musicians heard here might have been chosen from the Clarence Williams stable.

Notes:

- *Rust*3,*4,*6: possibly Tom Morris -c; Charlie Irvis -tb; Ernest Elliott -cl; Bob Fuller -as; Bob Ricketts -p; Buddy Christian or Elmer Snowden -bj.*

- *BGR*2,*3,*4: poss personnel: Tom Morris, cnt; Charlie Irvis, tbn; Ernest Elliott, clt; unknown alt; Bob Ricketts, pno; Buddy Christian or Elmer Snowden, bjo.*

KBR: could be early J. Clark, just as B. Rickett's band recording, no sign of Irvis, bjo straight four-beat, sound reminds of Christian, there is a drummer!

JK: Not Morris, not Miley, same man as on 001.

DB: as received. Technically better E-coast cornet. Sounds more like 002 than 001 to me but probably different from both.

MR: The players here are almost impossible to identify due to the recording quality and comparative lack of solo playing.

006	EVA TAYLOR	Clarence Williams' Blue Five	New York,	c. May 04, 1923
	Eva Taylor – voc;			
	Thomas Morris – cnt; <i>John Mayfield</i> – tbn; Ernest Elliott – clt;			
	Clarence Williams – pno; <i>Buddy Christian</i> – bjo			
71499-A		Farewell Blues	OK 3055 (12”),	Doc DOCD-5408
71500-A		Gulf Coast Blues	OK 3055 (12”)	not on LP/CD

Thomas Morris and Clarence Williams seem to be certain. The trombone player certainly is not Charlie Irvis and might be John Mayfield instead. Aural evidence supports Elliott's presence. For stylistic and sound reasons, I doubt Buddy Christian here. This player lacks Christian's ease and sounds wooden instead.

Notes:

- *Storyville 13*: Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt/alt); Clarence Williams (pno); Buddy Christian (bjo)
 - *Lord, Clarence Williams p48*: Thomas Morris – cnt; prob Charlie Irvis – tbn; Ernest Elliott – clt; Clarence Williams – pno; Buddy Christian – bjo.
 - *Rust*3,*4*: Tom Morris – c; ?Charlie Irvis – tb; ?Ernest Elliott – cl-as; Clarence Williams – p; Buddy Christian – bj.
 - *Rust*6*: Tom Morris – c; ?Charlie Irvis – tb; ?Ernest Elliott – cl; unknown – as; Clarence Williams – p; Buddy Christian – bj.
 - *BGR*4*: Tom Morris – c; prob Charlie Irvis – tb; prob Ernest Elliott – cl; Clarence Williams – p; Buddy Christian – bj.

007	THOMAS MORRIS PAST JAZZ MASTERS		New York,	Apr. 1923
	unknown, Thomas Morris – cnt; <i>John Mayfield</i> – tbn; (<i>Happy Caldwell?</i>) – ten;			
	Charles “Smitty” Smith – pno; unknown – bjo			
71531-C		Lonesome Journey Blues	OK 4867,	Chronological Classics 823
71532-B		When The Jazz Band Starts To Play	OK 4867,	Chronological Classics 823

This second session under Morris' name again produced two numbers: Lonesome Journey Blues (key of G) and When The Jazz Band Starts To Play (key of Bb / Eb / Bb). Composer credits for both numbers are "Morris".

In parts depart from RUST the personnel is: 2 trumpets, trombone, tenor sax, piano, banjo. NO brass bass and drums.

"Lonesome Journey Blues" again is a normal 12 bar blues, which is a solo number for the band leader. He plays 4 chorus tpt solo, after which there are two 8 bar strains by the ensemble in call-and-response fashion.

"When The Jazz Band Starts To Play" is kind of a stomp tune of Morris' own authorship. The same tune has been recorded by Thomas Morris And His Seven Hot Babies with the title "Ham Gravy" in 1926. Verse II is very similar to the chorus of Charlie Johnson's recording of "Birmingham Black Bottom" (second strain), which might be a clue to Morris' assumed presence on this recording session.

Now again, what do we hear here?

The New Orleans flavour is gone in parts, just because there is no singing alto sax anymore, the four-to-the-bar tuba is gone, and the two tunes do not bear any particular New Orleans influence.

the trumpets

Tpt II - Morris - plays "Lonesome Journey Blues" as his solo tune. There is no other trumpet soloist.

Tpt I plays lead trumpet throughout in the ensembles.

At the end of the second blues chorus in "When The Jazz Band" there is some confusion about the trumpet players. In my estimation, Morris, who soloed on open horn on the two preceding blues chorus, grabs his mute for the last two Verses II, whereas tpt I plays open horn further on.

the trombone

The trombone player may be the same as before.

the saxophone(s)

The few instances where the tenor sax can be heard (at the end of 'Lonesome Journey Blues' and in a slap-tongue break and in ensemble in '... Jazz Band ...') its player shows a very different approach to reed playing than Elliott. There is no up- and down slurring, no thin and sour tone, no repeated phrases, instead a full-bodied tenor sax by a man whose main instrument the tenor probably was, and who obviously was under influence of the young Coleman Hawkins. And we have neither heard Elliott on tenor nor even slap-tongue playing as yet! Which makes me wonder whether Bushell's comment re Elliott's saxophone playing simply meant "tenor saxophone" – not alto, as we have sufficient proof of Elliott playing the alto! So: no Elliott here again!

As tenor player Happy Caldwell comes to mind as he was with Mamie Smith at the time, Hawkins' successor, and certainly under his spell! Also, this would be Caldwell's style as performed later, also with Morris' Seven Hot Babies.

I have named Escoffery on banjo because of this player's style and because of Escoffery's membership in Charles Smitty Smith's band.

the piano

In "When The Jazz Band" we can hear a pno solo, which stylistically fits exactly to what is played by Charles "Smitty" Smith in the pno breaks "Hold 'Er, Deacon" by the Blue Rhythm Orchestra (see my June Clark Discography). To my ears these 6 and 4 bars of soloing are sufficient proof of "Smittie's" presence.

the banjo

The style of the banjo player seems to be a little more straightforward than that on the Feb. 1923 session. But this might also be caused by the band leader's demands. I see the possibility that this is a different player. I have named Escoffery on banjo because of this player's style and because of Escoffery's membership in Charles Smitty Smith's band.

There are neither tuba nor drums on this session!

Tunes:

Lonesome Journey Blues (Morris) OK Key of G (or Ab?)

(Intro 4 bars ens)(Chorus A1 12 bars tpt II tpt/tbn obligato)(Chorus A2 12 bars tpt II tpt/tbn obligato)(Chorus A3 12 bars tpt II tpt/tbn obligato)(Chorus A4 12 bars tpt II tpt/tbn obligato)(Chorus A5 12 bars ens)(Chorus B1 8 bars ten - ens) (Chorus B2 8 bars tpt - ens)

When The Jazz Band Starts To Play (Morris) OK Key of Bb / Eb / Bb

(Intro 4 bars ens)(Verse I strain A AA 16 bars ens)(Verse II strain B AA' 16 bars ens middle break tbn)(Verse II strain B AA' 16 bars pno 6 bars / middle break 2 bars ten / pno 4 bars / ens 4 bars)(Chorus A1 12 bars tpt II solo)(Chorus A2 12 bars tpt II solo)(Verse II

KBR: See my article in Names&Numbers 49. *ADDITIONS 14-11: H. Caldwell and W. Escoffery (see above)*

JK: "New Orleans" feeling gone. In my opinion the second trumpet player is Miley (compare "Texas Blues Destroyers").

JO: Same as session 003

DB: second cornet stronger than 003 and some wa-wa. I think Bubber. Rest as received.

MR: Did Elliott actually play tenor or is this a case of default identification, i.e. any early NY reed player *must* be Elliott or Fuller?

008 EVA TAYLOR	Clarence Williams' Blue Five	New York,	c. May 17, 1923
Eva Taylor – voc;			
Thomas Morris – cnt; <i>Charlie Irvis</i> – tbn;			
<i>Ernest Elliott</i> – clt; <i>unknown</i> – alt;			
Clarence Williams – pno; Buddy Christian – bjo			
71499-F	Farewell Blues	OK 3055 (12")	not on LP/CD
71500-F	Gulf Coast Blues	OK 3055 (12"),	Doc DOCD-5408

Certainly, Morris and Williams. Different from the session of May 04, 1923 it seems to be Irvis here, and the banjo player is more likely Buddy Christian.

Elliott – if it is he on this side – plays very restrained clarinet, at times reminding of Sidney Bechet. No wonder that Bechet has been listed as clarinetist in an early Bechet discography. Unfortunately, the sound of this title on my CD reissue leaves much to be desired, and it is hard to find out where the clarinet plays at all. An alto sax may play throughout this issued side. This player remains in the background and can therefore not be identified at all. Which certainly makes Elliott's presence rather doubtful as he usually is not restrained with his playing.

Notes:

- *Charters/Kunstadt, Jazz A History of the New York Scene p 228: Tommy Morris, cornet; Charlie Irvis, trombone; "Sticky" Elliott, clarinet; Clarence Williams, piano; Buddy Christian, banjo;*

- *Storyville 13: Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt/alt); Clarence Williams (pno); Buddy Christian (bjo)*

- *Lord, Clarence Williams p48: Thomas Morris – cnt; prob Charlie Irvis –tbn; Ernest Elliott –clt; unknown –alt; Clarence Williams – pno; Buddy Christian –bjo.*

- *Rust*3,*4: Tom Morris – c; ?Charlie Irvis –tb; ?Ernest Elliott –cl-as; Clarence Williams – p; Buddy Christian –bj.*

- *Rust*6: Tom Morris – c; ?Charlie Irvis –tb; ?Ernest Elliott –cl; unknown –as; Clarence Williams – p; Buddy Christian –bj.*

- *BGR*4: Tom Morris – c; prob Charlie Irvis –tb; prob Ernest Elliott –cl; Clarence Williams – p; Buddy Christian –bj.*

009 EVA TAYLOR	Clarence Williams' Blue Five	New York,	c. May 30, 1923
Eva Taylor – voc;			
Thomas Morris – cnt; <i>John Mayfield</i> – tbn; <i>Ernest Elliott</i> – clt;			
Clarence Williams – pno; Buddy Christian – bjo			
71538-B	Barefoot Blues	OK 8073,	Doc DOCD-5408
71539-A	Do It A Long Time Papa	OK 8073,	Doc DOCD-5408

The trombonist shows no characteristics of Irvis, although playing a legato style. Because he plays a largely identical break as John Mayfield in Sara Martin's 'Blind Man Blues' of 01 Aug. 1923 – where he is generally acknowledged - this player should be Mayfield. Thomas Morris and Clarence Williams are undisputed.

Stylistically the clarinetist seems to be Elliott (break in 'Barefoot Blues' with its smears, laughing clarinet in '... Papa'), although there is not much heard of the clarinet. There very probably is no alto player on the session.

The banjo player seems to be stiffer than Christian and does not have his ringing sound, but might as well be him.

Notes:

- *Storyville 14: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo)*

- *BGR*2: Tom Morris, cnt; prob Charlie Irvis, tbn; prob Ernest Elliott, clt; Clarence Williams, pno; BuddyChristian, bjo*

- *BGR*3,*4: Tom Morris, cnt; prob Charlie Irvis, tbn; prob Ernest Elliott, clt; unknown, alt; Clarence Williams, pno; BuddyChristian, bjo*

- *Rust*3,*4: Tom Morris (cnt); prob Charlie Irvis (tbn); Ernest Elliott (clt); unknown (alt); Clarence Williams –p; BuddyChristian – bj*

- *Rust*6: Tom Morris –c; ? Charlie Irvis – tb; ? Ernest Elliott –cl; unknown –as; Clarence Williams –p; BuddyChristian – bj*

- *Lord, Clarence Williams p49: Tom Morris –c; ? Charlie Irvis – tb; ? Ernest Elliott –cl; unknown –as; Clarence Williams –p; Buddy Christian – bj. Lord gives this session as on c. May 30, 1923! "All sources seem to agree on the personnel for Okeh 8073, except Goldman who lists King Oliver (tpt) and Sidney Bechet (sop), but this is disproven by aural evidence. A discography of Sidney Bechet by Robert McGarvey lists Bechet on clarinet. The same source suggests John "Masefield" as possibly the trombonist. Sometimes the clarinet is listed as Bob Elliott in earlier discographies."*

010 THOMAS MORRIS PAST JAZZ MASTERS		New York,	May 1923
<i>Bubber Miley</i> , Thomas Morris – cnt; unknown – tbn; unknown – alt (or cms);			
Charles "Smitty" Smith – pno; unknown – bjo;			
71582-B	Just Blues, That's All	OK 8075,	Chronological Classics 823
71583-C	Bull Blues (E Flat No. 1 Blues)	OK 8075,	Chronological Classics 823

This third session again produced two numbers: Just Blues, That's All (key of Eb) and Bull Blues (Eb Flat No.1 Blues) (key of Eb). Composer credits for both numbers are again "Morris".

The personnel is: 2 trumpets, trombone, alto sax or possibly C-melody sax, piano, banjo. NO brass bass and drums.

"Just Blues, That's All" is a normal 12 bar blues, which again is a solo number for the band leader (tpt II). He plays 3 chorus tpt solo, after which there are an alto solo (tonally similar to soprano sax here), two ensemble chorus with pno passages in the first four bars and chorus tpt II against the ensemble in call-and-response fashion. In the piano parts in Chorus A1 up to A3 you can hear exactly what William "Count" Basie understood by "comping".

"Bull Blues" bears a second title: "E Flat No.1 Blues" or "E Flat Blues No. 1". RUST (and following him the Fountain sleeve and the Classics booklet) gives this second title as E Flat No. 1 Blues, the Natchez sleeve gives E Flat Blues No. 1, as it would be appropriate, when referring it to E Flat Blues No. 2 of the Feb. 1923 session. Thematically this tune has no relation to E-Flat No. 2 of Feb. 1923.

This tune is played mostly in ensemble style and bears some resemblance to the style of Oliver's Creole Jazz Band, who's first recordings of April 1923 might have been published at exactly the time of this Morris session and thus be of influence.

This blues is akin to "Tin Roof Blues" and "Jazzin' Babies Blues"

Again, what do we hear?

the trumpets

Tpt II - Morris - plays "Just Blues, That's All" as his solo tune. There is no other trumpet soloist on this item

Tpt I plays lead trumpet throughout in the ensembles. He is very much in the background on this session, but at the end of Bull Blues, where Morris plays the lead part (Chorus 6 and Coda), elements of Miley's playing become apparent in the upper trumpet part. So, I would assume that it is Miley here playing tpt I!

the trombone

This trombone player bears a certain resemblance with Charlie Irvis. But, from my knowledge of Irvis' style, I do not think that it is him.

the saxophone(s)

Very probably not Elliott although listed in the past! We hear a saxophone player here whose tone reminds me of a soprano saxophone and I assume it to be an alto. But certainly, the pitch of this instrument would allow it to be a C-melody saxophone as well. No idea, who it could be

the piano

Definitely Charlie "Smitty" Smith! The piano solos in "Just Blues", Chorus A5 and A6 are unmistakable. And here you can hear someone shout: "Play it, Mister Smith!"

the banjo

The style of the banjo player certainly is straightforward and swinging to a degree. Maybe Buddy Christian?

There are neither tuba nor drums on this session!

Tunes:

Just Blues, That's All (Morris) OK Key of Eb

(Intro 4 bars ens)(Chorus A1 12 bars tpt II muted)(Chorus A2 12 bars tpt II muted)(Chorus A3 12 bars tpt II muted) (Chorus A4 12 bars alt)(Chorus A5 12 bars pno 4 bars / ens 8 bars)(Chorus A6 12 bars pno 4 bars "play it, Mr. Smith" / ens 8 bars)(Chorus A7 12 bars tpt II - ens)(Chorus A8 12 bars tpt II - ens)(Coda 2 bars pno / ens)

Bull Blues (E Flat Blues No.1) (Morris) OK Key of Eb

(Intro 8 bars ens)(Chorus A1 12 bars ens)(Chorus A2 12 bars ens)(Chorus A3 12 bars ens breaks in bars 2 + 4 tpts) (Chorus A4 12 bars ens)(Chorus A5 12 bars tbn - alt tpts obligato)(Chorus A6 12 bars ens breaks in bars 2 + 4 brass) (Coda 4 bars ens break

011 SARA MARTIN & EVA TAYLOR

New York,

c. Jun 20, 1923

Sara Martin, Eva Taylor – voc duet;

Thomas Morris – cnt;

Clarence Williams – pno

71640-B That Free And Easy Papa O' Mine

OK 8082,

Doc DOCD-5395

71641-B Hesitation Blues

OK 8082,

Doc DOCD-5395

As in session 004 all participants are named on the label of the original pressing. So, there is no discussion necessary.

Notes:

- Storyville 14: Thomas Morris (cnt); Clarence Williams (pno)

- Lord, Clarence Williams p51: Thomas Morris (cnt); Clarence Williams (pno)

- Rust*3,*4,*6: Thomas Morris -c; Clarence Williams -p

- BGR*2,*3,*4: Thomas Morris, cnt; Clarence Williams, pno

012 CLARENCE WILLIAMS BLUE FIVE

New York,

Jul. 30, 1923

Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – clt, sop;

Clarence Williams – pno; Buddy Christian – bjo

71706-B Wild Cat Blues

OK 4925,

Hot'n Sweet FDC 5107

71707-B Kansas City Man Blues

OK 4925,

Hot'n Sweet FDC 5107

Well, what do I have to say about these titles? They are both classics of their kind, known by everyone interested in classic jazz, and because of their exposed status in jazz there seem to be no doubts about their personnel. These are most probably Bechet's earliest issued recordings. And what a premiere they are. Bechet leaves only very little room to play and shine for poor old Thomas Morris, and it is amazing and anticipating how he is able to command musical proceedings. I simply wonder how this session happened. Did Bechet demand the first part to play, or did Clarence assign the melody to Bechet? And what did Morris say? Did he try to have the first part, and then leave the whole thing to Bechet, resigning? The atmosphere might not have been the very best on this recording session? As a person Bechet did not have the best reputation. Oh, yes, 'Wild Cat Blues' is one of Thomas Fats Waller's great early compositions.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)

- Lord, Clarence Williams p51: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)

"These next two sides are exciting indications of Blue Five things to come. Bechet is clearly present. He leads throughout both sides, with commanding breaks. Morris takes a second part on cornet. The personnel seems to be agreed upon by all sources except that Goldman and Davies suggest Irvis. The correct name for the trombonist accepted for this and some later sessions is now found to be Johns Mayfield rather than Masefield, as stated in previous discographies."

- Rust*2: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)

- Rust*3: Thomas Morris -c; John Masefield or Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj

- Rust*4,*6: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj

013 SARA MARTIN Clarence Williams' Blue Five

New York,

c. Aug. 01, 1923

Sara Martin – voc;

Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – sop;

Clarence Williams – pno; Buddy Christian – bjo

71711-B Blind Man Blues

OK 8090,

Doc DOCD-5396

71712-B Atlanta Blues

OK 8090,

Doc DOCD-5396

There is no doubt as to the players accompanying Miss Martin. In the intro of 'Blind Man Blues' Thomas Morris wants to show everybody who the trumpeter is, but Bechet immediately overshadows him.

The presence of John Mayfield, "who had been trombonist with Ford Dabney's Orchestra at the Ziegfeld Roof, and was part of the New Amsterdam Orchestra at its concert in November 1921" (Lord p55), obviously gives a hint to the trombonist's identity on session 016, generally assumed and listed as Charlie Irviss. On both sessions a largely identical trombone break is played which certainly is not Irviss'.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
 - Lord, Clarence Williams p56: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "There seems to be agreement on Mayfield as the trombonist. Bechet is very much in evidence, with his strong lead. He has to stay behind the vocalist --- just barely. He has most all of the fill-ins, even above the very straight vibrato-less trombone solo. Bechet makes even a harmony line sound so beautiful. Williams probably plays the piano, with straight chords."
 - Rust*3: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
 - Rust*4,*6: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj
 - BGR*2: Thomas Morris, cnt; John Masefield, tbn; Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo
 - BGR*3,*4: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj

014 THOMAS MORRIS PAST JAZZ MASTERS

New York, Aug. 07, 1923

Bubber Miley, Thomas Morris – cnt; unknown – tbn; unknown – clt;

Charles "Smitty" Smith – pno; unknown – bjo; unknown – bbs

71739-B Those Blues

OK 4940, Chronological Classics 823

71740-B Beaucoupe de Jazz (Lots Of Jazz)

OK 4940, Chronological Classics 823

This fourth session again produced two numbers: 'Those Blues' (key of F / Bb / F) and 'Beaucoupe de Jazz' (key of F / Bb). Composer credits for the first number is "Miley", for the second number again "Morris".

The personnel is: 2 trumpets, trombone, clarinet, piano, banjo and tuba.

"Those Blues" is a composition by Bubber Miley and has nothing to do with a normal 12 bar blues. Only in Verse II the first 12 bars (of unusual 28 bars!) remind us of a blues chorus.

"Beaucoupe de Jazz (Lots Of Jazz)" is a Morris composition and is of the "Weary Blues" type again.

And finally, what do we hear?

the trumpets

Tpt II - Morris - plays a much lesser role on these two items than on the former ones!

Tpt I plays lead trumpet throughout in the ensembles, very secure and in the Dunn influenced style we know of Bubber Miley. So, I feel certain that it is definitely Miley here on this coupling. Further proof may be that "Those Blues" is Miley's tune.

the trombone

Other than with the former session, this trombone player bears no resemblance with Charlie Irviss. No idea, who it could be.

Maybe he can be identified by his "laughing" trombone parts?

the clarinet

Now we have a clarinet instead of a saxophone player here. RUST lists him as ?Ernest Elliott. In my memory Elliott is a clarinet player with a very antiquated style. But here we have a clarinet player with a very jazzy style. Listen to the middle break in Verse I B1 of "Beaucoupe ...". It is laid back playing, with a harsh tone, almost like Johnny Dodds. And listen to his ensemble playing. Other than I have written in my article on these recordings in Names & Numbers 49, where I have named Elliott as the possible clarinetist, I do not think now that we have Elliott on clarinet here. This player does not have the smears and slurs so typical for Elliott, our man here definitely has better pitch and is able to play sixteenth notes and runs. But I still maintain that he is a first-class player and very Dodds-ish. Unfortunately, no name comes to mind or has ever been assumed other than Elliott.

the piano

Just piano comping, therefore certainly Charlie Smith.

the banjo

The banjo is straightforward and swinging. Maybe Buddy Christian?

the tuba

On this session we have a tuba player again, who at times - when required - plays four-to-the-bar. But comparing his playing with that of his colleague's on the first coupling, this player's style seems stiff and not swinging. No idea of his identity.

Tunes:

Those Blues (Miley) OK Key of F / Bb / F

(Intro 8 bars ens)(Verse I 16 bars AA ens middle break probably tpt I Miley)(Verse II 28 bars AA' ens)(Chorus A1 16 bars AB clt end break brass) (Chorus A2 16 bars AB ?tpt I Miley)(Verse II 28 bars AA' ens)(Coda 2 bars ens)

Beaucoupe de Jazz (Morris) OK Key of F / Bb

(Intro 4 bars ens)(Chorus A1 16 bars AABA ens)(Verse I B1 16 bars AA' ens with tpt II lead middle break clt)(Verse I B2 16 bars AA' ens middle break tpt II)(Chorus A2 16 bars AABA ens)(Bridge 4 bars ens modulation to Bb)(Chorus C1 16 bars AABA ens)(Chorus C2 16 bars AABA ens tpt II lead)

015 EVA TAYLOR Clarence Williams' Blue Five

New York, c. Aug. 11, 1923

Eva Taylor – voc (2); Eva Taylor, Clarence Williams – voc duet (1);

Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – clt;

Clarence Williams – pno, voc (1); Buddy Christian – bjo

71747-B Oh ! Daddy Blues

OK 4927, Doc DOCD-5408

71748-B I've Got The Yes! We Have No Banana Blues

OK 4927, Doc DOCD-5408

The personnel is obviously definitive. Amazing Bechet on clarinet here, not so far from the soprano sound-wise. The Blue Five seem to have settled by now with their personnel and appear to be a fantastic group in "Southern" style in New York.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (clt/sop); Clarence Williams (pno); Buddy Christian (bjo)
 "The second side is played somewhat straighter than usual with this group, and this has led to some division of opinion as to whether there might be a change of personnel."

- Lord, Clarence Williams p58: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (clt); Clarence Williams (pno); Buddy Christian (bjo). "Again it's Morris, Bechet, Williams and Christian for sure. There seems to be some doubt about the trombone. TKD quotes WCA, who suggests Irviss. However, most sources agree on Mayfield."

- Rust*3: Tom Morris -cnt; ?John Masefield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj

- Rust*4,*6: Tom Morris -c; John Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj
 - BGR*2: Tom Morris, cnt; prob John Masefield, tbn; Sidney Bechet, clt/sop; Clarence Williams, pno; Buddy Christian, bjo
 - BGR*3,*4: Tom Morris, c; John Mayfield, tb; Sidney Bechet, cl; Clarence Williams, p; Buddy Christian, bj

016 **CLARENCE WILLIAMS BLUE FIVE** New York, c. Aug. 27, 1923
 Thomas Morris – cnt; Charlie Irvis – tbn; Sidney Bechet – clt;
 Clarence Williams – pno; Buddy Christian – bjo
 71797-A Achin’ Hearted Blues OK 4966, Hot’n Sweet FDC 5107

Now, this is some very interesting item. And I have my doubts whether we can find a convincing solution. Morris, Williams and Christian certainly are there. But is it Sidney Bechet on clarinet? The doubts as to Bechet’s presence are well listed below in the Storyville 14 and Lord citations. JK (100 proof Bechet!), JO and DB of our listening group tackling Thomas Morris’ recordings some time ago are certain it is Bechet, MR has his doubts, and KBR denies Bechet’s presence. I – KBR – have a rather unconventional and devious idea where to look for this clarinet player, but this may be the subject of another most interesting investigation. I can only say that - to me - there is a good clarinet player here with a beautiful reedy sound trying to imitate Bechet, perhaps on Clarence’s request? Bechet might have been away for a couple of days and would thus not be available for Clarence, so that Clarence hired a substitute for this session.

And, as I am now (May 2021) convinced: it certainly is Charlie Irvis on trombone, and not John Mayfield!

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); unknown (clt); Clarence Williams (pno); Buddy Christian (bjo). “The clarinetist for this date has been listed previously as Sidney Bechet, however, we do not believe that this is he. The vibrato displayed by this man is as wide and fierce as that of Bechet, but the breath control and phrasing are certainly not Bechet’s. There are some very awkward and angular phrases with breaks for breath in all the wrong places.”

- Lord, Clarence Williams p59: Thomas Morris (cnt); John Mayfield (tbn); unknown (clt); Clarence Williams (pno); Buddy Christian (bjo)
 “This side poses some questions. Only one side recorded? That’s all that can be found. Another question concerns the identity of the clarinetist. Sidney Bechet has often been listed as clarinetist, however we’re not sure of it. The vibrato displayed by this man is as wide and fierce as that of Bechet, but the breath control and phrasing are certainly not Bechet’s. There are some very awkward and angular phrases with breaks for breath in all the wrong places. For these reasons we prefer to leave the clarinetist as unknown. TKD also states that Bechet is not present – suggesting Elliott (Oh, no! – KBR). Again, the trombonist is in question, but Mayfield seems to be the man, although Goldman lists Irvis. The piano is probably Williams – playing a strong chordal accompaniment.”

- J. Chilton, Sidney Bechet, The Wizard of Jazz p59: “Bechet is again on clarinet and is featured on the breaks that serve as an introduction. The band sounds more cohesive than on its previous recordings; cornetist Thomas Morris was rarely as bold and assertive as he is here. ...the outstanding feature of the recording is Bechet’s work on clarinet, which effortlessly combines a scorching timbre and ingenious timing. His solo begins with a thrilling entry note, and there is no lessening of the tension throughout the next two choruses; these are full of complicated phrases, all of which are perfectly resolved. Bechet rarely used his technique to show off.”

- Rust*2: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)

- Rust*3,*4: Tom Morris (cnt); John Masefield or Mayfield (tbn); unknown replaces Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)

- Rust*6: Tom Morris c; John Mayfield tb; unknown cl replaces Bechet; Clarence Williams p; Buddy Christian bj

017 **EVA TAYLOR** Clarence Williams’ Blue Five New York, c. Aug. 27, 1923
 Eva Taylor – voc;
 Thomas Morris – cnt; Charlie Irvis – tbn;;
 Clarence Williams – pno; Buddy Christian – bjo;
 three band members – voc exhortations (1)
 71803-B Original Charleston Strut OK 8089, Doc DOCD-5408
 71804-A If You Don’t, I Know Who Will OK 8089, Doc DOCD-5409

Tom Morris is generally agreed upon. The two rhythm players certainly sound a little different from earlier recordings, but still seem to be Williams and Christian. The absence of a clarinet or soprano may have altered sound conditions in the studio and increase their audibility. But it certainly is Charlie Irvis on trombone with his legato playing and his own 6/8th phrasing at instances. Some familiar voices can be heard at the end of the first title.

There is no reed player on these sides, and I wonder where Bechet had been on these days. He might have been away for a couple of days and would thus not be available for Clarence, so that Clarence renounced a reed player for this session – or did not find any suitable one as on the session before.

Notes:

- Storyville 14: Thomas Morris (cnt); poss Charlie Irvis (tbn); poss Clarence Williams (pno); Buddy Chistian (bjo)

- Lord, Clarence Williams p60: Thomas Morris (cnt); poss Charlie Irvis (tbn); prob Clarence Williams (pno); Buddy Chistian (bjo)
 “Morris is heard and the trombonist is felt to be Irvis. There is no reed man on this session, despite previous reports.”

- Rust*3: Tom Morris -c; ? Charlie Irvis -tb; ? Ernest Elliott -cl -as; Clarence Williams -p; Buddy Christian -bj

- Rust*4,*6: Tom Morris -c; Charlie Irvis -tb; Clarence Williams -p; Buddy Christian -bj; Bechet omitted

- BGR*2: Tom Morris, cnt; poss Charlie Irvis, tbn; Ernest Elliott, clt/alt; Clarence Williams, pno; Buddy Christian, bjo

- BGR*3,*4: Tom Morris, cnt; poss Charlie Irvis, tbn; Clarence Williams, pno; Buddy Christian, bjo

JO: Morris’s solo on *Original Charleston Strut* is a well-recorded example of a relaxed delivery at medium tempo (slower than the earlier instrumental), with a warm, full tone. Add: various band members – exclamations on *Original Charleston Strut* (71803-B). At least three male voices are heard during the out-chorus.

018 **FANNIE GOOSBY** New York, c. Sep. 28, 1923
 Fannie Goosby – voc;
 Thomas Morris – cnt;
 Clarence Williams – pno; Buddy Christian - bjo
 71924-B I’ve Got The Blues, That’s All OK 8095, Document DOCD-5511

71925-B Grievous Blues OK 8095, Document DOCD-5511

Usual unsecure Thomas Morris. I believe to hear a banjo in the accompaniment playing very straight and simple chordal accompaniment which is in contrast to the bass notes of the piano. The pianist's right hand plays melodical figures in the same level with the banjo. The record label only gives piano and cornet as accompaniment!

Notes:

- Rust*3,*4,*6: Tom Morris -c; Clarence Williams -p.
- BGR*2,*3,*4: Tom Morris, cnt; Clarence Williams, pno.

019 CLARENCE WILLIAMS BLUE FIVE New York, Oct. 1923
 Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71928-B 'Tain't Nobody's Business If I Do OK 4966, Hot'n Sweet FDC 5107
 71929-B New Orleans Hop Scop Blues OK 4975, Hot'n Sweet FDC 5107
 71930-B Oh Daddy! Blues (Oh Daddy! You Won't Have No Mama At All) OK 4993, Hot'n Sweet FDC 5107

These are the Blue Five with their classic personnel again, Bechet shining bright above the musical proceedings. Re Thomas Morris, it has to be said what Garvin Bushell in his 'Jazz from the Beginning' tells about him: "Many a black musician in the 1920s couldn't blow his nose. Like Tommy Morris. He had some great ideas, but no lip – it just splattered all over the place."

A most interesting account of Bechet's soprano part in 'New Orleans Hop Scop Blues' can be found in Gunther Schuller, Early Jazz, p197.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p64: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "Morris and Bechet are clearly present. Most sources agree on Mayfield as trombonist, although Goldman and Davies suggest Irvis, but often the personnels are so all-inclusive that it's hard to know if the records have been heard. Williams and Christian are assumed, and nothing is heard to suggest otherwise."
- Rust*2: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Rust*3: Thomas Morris -c; John Masefield or Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj
- Rust*4,*6: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj

020 SARA MARTIN AND CLARENCE WILLIAMS' HARMONIZING FOUR New York, Oct. 11, 1923
 Sara Martin – voc;
 Thomas Morris – cnt; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71961-B Graveyard Dream Blues OK 8099, Doc DOCD-5396
 71962-B A Green Gal Can't Catch On (Blues) OK 8099, Doc DOCD-5396

Typical Thomas Morris and great Sidney Bechet above a very simple rhythm section with Clarence pounding chordal fours in the first title and playing a strange barrelhouse-like arpeggio figure in the second.

Notes:

- Storyville 14: Thomas Morris (cnt); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p67: Thomas Morris (cnt); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "All sources seem to agree on the personnel."
- Rust*3,*4,*6: Thomas Morris -c; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj
- BGR*2,*3,*4: Thomas Morris, cnt; Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo

021 MARGARET JOHNSON Clarence Williams' Blue Five New York, c. Oct. 19, 1923
 Margaret Johnson – voc;
 Thomas Morris – cnt; Charlie Irvis – tbn; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71972-B If I Let You Get Away With It Once You'll Do It All Of The Time OK 8107, Doc DOCD-5436
 71973-B E Flat Blues OK 8107, Doc DOCD-5436

Thomas Morris, Sidney Bechet, Clarence Williams and Buddy Christian are certain. But, although I am certain that it really is Irvis because of tone, vibrato and legato playing, I miss his 6/8th phrasing which would make his identity clearer.

Notes:

- Storyville 14: Thomas Morris (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p68: Thomas Morris (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "All sources seem to agree on the personnel."
- Rust*3,*4,*6: Tom Morris -c; Charlie Irvis -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj
- BGR*2,*3,*4: Thomas Morris, cnt; Charlie Irvis, tbn; Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo

022 EVA TAYLOR & LAWRENCE LOMAX New York, c. Nov. 10, 1923
 Eva Taylor, Lawrence Lomax – voc duet;
 Thomas Morris – cnt; Charlie Irvis – tbn; Sidney Bechet – sop;
 Clarence Williams – pno
 72028-C Old Fashioned Love OK 8114, Doc DOCD-5409
 72029-B Open Your Heart OK 8114, Doc DOCD-5409

Personnel seems to be as given in all sources. With Irvis Clarence certainly had a better and individual trombonist who was not yet with Ellington at this time. The music sounds a bit strange in comparison with all we have heard before.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)

- Lord, Clarence Williams p69: Thomas Morris (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno) "Clarence is not mentioned on the label of this record, but perhaps Okeh omitted that purposely because this is a different kind of music than that associated with Clarence's name. Lomax, with the heavier voice, sings melody most of the time, with Eva taking the harmony part. The ensemble is subdued behind the vocalists, although Bechet is immediately recognizable."
 - Rust*3,*4,*6: Tom Morris -c; Charlie Irvis -tb; Sidney Bechet -ss; Clarence Williams -p
 - BGR*2,*3,*4: Tom Morris (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno)

023 CLARENCE WILLIAMS BLUE FIVE	New York,	c. Nov. 10, 1923
Thomas Morris - cnt; John Mayfield - tbn; Sidney Bechet - sop; Clarence Williams - pno; Buddy Christian - bjo		
72040-B Shreveport	OK 40006,	Hot'n Sweet FDC 5107
72041-B Old Fashioned Love	OK 4993,	Hot'n Sweet FDC 5107

A most interesting account of Bechet's soprano part in 'Old Fashioned Love' can be found in Gunther Schuller, Early Jazz, p196. There are a couple of wrong notes from both cornet and trombone in 'Shreveport', but never from Bechet! The trombonist certainly is Mayfield.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
 - Lord, Clarence Williams p70: Thomas Morris (cnt); prob John Mayfield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "Most sources seem to agree with the personnel given, however Goldman and Davies in the all-inclusive personnels, suggest Irvis. TKD also suggests Irvis, although JHB (?) questions this. Certainly it is Morris and Bechet, and probably Williams and Christian."
 - Rust*2: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
 - Rust*3: Thomas Morris -c; John Masefield or Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj
 - Rust*4,*6: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj

024 CLARENCE WILLIAMS BLUE FIVE	New York,	c. Nov. 14, 1923
Thomas Morris - cnt; John Mayfield - tbn; Sidney Bechet - sop; Clarence Williams - pno; Buddy Christian - bjo		
72059-B House Rent Blues	OK 8171,	Hot'n Sweet FDC 5109
72061-B Mean Blues	OK 40006,	Hot'n Sweet FDC 5109

Again, we hear the Blue Five in their personnel of the day. Phantastic Bechet in all his breaks in 'House Rent Blues'. And listen to his retained and poetical playing in the last choruses of 'Mean Blues', very beautiful. Morris is undoubted, and the trombone player certainly is the same as before, thus Mayfield, and not Irvis at all!

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
 - Lord, Clarence Williams p72: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (clt/sop); Clarence Williams (pno); Buddy Christian (bjo) "In this Blue Five session, the trombone is again the only point of disagreement, with the sources siding the same as previously. Sidney Bechet doubles on clarinet on this one."
 - Rust*2: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
 - Rust*3: Thomas Morris -c; John Masefield or Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj
 - Rust*4,*6: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -cl-ss; Clarence Williams -p; Buddy Christian -bj

025 ROSA HENDERSON	New York,	c. mid-Dec. 1923
Rosa Henderson - voc; Howard Scott -tpt; Fletcher Henderson - pno		
105013 He's Never Gonna Throw Me Down	PA 032021,	Document DOCD-5401
105014 Every Day Blues	PA 032021,	Document DOCD-5401

After some "to and fro" with Bob Hitchens and Mark Berresford and subsequent intense listening I have to admit that both are very probably right in associating Howard Scott and Fletcher Henderson with this recording. Scott had just been added to the Henderson band for hot solo trumpet. What heard of him here is easily compatible with what he plays on later vocal accompaniments, as well as his solo outings in the Henderson band context. This then would point to Henderson's own participation here, and the piano style heard is much in Henderson's capacity and power.

I now regard this trumpet player as very probably Howard Scott, recent hot soloist of the Fletcher Henderson band. For information, what I had written before may be found on the Howard Scott list elsewhere on this web-site.

Notes:

- RR77-6, RR86: Thomas Morris, Louis Hooper
 - BGR*2,*3,*4: Tom Morris, c; Louis Hooper, p.
 - Rust*3,*4,*6: Tom Morris -c; unknown p
 - VJM 175, Bob Hitchens, Choo Choo Jazzers: "R. Rains: definitely not T. Morris, sounds like Howard Scott. M. Berresford: Scott, prob Fletcher Henderson. Only listed here because BGR showed Louis Hooper. KBR suggests Rex Stewart, L. Hooper referring to R. Stewart's statement on p. 29 of "Jazz Masters of the 30s" that this was his first recording (date not mentioned). I hear neither R. Stewart nor L. Hooper here and I suggest this may refer to Rosa's July ^1924 session or to a lost session."

026 VIRGINIA LISTON her Jazz Trio	New York,	c. Jan. 07, 1924
Virginia Liston - voc; Gus Aiken - tpt; Ernest Elliott - alt; Porter Grainger - pno		
72258-D I Don't Love Nobody	OK 8138,	Doc DOCD-5446
72259-D 'Tain't A Doggone Thing But The Blues	OK 8138,	Doc DOCD-5446

In our article 'The Cornet Screamer' in the Frog Blues & Jazz Annual Vol. 3 Michael Rader and I - together with our listening group - have attributed this session to trumpet player Gus Aiken's mostly unrecognized and thus underestimated work. Lacking any clearly documented recordings of Aiken after his return from Cuba in December 1923 we found a whole series of recordings by an unknown trumpet player who most probably is our man Gus Aiken. This is the first recording by this "unknown" trumpet player in the row. The series runs up consecutively to Clara Smith's coupling of July 30, 1927 and can even be continued for some few items. Aiken's musical and technical development can easily be followed by the list in our article.

Today, just after finishing a long evaluation of clarinetist Ernest Elliott's work on record, I detect that the reed man on this coupling with great certainty is Elliott himself, judging from the catalogue of stylistic devices listed in my Ernest Elliott discography compared with what can be heard here. The pianist certainly is not Williams, but Porter Grainger, a much looser and more virtuoso player than Clarence.

Accordingly, this record does not belong to the long row of Clarence Williams recordings!

Notes:

- Storyville 15: unknown (cnt); unknown (alt); Clarence Williams (pno). "The unknown cornet and alto players may be Thomas Morris and Bob Fuller respectively. The piano sounds somewhat unlike Williams' normal style but we are satisfied that this is he."
- Lord, Clarence Williams p77: unknown (cnt); unknown (alt); poss Clarence Williams or Porter Grainger (pno) "The unknown cornet and alto players may be Thomas Morris and Bob Fuller respectively. The piano sounds somewhat unlike Williams' normal style, but the team (Storyville team - KBR) is satisfied that it is he. However, in view of the composer credits for both compositions, I think the possibility of Porter Grainger as pianist should be considered."
- Rust*3: ? Tom Morris -c; unknown -cl -as; Clarence Williams -p
- Rust*4,*6: unknown -c; unknown -as; Clarence Williams or Porter Grainger -p
- BGR*2: poss Tom Morris, cnt; unknown, cl, alt; Clarence Williams, pno
- BGR*3,*4: unknown, c; unknown, as; poss Clarence Williams or Porter Grainger, p

027 ETHEL FINNIE Porter Grainger's Novel Three	New York,	c. Apr. 1924
Ethel Finnie - voc;		
Joe Smith - cnt; unknown (Ernest Elliott) - alt;		
Porter Grainger - pno		
31535 Don't Know And Don't Care Blues	Ajax 17027,	RST JPCD-1521-2

If we find Ernest Elliott on alto here, he must have been very retained on this session. We hear a couple of his characteristics, but not as much as usual, and this player could easily be another one, a legitimate player with better taste and better pitch. Elliott's presence cannot be definitely contradicted or excluded but is certainly very doubtful. Did he feel self-conscious in partnership with this beautiful and tasteful trumpet player/cornetist? And made this reach him better results and improve?

To list Joe Smith as cornetist here is what I would call a 'well educated guess', and I think it not to be off the mark. I believe to hear his smooth and soft tone together with remnants of his Johnny Dunn copying style of a year ago, mainly playing in the cornet's lower register, but already on his way to the style that made him famous - and the ladies moan and weep.

Grainger is documented on piano.

Notes:

- Rust *3: ? Joe Smith - cnt; ? Ernest Elliott - alt; Porter Grainger - pno
- Rust *4, *6: unknown, cnt; ? Ernest Elliott, alt; Porter Grainger, pno
- BGR *2: poss Joe Smith, cnt; poss Ernest Elliott, alt; Porter Grainger, pno; second unknown, alt; or one man playing both (now what does that mean? - KBR)
- BGR *3, *4: unknown, cnt; poss Ernest Elliott, alt; Porter Grainger, pno
- W.R. Bryant, Ajax Records: Porter Grainger (piano) with uncredited clarinet and saxophone (sic).

028 ETHEL FINNIE Porter Grainger's Novel Three	New York,	c. Apr. 1924
Ethel Finnie - voc;		
unknown - tpt;		
Porter Grainger - pno; Lincoln M. Conaway - stg		
31538 Hula Blues	Ajax 17027,	RST JPCD-1521-2

This trumpet player clearly is a Johnny Dunn follower, probably a „legitimate“ player, and is rhythmically very limited. I believe that he is not an improviser and that he has prepared his short solo part carefully though unimaginative. He certainly is not Morris, nor is he Joe Smith. Grainger plays very simple chordal accompaniment and Mr. Conaway goes „Caribbean“.

Notes:

- Rust *3,*4,*6: ?Tom Morris -c; Porter Grainger -p; ?Lincoln M. Conaway -stg.
- BGR*2: poss Joe Smith, cnt; poss Lincoln M. Conaway, steel gtr; Porter Grainger, pno.
- BGR*3,*4: unknown, cnt; poss Lincoln M. Conaway, steel gtr; Porter Grainger, pno.

029 HELEN GROSS Choo Choo Jazzers	New York,	c. Apr. 1924
Helen Gross - voc;		
Thomas Morris - cnt; Bob Fuller - clt, alt;		
Louis Hooper - pno		
31561 He's Never Gonna Throw Me Down	Ajax 17037,	Document DOCD-5477
31564 Hard Luck Blues	Ajax 17037,	Document DOCD-5477
31565 Eavesdropper's Blues	Ajax 17036,	Document DOCD-5477
31567 Haunted House Blues	Ajax 17036,	Document DOCD-5477

This very probably is Thomas Morris, certainly not Bubber Miley. This tpt/cnt player does not belong to the Johnny Dunn influenced group of players, but plays "Western style".

DB: as received but definite Tom.

Notes:

- Jazz Directory Vol. 4: not listed
- RR 77-6, RR 86-6: Bubber Miley, Bob Fuller, Louis Hooper (this as to the reliability of musicians' memories!).
- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p.

- BGR*4: *Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; unknown effects*

- Rust*6: *Tom Morris, c; Bob Fuller, cl; Louis Hooper, p.*

KBR: In my recently acquired Record Research 77 – article on Louis Hooper – Hooper clearly identifies Bubber Miley here.

JK: I do not own this disc, therefore no comment. Ajax records are hard to obtain.

DB: as received but definite Tom.

MR: The cnt here has Morris' shakiness. Fuller OK.

030	GEORGE McCLENNON'S JAZZ DEVILS	New York,	May 09, 1924
	<i>Thomas Morris – cnt; (John Mayfield) – tbn;</i>		
	<i>George McClennon – clt; unknown (George Scott) – alt;</i>		
	<i>Clarence Williams – pno; Buddy Christian – bjo; unknown – dms</i>		
72512-B	Box Of Blues	OK, Od	
72513-B	Dark Alley Blues	OK, Od	

This seem to be just the CW Blue Five. But: This probably is not Thomas Morris! Alto plays very simple chordal arpeggios, might be George Scott (see Storyville 95-200), has to be substantiated.

JK: Morris is obvious. Trombone is not Mayfield, neither Irvis, perhaps Jake Frazier? McClennon is obvious. I do not know George Scott and I do not have the Storyville article. Christian is on bjo.

DB: as received but unknown tbn, alto unless documentary evidence.

MR: Agree that the cnt is Morris, tbn could be Mayfield, the bjo plays tremolos. Did Christian do that? The sax player should be amended to George Scott.

Notes:

- Rust*2: *Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt); unknown (alt); Clarence Williams (pno); Buddy Christian ? (bjo); unknown (dms).*

- Rust*3, *4, *6: *Tom Morris -c; Charlie Irvis -tb; George McClennon -cl; ? Bob Fuller -as; Clarence Williams -p; ? Buddy Christian -bj; unknown -d.*

031	GEORGE McCLENNON'S JAZZ DEVILS	New York,	May 14, 1924
	<i>Peter Bocage – cnt; John Lindsey – tbn;</i>		
	<i>George McClennon – clt; unknown (Louis Warnick) – alt;</i>		
	<i>Clarence Williams – pno; unknown – bjo; unknown (Louis Cottrell) – dms</i>		
72524-B	New Orleans Wiggle	OK 8150,	Jazz Oracle BDW 8022
72525-B	Michigan Water Blues	OK 8150,	Jazz Oracle BDW 8022

Before discussing this recording session the reader is reminded that the Armand Piron band from New Orleans spent considerable time in New York in the hope of hitting the big time there. They certainly were in New York from November 1923 until June 1924 when they recorded for a couple of labels. In May/June 1924 they played a two-week engagement at Roseland Ballroom (the first coloured band there) and were an immediate hit. But they are also thought of being present from at least May 1923 on when they had been engaged into the fashionable Cotton Club for some time.

For this session Rust*6 lists the following personnel: ? 2 unknown – cnt; prob. John Lindsey – tbn; George McClennon – clt; unknown – alt; Clarence Williams – pno; Buddy Christian – bjo; unknown – dms. Tom Lord lists the same names and unknowns, adding a “possible” to Williams and Christian. Record Research 66 shows this session having the same personnel as the previous one.

We know that Clarence Williams as A&R man for OKeh was busy to book the Piron band in New York. What would be more reasonable than that he tried to present the band on the OKeh label when the band was preparing for the Roseland engagement and connect them to other stars of his stable? From a photograph in Perry Bradford's book 'Born With The Blues' we know that Williams promoted the band under the name 'Williams' Ten Jazz Kings'. So, when you look at the titles recorded here and listen to the music it becomes quite obvious that musicians of the Piron band might be responsible here.

Trumpet/cornet: So, for me, it is very certainly Peter Bocage on tpt/cnt with his distinct New Orleans flavour and inner rhythm. Bocage was an immensely experienced musician from his many years of duty in the Crescent City. He could play 'legitimate', i.e. the music, and he could get hot and play all those sensitive rhythmical variations typical for musicians from the south. He also used mutes to get hot intonation and heat into the climaxes of the tunes. This can easily be heard here. He sounds a bit rougher than on the Piron recordings, but he is out of the restrictions of written music here and can let loose. Interesting to hear that he changed functions with the alto player on 'New Orleans Wiggle' as on the Piron recording. On the first strain of the McClennon recording the trumpet holds the chord tone and the alto completes the phrase whereas the Piron recording has this figure vice-versa. This enables Bocage to play a very fast and expertly executed triplet break at the end of the first strain which is not on the Piron side. I am unable to follow the McClennon CD booklet attributing this fine trumpet part to the very little known (Lem Fowler) trumpet player Seymour Irick. His style is much too stiff and too much Ragtime derived than our man's here.

Trombone: If we accept all what is said above it is easy to accept John Lindsey as trombonist here – and possibly even on the former session above.

Lindsey was trombone man in the Piron band at the time. This trombonist here plays a rather weird rhythmical figure in the repeated strain C of the recording which is not typical for Lindsey I have been told, but – as his playing is nearly identical in both strains – this seems to be written down for him or have been part of the used arrangement and may therefore not be used as a counter-evidence. A most remarkable trombone break is played in strain B of 'New Orleans Wiggle' as it appears identically in King Oliver's 'Chattanooga Stomp' of October 15, 1923. (For this very recording session Ed Atkins has imperturbably been listed by everybody as trombonist – although with a question-mark – but this similarity or even identity should be thought over now as to Lindsey's possible presence on the Oliviers, and not simply been explained as “common currency for New Orleans players” as by a very well known discographer.)

Alto sax: The alto player could accordingly then be Louis Warnick of the Piron band. And his playing is completely in Warnick's scope as known from the Piron sides.

Piano: The piano player can only be heard soloing in the short breaks in 'Michigan Water Blues'. These are straight renditions and played in perfect Clarence Williams style and rhythm. The tune is his own composition. Therefore – and because of the overall typical 4/4 pounding of both pianist's hands – definitely Clarence Williams!

Banjo: The banjo player with all his 'tremoloing' is very different from all I know of Charles Bocage (although he certainly could do it and even shows it somewhere on the Piron sides in a couple of breaks) and Buddy Christian that I would like to leave him unknown. He sounds more like a New York man.

Drums: The drummer can only be heard with a single cymbal crash at the end of the second title. But because of Cottrell being Piron's drummer he should be seen as a probability. The cymbal sound is compatible with Cottrell's on the Piron's.

Notes:

- Rust*2: Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (?) (bjo); unknown (dms).

- Rust*3,*4,*6: unknown c (poss 2); ?John Lindsey -tb; George McClennon -cl; unknown -as; ?Clarence Williams -p; ?Buddy Christian -bj; unknown -d.

KBR: for this session Thomas Morris has formerly been listed as cnt player, but this probably is not a Th. Morris item!

This seems to be a contingent from the Piron band, just as CW practised it in later times! Compare the musicians to those of the Piron band! bjo player plays trills and has the sound of Bocage, not Christian. The trumpet player plays a very fast triple break – expertly executed - in the first title which is – to my knowledge – beyond Morris' technical abilities. The McClennon CD on Jazz Oracle Records names Seymour Irick as trumpet here, on which basis I do not know. Also this same CD denies Lindsey's presence on trombone. I would like to hint to the trombone break, which is identical to the trombone break in Oliver's Chattanooga Stomp (last chorus), which might solve the problem of the trombone player's identity on the Oliver record, if it is Lindsey on the McClennon! I (KBR) think it is Lindsey! (Christoffer Hillman in a long ago letter called this conformity of tbn breaks "common property", but I think these breaks so individual that they have to be one man's creation!)

JK: Very interesting! McClennon is clear. I do not believe that Clarence Williams is on piano. Listening to *New Orleans Wiggle* I agree to your statement 100 percent. But when listening to *Michigan Water Blues* I have to state that this sounds completely different than the front side. Here I certainly would have admitted Thomas Morris on trumpet. I also would not have supposed other Piron musicians when listening only to *Michigan Water Blues*. These titles have consecutive matrix-numbers, but maybe they have different recording dates? Or Piron musicians had simply come to a recording session and they had made up mixed personnels? What do others say?

JO: This cometist does seem like the same performer as on the previous McClennon date (session 029). A flashy fast break early in *New Orleans Wiggle* is relatively rare, but not unheard of, in Morris's work. It reminds me of some wild trills near the end of Fats Waller Stomp (session 079) three years later. *Michigan Water Blues* contains wah-wah phrases strongly reminiscent in *Lonesome Journey Blues* (session 007). When compared to the adjacent Eva Taylor date (session 031), there seems not much doubt of Morris's participation here: it's also very similar to his October session with Eva (session 037). About the present session Tom Lord writes: "... there may be some truth in the old but now discarded theory (source unknown) that there was some connection between this group and the Piron Orchestra." In this case, the link was Piron's onetime publishing partner Clarence Williams: credited composer, publisher, and possible performer. I'd recommend: *Thomas Morris* – cnt.

JO: The possibility of Peter Bocage on this session (also 031 and 037) is highly interesting. On the Piron New Orleans Wiggle, Bocage plays lead throughout, but stays very close to the melody. Here, the cornet sounds more rough-hewn, and consistently sustains notes which Bocage plays more staccato. Also, the McClennon cometist plays with an abandon somewhat untypical of Bocage (though this could be Bocage simply "cutting loose" outside the context of the Piron Orchestra).

Morris's tone on *Mean Blues* (024) sounds much like that heard on this date. Also compare the *Mean Blues* wah-wah to that on *Michigan Water Blues*. Perhaps most convincingly Morris to me: the *Michigan Water Blues* wah-wah solo, where some phrases seem practically lifted from *Lonesome Journey Blues* (of course, it's possible this player was influenced by *Lonesome Journey Blues*).

DB: not Morris items. The cornet is too busy. I hear the same band on both sides and can accept Piron although agree 'Michigan' is different in effect, the balance is same. Don't associate Bocage with wa-wa but cite Ida G. Brown 'Jail House Blues'.

MR: The cnt is not Morris. Seymour Irick has been suggested as the tpt, but I'm prepared to believe that this is a contingent from the Piron band, hence Bocage, Lindsey, etc. Warneck is much more prominent than with Piron. I don't think the pno is Williams.

032	EVA TAYLOR	Clarence Williams' Harmonizers	New York,	c. May 16, 1924
		Eva Taylor – voc;		
		Peter Bocage – cnt; John Lindsey – tbn; Lorenzo Tio – clt;		
		Clarence Williams – pno		
72531-B		When You're Tired Of Me (Just Let Me Know)	OK 8145,	Doc DOCD-5409
72532-A		Ghost Of The Blues	OK 8145,	Doc DOCD-5409

After long listening sessions and consecutive discussion our listening team agrees that this trumpet/cornet player is not Thomas Morris (JO decidedly persisted in Morris), but is probably Peter Bocage of the Piron band, then in New York and under Williams' aegis and management. Lorenzo Tio had earlier already been identified as clarinetist, although the clarinet is sometimes reminiscent of the way Bechet plays, and one title was indeed issued on an LP otherwise devoted to Bechet accompaniments. Therefore the trombonist's identity can be seen in John Lindsey - Piron's trombone player - and comparison with Piron's recordings seems to indicate this. Clarence Williams very probably is on piano.

'Ghost Of The Blues' has also been recorded by the Piron band.

Notes:

- Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); poss Lorenzo Tio (clt); Clarence Williams (pno)

- Lord, Clarence Williams p87: Thomas Morris (cnt); Charlie Irvis (tbn); poss Lorenzo Tio (clt); Clarence Williams (pno) "This next session offers Lorenzo Tio as clarinetist. He came North with the Piron Orchestra and played on their recordings made in New York.

Sometime this year the orchestra returned to New Orleans, but Tio remained in New York. Eva has suggested Tio as the clarinetist on this date. He should be considered as a possibility on other recording dates, as well. Eva states: "I'm sure he played on more than one record with Clarence. I am also sure he played with Joe Jordan's outfit, too." There seems to be agreement on most of the personnel with the exception of the clarinet. Elliott was suggested earlier, but Tio seems to be a more logical choice upon hearing the record."

- Rust*3,*4,*6: Tom Morris –c; Charlie Irvis –tb; ? Lorenzo Tio –cl; Clarence Williams –p

- BGR*2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; poss Lorenzo Tio, clt; Clarence Williams, pno

JO: Cornet work on Ghost Of The Blues seems more similar to Morris than to Bocage... although the Piron version has a fairly strict arrangement, which may have called for a different approach. I do hear slight similarities – yet Bocage employs a vibrato not apparent on the vocal version, and this cometist has a lazier, more behind-the-beat delivery. The cornet on *When You're Tired Of Me (Just Let Me Know)* also seems characteristic of Morris.

DB: not Morris items. The cornet is too busy. I hear the same band on both sides and can accept Piron although agree 'Michigan' is different in effect, the balance is same. Don't associate Bocage with wa-wa but cite Ida G. Brown 'Jail House Blues'. That is a N.O. trombone.

MR: I agree that the cnt is not Morris. Bocage is possible as is Tio, although the clt is sometimes reminiscent of the way Bechet plays and one title was indeed issued on an LP otherwise devoted to Bechet accompaniments. I assume that the compiler originally thought it was Bechet and then had second thoughts.

033 **SARA MARTIN** Clarence Williams' Harmonizers New York, Jun. 04, 1924
 Sara Martin – voc;
Peter Bocage or (*Thomas Morris*) – cnt; *John Lindsey* – tbn; *Lorenzo Tio* – clt;
 Clarence Williams – pno
 72592-B He's Never Gonna Throw Me Down OK 8154, Doc DOCD-5397

This possibly is not Thomas Morris as identified before but Peter Bocage, and the trombone player definitely is not Irvis with his legato style! Instead he shows a somewhat dated staccato style using some triplet and sixth-eighth phrasing which is compatible with Aaron Thompson's playing on the Red Onion Jazz Babies sides. But Clarence's relation to Aaron Thompson – then A. Russell Wooding's band manager and probably trombonist – did not begin until November 1924, the time of Thompson participating in the Red Onion Jazz Babies recordings.

Soprano playing has nothing of Elliott's characteristics and certainly the player is someone else trying to copy Bechet. Or is it clarinet? Because of the notes heard and what is said before I am tempted to assume the possible presence of John Lindsey and Lorenzo Tio here. Tio played clarinet and tenor sax in the Piron band and it would be very easy for him to switch over to soprano, the more so as Williams obviously was eager at the time to find a temporary substitute for Bechet. But it still is not certain whether we hear a soprano here or a clarinet. Regarding this the identity of the trumpet/cornet player could also be questioned as Peter Bocage's. I would follow Tom Lord in his suggestion as to banjo player or not (see below in the notes!).

Notes:

- *Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); poss Ernest Elliott (sop); Clarence Williams (pno)*
 - *T. Lord, Clarence Williams p 92: Thomas Morris (cnt); Charlie Irvis (tbn); possibly Ernest Elliott (clt); Clarence Williams (pno)*
 "Bechet and Bailey have been mentioned as clarinetist at times, but aural evidence indicates Elliott (No! – KBR). Bailey was not yet in New York, according to WCA. Rust and Godrich & Dixon both list a banjo (Buddy Christian) for this side, however I do not hear one. The heavy chordal playing of the piano (in the absence of the banjo) does suggest a banjo, particularly in this accustical recording."
 - *Rust *2: Tom Morris - c; Charlie Irvis - tb; ? Ernest Elliott - ss; Clarence Williams - p; Buddy Christian - bj*
 - *Rust *3,*4: Tom Morris - c; Charlie Irvis - tb; ? Ernest Elliott - ss; Clarence Williams - p; Buddy Christian - bj (some authorities say no bj used).*
 - *Rust *6: Tom Morris - c; Charlie Irvis - tb; ? Ernest Elliott - ss; Clarence Williams - p;*
 - *BGR *2: Thomas Morris, cnt; Charlie Irvis, tbn; poss Ernest Elliott, sop; Clarence Williams, pno; Buddy Christian, bjo*
 - *BGR *3,*4: Thomas Morris, cnt; Charlie Irvis, tbn; poss Ernest Elliott, sop; Clarence Williams, pno*

034 **SIPPY WALLACE** Clarence Williams' Harmonizers New York, c. Jun. 13, 1924
 Sippie Wallace – voc;
Peter Bocage or (*Thomas Morris*) – cnt; *John Lindsey* – tbn; *Lorenzo Tio* – clt;
 Clarence Williams – pno
 72606-B Sud Bustin Blues OK 8177, Doc DOCD-5399
 72607-B Wicked Monday Morning Blues OK 8177, Doc DOCD-5399

Having heard Thomas Morris here in the past I know believe this cornetist to be Peter Bocage of the Piron band. The trombonist certainly is not Irvis but could be John Lindsey or Aaron Thompson instead. I am unable to hear a banjo. Clarence Williams is undoubted.

Just as with the foregoing session of Sara Martin we hear a soprano player who stylistically certainly is not Elliott, but a Bechet copyist. Or is it a clarinet again? There is no musical comparison between Elliott and this much better musician, whose name is unknown today. As before with Sara Martin. I see the possibility that this again is part of the Piron band, thus Bocage, Lindsey and Tio. Only that they are not on their homely ground.

'Sud Bustin Blues' has also been recorded by the Piron band.

Notes:

- *Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); poss Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo)*
 - *T. Lord, Clarence Williams p 93: Thomas Morris (cnt); Charlie Irvis (tbn); possibly Ernest Elliott (clt); Clarence Williams (pno)* "It seems to be the same group as on the Sara Martin session, ca. June 1, 1924, with the addition of a banjo. Certainly it is the same clarinetist, possibly Ernest Elliott. Here again, Bailey has been previously mentioned as clarinetist, but WCA points out that Bailey was not in New York at this time. It certainly doesn't sound like Bailey."
 - *Rust *3,*4,*6: Tom Morris, c; Charlie Irvis, tb; ? Ernest Elliott, cl; Clarence Williams, p; Buddy Christian, bj*
 - *BGR *2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; poss Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo*

035 **LAURA SMITH** Clarence Williams' Harmonizers New York, c. Aug. 01, 1924
 Laura Smith – voc;
 Thomas Morris – cnt; *John Mayfield* – tbn; Ernest Elliott -clt;
 Clarence Williams – pno; Buddy Christian – bjo
 72719-B Texas Moaner Blues OK 8157, Doc DOCD-5429
 72720-B I'm Gonna Get Myself A Real Man OK 8186, Doc DOCD-5429
 72721-B Has Anybody Seen My Man ? OK 8157, Doc DOCD-5429

Morris and Williams are obvious. The banjo might be a bit too heavy to be Christian. But the trombonist very certainly is not Charlie Irvis with his legato trombone, but could rather be John Mayfield of the early Clarence Williams stable with his simple staccato style. There is little clarinet to hear, but the square quarter tone phrasing and the downward smear in bar four of the introduction of 'Has Anybody Seen My Man?' are typically Elliott and seem to be proof of his presence.

Notes:

- *Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo)*
 - *Lord, Clarence Williams p97: Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo)* "There is agreement on the personnel with the exception of the clarinet. TKD lists Buster Bailey, however Bailey was not in New York, and aural evidence suggests Elliott."
 - *Rust *3,*4,*6 Tom Morris, cnt; Charlie Irvis, tbn; Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo*
 - *BGR *2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo*

036 MARGARET JOHNSON	Clarence Williams' Harmonizers	New York,	c. Sep. 05, 1924
Margaret Johnson – voc;			
<i>Peter Bocage</i> or <i>Thomas Morris</i> , unknown (<i>Joe King Oliver</i> ?) – cnt; <i>John Mayfield</i> – tbn;			
<i>Ernest Elliott</i> - alt;			
Clarence Williams – pno; Buddy Christian – bjo			
72789-B	I Love You Daddy, But You Don't Mean Me No Good	OK 8230,	Doc DOCD-5436
72790-B	Nobody Knows The Way I Feel This Mornin'	OK 8262,	Doc DOCD-5436
72791-B	Absent Minded Blues	OK 8262,	Doc DOCD-5436

It is very seldom (if at all?) that we hear two trumpets/cornets in early Clarence Williams accompanying groups. But here something unusual must have happened! But probably because of the presence of two cornets Williams wrote some minor arrangements for the four horns present. This is the reason that we do not hear conet tone and the typical phrases had to be Oliver. At that time I did not know that we can hear nothing substantial can be said about the reed man. He may be Elliott, but lacking any distinct elements of his style as listed in my Elliott investigation heard, the player might also be someone else. But when compared to Elliott's alto playing on the succeeding Clara Smith session it becomes apparent that his skills on the saxophone had improved and become smoother by now, which would coincide with what can be heard here.

The second cornet surprisingly sounds just like Oliver, and has been suggested to be him in earlier years (see notes below!). And this is the unusual case here! Oliver spent some time in September in NY as guest of C. Williams, but nobody knows how long he stayed. He recorded with Butterbeans and Susie on Sep. 12 or 14. When hearing these sides for the first time I immediately felt that the breaks in 'I Love You Daddy' (at 1-23 and 2-32) with their sharp conet tone and the typical phrases had to be Oliver. At that time I did not know that we can hear suggested before. Then in 'Absent Minded Blues' at 1-42 he can be discriminated again as Morris enters at about 1-47 (I have to thank Dave Brown for affirmation and sorting out the exact places where Oliver can possibly be heard). I do therefore not have any sincere doubts as to Oliver's presence on these sides! It has equally to be stated that there is absolutely nothing to suggest Bubber Miley on trumpet! Morris is undisputed, but here Peter Bocage's presence should also be considered as the first trumpet sounds somewhat more secure than Morris usually does.

The trombonist again is not Irvis and might rather be John Mayfield because of stylistic reasons and because he was frequently used by Williams at the time.

Clarence Williams undisputed. But we can certainly see again that statements or assertions of the participants of the recording sessions cannot be trusted in any case!

To me the banjo sounds more like Bocage than Christian, just like on the session above.

Notes:

- *Storyville 15: Thomas Morris, Bubber Miley (cnts); Charlie Irvis (tbn); poss Ernest Elliott (alt); Clarence Williams (pno); Buddy Christian (bjo)*

- *Lord, Clarence Williams p 98: Thomas Morris, Bubber Miley (cnt); Charlie Irvis (tbn); poss Ernest Elliott (alt); Clarence Williams (pno); Buddy Christian (bjo)* "The session includes two cornets, with Morris credited as one. Davies lists the other as King Oliver. TKD (T. Keith Daniel – KBR) has a note that his personnel (which agrees with the one below (above – KBR)) is from Williams on hearing the disc, "however, some authorities, including BALR (who in the world is this? – KBR), believe that Joe 'King' Oliver is one of the trumpet men. It is possible that the session took place during his brief visit to New York." WCA (Walter C. Allen – KBR) thinks the cornet is not Oliver. Clarence Williams (to WCA) identified the cornets as given, below (above – KBR). The alto is agreed upon by most as Elliott. The estimation of the date is from Godrich and Dixon. The preceding matrix is assigned to Ernest V. Stoneman, recorded September 4, 1924. The succeeding matrix is assigned to an unknown foreign-language item, recorded on September 9th."

- *L. Wright, King Oliver p 42/43: "He stayed with Clarence Williams and Eva Taylor and went to see Jack Kapp to try and secure a recording contract, but to no avail. Whilst in town, the two old friends went down to Jersey City to watch the Harry Wills – Luis Angel Firpo fight (which Wills won) on Thursday, 11 September and, the following day, Clarence invited Joe to make a couple of sides backing Butterbeans and Susie, no doubt to help out with his train fare back to Chicago. The duration of Joe Oliver's stay in New York is not known, but it is unlikely to have been any longer than was necessary to complete the business he had in mind and, on his return to Chicago, he resumed leadership of the band at the Lincoln Gardens." (Oliver had an advertisement in the Chicago Defender which was issued on 6 September 1924 saying: "At Liberty. The celebrated King Oliver's Jazz Band 8 men playing 15 instruments. Open for engagements in or out of Chicago." This would mean that the advertisement had been ordered in the early days of September. As the exact recording date of this session has to be placed between 4 September and 9 September (see above), Oliver's presence might certainly be seen as possible – KBR)*

- *Rust *3,*4,*6: Tom Morris, Bubber Miley -c; Charlie Irvis -tb; ? Ernest Elliott, alt; Clarence Williams, pno; Buddy Christian, bjo*
- *BGR *2,*3,*4: Tom Morris, Bubber Miley, cnt; Charlie Irvis, tbn; poss Ernest Elliott, alt; Clarence Williams, pno; Buddy Christian, bjo*
- *Scherman, Eriksson, Bubber Miley discography: Thomas Morris, poss Bubber Miley (tp); Charlie Irvis (tb); poss Ernest Elliott (as); Clarence Williams (p); Buddy Christian (bj)* "The above personnel, with definitely Bubber Miley on 2nd trumpet, is listed by Dixon-Godrich, Rust and Tom Lord in his Clarence Williams discography. Lord notes that "some authorities believe that Joe 'King' Oliver is one of the trumpet players", but we find this very unlikely. The more prominent of the two sounds like Morris. The other one is more in the background but could possibly be Bubber Miley."

KBR: second cnt sounds just like Oliver, and has been suggested as such in earlier years. Oliver spent some time in September in NY as guest of C. Williams, but nobody knows how long he stayed. He recorded with Butterbeans and Susie on Sep. 12 or 14. Bjo sounds more like Bocage than Christian.

DB: personnel from Clarence himself: Morris, Miley, Irvis, Elliott, Christian. 2nd cornet can be heard at 1-42 on 'Absent' before Morris enters at about 1-47. That does not sound like Oliver. But short breaks at 1-23, 2-32 'I Love You Daddy' might be him. All other solo cornet I hear as Tom. I hear no evidence for Bubber but why has Clarence's personnel been discounted? I hear alto, not clarinet. Maybe also tenor but only one reed player. If we place Charles Bocage here how about the rest of Piron's? But, whatever else, surely Clarence would have known if he had used Piron on this?

MR: Oliver is possible, or at least an Oliver-like cnt. The theory that this was made during Oliver's visit to NYC seems possible.

037 KITTY BROWN		New York,	c. Sep. 29, 1924
<i>Kitty Brown</i> – voc; <i>Billy Higgins</i> – voc (3,4);			
<i>Rex Stewart</i> – tpt (2,3,4); <i>Cecil Benjamin</i> (or <i>Bob Fuller</i> ?) – clt;			
<i>Louis Hooper</i> – pno			
5653-3	Family Skeleton Blues	Ban 1436,	Document DOCD-5507
5654-3	I Wanna Jazz Some More	Ban 1437,	Document DOCD-5507
5655-3	Keep On Going	Ban 1452,	Document DOCD-5507
5656-3	One Of These Days	Ban 1436,	Document DOCD-5507

I do not hear Thomas Morris, who is named by Louis Hooper in RR 77, but a somewhat disguised Bubber Miley, and my listening companions share the same opinion. Yet, there are no growls and few Johnny Dunn elements pointing to Miley, but frequent jumping trills. This trumpet player is much more assured than Morris and might well be Rex Stewart considering my recognitions of before. But this trumpet player does not seem to be Harry Smith from the foregoing session either.

In the light of the recordings discussed in part 1 of this article I dare to doubt Bob Fuller's presence here, and would like to propose the possibility of Cecil Benjamin's. Louis Hooper is undisputed.

Notes:

- RR 77-9: Thomas Morris, c; Bob Fuller, cl; Louis Hooper, p

- BGR*4: Tom Morris, c; Bob Fuller, cl; Louis Hooper, p.

- Rust*6: ? Bubber Miley, c; Bob Fuller, cl; Edgar Dowell, p.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: prob Bubber Miley (tp), Bob Fuller, (cl); Louis Hooper, (p). "Dixon-Godrich have Thomas Morris on trumpet, Rust has ?Miley. To us, it doesn't sound at all like Morris but more like Miley"

038 SARA MARTIN Clarence Williams' Blue Five	New York,	c. Sep. 29, 1924
Sara Martin – voc;		
Gus Aiken – cnt; Bud Aiken – tbn; unknown – alt;		
Clarence Williams – pno; Buddy Christian – bjo		
72857-B	Things Done Gone Too Thick	OK 8203, Doc DOCD-5397
72858-A	Eagle Rock Me, Papa	OK 8203, Doc DOCD-5397
72858-B	Eagle Rock Me, Papa	OK 8203 not on LP/CD

Oliver back again home in Chicago and Armstrong not having arrived in New York Clarence once again had to check for another brass team. And he immediately was successful in hiring brothers Augustus 'Gus' and Eugene 'Bud' Aiken on trumpet and trombone. As I have shown in the Frog Blues and Jazz Annual Vol. 3, these brothers made up a beautiful trumpet – trombone team as was fashionable in Harlem at the time. They both hailed from the Jenkins Orphanage in Charleston, SC where they gained the same musical tuition as Jabbo Smith did.

Listen to Aiken's flexible trumpet tone, just like Jabbo's. We hear very competent trumpet playing and very beautiful trombone in dialogue. Lacking any distinct style of playing nothing can be said about the alto player, who might be anyone. Williams and Christian undisputed.

Notes:

- Storyville 16: unknown (cnt); unknown (tbn); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo)

- Lord, Clarence Williams p103: unknown (cnt); unknown (tbn); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo) "The accompaniment is something of a puzzle. Morris, Irvis and Bailey have been suggested. However, it does not sound like them to me, and I prefer to leave them as unknown. WCA states that Bailey did not join Fletcher Henderson until October 5th or 6th, having been in Chicago with King Oliver until that time."

- Rust*3,*4,*4: unknown –c; unknown –tb; unknown –as; Clarence Williams –p; Buddy Christian –bj

- BGR*2,*3,*4: unknown, cnt; unknown, tbn; unknown, alt; Clarence Williams, pno; Buddy Christian, bjo

039 EVA TAYLOR vocal duets with Clarence Williams	New York,	c. Oct. 17, 1924
Eva Taylor, Clarence Williams – voc;		
Peter Bocage – cnt; Buddy Christian – bjo;		
Clarence Williams - kazoo		
72912-B	Terrible Blues	OK 8183, Doc DOCD-5409
72913-B	Arkansaw Blues	OK 8183, Doc DOCD-5409

This trumpeter/cornetist certainly is not Morris with his unsecure and limited kind of performance. Because of the stylistic delivery and the time of recording (the Piron band was probably still in New York) I would assume Peter Bocage on cornet. If this should be correct the presence of Charles Bocage on banjo should be considered (see below). But stylistically the banjo part is Christian's with his steady 4/4 beat.

Notes:

- Storyville 16: Thomas Morris (cnt); Buddy Christian (bjo)

- Lord, Clarence Williams p106: Thomas Morris (cnt); Buddy Christian (bjo) "The only question raised about the personnel come from TKD who states, who states "I cannot agree that the lumpen banjo is Christian's work." I think that the different banjo sound is due to the fact that he is the only rhythm instrument and must play a much stronger part in his situation."

- Rust*3,*4,*6: Tom Morris –c; Buddy Christian –bj

- BGR*2,*3,*4: Tom Morris, cnt; Buddy Christian, bjo

040 ROSA HENDERSON the Kansas City Five	New York,	Oct. 28, 1924
Rosa Henderson – voc;		
Bubber Miley – tpt; Charlie Irvis – tbn; unknown – clt;		
unknown – pno; Elmer Snowden - bjo		
9812-A	Don't Advertise Your Man	Ed 51478, Document DOCD-1912
9812-B	Don't Advertise Your Man	Ed 51478, Document DOCD-5403
9812-C	Don't Advertise Your Man	Ed 51478 not on LP/CD
Note: takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical.		

I do hear Bubber Miley and Charlie Irvis! But is this really Bubber Miley? Drunk? Or another – less lively – player, trying to copy Miley? But I would like to refer to the Monette Moore (Susie Smith) on Ajax 17075 session as to both player's possible state of consciousness.

I do not hear Fuller. But I do not hear Lorenzo Tio either as assumed for the Kansas City Five Pathe Actuelle session of late October 1924.

The clarinetist sounds a bit familiar, but I do not know where to place him. Hooper is much doubted and should be re-thought of if Snowden's presence is accepted.

Notes:

- Jazz Directory Vol.4: unknown personnel

- Rust*3: ? Bubber Miley, c; ? Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

- BGR*2: prob personnel: Bubber Miley, Tom Morris or Rex Stewart, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper, pno; Elmer Snowden, bjo
 - BGR*3: prob Bubber Miley, Tom Morris or Rex Stewart, cnt; prob Jake Frazier, tbn; prob Bob Fuller, clt; prob Louis Hooper, pno; prob Elmer Snowden, bjo
 - BGR*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj.
 - Rust*4,*6: ? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier (tb), Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj). "The alternative take (-A or -C), which is aurally different from take -B and confirms (sic) our believe that B. Miley is the trumpet player on this date."

041 VIOLA McCOY Kansas City Five	New York,	Nov. 21, 1924
Viola McCoy – voc, kazoo; Rex Stewart – tpt; (Herb Gregory?) – tbn; Cecil Benjamin – clt; John Montague – pno; unknown – bjo		
9860-A Memphis Bound	Ed 51478,	Document DOCD-5417
9860-B Memphis Bound	Ed 51478	not on LP/CD
9860-C Memphis Bound	Ed 51478,	IAJRC 49 (LP)

This is a very difficult record to determine. The trumpet player is much too reticent and owns too little tension to be Miley. He may possibly be Thomas Morris, but my listening companions have denied this. Of the trombonist much too little can be heard to determine his style and identity. Accepted that he is the same player as on the following Edison sessions on that very day (with Rosa Henderson and Josie Miles, respectively), this is not Frazier, but a legato player, yet not Charlie Irvis. The clarinet player has nothing of Fuller's style, melodically and per vibrato, and plays in a slow arpeggiated legato style with a wooden tone and slow vibrato. He may be found in Western circles. The pianist cannot be determined as he permanently plays rhythm in accordance with the banjo play, so, that his style is impossible to recognize. The banjo player's sound is much less brilliant than that of Snowden, lacks Snowden's embellishments, and plays a single-string accompaniment to the kazoo solo totally unaccustomed from Elmer Snowden. This accompanying band might possibly be searched for in another surrounding. There seems to be no connection to the usual Ajax recording personnel of the time!

Notes:

- BGR*2,*3: prob personnel Tom Morris or Bubber Miley, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, pno; Elmer Snowden, bjo; own kazoo
 - BGR*4: prob Thomas Morris, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper or Arthur Ray, p; prob Elmer Snowden, bj.
 - Rust*3: Tom Morris or Bubber Miley –c, Jake Frazier –tb; Bob Fuller –cl; Arthur Ray or Louis Hooper –p; Elmer Snowden –bj; own kazoo
 - Rust*4,*6: ? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Arthur Ray or Louis Hooper, p; Elmer Snowden, bj.
 - Bob Hitchens, Choo Choo Jazzers, VJM 175: prob Bubber Miley (t) poss Jake Frazier (tb) poss Bob Fuller (cl) Louis Hooper (p) Elmer Snowden (bj)
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), Arthur Ray or Louis Hooper (p), Elmer Snowden (bj). "The personnel for this Viola McCoy/Rosa Henderson session is listed in Rust as above, except that he has a question mark before BM and definitely Hooper on the Rosa Henderson title. To us it is definitely B. Miley aurally, and we agree about the identification of the others. The pianist is probably the same throughout, and Hooper seems the most likely one. Dixon-Godrich have Thomas Morris instead of B. Miley and "prob" before all the other names. They are even in doubt about the identity of the kazoo player, who is quite obviously Viola McCoy. The booklet of DOCD-5417 indicates 9860-A, and it is aurally different from the version on IAJRC 49, which is listed as -C on the sleeve."

Discernible differences of takes:

9860-A	DOCD-5417 claims take –A and IAJRC 49 claims take –C, but close listening and comparing do not indicate any differences. Takes issued on Document DOCD-5417 and IAJRC 49 (LP) seem to be identical.
9860-B	not reissued, comparison impossible
9860-C	see 9860-A

042 ROSA HENDERSON Kansas City Five	New York,	Nov. 21, 1924
Rosa Henderson – voc; (Rex Stewart) – cnt; (Herb Gregory?) – tbn; (Cecil Benjamin) – clt; (John Montague) – pno; unknown – bjo; unknown - chimes		
9861-A Undertaker's Blues	Ed 51476	on LP/CD
9861-B Undertaker's Blues	Ed 51476,	Document DOCD-5403
9861-C Undertaker's Blues	Ed 51476	on LP/CD

I would like to refer to Monette Moore's Vocalion session of 25 September, 1924 where she is accompanied by members of the John Montague band: To my ears this is the same band, even enlarged by the band's trombonist and an unknown banjo player. I believe strongly to recognize Rex Stewart and the band's clarinetist – whose name was Cecil Benjamin. Both men's interplay is comparable to that at the Vocalion session and the trombonist fits in perfectly. Therefore, and because of the temporal accordance I opt for the members of the contemporaneous Montague band.

This is what I have written some time ago: This is a very difficult record to determine. The trumpet player is much too reticent and owns too little tension to be Miley. He may possibly be Thomas Morris, but my listening companions have denied this. Of the trombonist much too little can be heard to determine his style and identity. Accepted that he is the same player as on the following session, this is not Frazier, but a legato player, yet not Charlie Irvis. The clarinet player has nothing of Fuller's style, melodically and per vibrato, and plays in a slow arpeggiated legato style with a wooden tone and slow vibrato. He may be found in Western circles. The pianist cannot be determined as he permanently plays rhythm in accordance with the banjo, so that his style is impossible to recognize. The banjo player's sound is much less brilliant than that of Snowden, lacks Snowden's embellishments, and plays a single-string accompaniment to the kazoo solo totally unaccustomed from Elmer Snowden in this manner. This accompanying band might possibly be searched for in another surrounding. There seems to be no connection to the Ajax recording personnel!

(Bob Hitchens' "Choo Choo Jazzers" research in VJM 175-3 still maintains the usually listed personnel as given below, against my own contribution and statement: "KBR hears a completely new set of musicians here. If that is wrong the regular musicians must all have been "under the weather". I myself doubt a recording session – particularly with Edison – with all musicians "under the weather"!)

Comparison of the issued takes on DOCD-5417 and IAJRC 49 (LP) do not show any differences. Their destination of takes must therefore be doubted and taken with care.

Notes:

- BGR*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj; unknown bells
 - Rust*6: prob Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), Arthur Ray or Louis Hooper (p), Elmer Snowden (bj). "The personnel for this Viola McCoy/Rosa Henderson session is listed in Rust as above, except that he has a question mark before BM and definitely Hooper on the Rosa Henderson title. To us it is definitely B. Miley aurally, and we agree about the identification of the others. The pianist is probably the same throughout, and Hooper seems the most likely one. Dixon-Godrich have Thomas Morris instead of B. Miley and "prob" before all the other names. They are even in doubt about the identity of the kazoo player, who is quite obviously Viola McCoy. IAJRC 49 lists 9861-B, and it is aurally the same take as on DOCD-5403."

Discernible differences of takes:

Since only one take has been reissued discrimination of the takes is impossible.

This session has definitely to be seen in connection with the foregoing of the same day. I therefore refer to what I have said there.

Notes:

- BGR*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj; unknown bells
 - Rust*6: prob Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

043 JOSIE MILES Kansas City Five	New York,	Nov. 21, 1924
Josie Miles – voc;		
Rex Stewart – tpt; (Herb Gregory?) – tbn; Cecil Benjamin – clt;		
John Montague – pno; unknown – bjo		
9862-A Mad Mama's Blues	Ed 51477	on LP/CD ?
9862-B Mad Mama's Blues	Ed 51477,	Document DOCD-5654
9862-C Mad Mama's Blues	Ed 51477,	Document DOCD-5467

Note: takes issued on Document DOCD-5467 and IAJRC 49 (LP) seem to be identical.

These three Edison sessions have been put on wax on one single day by the Edison company and they certainly feature the same accompanying band and are thus not commented singularly.

I would like to refer to Monette Moore's Vocalion session of 25 September 1924 where she is accompanied by members of the John Montague band: To my ears this is the same band, enlarged by the band's trombonist and an unknown banjo player. I believe strongly to recognize Rex Stewart and the band's clarinetist – Cecil Benjamin. Both men's interplay is comparable to that at the Vocalion sessions and the trombonist fits in perfectly. Therefore, and because of the temporal accordance I opt for the members of the contemporaneous Montague band. Piano playing is more chordal and voluminous than Hooper's, and John Montague might possibly be present, together with a banjo player who definitely is not Elmer Snowden. (Rex Stewart does not report a banjo player of the Montague band, but a drummer instead.)

Notes:

- BGR*2,*3: prob Bubber Miley or Johnny Dunn, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, pno; poss Elmer Snowden, bjo
 - BGR*4: prob Bubber Miley, c; prob Jake Frazier, tb; prob Bob Fuller, cl; unknown, p; prob Elmer Snowden, bj.
 - Rust*3,*4,*6: Bubber Miley or Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper or Arthur Ray, p; ?Elmer Snowden, bj.
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), unknown (p), prob Elmer Snowden (bj). "This is aurally the same personnel as for the Viola McCoy and Rosa Henderson titles from the same session. Dixon-Godrich have the above personnel, with a "prob" before all the names. Rust has B. Miley or Johnny Dunn (tp), but it is clearly Bubber Miley."
 - VJM 175: prob Bubber Miley (t); poss Jake Frazier (tb); Bob Fuller (cl); prob Louis Hooper (p); Elmer Snowden (bj).

044 JOSIE MILES	New York,	c. Feb. 18, 1925
Josie Miles – voc;		
Bubber Miley or Thomas Morris – tpt; Jake Frazier – tbn; Bob Fuller – clt, alt;		
Louis Hooper – pno		
5861-2 Ghost Walkin' Blues	Ban 1516	not on LP/CD
5862-2 Can't Be Trusted Blues	Ban 1516	not on LP/CD

This recording could not be examined! Any assumption of personnel has to be treated with the utmost caution, given that Miley's and Morris' trumpet/cornet styles cannot be confused. Therefore, their alternate listing only shows the unawareness of the originator of this note. This may also concern the naming of Frazier.

Fuller and Hooper may be assumed regarding the probability of their presence.

Notes:

- RR 77-8: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
 - BGR*4: Bubber Miley or Tom Morris, c; poss Jake Frazier, tb (2); Bob Fuller, cl (1); Louis Hooper, p.
 - Rust*6: Bubber Miley or Tom Morris, c; ? Jake Frazier, tb (2); Bob Fuller, cl (1); Louis Hooper, p.

045 HELEN GROSS Choo Choo Jazzers	New York,	Mar. 25-Apr. 01, 1925
Helen Gross – voc;		
(Thomas Morris) – tpt; unknown – tbn;		
Louis Hooper – pno;		
unknown - speech		
31840-E Dark Man (You Ain't Gonna Darken My Life)	Ajax 17133,	Document DOCD-5477

I certainly do not believe that this unsecure trumpet/cornet player is Rex Stewart, although his name is given by Hooper, and thus listed everywhere. This player's tone is not as sharp as Stewart's, and the playing lacks Stewart's Miley oriented style or his developing Armstrong inclination. Guessing intuitively, I would opt for Thomas Morris.

Although Jake Frazier is not one of the most accomplished trombonists in the Harlem period, he is not as simple or primitive as this trombonist. At least he owns a distinct style which cannot be detected here. Louis Hooper probably is the pianist.

Notes:

- *Jazz Directory Vol. 4*: not listed
- RR 86-6: Rex Stewart, Jake Frazier, Louis Hooper.
- W. Bryant, Ajax Records: personnel per Hooper: Rex Stewart, cornet; Jake Frazier, trombone; Louis Hooper, piano.
- BGR*4: Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p; unknown male, sp.
- Rust*6: Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.

046 **MONETTE MOORE**

New York, Mar. 25-Apr. 01, 1925

Monette Moore – voc;

(Thomas Morris) – tpt (1); Bob Fuller – alt; Elmer Snowden – ten (2);

Louis Hooper – pno; Elmer Snowden – gtr (1)

31847-E Undertaker's Blues

Ajax 17132, Document DPOCD-5339

31848-E Black Sheep Blues

Ajax 17132, Document DPOCD-5339

This trumpet player might possibly be the same man of session above (Helen Gross), but I would only opt for possibly Thomas Morris here. This player seems to be one of the second rank of trumpet/cornet players of which dozens were performing in Harlem. He is much too tame to be Miley or Stewart. At exactly 1:08 min into 'Undertaker's Blues' I believe to hear a guitar answering the trumpet player's phrase, and there are instances (0:39 min and others) where I also believe to hear faint guitar noises. The sound of the piano seems to be very "silver" in this title, what may be caused by the addition of a guitar. This "silver" sound is not on the second title. If we accept Elmer Snowden on tenor sax in the second title, he may be our man on guitar in the first one. Furthermore, I believe to hear a very soft saxophone with long held notes in the first title. This should be Fuller then.

In the second title we certainly have Bob Fuller on alto sax (Fuller's vibrato and strange phrasing!) and a very rudimentary tenor saxist, who is believed to be Snowden. Lacking any stylistic characteristics to compare I would like to leave it undetermined.

Louis Hooper probably is the pianist.

Notes:

- RR 77-9: 'Undertaker's Blues': Rex Stewart, Louis Hooper; 'Black Sheep Blues': Bob Fuller (alto), Louis Hooper.
- W. Bryant, Ajax Records: personnel per Hooper: 'Undertaker's Blues': Rex Stewart, cornet; Louis Hooper, piano; 'Black Sheep Blues': Bob Fuller (alto saxophone); Louis Hooper (piano). BGR lists a second saxophone, which it inexplicably attributes to banjoist Elmer Snowden.
- BGR*4: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.
- Rust*6: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.

047 **GEORGE McCLENNON'S JAZZ DEVILS**

New York, May 07, 1925

unknown (June Clark) – tpt; Jonas "Sweet Daddy" Walker – tbn;

George McClennon – clt; unknown (Leonard Fields) – alt;

Eddie Heywood, Sr. – pno; unknown – bjo

73359-A Home Alone Blues

OK 8236, Jazz Oracle BDW 8022

73360-B Anybody Here Want To Try My Cabbage?

OK 8236, Jazz Oracle BDW 8022

For a long time now, I keep the opinion that June Clark's band out of Smalls' Sugar Cane Club had been hired here to back McClennon.

Later insights make me think that the band here is a mixture of the Clark and Heywood bands.

June Clark had ties with George McClennon, having worked with him in 1922 in show business, and I see the strong possibility of his presence here. June Clark was an extremely forceful player seemingly bursting with inner power and drive. He possessed a fat tone, very strong, loud and urgent. Probably resulting from his relationship with Louis Armstrong, he tried to get a similar quality of tone and thus later ruined his lip. He uses a rather wide irregular vibrato, which is a crucial criterion for Clark's playing. His vibrato starts immediately with the beginning of the tone and, not, as very often the case with other trumpet players, developing out of a straight tone, loosening up into a "terminal" vibrato. Furthermore, he always plays just a little split second before the beat, thus sounding hectic and erratic.

Trumpet/Cornet: Judging from the above-mentioned stylistics this could easily be a subdued June Clark. On "Anybody Here ..." this trumpet player attempts to play growl trumpet with astonishing results, being proof, that he really is a top rank man.

Trombone: At times, the trombone player, although very much in the background, sounds faintly like Harrison (tone, attack, vibrato), but this man's 12 bar solo in "Anybody Here ..." is just too crude to be by Harrison! Repeated listening reveals a strong similarity to E.

Heywood's trombonist on his Jazz Six session of October 1926, i.e. Jonas "Sweet Daddy" Walker! Consultation with my listening friends supports my assumption here and makes Walker's presence very certain. Gunther Schuller in "Early Jazz" asserts that Jonas Walker from St. Louis was an important influence on Charlie Irvis and Tricky Sam Nanton and "to be the first to apply New Orleans 'freak' sounds to his instrument" (Schuller).

Clarinet: George McClennon He is the leader, and you hear his gas-pipe clt all the time. As he seems not to be a distinguished part of the ensemble, I assume, that he just hired part of the Clark band playing their own repertoire, with him participating somehow. He is not singing!

Alto sax: No definite style discernible. But the sweet and singing tone seems to be the same as with the Blue Rhythm Orch., which made me think of Len Fields, but other characteristics of Fields (arpeggios, double tongue work, etc.) are lacking. But in "Home Alone Blues" this musician starts a solo with a 3 bar sequence not obeying the changes but staying harmonically in the tonic, which can be heard elsewhere in Fields' playing and seems to be a characteristic though negative part of his style. Yet, Fields did not join the Clark band before the summer, replacing Benny Carter! I do not dare to think of Carter!

Piano: Eddie Heywood Sr. His name is credited on the record label as the piano soloist. He is clearly the same man accompanying McClennon on earlier recordings (May 02, 1925). Listen to his octave runs which obviously are characteristic of his style!

Banjo: unknown No suggestion as to the banjo player's identity! He plays a rather unusual and dated 6/8 style, not heard before on McClennon's recordings.

There are no drums as given in Rust*6!

Notes:

- Rust*2: Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt, vcl); unknown (alt); Clarence Williams (pno); Buddy Christian (?) (bjo); unknown (dms).

- Rust*3,*4,*6: unknown -c; unknown -tb; George McClennon -cl -v; unknown -as; ?Eddie Heywood -p; unknown -bj; unknown -d.

KBR: this session has been added because it has been listed as a probable Th. Morris item by Richard Rains in Frog Yearbook Vol. 1. My personnel does not follow R. Rains' suggestions. E. Heywood is named on the label (Wright, OKeh Race Records).

048 THE GET-HAPPY BAND

Bubber Miley – tpt; Joe Nanton – tbn;
 Sidney Bechet – sop; (Otto Hardwick) – alt;
 Porter Grainger – pno; Sam Speed – bjo; unknown – dms
 140773-2 Junk Bucket Blues
 140774-1 Harlem's Araby

New York, Jul. 17, 1925

Col 14091-D, Frog DGF 32
 Col 14091-D, Frog DGF 32

After long and intensive listening I suppose that Mr. Porter Grainger, composer of all recorded titles at these two sessions and obvious – and documented for the second session below – pianist collated his bands for recording just like a couple of other pianists without working band units did: he draw some men out of well-known and respected working units of the day and had them record under his own name. Clarence Williams had this habit, Perry Bradford did it, Lem Fowler, and certainly many more. In this case Grainger probably raided the recent Duke Ellington band and recruited Bubber Miley, Sidney Bechet and possibly Otto Hardwick for the front line. Bubber Miley certainly did not have his best day, if it is he. But there only was a written part to play and the sound and time is Miley's in the second title. Sidney Bechet was a member of the Ellington unit temporarily in 1925, and he shares most of the solo work with the trombonist. What can be heard from the alto player – there is no baritone on these sides! – would be absolutely in Hardwick's compass and sound. In my suggestion Joe Nanton is the only name appropriate and acceptable for the trombone part here. Nobody else at this time played like that and with that sound – and these devices. The only quibble is the fact that Nanton was not yet a member of the Ellington band at this time, joining in mid-1926. But he was around in Harlem at the time of this recording.

The band-leader plays over-unobtrusively, pounding simple and even chordal fours on the keys. The banjo player is generally given as Sam Speed, banjo champion of some sort of the Harlem scene, and I lack the knowledge of banjo sounds to contradict. The drummer can only be heard on a cymbal and a bit on wood-block, but lacking any distinct individual features.

Notes:

- Carey, McCarthy, *Jazz Directory Vol.3*: unknown tpt; unknown tbn; poss Sidney Bechet (clt, sop); unknown alt; unknown p; unknown bj; unknown bs; unknown d.
 - Mahony, *Columbia 13/14000-D Series*: Clarence Williams or Porter Grainger recording group; personnel uncertain.
 - Rust*2: unknown (cnt); Joe Nanton (tbn); Sidney Bechet (sop); Bob Fuller (alt); Mike Jackson or Porter Grainger (pno); unknown (bjo); unknown (bbs); unknown (dms)
 - Rust*3,*4: unknown -c; Joe Nanton -tb; Sidney Bechet -ss; Porter Grainger -p; Samuel Speed -bj; unknown -d.
 - Rust*6: unknown c; Joe Nanton, tb; Sidney Bechet, ss; unknown as, bar; Porter Grainger, p; Sam Speed, bj; unknown d.
 - Storyville 1996/7-241: "(The Columbia files) are silent on the first session but note "Porter Grainger & Five" for the second. Dave (Dodd) doubts Nanton on trombone (both sessions) but says that it sounds like the trombonist on a number of Henderson sides in mid to late 1924, i.e. Teddy Nixon. He also feels that the cornet on the first date may be Bubber Miley."

049 THE GET HAPPY BAND

Harry Cooper – tpt; DePriest Wheeler – tbn; George Scott – alt;
 Porter Grainger – pno; Buddy Christian – bjo; (Leroy Maxey) – dms
 141024-3 Puddin' Papa
 141025-2 On The Puppy's Tail

New York, Sep. 21, 1925

Col 14099-D, Frog DGF 32
 Col 14099-D, Frog DGF 32

Oh yes, this is a peculiar record. This band reminds me of the early Cotton Club Orchestra. And certainly, the trumpet player is not Thomas Morris. He lacks all of Morris' idiosyncrasies - and flaws. And our Th. Morris investigation of a few years back convinced our listening team that he is not Morris! Yet, he is not R.Q. Dickerson either. He uses a wide and open vibrato and can securely identified as Harry Cooper, first trumpet man with the Cotton Club Orchestra of the day. The trombone player certainly may very well be DePriest Wheeler. And on alto we might find George Scott who played and recorded with a couple of bands, not documented anywhere beyond the Cotton Club Orchestra and Missourians sides (see Storyville 95-200). There is nothing of Bob Fuller's vibrato here.

The pianist is stylistically Porter Grainger, displaying a little soloing with very sparse right-hand embellishments in the fourth chorus of 'Puddin' Papa'. The banjo player sounds like Buddy Christian with his softly ringing banjo. Charley Stamps of the Cotton Club Orchestra displays a much sharper sound. The drummer owns a nice cymbal and may be Leroy Maxey who probably uses this same cymbal at the Cotton Club Orchestra session of 10 November 1925.

There certainly are no musicians of the Get Happy Band playing on the respective Sam Manning session of the same day as suggested somewhere in the past.

Notes:

- Carey, McCarthy, *Jazz Directory Vol.3*: unknown tpt; unknown tbn; poss Sidney Bechet (clt, sop); unknown alt; unknown p; unknown bj; unknown bs; unknown d.
 - Mahony, *Columbia 13/14000-D Series*: Clarence Williams or Porter Grainger recording group; personnel uncertain.
 - Rust*2: Tom Morris (cnt); Joe Nanton (tbn); Bob Fuller (sop); Mike Jackson or Porter Grainger (pno); unknown (bjo); unknown (bbs); unknown (dms)
 - Rust*3,*4: Tom Morris -c; Joe Nanton -tb; Bob Fuller -ss; Mike Jackson -p; ?Elmer Snowden -bj; unknown -d.
 - Rust*6: Tom Morris, c; Joe Nanton, tb; Bob Fuller, ss, as; Porter Grainger, p; ? Elmer Snowden, bj; unknown d.
 - Storyville 1996/7-241: "(The Columbia files) are silent on the first session but note "Porter Grainger & Five" for the second. Dave (Dodd) doubts Nanton on trombone (both sessions) but says that it sounds like the trombonist on a number of Henderson sides in mid to late 1924, i.e. Teddy Nixon. He also feels that the cornet on the first date may be Bubber Miley."

050 SARA MARTIN

Sara Martin – voc;
 Gus Aiken – tpt; Bud Aiken – tbn;
 unknown (Clarence Williams) - pno
 73753-B Down At The Razor Ball
 73754-A Mournful Blues
 73755-B Georgia Stockade Blues

New York, c. Nov. 05, 1925

OK 8283, Document DOCD-5397
 OK 8427, Document DOCD-5397
 OK 8427, Document DOCD-5397

This definitely is not June Clark and Jimmy Harrison as given in all the discographies. I have attributed this trumpet playing to Thomas Morris first – and the trombone to Charlie Green, before finding out that these musicians very probably are Gus and Bud Aiken.

Notes:

- Rust*3,*4,*6: June Clark -c; Jimmie Harrison -tb; Clarence Williams -p.
 - BGR*2: June Clark, cnt; Jimmie Harrison, tbn; Clarence Williams, pno.
 - BGR*3,*4: June Clark, c; prob Jimmie Harrison, tb; Clarence Williams, p.

051 **LOUISE VANT** New York, Dec. 04, 1925
 Louise Vant – voc;
 Gus Aiken –cnt; Bud Aiken – tbn;
 Dan Wilson – pno
 73811-B Show Me The Way To Go Home OK 8264, RST-1526-2
 73812-A Save Your Sorrow For Tomorrow OK 8264, RST-1526-2

Except for the Clara Smith session of July 30, 1927, only for this recording session in this period Gus Aiken and his brother have been named as being present, although Gus Aiken with a question mark. Denying the question mark, I have taken this session as reference for Gus Aiken's style in lack of any other determined example.

Notes:

- Rust,*3,*4,*6: ?Gus Aiken -c; Bud Aiken -tb; Dan Wilson -p.
 - BGR*2: Gus Aiken, cnt; Bud Aiken, tbn; Dan Wilson, pno.
 - BGR*3,*4: prob Gus Aiken, cnt; Bud Aiken, tbn; Dan Wilson, pno.

052 **CLARENCE WILLIAMS' STOMPERS** New York, Jan. 04, 1926
 Bubber Miley – tpt; Charlie Irvis – tbn;
 Otto Hardwick – alt, bar, sop; Prince Robinson – ten, clt;
 Clarence Williams – pno; Buddy Christian – bjo; Henry "Bass" Edwards - bbs
 73893-B Spanish Shawl OK, Od
 73894-B Dinah OK, LAR, Beka

For this session Thomas Morris has formerly been listed as cnt player, but this most certainly is not a Th. Morris item! This clearly is a large contingent of the contemporary Ellington band. See our Clarence Williams compilation.

After relistening our research group agree that we hear the Duke Ellington band with its contemporary personnel except Williams and (certainly) Buddy Christian. The tenor playing heard here is consistent with Prince Robinson's style. This would mean that the tenor player is not Hawkins. The instrument identified as oboe very certainly is a soprano sax played by Hardwick with Robinson on clarinet playing in close harmony. Clarence Williams is on piano. The softly ringing banjo certainly belongs to Buddy Christian – who should be the banjo player of chronological terms – and Henry "Bass" Edwards with his short and sharply played notes is the tuba player. He, too, belonged to the Ellington band at this time.

Notes:

- Rust*2: two unknown (tpts), Charlie Irvis ? (tbn), Don Redman (clt, sop, alt), unknown (ten), Coleman Hawkins (clt, ten, bsx), Clarence Williams (pno), Buddy Christian or Leroy Harris (bjo), Cyrus St. Clair (bbs).
 - Rust*3: Tom Morris, ? Ed Allen (if two present) -c; Charlie Irvis – tb; ? Otto Hardwicke – as; ? Coleman Hawkins -cl -ts -bar; possibly a third reed - ? Don Redman -ss; Clarence Williams -p; Buddy Christian or Leroy Harris -bj; Cyrus St. Clair -bb.
 - T. Lord, Clarence Williams: Thomas Morris, if a second cornet, poss Ed Allen (cnts); Charlie Irvis (tbn), Don Redman or poss Otto Hardwick (alt), poss Coleman Hawkins (clt, ten, bar); poss unknown third reed; Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St. Clair)(bbs).
 - Rust*4: Joe Smith -c; Charlie Irvis -tb; Don Redman -ss -as; Coleman Hawkins -cl -ts -bar; Clarence Williams -p; Leroy Harris (or possibly Buddy Christian) -bj, Cyrus St. Clair -bb.
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: B. Miley (tp), Charlie Irvis (tb), Otto Hardwick (ss, as, bars), poss Coleman Hawkins or Prince Robinson (cl, ts); Clarence Williams (p); Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb).
 "This session and the two other Clarence Williams sessions with Miley from 1926 have caused a lot of controversy among discographers. Rust lists Joe Smith, Irvis, Don Redman (ss, as), Hawkins (cl, ts, bars), Williams, Harris or Christian, Cyrus St. Clair. Tom Lord's Clarence Williams discography has Thomas Morris, and if a second trumpet, poss. Ed Allen, Irvis, Redman or poss Hardwick (as), poss Hawkins (cl, ts, bars), poss unknown third reed, Williams, Christian or Harris, St. Clair. The sleeve of FJ-121 (LP) has Morris, B. Miley?, unknown (tb), Redman (ss, as), Hawkins (cl, ts, bars), Williams?, Harris?, St. Clair. We don't agree entirely with any of them. Only one trumpet and two reeds can be heard. On aural evidence, the front line is the one regularly with Ellington (Miley, Irvis and Hardwick), augmented by a clarinet and a tenor sax player, who doesn't get much exposure and is difficult to identify. Hawkins' presence seems doubtful to us, and Goran Eriksson thinks Prince Robinson is a more likely name. Goran E. thinks the banjo player, whose style is rather simple without embellishments, sounds like Christian, while Bo Scherman thinks he doesn't have his characteristic drive. The brass man does not sound at all like St. Clair, who has a softer, more melodic style with long, deep notes. According to Goran E. (and Bo agrees), it is definitely "Bass" Edwards (another Ellingtonian), who plays in the "percussive" Style with short, hard and resonant notes heard on this and the next session Clarence Williams recordings with Miley."
 - Rust*6: Bubber Miley, c; Charlie Irvis, tb; Don Redman, ss, as; Coleman Hawkins, cl, ts, bar; Clarence Williams, p; Leroy Harris (or possibly Buddy Christian), bj, Cyrus St. Clair, bb.

053 **SAM MANNING** his Blue Hot Syncopators New York, c. Mar. 01, 1926
 Sam Manning – voc;
 Thomas Morris – cnt; unknown – alt, unknown - clt;
 Gerald Clark – bjo; unknown – dms
 74031-B Keep Your Hands Off That OK 8302, Jazz Oracle BDW 8028
 74032-B Go, I've Got Somebody Sweeter Than You OK 8302, Jazz Oracle BDW 8028

This session has been listed as a probable Th. Morris item by Richard Rains in Frog Yearbook Vol. 1. My personnel certainly follow R. Rains' suggestions.

Notes:

- Rust*6: unknown c; unknown as; unknown p; unknown bj; Sam Manning, v.

054 **FIVE MUSICAL BLACKBIRDS**

unknown – tpt/cnt; unknown – clt; Ted Brown – alt, vln;

Louis Hooper – pno; Herb Brown – bjo

106633 *Hot Coffee*

106634 *Carolina Stomp*

106635 *18th Street Strut*

106636 *Black Horse Stomp*

New York,

Mar. 1926

PA 36404, Per 14585,

Frog DGF 73

PA unissued

not on LP/CD

PA 7508, Per 108,

Frog DGF 73

PA 36404, Per 14585,

Frog DGF 73

Trumpet playing is completely untypical – and perhaps out of reach technically and much too stiff – for Thomas Morris. So, for me not Morris! After all we have heard of Bob Fuller now along the above sessions, this certainly is not Bob Fuller. This player is more advanced technically, owns a more fashionable and smoother vibrato and phrases much more swingingly. For me not Bob Fuller! I cannot say anything about the Brown brothers, except that this seems to be their only appearance on record. They certainly are skilled musicians and probably were the originators of their arrangements. In the third chorus of ‘Hot Coffee’ a violin appears – accompanied by piano and banjo – which obviously is played by the alto player, who also plays the second chorus, is then relieved by trumpet and clarinet, and starts on violin for half a chorus to be then relieved by the clarinet. Accordingly, the violinist has to be Ted Brown. Herb Brown is a skilled and swinging banjo player. Of Hooper’s presence I am not at all convinced, against his own statement in RR 77.

After all, I do not believe Mrs. Morris and Fuller to be capable of playing these arrangements at a recording session like this one without much of a rehearsal as usual.

This is what our listening team had to say about this session a couple of years ago:

DB: This is a strange session with an almost white sound. The cornet is very stiff but I think we have arrangements here which might account for that. Not possible to exclude Tom but, if so, untypical. The Bros. Brown I reckon to have been extracted from a hat by Hooper when his memory failed.

JO: The standard personnel identification – with Morris and mysterious brothers (?) Brown – seems to have originated with the Louis Hooper Discography in Record Research 77 (June 1966), which states: “The following identifications are based on Louis’s aural study of the records in question.”

However, the “personal recollections” section presents a contradiction. Exactly as printed: “I’m quite sure I never recorded with Tommy Morris (research has proven otherwise – *I don’t think so! KBR*) although I knew him well... I arranged his *Charleston Strut* for publication.” Now, an obvious question: what “research”? One simple explanation would be that Hooper listened to the sides and identified – or agreed upon – Morris. In any event, firm identification of otherwise “unknowns” Ted and Herb Brown suggests either a clear recollection, or some sort of documentation. A closing capsule bio of the author, Jim Kidd (born 1935), has him living in Canada and working as Production Manager at CFCF.

I think these sides may have been recorded a bit slow: sounding a little fast when played back at 78rpm, making identification more difficult. Morris rarely recorded at such consistently bright tempi: the cornet’s rather clipped delivery and tight melodic lead seem somewhat anomalous – yet these are found (along with tonal similarities) on *The Chinch* (session 069, 36963-2). The breaks and embellishments on the FMBs seem typical of Morris. On *Black Horse Stomp*, one hears much of the same tone and phrasing he used on his breakout *Original Charleston Strut* (session 003) (the theme of *Black Horse Stomp* employs a similar progression). In a comparison of Morris’s solo at 1:30 on *Original Charleston Strut* to the cornet lead beginning at :54 on *Black Horse Stomp*, the tone and phrasing seem almost identical.

Listening to Harry Cooper’s Pathé session with Ellington the same month reveals a few similarities, also some incongruities... nothing really conclusive, I think.

On a confirmed Morris date with Evelyn Preer in September (session 062), she exclaims “Hot coffee, get off of them grounds”, during an ensemble passage (36099-2). I don’t think I’d heard this expression before. “Hot Coffee” is a title from the FMB session; had she heard the record? Anyway, I’d recommend: *Thomas Morris - cnt*

MR: Agree that this is not Morris.

KBR: For this session Thomas Morris has formerly been listed as cnt player, but this probably is not a Th. Morris item! Yet, Jim Kidd in his discography on Louis Hooper (Record Research 77) lists this item as a Thomas Morris accompaniment which I (KBR) think impossible. It is my firm believe that Hooper’s identification is wrong here, or, more so, that Morris’ name is listed not because of Hooper’s recollections but because of generally listing him up to that time (1966).

Notes:

- RR 77-8: *Thomas Morris, Bob Fuller, Ted Brown (alto), Herb Brown (banjo), Hooper*

- Rust*6: *Thomas Morris, c; Bob Fuller, cl; Ted Brown, as, Louis Hooper, p; Herb Brown, bj.*

- VJM 177, *Bob Hitchens, The Choo Choo Jazzers: Tom Morris (t); Bob Fuller (cl); Ted Brown (as, vln); Louis Hooper (p); Herb Brown (bj). “Brown is known to have doubled violin and sax. ... KBR refutes T. Morris and B. Fuller here.”*

055 **BUDDY CHRISTIAN’S CREOLE FIVE**

Harry Cooper – tpt; John Mayfield – tbn; Albert ‘Happy’ Caldwell – clt;

Charlie ‘Smitty’ Smith – pno; Buddy Christian – bjo; unknown – dms;

Louise Vant – voc (1,2)

74057-A *Sunset Blues*

New York,

c. Mar. 23, 1926

74058-A *Texas Mule Stomp*

OK 8311,

Hot’n Sweet 151222

74059-A *Sugar House Stomp*

OK 8311,

Hot’n Sweet 151222

OK 8342,

Hot’n Sweet 151222

Louise Vant performs as band singer here with Buddy Christian’s Creole Five. This certainly is a beautiful band and it is worthy of note that no unequivocal and coherent personnel have been suggested up to now (Dec. 2016).

The cornet/trumpet player certainly – for all I know – is not Thomas Morris. Chris Hillman in his record review of the Herwin 107 LP ‘New Orleans Sounds in New York 1924 – 1926’ (Jazz Journal Okt. 1975) writes: “I am certain that the Creole Five cornetist is Harry Cooper.”

And I shall gladly follow Mr. Hillman’s well-founded and correct identification. Comparison with what can be heard on the Seminole Syncopators and the Harry’s Happy Four show us that Cooper is our man here.

But the other musicians obviously need new consideration. On trombone I hear the trombonist of Clarence Williams Blue Five of 1923, a man playing a partly legato and partly staccato style. He must be John Mayfield, and to my ears this is clearly recognizable. The clarinetist – ever since the advent of discography – identified as Bob Fuller to my ears is most probably Albert Happy Caldwell, playing in a modernized Johnny Dodds derived style. The pianist shines in pure comping without any soloistic ambition, and only behind the singer he plays some three to four figures which I know from Charlie Smith, at this time pianist of the June Clark Creole Stompers at Smalls’ Sugar Cane Club. This band recorded under the pseudonyms of Blue Rhythm Orchestra and the Gulf Coast Seven.

The strong banjo is played by the leader, Buddy Christian, banjo player and pianist from New Orleans. Only on ‘Sugar House Stomp’ 14 cymbal strokes can be heard at appropriate places – no other drum features – and it has to be asked whether a drummer was participating on

this last title of the session or somebody of the recording staff, or perhaps one of the other band players. But, as the cymbal strokes are choked by hand, no other participating musician would have been able to fulfil this special task and still playing on his own instrument.

Notes:

- Rust*2: Tom Morris ? (cnt); Jake Frazier ? (tbn); Bob Fuller (clt); Louis Hooper or Mike Jackson (less likely Clarence Williams)(pno); Buddy Christian (bjo); unknown (dms)
 - Rust*3: ? Charlie Gaines -t; ? Charlie Irvis -tb; Bob Fuller -cl; Louis Hooper (or poss Mike Jackson) -p; Buddy Christian -bj; unknown -d; Louise Vant -v (1,2)
 - Rust*4,*6: ? Tom Morris -c; ? Jake Frazier -tb; Bob Fuller -cl; ? Porter Grainger (part composer of the first two titles) or Louis Hooper or Mike Jackson -p; Buddy Christian -bj; unknown -d; Louise Vant -v (1,2)
 - BGR*2: poss Tom Morris (or any one of the three cnts from earlier L. Vant sessions); poss Jake Frazier or Charlie Irvis, tb; Bob Fuller, cl; poss Louis Hooper or Mike Jackson, p; Buddy Christian -bj; unknown, d; Louise Vant, v (1,2)
 - BGR*3,*4: poss Tom Morris, c; poss Jake Frazier or Charlie Irvis, tb; Bob Fuller, cl; poss Louis Hooper or Mike Jackson, p; Buddy Christian -bj; unknown, d; Louise Vant, v (1,2)

This is what our listeners group of some years ago had to say about the personnel of these sides:

JO: The overall character of Sugar House Stomp resembles the Five Musical Blackbirds output, although this may simply reflect the input of Fuller and Hooper on both sessions.

Hooper: "The name Buddy Christian means something to me although I can't recall him." (Record Research 77, June 1966).

Again, Harry Cooper's Pathé session with Ellington this same month sounds inconclusive to me... Nor do I hear very much similarity on Cooper's own records of the previous year (on Frog DGF 69).

Comparing the cornet work on instrumental choruses at the end of *Sunset Blues* to that on *Who's Dis Heah Stranger* (session 059) following the comedic speech: it seems like the same musician. Also perhaps illustrative: a comparison between *Sugar House Stomp* and *The Mess* (session 069, 39962-3).

I'd recommend: *Thomas Morris* – cnt

DB: I well rehearsed this in my studies of Big Charlie. I found no evidence in contemporary Cooper that it was him – quite the reverse.

This player shows some Louis influence which I do not associate with Tom but the fragile tone is quite similar. I think this really belongs with the Big Charlie issue as yet another unknown early Louis stylist.

MR: The cornet sounds wobbly enough to be Morris at times, but is definitely consistent with Cooper's work. I think this was discussed at least on RedHotJazz (Yves Francois) and the consensus was that this is Cooper.

056	ROSA HENDERSON	Four Musical Blackbirds	New York,	Mar. 31, 1926
	Rosa Henderson – voc;			
	<i>Thomas Morris</i> – cnt; Bob Fuller – clt;			
	Louis Hooper – pno; unknown – bbs			
E-2713/14/15	Do It, Mr. So-So		Voc unissued	Document DOCD-5654
E-2716/17/18	Fulton Street Blues		Voc unissued	Document DOCD-5654

This might be Thomas Morris, but did he really have this fast vibrato? Clarinet playing is exactly what we have got to know from Fuller now. In connection with Fuller – and stylistically – the pianist very probably is Louis Hooper. The tuba player is impossible to identify.

Notes:

- BGR*4: unknown c; unknown cl; unknown p; unknown, bb.
 - Rust*6: Tom Morris, c; Bob Fuller, cl; Louis Hooper, p; unknown bb..

057	LAURA SMITH	Perry Bradford's Mean Four	New York,	Apr. 01, 1926
	<i>Laura Smith</i> – voc;			
	<i>Gus Aiken</i> – tpt; <i>Bud Aiken</i> – tbn; unknown – clt;			
	<i>Perry Bradford</i> - pno			
74083-A	<i>I'll Get Even With You</i>		OK 8316,	Doc DOCD-5353
74084-A	<i>If You Don't Like It</i>		OK 8316,	Doc DOCD-5353

After a short excursion into PA territory and omitting the band name of Perry Bradford's Mean Four we are with Okeh again and hear some familiar sounds in the persons of the 'master' himself together with brothers Gus and Bud Aiken. The only 'unknown' is the clarinet player. Gus Aiken on trumpet is very assured now, and his brother Bud, a trombonist as well as trumpeter, shows a very remarkable development into a first class trombone player, very modern for his time and obviously in the spell of the future trombone master of swing, Jimmy Harrison. Bud Aiken with his exceptionally modern improvisational style – reaching forward into stylistic regions of the 50s and 60s – will be heard and listed again on the hitherto unidentified recording session of Perry Bradford and his Gang of May 1926 in one of the next volumes of Names&Numbers.

The clarinet player is not at all incompetent, but can stylistically not be identified. Bradford clearly is at the piano.

Notes:

- Rust*3,*4,*6: Rust does not list a personnel here, thus indicating that the personnel of the preceding session (*L. Smith, Oct. 03, 1925* – see above – the har-vln-gtr-pno personnel!) should apply to this session, too.

- BGR*4: unknown c; unknown tb; unknown cl; presumably Perry Bradford p

BR: there is a small possibility of Morris' presence, but my research on Gus Aiken – or an otherwise unknown but persuasive trumpet player – shows this man to be definitely not Morris, but someone having recorded an easily identifiable series of vocalist accompaniments on (mainly) Okeh, whom I (KBR) think to be Gus Aiken.

JO: The cornet player sounds quite like Morris, especially on *If You Don't Like It*.

Frog DGF 56 lacks any personnel identification (as does Rust) and misnames the accompanying group as "Perry Bradford's Jazz Phoofs".

A caption in Bradford's memoir 'Born With The Blues' (1965) refers to Morris simply as "jazz cornet master." Presuming those are Bradford's own words, it seems unlikely that Perry would praise Morris to such an extent if he hadn't worked with him... Another possibility of Morris recording with Bradford: Alberta Hunter acc. Perry Bradford's Mean Four, Jan. 1926 (session 046).

058	CLARENCE WILLIAMS STOMPERS		New York,	Apr. 07, 1926
	Thomas Morris, Bubber Miley – tpt; Charlie Irvis – tbn; Don Redman – alt, clt, voc;			
	Clarence Williams – pno; <i>Buddy Christian</i> – bjo; <i>Mack Shaw</i> - bbs			
74090-B	Jackass Blues		OK 40598,	Chronological Classics 718

Now this seems to be some kind of 'All Star' unit from early Harlem, as - apart from the now usual Ellington contingent - we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence's recordings including Morris, the others dating from the period before 1925 and thus not discussed here.

This is a very interesting session! Two trumpet/cornet players are clearly distinguished. Miley plays lead and solo throughout on Jackass Blues (by the way, Bubber Miley always played trumpet, not cornet, despite all quotations in the discos!). The trombone introduction is very much in the manner of Irvis, and not Charlie Green. Listen to Henderson's Jackass Blues (Dixie Stompers, Apr. 14, 1926), where Green plays this intro in a completely different, his own style! The reed player is undoubtedly Redman, as is Williams on piano.

Williams started using a tuba on his recordings on January 04, 1926 with his first "Stompers" session. This player is named St. Clair in Rust and T. Lord, Clarence Williams, whereas it is clearly Edwards, judging from the tone and the player's approach. The same applies to all Williams' recordings in 1926 up to December 10., when St. Clair takes over (Okeh 8443), again judging from tone and general approach. Now this seems to be some kind of 'All Star' unit from early Harlem, as - apart from the now usual Ellington contingent - we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence's recordings including Morris, the others dating from the period before 1925 and thus not discussed here.

ADDITION 20-10-14: Steven Lasker informs me that Clarence Williams' tuba player on this session sounds just like Duke Ellington's tuba player on Ellington's Brunswick session of April 07, 1927. On listening it became apparent that Mr. Lasker is very probably right! Quite obviously, the instrumental stylistics of Shaw's playing are apparent here: tone, style and approach are the same. And, why should not Miley and Irvis have brought Shaw from the Ellington band when Edwards was unavailable (he was with the Savoy Bearcats then). And, - most interestingly - Williams does not use a tuba player until Dec. 10, 1926, when Cyrus St. Clair comes into the picture.

Notes:

- Storyville 18: BubberMiley, Thomas Morris (cnt); poss Charlie Green (tbn); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); poss Bass Edwards (bbs).

- Lord, Clarence Williams p160: BubberMiley, Thomas Morris (cnt); unknown (tbn); Don Redman (clt, alt, vcl); Leroy Harris or Buddy Christian (bjo); Bass Edwards (bbs).

- LP, Clarence Williams Recordings 1926 - 1930, Fontana (Du) 682 088 TL: June Clark and unknown, trumpets, unknown trombone, Buster Bailey (?) and Don Redman, clarinets/altos, Clarence Williams, piano, Buddy Christian, banjo, unknown drums

- Rust*2: Bubber Miley, Tom Morris (cnts); Joe Nanton (tbn); Buster Bailey (sop, alt); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); Bass Edwards (bbs).

- Rust*3: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v -a; Clarence Williams -p; unknown bj; unknown bb.

- T. Lord, Clarence Williams: Bubber Miley, Thomas Morris (cnts); possibly Charlie Green (tbn), Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); possibly Bass Edwards (bbs).

- Rust*4: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v; Clarence Williams -p; Leroy Harris or Buddy Christian -bj; unknown bb.

- Rust*6: Bubber Miley, Tom Morris, c; ?Joe Nanton, tb; Don Redman, cl, as, v; Clarence Williams, p; Leroy Harris or Buddy Christian, bj; Harry Edwards, bb.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Thomas Morris (tp), Charlie Irvis (tb), Don Redman (cl, as, vcl), Clarence Williams (p); Buddy Christian or Leroy Harris (bj); prob Cyrus St. Clair (bb). „Rust has ?Joe Nanton (tb) and unknown (bb). Lord's Clarence Williams discography has poss Charlie Green (tb) and „Bass“ Edwards (bb), the sleeve of Fj-121 has unknown (tb), Ernest Elliott? (as) and St. Clair (bb). We all finally agreed that the trumpet players are Morris and an off form Miley, after Goran E. had expressed some doubt about the latter at first. The trombonist is aurally Irvis, although he plays note for note the standard solo on Jackass Blues recorded by Charlie Green twice with Fletcher Henderson. The alto sax player is clearly Redman, who also doubles on clarinet. The brass bass man plays long notes and a more legato style than „Bass“ Edwards on the previous Clarence Williams and Sara Martin sessions with Miley and is probably St. Clair.“

059 CAROLINE JOHNSON

New York,

April, 1926

Caroline Johnson (Alta Brown?) - voc;

June Clark - cnt; Charlie Green - tbn;

Leonard Fields - alt; Harrison Jackson - clt;

Charlie "Smitty" Smith or Perry Bradford - pno, voc (1); unknown (Buddy Christian) - bjo

106751 Georgia Grind

PA 7503, Per 103,

Doc DOCD-5514

106752 Mama Stayed Out The Whole Night Long (But Mama Didn't Do No Wrong) PA 7503, Per 103, Doc DOCD-5514

These two titles by Caroline Johnson - whose real name might be Alta Brown - with their matrix numbers consecutive to the session listed above were obviously recorded on the same day, what made me adapt the recording date of the latter session to the former.

The whole performance starts with a singer who undoubtedly is not Miss Johnson. After some careful listening it becomes apparent that this is Perry Bradford himself with his very own unsecure and frail pitch singing one chorus of 'Georgia Grind' in Eb, the band then modulating to C for Miss Johnson's performance. The rest of the tune then stays in C.

Very clearly this is the same band/personnel as before. I would like you to hear and enjoy June Clark's heroic cornet playing. He certainly was one of the greatest cornet/trumpet players of the 1920s, and it is unbelievable that he could disappear into oblivion in the late 20s - at least as a musician.

- June Clark: All Clark's characteristics clearly audible again!

- trombone: although the trombone player is more subdued than on the previous session, he nevertheless seems to be Green with his gruff tone and playing.

- alto sax: although almost inaudible, there is an alto player here who has to be Leonard Fields.

- clarinet/tenor sax: obviously same player as previous session, doubling ten on both titles, thus possibly Jackson

- piano: as the singer in the first chorus of "Georgia Grind" is certainly Perry Bradford, it can be assumed that he is also acting as piano player. Bradford seems to have used a somewhat arpeggiated style, which can also be heard on Bradford's Gang of April 21, 1926.

But the pno break at the end (Coda) of "Mama Stayed Out ..." is very much in the kind of Charlie Smith's breaks heard in "Hold 'Er, Deacon" of the Blue Rhythm Orch., and "When The Jazz Band ..." and "Just Blues ..." by Thomas Morris' Past Jazz Masters. I therefore

tend to assume it is Smith on piano here, just as on the Mary Staffords above. And, if I am right that it is the personnel of the Clark band of early 1926 here, Smith's presence naturally is of greater probability.
 - banjo: unknown, but very probably as above
 - male voc: this is certainly P. Bradford singing the first chorus with his characteristic frail and shaky intonation (compare with his session of his Jazz Phoools of April 21, 1925).

Notes:

- Rust*3,*4: unknown c; unknown p; or, according to some sources: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj
 - Rust*6: ? Tom Morris c; unknown tb; unknown cl; unknown as; unknown p; unknown bj; unknown male voc(1)
 - BGR*2,*3: acc by either unknown c; unknown p; or, according to some sources: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj
 - BGR*4: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj; unknown male voc(1)

KBR: this session has been added because it has been listed as a probable Th. Morris item by Richard Rains in Frog Yearbook Vol. 1. My ears definitely hear June Clark and members of his band of the time.

060 ROSETTA CRAWFORD	New York,	c. May 1926
Rosetta Crawford – voc;		
Thomas Morris – cnt;		
Mike Jackson – pno; (<i>Charlie Dixon</i>) – bjo		
106858- Two-Faced Man	PA 7505,	Document DOCD-1005
106859- Misery	PA 7505,	Document DOCD-1005

From the piano I hear treble figures very characteristic for Mike Jackson, who – by the way – was a good companion to Morris. This certainly is Thomas Morris on cnt/tpt. The banjo playing does not remind me in Charlie Dixon as I know him from Henderson's recordings. But this is a completely different surrounding here. I still have my doubts.

Notes:

- BGR*2: acc by unknown orchestra
 - BGR*3,*4: prob Thomas Morris, c; prob Cliff Jackson or Mike Jackson, p; prob Charlie Dixon, bj.
 - Rust*3,*4: acc by unknown orchestra (sic)
 - Rust*6: ?Tom Morris, c; ?Cliff Jackson or ?Mike Jackson, p; ?Charlie Dixon, bj.

061 ROSA HENDERSON <i>Three Hot Eskimos</i>	New York,	May 14, 1926
Rosa Henderson – voc;		
Edwin Swayze – tpt; Bob Fuller – clt;		
Cliff Jackson – pno		
E-3050 <i>Here Comes My Baby</i>	Voc 1021,	Document DOCD-5403
E-3052 <i>Chicago Policeman Blues</i>	Voc 1921,	Document DOCD-5404

A couple of relevant Harlem trumpet players of the time have been named by the discos as you might see below. But in listening I became aware that not one of the listed players was present here. First I suggested Louis Metcalf, following Rust. After comparing with earlier Metcalf sides I missed his dropping the tone at the end, and I opted for Rex Stewart. But further listening and Joerg Kuhfuss' objections against the fore mentioned players made me search for other trumpet players who might have recorded for Vocalion in June 1926. As a pleasant surprise I found Edwin Swayze (sic) who was touring in the East with the show Bamville Dandies at this time. Comparison brought strong similarities stylistically, and I am convinced now that this trumpet player here is Edwin "King" Swayze. (Compare the Sammie (sic) Lewis OK 8285 and Sammy Lewis' Bamville Syncopators recordings and The Levee Serenaders !) Swayze himself is remembered by colleagues as "a terrific trumpeter whose idol was King Oliver – not Louis as most of us were trying to sound like" (Arcadia 2008 cover text). For Swayze's correct name see Storyville 78, p. 230.

Unfortunately, this result did not bear any hints as to the personality of the clarinet player with his very strong tone and rather hasty multi-toned phrasing. The way of playing made me think of a Caribbean musician as there were many of them living and playing in New York in these years, and I suggested Carmello Jari as a possibility. Also the erratic Arville Harris came to my mind. But to my next pleasant surprise it dawned on me that I heard the not-so-well esteemed Bob Fuller, who obviously had completed a remarkable development at this date. Comparison with the Three Jolly Miner sides verified my assumption. (But then, Fuller's presence with the New Orleans Blue Five has to be sincerely doubted.)

Cliff Jackson on piano with his steam-roller stride is absolutely certain!

Notes:

- Delaunay: possibly: Joe Smith (c), Buster Bailey (cl), Fletcher Henderson (p)
 - Jazz Directory Vol.4: unknown (cor); Jimmy O' Bryant (clt); unknown (pno).
 - RR 77-8: not listed.
 - BGR*2,*3: Tom Morris or Bubber Miley cnt; Bob Fuller, clt; prob Louis Hooper or poss Cliff Jackson, pno.
 - BGR*4: unknown, c; Bob Fuller, cl; prob Louis Hooper or poss Cliff Jackson, p.
 - Rust*3,*4,*6: Louis Metcalf, c; Bob Fuller, cl; Cliff Jackson or Edgar Dowell, p.

062 MIKE JACKSON AND MABEL RICHARDSON	New York,	Jul. 02, 1926
Mike Jackson, Mabel Richardson – voc duet;		
Thomas Morris – cnt; Mike Jackson – pno		
35738-1 Just Too Bad	Vic 20181,	Document DOCD-5528
35739 I'm Gonna Kill Myself	Vic unissued	not on LP/CD

Very nice call and response vocal duet of the 'Butterbeans And Susie' type. Clearly to hear is Jackson's sober piano style characterised by his right-hand flowery treble figures and left-hand stride bass.

Morris is very retained, but tone and attack – and his relation to Jackson – point to his presence.

Notes:

- B. Rust; Victor Master Book Vol. 2: acc by c and Mike Jackson -p.
 - BGR*2,*3,*4: Tom Morris, cnt; own pno.

- Rust*3,*4,*6: Tom Morris -c; own p.

063 MANDY LEE	New York,	Jul. 12, 1926
Mandy Lee – voc;		
(Thomas Morris) – cnt; Willie Gant – pno		
106990 Rounders Blues	PA 7509,	Document DOCD-5515
106991 Wandering Papa Blues	PA 7509,	Document DOCD-5515

Earlier research brought me to the assumption that we may possibly have Thomas Morris here, but very unsecure and a bit hasty. And on piano Willie Gant, early Harlem pianist, leading his great band at 'Smalls' Paradise' for just one single summer season at this famous and popular Harlem institution.

This is what I have written earlier:

These musicians definitely sound like Thomas Morris and Mike Jackson. They show all their typical characteristics: Morris' uncertainty, weak fingering and Mike Jackson's flowery phrasing in the left hand and his modest stride style.

I really wonder why nobody did recognize both the accompanying musicians up to now!

Notes:

- BGR*2,*3,*4: unknown cnt; pno.

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

064 THOMAS MORRIS AND HIS SEVEN HOT BABIES	New York,	Jul. 13, 1926
Thomas Morris, Ward Pinkett – tpt; Geechie Fields – tbn;		
unknown – alt, clt, bar; Happy Caldwell – ten;		
Marlow Morris or Mike Jackson – pno; Lee Blair – bjo; Bill Benford – bbs		
35762-3 Lazy Drag	Vic 20483,	Frog DFG 1
35763-1 Jackass Blues	Vic 20179,	Frog DFG 1
35763-3 Jackass Blues	Vic 20179,	Frog DFG 1
35764-2 Charleston Stampede	Vic 20180,	Frog DFG 1

After Happy Caldwell's statements in Storyville 99 (see below) we might be certain of Thomas Morris, Ward Pinkett, Geechie Fields, Albert 'Happy' Caldwell, Lee Blair and perhaps Bill Benford on these sides.

Thomas Morris is the name-giving leader of the band. He plays first trumpet – i.e. the melody and the first part in the brass section – and he can be discovered playing solos in his own somewhat un-proficient way. For his solos see the structure of the recorded tunes below (Thomas Morris = TM). I assume that Morris' self-confidence as a musician was not very distinct, so that he engaged soloists of better quality than his own.

The much more elegant and securer soloist on trumpet is Ward Pinkett. His presence is documented in Laurie Wright's interview of Happy Caldwell, published in Storyville 99, but very sadly not continued as planned because of Caldwell's death not long after. For a time, Rex Stewart had been assumed to be on trumpet, but his style is much straighter and more in Armstrong's style than Pinkett's.

Geechie Fields is mainly known from J.R. Morton's Red Hot Peppers sides of June 1928 where he excels in off-beat growl solos. But what a wonderful legato trombonist he is here in the second chorus of his solo in 'Jackass Blues'. An unreckoned but very cultivated and elegant player who also knew how to play "freak". It really is a pity that he often has been misidentified in the past as the executioner for every "primitive" growl playing whose identity was not known.

Then there is an alto/baritone player doubling clarinet of whom I feel unable to propose a name. He is not Ernest Elliott as listed in any discography in the past. In my large investigation as to Ernest Elliott's assumed presence in so many recording sessions I have isolated his very special stylistic features, and these cannot be recognized here. So, he definitely is not present here! Even more so, Happy Caldwell in his interview does not talk of Elliott as participant at all. The two clarinet solos in 'Jackass Blues' display a very queer shaky vibrato – not Elliott's - strong uncertainties of tone and phrase and seem to be played by a man, whose main instrument is saxophone. But then: why did they make him play solo on clarinet? In Verse II of 'Lazy Drag' he plays his first saxophone part so retained – or reluctant – that the tenor sax of Caldwell is much to the fore, the alto only hardly audible and thus the melody (first part) nearly inaudible.

Only in 'Charleston Stampede' Albert 'Happy' Caldwell can be heard on tenor with his somewhat erratic style, beginning phrases and ending them in an absolutely not anticipated way.

The pianist is named as Marlowe Morris, not the noted swing pianist, Thomas Morris' nephew, of 'Swinging The Blues' fame, but – as Caldwell claims – Thomas Morris' uncle, obviously the swing pianist's father. (Rust*6 lists both persons under one single notation in his index.) And it is interesting to note how this player keeps very much in the background and is mostly nearly inaudible, only coming to the fore in take -3 of 'Jackass Blues'. He does not seem to have been an experienced player and no other recordings of him are noted. But the treble figures under the trombone solo certainly point to Mike Jackson's style.

Lee Blair with his dry banjo sound seems to be as given. He can also be heard on the J.R. Morton RHP of June 1928, together with Bill Benford, whose presence here, shortly before his sojourn with the 'Blackbirds of 1926' band touring Great Britain, and after his time with the June Clark band at 'Smalls' Sugar Cane Club', seems to be confirmed. He played a straight upright tuba, not a sousaphone.

Pinkett, Fields, and Blair, together with drummer Tommy Benford, later were in Bill Benford's Rose Danceland band from where Morton picked them for recording purposes.

Notes:

- Rust, Victor Master Book Vol. 2: 2c / tb / 2s / p / bj / bb

- Rust*2: Tom Morris, Ward Pinkett (cnt); Geechie Fields (tbn); Ernest Elliott (clt, alt); Happy Caldwell (ten); Mike Jackson (pno); unknown (bjo); Bill Benford ? (bbs)

- Rust*3,*4: Tom Morris, Rex Stewart -c; Geechie Fields -tb; Ernest Elliott -cl, ts, bar; unknown -as; Mike Jackson -p; ? Lee Blair -bj; ? Bill Benford -bb

- Rust*6: Tom Morris, Ward Pinkett -t; Geechie Fields -tb; Ernest Elliott -cl-as-bar; Happy Caldwell -cl-ts; Marlowe Morris -p; ? Lee Blair -bj; Bill Benford -bb

- Storyville 99-88, Happy Caldwell: "The first electrical recordings I made were with Tommy Morris – I remember we had a microphone instead of those big horns. Ward Pinkett and Tommy were on trumpets, Geechie Fields on trombone and Marlowe Morris – he was Tommy's cousin, er no, his uncle, he was on piano. I remember we did Ham And Gravy (sic) and Jackass Blues. No, I never recorded with Rex Stewart at that time."

Tunes:

35762-3 Lazy Drag Key of F

Victor

(Intro 4 bars ens)(Chorus 1 12 bars tpt TM)(Verse 1 16 bars ens)(Verse II 16 bars sax breaks)(Verse II 16 bars bjo breaks)(Chorus 12 bars 2 tpt WP)(Chorus 3 12 bars bar)(Chorus 4 12 bars ens)(Coda 2 bars ens-ten HC)

35763-1 *Jackass Blues* Key of Bb Victor

(Intro 4 bars tbn GF - tpt WP)(Chorus 1 12 bars tpt TM)(Chorus 2 12 bars ens theme)(Chorus 3 12 bars tbn (*) GF)(Chorus 4 12 bars tbn GF)(Vamp 4 bars ens)(Chorus 5 12 bars clt)(Chorus 6 12 bars ens)

35763-3 *Jackass Blues* Key of Bb Victor

same as -1

35764-2 *Charleston Stampede* Key of Bb

(Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Verse 16 bars ens)(Chorus 3 12 bars tpt WP)(Chorus 4 12 bars ten HC)(Chorus 5 12 bars bbs BB)(Chorus 6 12 bars ens)(Chorus 7 12 bars ens)(Chorus 12 bars tpt TM)(Chorus 8 12 bars tbn GF)(Chorus 9 12 bars ens)(Coda 4 bars ens)

Notable differences of takes (*):

35763-1 first trombone solo chorus – pno nearly silent

35763-3 first trombone solo chorus – pno playing prominent chimes-like treble notes behind tbn

065 **MARGARET CARTER**

New York,

Aug. 1926

Margaret Carter – voc;

Big Charlie Thomas – cnt; Charlie Irvis – tbn;

Happy Caldwell – clt; unknown (George McClennon?) – clt, alt;

Mike Jackson – pno; Buddy Christian – bjo

107041 I Want Plenty Grease In My Frying Pan

PA 7511,

Timeless CBC 1-030

107042 Come Get Me Papa, Before I Faint

PA 7511,

Timeless CBC 1-030

Most unfortunately Laurie Wright did not have the opportunity to continue his interview with Happy Caldwell published in Storyville 99.

Thus, we do not know Happy's possible statements as to this and the next session and have to rely on our own judgement and that of our listening companions. (Both this and the consecutive session have to be seen as one, following the sequence of matrix numbers and the recording company.) Both sessions have been reissued in John R.T. Davies' famed 'Big Charlie Thomas' CD on Timeless and have therefore been – and still are – subject of much controversy. But, what do we hear:

Unequivocal is Buddy Christian's presence as banjoist and probable organizer of the session.

On trumpet/cornet we hear the mysterious 'Big' Charlie Thomas as faintly remembered by Eva Taylor and on this basis identified in a remarkable series of recordings in Harlem in 1926. Against any contradiction I am sure of this player's identity whatever his actual name might have been.

There is little heard from the trombone here, but the trombone break in the ensemble instrumental chorus of 'I Want Plenty Grease ...' is definite Charlie Irvis and has nothing in common with anything heard from Jake Frazier on record.

Both reed players play clarinet in the second title, exclusively in pre-set arranged simple riffs. There is no ad-lib by any of the clarinetists here. In 'I Want Plenty Grease ...' only one clarinet can be distinguished, playing ad-lib and with a distinct Dodds influence in this style. This stylistic element might lead to Happy Caldwell regarding Preston Jackson's statements as to his stylistic ambitions early on in Chicago. Only that he is much more secure here than on the October 1923 sides.

The other reedman delivers a restrained obligato to the musical proceedings, obviously on alto saxophone, without identifiable individual elements.

The pianist takes a back seat in little differentiated accompaniment, using modest treble figurations in his right hand or simply pounding four-four rhythm with both hands. This might be a hint as to Mike Jackson's assumed presence here which corresponds to what I know of Jackson's style.

Notes:

- Rust*3: Margaret Carter –v; probably Tom Morris –c; Jake Frazier –tb; Happy Caldwell –cl; Bob Fuller –ss; Mike Jackson –p; Buddy Christian –bj.

- BGR*2: Margaret Carter –v; unknown –c; Charlie Irvis –tb; unknown –cl; Bob Fuller –cl -as; Louis Hooper –p; Buddy Christian –bj.

- T. Lord, Clarence Williams: Margaret Carter (vcl); unknown (cnt); Charlie Irvis (tbn); unknown (clt); Bob Fuller (clt, alt); poss Louis Hooper, or less likely Clarence Williams (pno); Buddy Christian (bjo).

- Rust*4: Margaret Carter –v; probably Tom Morris –c; Jake Frazier –tb; Happy Caldwell –cl; Bob Fuller –ss; Mike Jackson –p; Buddy Christian –bj.

- BGR*3,*4: Margaret Carter –v; unknown –c; Charlie Irvis –tb; unknown –cl; Bob Fuller –cl -as; Louis Hooper –p; Buddy Christian –bj.

- Rust*6: Margaret Carter –v; probably Tom Morris –c; Jake Frazier –tb; Happy Caldwell –cl; Bob Fuller –ss; Mike Jackson –p; Buddy Christian –bj.

JO: I am sceptical of the "Big Charlie Thomas" theory in general... My feeling here is either *Charlie Gaines* – cornet, or that Margaret's exhortation (107042) refers ironically to trombonist Charlie Irvis. "Margaret Carter" is a pseudonym for Margaret Johnson, who would have been well-acquainted with Irvis (he played on her first two sessions): acquainted enough – plausibly – to jest with Charlie about his height. Incidentally, at this time Buddy Christian was a member of pianist Charles Matson's Orchestra (reported in the Baltimore Afro-American, 7-31-26; Storyville 2002/3). Matson had previously worked as manager of the Clarence Williams Booking Agency Inc. (Billboard, 7-24-24; Lord p. 96).

Some reissues (and Lord's entry) include the designation "accompanied by Christians's Jazz Rippers", which does not appear in Rust or B&GR. Was this on the labels of Pathé Actuelle 7511 and/or Perfect 111?

The same reissues identify Louis Metcalf (the playing does seem of a distinctly similar character, but this may result from a general Armstrong influence).

Although the matrices immediately precede Buddy Christian's Jazz Rippers (session 056), I suspect that in fact those feature a different cornet player.

I'd recommend: unknown (*Charlie Gaines* or *Louis Metcalf*) – cnt

DB: not Tom. Big Charlie Thomas – as such – did not exist but consistent with other work on Big Charlie CD. Not Gaines nor Metcalf. Rest as received.

MR: Big Charlie, if he existed. Caldwell good candidate for the clarinet.

066 **BUDDY CHRISTIAN'S JAZZ RIPPERS**

New York,

Aug. 1926

Big Charlie Thomas – cnt; Charlie Irvis – tbn;

Happy Caldwell – clt; unknown (George McClennon?) – clt;

Mike Jackson – pno; Buddy Christian – bjo, voc

107043	<i>South Rampart Street Blues</i>	PA 8518,	<i>Timeless CBC 1-030</i>
107044	<i>The Skunk</i>	PA 8518,	<i>Timeless CBC 1-030</i>

These two sessions seem to be the only jazz sessions by Pathe Actuelle of Afro-American musicians in early August 1926 and can therefore be assumed to have been recorded in direct succession. Although there are known examples of changing personnel in the run of recording sessions in the history of jazz, we can consider both personnels identical. So, only this is to add here:

On 'South Rampart Street Blues' the clarinet soloist – who certainly is not the player assumed to be Happy Caldwell – plays in a distinct "freak" or even "gas-pipe" style, and it seems that both reed players are on clarinet now. Rust*6 names George McClennon as second reed man. Comparing these clarinet sounds with George McClennon's documented recordings at least show a most striking similarity. It is this "freak" player who commands all proceedings in the first title, the other clarinetist – Caldwell? – staying in the background. On 'The Skunk' the "freak" player plays the very simple melody, almost sounding like an alto sax because of his sharp tone. Caldwell – if it is he – obviously has difficulties to play a decent jazzy ad-lib part over the ensemble, possibly pre-set in parts. But this may be explained by the fast pace the band takes.

In this respect, Rust's possibility of George McClennon becomes quite reasonable and I am cautiously following. There is not any instance of Bob Fuller on these sides. But this would mean that most probably we also hear McClennon on the Margaret Carter sides, on alto in the first title and in the second one on clarinet together with Caldwell.

Charlie Thomas on trumpet/cornet is certain. Again, the trombonist is very restrained playing only ensemble parts as arranged.

The singer in 'The Skunk' seems to be Mr. Buddy Christian himself as he is accompanied by the two clarinets and the trombone, the trumpet/cornet starting his solo into the vocal. Buddy Christian was a most respected pianist in his New Orleans days, and it is thus not surprising that he recorded his own compositions here. 'The Skunk' is easily recognized as a composition for solo piano.

The band's pianist's only task is comping and delivering a simple chordal four beat rhythm.

Notes:

- Rust*2: pers. similar to: Tom Morris ? (cnt); Jake Frazier ? (tbn); Bob Fuller (clt); Clarence Williams (pno) definite; Buddy Christian (bjo); unknown (dms)

- Rust*3: probably Tom Morris –c; Jake Frazier –tb; Happy Caldwell –cl; Bob Fuller –ss; Mike Jackson –p; Buddy Christian –bj.

- T. Lord, Clarence Williams: unknown (cnt); Charlie Irvis (tbn); unknown (clt); Bob Fuller (cl, alt); poss Louis Hooper, or Clarence Williams (pno); Buddy Christian (bjo).

- Rust*4: probably Tom Morris –c; Jake Frazier –tb; George McClennon –cl; Bob Fuller –ss; Mike Jackson –p; Buddy Christian –bj.

- Rust*6: probably Charlie Thomas, c; Charlie Irvis, tb; George McClennon, cl; Bob Fuller, cl, ss; Mike Jackson, p; Buddy Christian, bj.

JO: I feel that the vocalist on *The Skunk* may well be Mike Jackson, after comparison with *Georgia Grind* (session 057) (final chorus especially) and *I'm Gonna Kill Myself* (session 070, 35739-3). Lord relates that Eva Taylor didn't think the vocalist was Clarence Williams (although it may be).

Are any copies of Pathé 8518 known to survive? Lord shows the composers of *The Skunk* as "Christian-Williams" (they owned the copyright), but a photo of a Perfect 118 label (in 78 Quarterly No. 4) shows the composer credit as "Buddy Christian".

Listening with headphones, I'm actually confident that the cornetist may be Morris after all, and not the same performer as with Margaret Carter on the previous matrices. The playing here is fully consistent with Morris's performances for Victor that same month. On *The Skunk*, the cornet player practically lays out for the entire first half, and his solo seems replete with the haphazard nuances that often adorn Morris's delivery. *South Rampart Street Blues* also feels and sounds consistent, and would reappear on Morris's date with the New Orleans Blue Five (session 065).

So, strictly speaking, I'd suggest: unknown (*Thomas Morris*) – cnt; *Mike Jackson* or *Clarence Williams* – voc (107044).

DB: not Tom. Debatable whether same player as 055. The second clarinet – can't hear sop – is very very distant and the featured clarinet is not very good. Is this broad enough for McClennon? Not enough aurally to place Fuller who I would expect in this context to be more dominant. Rest as received.

067 THOMAS MORRIS AND HIS SEVEN HOT BABIES

New York,

Aug. 17, 1926

Thomas Morris, Jabbo Smith – tpt; Geechie Fields – tbn;

Ernest Elliott – alt, clt; Happy Caldwell – ten;

Mike Jackson – pno; unknown (*Buddy Christian*) – bjo; Bill Benford – bbs;

Mike Jackson – voc

36047-3 Georgia Grind

Vic 20180,

Frog DFG 1

36048-2 Ham Gravy

Vic 20179,

Frog DFG 1

36048-3 Ham Gravy

Vic 20179,

Frog DFG 1

With slightly altered personnel this session carries on as before. Morris, Fields, Caldwell and Benford are undisputed. The voice answering Mike Jackson in 'Georgia Grind' might then be Thomas Morris himself.

Being certain on Morris' presence – how else – the big problem is: who plays second trumpet? Rust in all his early editions named Jabbo Smith, changing this name to Charlie Thomas in his 6th edition. This he obviously did following John R.T. Davies' statement that it must be the mysterious person 'Big' Charlie Thomas, known as cornetist on some recordings of the Clarence Williams circle – a man who appeared out of the blue in New York in late 1925, recorded a couple of sides, and disappeared again without any further trace. His was a very beautiful cornet style with much Armstrong influence in it. John R.T. had isolated these recordings and discovered the identity of the cornetist, producing a very beautiful CD on the Dutch Timeless label in 1996. But he unfortunately also included three sides of Sara Martin with definitely June Clark on trumpet, and these sides by Thomas Morris of which we now know with the utmost probability that it is the very young Jabbo Smith on second trumpet, and not 'Big' Charlie Thomas. Marc van Nus of Almelo, The Netherlands, a friend of mine from the old days and a great trumpet player in the classic style himself, just recently told me of the days he had hosted Jabbo Smith in his home for several days in 1971. In the – among jazz musicians usual – "listening-sessions" Jabbo had denied his presence on the Buddy Christian Jazz Rippers, now believed to be the above noted "Big" Charlie Thomas. But when hearing the Morris' Seven Hot Babies sides he had spontaneously remarked that it was he himself on trumpet. When comparing both players' styles it becomes apparent that there are distinct differences of tone and style, Thomas with a crystal-clear cornet (?) tone and repeating phrases with large interval jumps, and Smith with a somewhat coated tone and rather flowing and partly chromatic linear phrases which find their correspondences in Jabbo Smith's solos in the Charlie Johnson sessions of 1927 and 1928. On this basis I feel certain now of Jabbo Smith's presence on second trumpet here, although I have to admit to being influenced for long by the very much-admired John R.T.'s claim that Charlie Thomas was the trumpet player here. I have changed my mind now.

On trombone we obviously hear the acclaimed Geechie Fields as before, vacillating between beauty and primitivity.

Comparing the clarinet solo in 'Georgia Grind' to Elliott's solo in King Oliver's 'Tin Roof Blues' (11 June 1928 Vocalion) I think that the alto-clarinet man on this session really is Ernest Elliott.

'Ham Gravy' - both takes – has Happy Caldwell playing the tenor sax solo in his own inimitable way. What a beautiful and individual – and unsung - tenor player Caldwell was!

The pianist is mostly inaudible, but plays a short solo in chorus A2 of the second title which distinctly is in Mike Jackson's light style. In the A2 chorus piano solo of 'Ham Gravy' the right hand playing very much resembles the chimes-like phrases behind the trombone in take -3 of 'Jackass Blues' at the above session. Thus, we very probably hear the same pianist at both sessions. This certainly means that Happy Caldwell's naming Marlow Morris on piano at least is very doubtful.

The banjo player has a stronger sound on his instrument and plays in a different style from Lee Blair's, thus must be listed as unknown, although I have a feeling that it might be Buddy Christian judging from sound and execution.

And again we hear the busy and agile Bill Benford on tuba, completing the gang of Jenkins Orphanage boys assembled here (Smith, Fields and Benford).

The singer is documented as Mike Jackson in the Victor vaults. As he is known to have been a friend to Morris, he might just by chance have been in the studio and asked to do the vocal. Or may he possibly also be the pianist on both sessions?

Notes:

- Rust, Victor Master Book Vol. 2: 2c / tb / 2s / p / bj / bb; vocalist Mike Jackson

- Rust*2: Tom Morris, Jabbo Smith (cnt); Geechie Fields (tbn); Ernest Elliott (clt, alt); Coleman Hawkins (ten); Mike Jackson (pno); unknown (bjo); Bill Benford ? (bbs)

- Rust*3,*4: Tom Morris, Jabbo Smith -c; Geechie Fields -tb; Ernest Elliott -as; Happy Caldwell -ts; Mike Jackson -p; unknown -bj; ? Bill Benford -bb

- Rust*6: Tom Morris, Charlie Thomas -t; Geechie Fields -tb; Ernest Elliott -cl-as-bar; Happy Caldwell -cl-ts; Marlowe Morris -p; ? Lee Blair -bj; Bill Benford -bb; Mike Jackson -v (l)

Tunes:

36047-3 Georgia Grind Key of Eb Victor

(Intro 4 bars ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars tbn GF)(Chorus 3 12 bars bjo)(Chorus 4 12 bars voc MJ)(Chorus 5 12 bars clt EE)(Chorus 6 12 bars tpt JS)(Chorus 7 12 bars tpt TM)(Chorus 8 12 bars voc - ens)

36048-2 Ham Gravy Key of Bb / Eb Victor

(Intro 4 bars ens)(Verse 16 bars ens)(Chorus A1 16 bars ens, middle-break tbn GF)(Chorus A2 16 bars pno MJ, middle-break clt EE)(Chorus A3 16 bars (*) ens middle-break tpt JS)(Chorus B1 12 bars ten HC)(Chorus B2 12 bars tpt JS)(Chorus B3 12 bars tpt TM - ens)(Chorus B4 12 bars ens riff)(Chorus A 4 16 bars clt EE, middle-break brass)(Chorus A5 16 bars ens, middle-break bbs BB)

36048-3 Ham Gravy Key of Bb / Eb Victor

same as -2

Notable differences of takes (*):

36048-2 Chorus A3 first two bars 2nd tpt JS alone, 1st tpt TM enters at end of bar 2

36048-3 Chorus A3 full ens from beginning

JO: I would certainly discount "Big Charlie" here... This is likely Jabbo Smith's debut on record, some fast fingering on Ham Gravy (36048-2) already typical of him. It should be taken into account that in 1977 he volunteered his debut with Morris to Richard Rains. This conversation was prior to Jabbo suffering a stroke (reported by Yves in the Redhotjazz group) which may have significantly impaired his memory. Later Jabbo would claim his first recording was with Eva and Clarence (Feb. 10, 1927). In one of his last interviews – perhaps the last, with Benjamin Franklin V in 1987 – he also cited Eva and Clarence; yet he admitted that he didn't remember, and further, that he couldn't remember (quoted by Michael in rhj).

Some problematic comments by Happy Caldwell, interviewed by Laurie Wright and Al Vollmer:

Happy Caldwell: "The first electrical recordings I made were with Tommy Morris – I remember we had a microphone instead of those big horns. Ward Pinkett and Tommy were on trumpets, Geechie Fields on trombone and Marlowe Morris – he was Tommy's cousin, er no, his uncle, he was on piano. I remember we did *Ham And Gravy* (sic) and *Jackass Blues*" (Storyville 99).

This has been taken as identifying Morris's then 11-year-old nephew Marlowe, but makes me wonder: did TM have an uncle or cousin – not suggesting Waller, a relative apparently – who played piano? The two titles Happy mentions, from different sessions, were issued together on Victor 20179. As with Jabbo's and some other reminiscences, let's remember these comments were made over 50 years after the fact.

DB: Jabbo both convincingly denied and claimed this. But he was got at by the discographical mafia – I mention no name. Anyway the keening Jabbo harshness is not there. Not though convinced same player as 055. Rex did claim a Tom session somewhere. The rest depends on Happy's memory. Could there not have been an unissued session that fits?

068	MAMIE SMITH	New York,	Aug. 27, 1926
	Mamie Smith – voc;		
	Thomas Morris – cnt; Charlie Irvis – tbn; Happy Caldwell – clt;		
	Mike Jackson – pno; Buddy Christian – bjo		
36069-1	Goin' Crazy With The Blues	Vic LPV-534,	Doc DOCD 5360
36069-2	Goin' Crazy With The Blues	Vic 20210,	Doc DOCD 5360
36070-1	Sweet Virginia Blues	Vic 20233	not on LP/CD
36070-2	Sweet Virginia Blues	Vic 20233,	Doc DOCD 5360

These are very beautiful blues cum jazz recordings of the time. Morris, Jackson and Christian seem to be right, but I feel uncertain re the presence of Charlie Irvis on trombone and Fuller on clarinet. Irvis owns a very distinctive style which cannot be heard here in its entirety. Only on 'Sweet Virginia Blues' I would agree with Irvis. Yet, with repeated listening I get increasingly doubtful as to Irvis' presence! It all sounds like a box of bottles have been brought to the recording studio.

The clarinet is much retained and lacks Bob Fuller's fast vibrato. In view of the assumed presence of Happy Caldwell at these Victor recording sessions of Thomas Morris I would name him as clarinetist.

The pianist might well be Mike Jackson re his connection to Victor and Morris at this time. The banjo definitely sounds like Christian.

Notes:

- RR 57/10: "Brian Rust suggest a personnel of Thomas Morris, cornet; Charlie Irvis, trombone; Bob Fuller, clarinet; Lem Fowler?, piano; Buddy Christian, banjo. As matrix bve-36071 is by a Thomas Morris group with the same instrumentation, the presence of Morris at least seems quite reasonable."

- Rust*3: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo

- Rust*6: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo

- BGR*2,*3,*4: Tom Morris – cnt; Charlie Irvis – tbn; Bob Fuller – clt; prob. Mike Jackson or J.C. Johnson – pno; Buddy Christian – bjo

Notable differences of takes:

36069-1: bar 8 of ensemble chorus (chorus 2) tpt middle break (ca. 1:40): tbn enters with growled half note E on second beat

36069-2: bar 8 of ensemble chorus (chorus 2) tpt middle break (ca. 1:50): tbn enters with clean note low E on fourth beat

36070: *no alternate take reissued, so no comment possible*

069 **THOMAS MORRIS AND HIS ORCHESTRA** New York, Aug. 27, 1926
 Thomas Morris – cnt; *Charlie Irvis* or (*Joe Nanton*) – tbn; *Happy Caldwell* – clt;
Mike Jackson – pno;
 Thomas Morris, *Charlie Irvis* – dialog
 36071-2 Who's Dis Heah Stranger? Vic 20316, Frog DGF 1

This single-title of the Thomas Morris band was recorded at the Mamie Smith session of the same day.

Morris certainly is undisputed, but the trombone player is more Nanton from tone, attack and phrasing than Irvis. Irvis' tone is much smoother than the tone heard here and his presence on this recording date may be limited to his part of the dialogue, but might be questioned at all, if only the entry in the Victor Master Book would not exist. Perhaps he just came into the studio to greet his companions and was then sentenced to take part? Any way – what we hear played by these musicians seems to be very little controlled, and I assume that booze is responsible for bad phrasing and intonation heard. This, yet, might point to Charlie Irvis' presence.

The same applies to Happy Caldwell on clarinet. If it is Caldwell, he must have been intoxicated to a degree, so that he was unable to deliver a better performance than what we hear in his "freak" solo behind the dialogue. And this, although he had developed into a fully accomplished clarinet player at that time and was much better than what can be heard here. But all this would also apply to Bob Fuller, only that it is not Fuller's vibrato and style at all!

The piano player only plays simple chordal accompaniment and can therefore not be identified with any certainty, but this simple "pounding" also seems to have been one side of Mike Jackson's style.

Notes:

- *Rust, Victor Master Book Vol. 2: c / tb / cl / p; speech by Thomas Morris and Charlie Irvis*

- *Rust*2,*3: Tom Morris (cnt); Charlie Irvis (tbn); Bob Fuller (clt); Mike Jackson (pno); with dialogue by Morris and Irvis.*

- *Rust*4,*6: Tom Morris, c, speech; Charlie Irvis, tb, speech; Bob Fuller, cl; Mike Jackson, p.*

070 **MAMIE SMITH** New York, Aug. 31, 1926
 Mamie Smith – voc;
 Thomas Morris – tpt; *Charlie Irvis* – tbn; unknown (*Happy Caldwell*) – clt;
 unknown (*J.C. Johnson*) – pno; *Buddy Christian* – bjo
 36081-1 What Have I Done To Make Me Feel This Way? Vic 20233 not on LP/CD
 36081-2 What Have I Done To Make Me Feel This Way? Vic 20233, Doc DOCD 5360
 36081-3 What Have I Done To Make Me Feel This Way? Vic LPV-534, Doc DOCD 5360
 36082-2 I Once Was Yours I'm Somebody Else's Now Vic 20210, Doc DOCD 5360

This partly seems to be the same personnel as on the former Mamie Smith session with the exceptions of the clarinet player, who plays in a much more fashionable and modern style than Fuller, with interesting melodic phrases - unheard of by Fuller – especially in 'I Once Was Yours' and a completely different vibrato. Beautiful! Because of the time of recording and of Happy Caldwell's vicinity to the Thomas Morris circle I assume that this might be Caldwell on clarinet here. This clarinetist's style is much more "Western" and Dodds-influenced than Fuller's. (Caldwell remembers having recorded with Mamie Smith, but did not recall the date or label.)

Irvis' presence again is doubted a little, but nearer to Irvis than at the preceding Mamie Smith session. The pianist plays strong four-beat two-fisted rhythm other than Mike Jackson. Unfortunately, he cannot be heard in solo. So, it is impossible to judge whether he could be J.C. Johnson as reported from his own testimony below. The banjo player may be Christian, but this man here doubles time in 'What Have I Done ...' which elsewhere is unheard of by Christian. So, his presence has to be doubted. But it is his light banjo sound!

Notes:

- *RR 57 p 11: "J.C. Johnson in the 'Melody Maker' (April 16, 1955) was reported as saying: "I played on records with Mamie, too. 'Been Some Changes Made' was one, I think, and I am sure she made four sides for Victor around '29". Similar comments were made by Albert McCarthy in 'Jazz Monthly'. Presumably J.C. Johnson was referring to the 1926 Victor session, while the 'Been Some Changes Made' session possibly remains to be discovered."*

- *Rust*3: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo*

- *Rust*6: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo*

- *BGR*4: Tom Morris – cnt; Charlie Irvis – tbn; Bob Fuller – clt; prob. Mike Jackson or J.C. Johnson – pno; Buddy Christian – bjo*

Notable differences of takes:

36081-1: *this take not reissued in any form, thus no comment possible*

36081-2: *first bar of introduction – tpt fourth note D is somewhat fluffed and unclear*

36081-3: *first bar of introduction – tpt fourth note D is clear and clean*

071 **ELIZABETH SMITH** New York, Sep. 06, 1926
 Elizabeth Smith – voc, ukl (1);
 Thomas Morris – tpt (2); *Happy Caldwell* – clt (2);
 Mike Jackson – pno (2)
 36097-2 No Sooner Vic 20297, RST JPCD-1526-2
 36098-2 Gwine To Have Bad Luck For Seven Years Vic 20297, RST JPCD-1526-2

Once again, this is not Bob Fuller's style at all. And again, I have to opt for Happy Caldwell's presence here from all I can hear and recognize. He is much less erratic and much more tasteful than Bob Fuller.

(The first title only has ukulele accompaniment by Miss Smith herself.)

Notes:

- *BGR*2,*3,*4: E. Smith, own u (1); Tom Morris -c; Bob Fuller -cl; Mike Jackson -p (2)*

- *Rust*3,*4,*6: E. Smith, own u (1); Tom Morris -c; Bob Fuller -cl; Mike Jackson -p (2)*

072 **EVELYN PREER** New York, Sep. 06, 1926
 Evelyn Preer – voc;
 Thomas Morris – cnt; *Happy Caldwell* – clt;

Mike Jackson – pno

36099-2	Make Me Know It	Vic uniss on 78,	Document DOCD-5516
36099-3	Make Me Know It	Vic 20306,	RCA (F) FPM1 7049 (LP)

This is a downright convincing performance in jazz/blues vocal by a singer who is decidedly singled out from Blues&Gosperl Records. Enigmatic, as for my comprehension. And a surprising find of a hitherto unrecognised alternate take! Thomas Morris undoubted from my side. But the clarinettist seems to be Caldwell again – as on other Thomas Morris recordings of this Time (see Thomas Morris elsewhere on this website).

This is typical light-handed piano playing by Mike Jackson with fast chromatic upward arpeggios. Very nice. And solid stride accompaniment. Beautiful piano performance!

Notes:

- *B. Rust, The Victor Master Book Vol. 2: acc by c / cl / p.*
- *BGR*2,*3,*4: not listed*
- *B. Rust, The Victor Master Book Vol. 2: acc by c / cl / p.*
- *Rust*2,*3,*4,*6: Tom Morris (cnt); Bob Fuller (clt); Mike Jackson (pno)*

Notable differences of takes:

- 36099-2: *Miss Preer shouts "oh, make me know it, Mike!" in the first bar of ensemble half-chorus*
- 36099-3: *Miss Preer shouts "hay, hay!" in the first bar of ensemble half-chorus: and "oh, make me know it, Mike!" in the fifth bar*

073 EVELYN PREER

New York, Sep. 08, 1926

Evelyn Preer – voc;

Thomas Morris – tpt; *Happy Caldwell* – clt, b-clt; unknown – vln;

unknown – pno; unknown – bjo; unknown - cymbal

6810-2 Lucky Day

Ban 1848 not on LP/CD

6811-2 The Birth Of The Blues

Ban 1848, Document DOCD-5590

This is a downright convincing performance in jazz/blues vocal by a singer who is decidedly singled out from Blues&Gosperl Records. Enigmatic, as for my comprehension. And a surprising find of a hitherto unrecognised alternate take!

Thomas Morris undoubted from my side. What little can be heard from the trumpet may well be by Thomas Morris, possibly trying out this rather unusual sort of personnel for recordings in the future (see below).

Judging from style, tone and vibrato this clarinettist might well be Happy Caldwell – in the light of other recordings tackled here – doubling on clarinet and bass-clarinet. We know from his own testimony that he performed on all saxophones – I do not remember having heard him on baritone – but on this basis it would be easily possible that he also tried himself out on the bass-clarinet.

This is typical light-handed piano playing by Mike Jackson with fast chromatic upward arpeggios. Very nice. And solid stride accompaniment. Beautiful piano performance!

JO: In his notes for 'Too Late, Too Late – Vol.9' (DOCD-5590), Dr. Guido van Rijn suggests Morris and Fuller as possible on *The Birth Of The Blues*. It's performed by what seems like a theatre band (Preer was a successful Broadway stage performer, and a film actress). Morris and Fuller as possible are readily identifiable in the introduction: "of a piece" with their work on Preer's session the day before (session 073). After the intro, they rarely (and then only tentatively) reemerge – they may have been recruited in an attempt to infuse the show tune with some "blues feeling". I haven't heard the first title yet. Morris and Mike Jackson would work in off-Broadway theatre with Mae West (whose singing style was not far from Preer's) the following year.

Notes:

- *BGR*2,*3,*4: not listed*
- *Rust*2: Tom Morris (cnt); unknown (tbn); Bob Fuller (clt); unknown (vln); Mike Jackson (pno); unknown (bjo); unknown (dms)*
- *Rust*3,*4,*6: unknown -c; unknown -tb; unknown -cl; unknown -vn; unknown -p; unknown -bj; unknown -d*

074 MANDY LEE

New York, Sep. 1926

Mandy Lee – voc;

Thomas Morris – tpt; *Happy Caldwell* – clt;

Mike Jackson – pno; unknown (*Buddy Christian?*) – bjo

6859-1 I Needs A Plenty Of Grease In My Frying Pan

Ban 1901 not on LP/CD

6859-2 I Needs A Plenty Of Grease In My Frying Pan

Ban 1901 not on LP/CD

6859-6 I Needs A Plenty Of Grease In My Frying Pan

Ban 1901, Document DOCD-5515

6860-1 Crap Shootin' Papa, Mama Done Caught Your Dice

Or 771 not on LP/CD

6860-6 Crap Shootin' Papa, Mama Done Caught Your Dice

Ban 1901, Document DOCD-5515

Thomas Morris and Mike Jackson are undisputed because of their stylistic features. But, certainly, the clarinettist is not Bob Fuller, but very probably Happy Caldwell judging from his very strong, un-erratic and Dodds inspired style. There is nothing that reminds of Bob Fuller! The banjo player is not Elmer Snowden, again on stylistic reasons. Following Storyville 158 (see below) he might be Buddy Christian, but the banjo sound is not his to my ears and the many tremolos he plays are not Christian's attitude.

Notes:

- *Jazz Directory, Vol. Six: vcl with unknown acc.*
- *Rust*3,*4,*6: Tom Morris -c; Bob Fuller -cl; Mike Jackson -p; ?Elmer Snowden, bj*
- *BGR*2,*3,*4: Tom Morris, cnt; Bob Fuller, clt; Mike Jackson, pno; prob Elmer Snowden, bjo*
- *Storyville 158, p.80: Composer of Mandy Lee's 6859 is Buddy Christian – might he be the unknown bj?*

Notable differences of takes:

Since there are no alternate takes reissued of any recorded title in any form, no comment is possible

075 EVELYN PREER

New York, Oct. 14, 1926

Evelyn Preer – voc;

Thomas Morris – tpt;

(Happy Caldwell?), unknown – alt; unknown – vln;
 unknown – pno; unknown – bjo; unknown – bbs; unknown – dms
 36823-2 It Takes A Good Woman To Keep A Good Man At Home Vic 20306 not on LP/CD

This record could not be heard, but Richard Rains lists it in his article in Frog Yearbook Vol. 1 and confirms that Morris is the cornet/trumpet player. Because of Caldwell's presence on many of Victor's blues accompaniments at this time it seems feasible the he may also be present on this side.

Notes:

- *Jazz Directory, Vol. Five: unknown personnel.*
 - *Victor Master Book, Vol. 2: c / 2 as / vn / p / bj / bb / d /*
 - *Rust*3,*4,*6: c; 2 as; vn; p; bj; bb; d*

076 **MARGARET JOHNSON** Black And Blue Trio New York, Oct. 20, 1926
 Margaret Johnson – voc;
 Thomas Morris – tpt; *Happy Caldwell* – clt, sop;
 Mike Jackson – pno
 36846-1 When A 'Gator Hollers, Folks Say It's A Sign Of Rain Vic 20333, Document DOCD-5436
 36846-2 When A 'Gator Hollers, Folks Say It's A Sign Of Rain Vic uniss. on 78, Document DOCD-5436
 36847-2 Graysom Street Blues Vic 20333, Document DOCD-5436

Thomas and Mike Jackson are obvious on these sides. But again, the clarinetist definitely is not Bob Fuller. He shows definite similarities to Johnny Dodds' playing in tone, vibrato and phrasing. Much more than any other clarinet player in New York at this time. There is nothing that reminds of Fuller. Thus, I am convinced that we hear Happy Caldwell here. And from Caldwell's own testimony we know of his inclination towards Johnny Dodds. He plays very beautifully here!

Notes:

- *Rust*3,*4,*6: Tom Morris -c; Bob Fuller -cl; Mike Jackson -p*
 - *BGR*2: Tom Morris, cnt; Bob Fuller, clt; Mike Jackson, pno*
 - *BGR*3,*4: Tom Morris, c; Bob Fuller, cl, ss; Mike Jackson, p*

Notable differences of takes (*):

36846-1: bar12 of 3. Chorus (voc) upbeat to clt solo (ca.1:48): clt plays 1 quarter pause, 1 eighth note F, 1 quarter note F, 1 quarter note Bb, 1 eighth note G
 36846-2: bar12 of 3. Chorus (voc) upbeat to clt solo (ca.1:48): clt plays 1 eighth pause, 1 eighth + half note F, 2 eighth notes C# - D

077 **NEW ORLEANS BLUE FIVE** New York, Nov: 02, 1926
 Thomas Morris – tpt; Joe Nanton – tbn; *Happy Caldwell* – clt, sop;
 Mike Jackson – pno; *Bobbie Leecan* – gtr;
 Helen Baxter, Thomas Morris, Joe Nanton – dialogue (3,4)
 36895-1 My Baby Doesn't Squawk Vic 20364, Frog DGF 1
 36895-2 My Baby Doesn't Squawk Vic 20364, Frog DGF 1
 36896-1 The King Of The Zulus Vic 20316, Frog DGF 1
 36896-2 The King Of The Zulus Vic 20316, Frog DGF 1
 36897-1 South Rampart Street Blues Vic 20653, Frog DGF 1
 36897-2 South Rampart Street Blues Vic 20653, Frog DGF 1

Thomas Morris and Joe Nanton – later 'Tricky Sam' – are documented in the Victor Master Book, Vol. 2, by Brian Rust. On clarinet we hear the same man again as on the preceding Margaret Johnson session. He shines with his Johnny Dodds inspired playing – if somewhat "light" in comparison – but far from Bob Fuller and without any reasonable doubt Happy Caldwell. The pianist delivers the simplest sort of chordal accompaniment and does not show any characteristics. Only in 'South Rampart Street Blues' he shows his facilities as a stride pianist. And these are compatible with what I know of Mike Jackson's style. As for the guitarist: Richard Rains certainly is right as expressed in his article in Storyville 153 (below). So, this is certainly Bobby Leecan on guitar here.

Notes:

- *Rust, Victor Master Book Vol. 2: c / tb / cl / p / g / speech by Thomas Morris, Joe Nanton and Helen Baxter*
 - *Rust*2,*3,*4,*6: Tom Morris (cnt); Joe Nanton (tbn); Bob Fuller (clt, sop); Mike Jackson (pno); Buddy Christian (bjo, gtr); Helen Baxter, Tom Morris and Joe Nanton (dialogue)(3,4)*
 - *Rust*3,*4,*6: Tom Morris -c; Joe Nanton -tb; Bob Fuller -cl, ss; Mike Jackson -p; Buddy Christian -g; Helen Baxter - Tom Morris – Joe Nanton -dialogue (3,4)*
 - *Richard Rains in Storyville 153, p. 88: "A further correction needs to be made to the published personnel of the New Orleans Blue Five. The guitarist is said to be Buddy Christian but aurally this is not so even though he is co-composer, with Bob Fuller, of 'South Rampart Street Blues'. The guitar solos on both takes of 'My Baby Doesn't Squawk' and of 'South Rampart Street Blues' are so strikingly similar to those of Bobbie Leecan on his Need More Band's 'Midnight Susie' (5 April 1927) and on 'Red Hot Dan' by Thomas Morris's Hot Babies (12 December 1927) as to rule out misidentification."*

Notable differences of takes:

36895-1: bar 3 of intro (ca. 0:05): tpt plays 1 eighth note D, 1 quarter note D, 2 eighth notes D, 1 eighth note C, 1 eighth note A, 1 eighth note F#
 36895-2: bar 3 of intro (ca. 0:05): tpt plays 1 eighth note D, 1 quarter note D, 1 eighth note D, 1 eighth note C, 1 eighth note A, 1 eighth note F#, 1 eighth note D (low)
 36896-1: bar 10 of strain A (ca. 0:11): clt break clt attempts to play triplet run, but fails after first triplet
 36896-2: bar 10 of strain A (ca. 0:11): clt break clt plays downward d-minor arpeggio in eighth notes
 36897-1: bar 15/16 of 2. Verse (after pno solo)(ca. 1:21) upbeat to sop solo: 1 quarter note F, 2 eighth notes G – Gb (bar 15), 1 half note F (bar 16)
 36897-2: bar 15/16 of 2. Verse (after pno solo)(ca. 1:21) upbeat to sop solo: 2 eighth notes F – F#, 1 quarter note G, 2 eighth notes G – Gb (bar 15), 1 half note F (bar 16)

078 **MONETTE MOORE**

New York,

Nov. 09, 1926

Monette Moore – voc;

Thomas Morris – cnt; Albert Happy Caldwell or (*Ernest Elliott*) – clt;

Mike Jackson – pno

36916-2 If You Don't Like Potatoes

Vic 20356,

Document DOCD-5339

36917-2 Somebody's Been Lovin' My Baby

Vic 20356,

Document DOCD-5339

Although all the discographies list Rex Stewart as the cornetist here I have to express my strong doubts as to his presence here, this in the context of my compiling this list of all Stewart pre-Ellington recordings and consecutive re-checking the records. Having Stewart's stylistic and technical development in my mind I have to report that these sides are definitely below par with the before checked recordings, and they probably have to be adjoined to Thomas Morris just as on the following session.

After having listened into Happy Caldwell's clarinet work – mainly together with Thomas Morris – I am strongly inclined to assume Caldwell on these sides, too. Clarinet work here lacks Elliott's characteristics and shows fast downward arpeggios which I had attributed to Elliott assumed instrumental development earlier. I now am inclined to hear Happy Caldwell here on clarinet.

Comparing the pianistics to Phil Worde's playing on other sides above, I believe our pianist here to be Mike Jackson with his light left hand and his frequent flowery trebble figures.

W.C. Allen, *Hendersonia*, p.213: "*Trumpeter Rex Stewart reportedly recorded (according to Dixon & Godrich, 1969) four titles for Victor behind Monette Moore, on Nov. 9, 1926 and Jan. 26, 1927; and two titles for Cameo behind Viola McCoy, in March 1927. All these were made at times when the Wilberforce Collegians were presumably in Ohio, and when no New York engagements are documented. Of course he may not have been in the band all this time.*" This then would be a strong reason not to believe in Stewart's presence in other sessions of this time!

This is what I have written earlier in my Ernest Elliott list:

It is a joy to hear young Rex Stewart on cornet. It is only a pity that Stewart in later years did not relate his own encounters with Elliott. He does not mention his name at all in his publications. It seems that he was not impressed. But it's all there what makes Elliott at this time, everything from his "Stylistics", plus some later achievements (i.e. fast downward arpeggios and freak growl).

The piano player may be Phil Worde. I do not know on what basis. Does anybody know anything about him? But he plays a beautiful and unexpected single Bb (in C7) leading to F major just after Elliott's growl half-chorus in 'Somebody's Been Lovin' My Baby'. Very nice!

Notes:

- B. Rust, *Victor Master Book Vol. 2: acc. by c / cl / p*

- Rust*3,*4,*6: Rex Stewart –c; Ernest Elliott – cl; ? Phil Worde – p

- BGR*2,*3,*4: Rex Stewart, cnt; Ernest Elliott, clt; poss Phil Worde, pno

079 **THOMAS MORRIS AND HIS SEVEN HOT BABIES**

New York,

Nov. 12, 1926

Thomas Morris – tpt; Joe Nanton – tbn; *Happy Caldwell* – clt, ten;*Marlow Morris* (or *Phil Worde*?) – pno; Buddy Christian – bjo; Wellman Braud – sbs; unknown (*Eddie King*) - dms

36925-1 Blues From The Everglades

Vic 20330,

Frog DFG 1

36925-2 Blues From The Everglades

Vic 20330,

Frog DFG 1

36925-3 Blues From The Everglades

Vic 20330,

Frog DFG 1

36926-1 P.D.Q. Blues

Vic 20330,

Frog DFG 1

36926-2 P.D.Q. Blues

Vic 20330,

Frog DFG 1

36926-3 P.D.Q. Blues

Vic 20330,

Frog DFG 1

This is Thomas Morris on trumpet here, very typical. And very obvious. On trombone we hear Joe Nanton, the new trombonist of the Duke Ellington band, who later gained the nickname 'Tricky Sam' for all the things he could do with a trombone and a mute. Nanton is easily to identify by his tone, his vibrato and the altitude of his playing which was not common in the jazz of 1926.

All editions of Rust list Ernest Elliott as reed player. But at no instance do I hear anything that fits to Elliott's characteristics, and I therefore would like to exclude his presence. Technical devices heard are partly beyond Elliott's abilities. And none of his "stylistics" can be detected, notably slight smears and changing pitch. Furthermore, there has been no session in my investigation on Ernest Elliott where he can be heard play a tenor sax at all.

Instead, I assume Happy Caldwell's participating in this session when comparing the tenor sax playing here to the July and August sessions above. Tone, attack and style would be the same, and his clarinet style definitely is "Western" and has little in common with Elliott or Fuller. Furthermore, he certainly would have been on Morris' list of preferred musicians.

The pianist strictly plays the chords, but he plays exactly with the band in arranged parts, and it may be asked whether he was the arranger of these two titles with their very complicated structures. Lacking identifiable features of style leaves the pianist unknown. I do not know on which basis Rust lists the given names, only that Mike Jackson is said to have been a friend to Morris. But I could also imagine Marlow Morris on these sides.

Rust lists Buddy Christian on banjo, and he certainly would have been first choice for a Morris recording session. From what I hear I would agree with Christian.

Untypical for Harlem bands of these days is the string bass. Rust lists later Ellington bassist Wellman Braud, and he may be right. Yet, this player does mainly strum his bass, so a comparison with Braud's later – plucked - work with Ellington seems to be impossible. Therefore I feel unable to really identify this player out of my aural memory. It has to be added that there were very few string bass players in the Harlem bands at this period. Other string bass players of this period would have been Francisco Tizol or Harry Hull, but their styles are not documented.

And there is a drummer using his drum-kit (tom-tom, snare drum, and cymbal), but unfortunately not his bass drum, although the Victor people certainly would have been able to record this with their new electric equipment. There are no personal characteristics of drumming heard, but what can be heard is absolutely compatible with what is known from two recording sessions of a year later by 'Thomas Waller with Morris' Hot Babies', where Eddie King, Victor studio manager, very probably plays the drums which he liked to do "much to the annoyance of most musicians" (L. Wright, *Fats In Fact*). May this be a clue as to Morris' getting a contract with the Victor people?

The title 'Blues From The Everglades' bears Ralf S. Peer, A&R man of the Victor company at this time, as composer credit. I can only state that I have never tried to analyse a more complicated or erratic structure of tune like this one before. When trying to retrace my analysis below the interested reader/listener might well come to different conclusions than I did. (Please, let me know, if you do!)

Notes:

- Rust, *Victor Master Book Vol. 2: c / tb / s / p / bj / b / d*

- Rust*2,*3,*4,*6: Tom Morris –c; Joe Nanton –tb; Ernest Elliott –cl, ts; Mike Jackson or poss Phil Worde –p; Buddy Christian –bj;

Wellman Braud –sb; unknown –d

Tunes:

36925-1 Blues From The Everglades: 4 bars intro(*) tbn JN / 6 strain A ens / 12 strain B1 ens - 2 breaks tpt TM - 2 breaks ten HC / 12 Chorus 1 ens - break ten HC / 12 strain B2 ens - 2 breaks tpt TM - 2 breaks clt HC / 10 chorus 2 ens 1 break clt HC / 8 strain C1 ens 4 bars double-time - end-break tbn JN / 8 strain C2 ens 4 bars double-time - end-break tbn JN / 8 strain C3 ens end-break clt HC / 8 strain C4 ens / 2 coda

36925-2 Blues From The Everglades: same as -1

36925-3 Blues From The Everglades: same as -1

36926-1 P.D.Q. Blues: railroad noises / 4 bars intro clt HC + bjo BC / 24 chorus 1 ens / 24 chorus 2 tpt TM - clt HC / 4 bridge ens modulation Eb - F / 14 interlude tbn(*) - ens / 4 bridge ens modulation F - Eb / 24 chorus 3 ens - clt+ tbn

36926-2 P.D.Q. Blues: same as -1

36926-3 P.D.Q. Blues: same as -1

Notable differences of takes (*):

36925-1: Intro: tbn starts in bar 2

36925-2: Intro: tbn starts loudly from beginning

36925-3: Intro: tbn starts very low at beginning so that sbs is heard strumming

36926-1: last bar of tbn-solo beginning interlude: 1 quarter note C, 1 eighth note A, 1 quarter note C

36926-2: last bar of tbn-solo beginning interlude: 1 quarter note F, 1 eighth note D, 1 quarter note F

36926-3: last bar of tbn-solo beginning interlude: 1 quarter note F, 2 eighth notes D C, 2 eighth notes F F

080 SIX HOT BABIES

Camden, N.J.

Nov. 17, 1926

Thomas Morris - tpt; Joe Nanton - tbn; Happy Caldwell - clt;

Nat Shilkret - pno; Fats Waller - org; Bobby Leecan - gtr; unknown - dms

36775

All God's Chillun Got Wings

Vic unissued

not on LP/CD

Victor Master Book lists only Shilkret by name, but Waller's presence seems to be fact as he recorded two titles (organ solos) immediately before with consecutive matrix numbers. Other names are not listed. Suggestions as published in Storyville 2, all Rust editions and Laurie Wright might be made according to the recordings of May and September 1927? John R.T. Davies (1953) and Steven Taylor do not list this item! So, this is a very doubtful Morris item.

But, referring to the assumed presence of Happy Caldwell at the foregoing sessions it seems feasible that he could have been part of this unissued session, proposed that this session also comprised musicians of the Thomas Morris circle.

Notes:

- Rust, *Victor Master Book Vol.2:* c; tb; cl; Nat Shilkret - p; pipe-organ; g; d

- Rust*2: Tom Morris (cnt); Joe Nanton (tbn); Bob Fuller (clt); Nat Shilkret (pno); Fats Waller (pipe-organ); Buddy Christian or Bobby Leecan (gtr); unknown (dms).

- Rust*3,*4,*6: Tom Morris, c; Joe Nanton, tb; Bob Fuller, cl; Nat Shilkret, p; Fats Waller, or; ?Bobby Leecan, g; unknown, d.

- L. Wright, *Fats In Fact*, p. 26: Tom Morris, c; Joe Nanton, tb; Bob Fuller, cl; Nat Shilkret, p; Thomas Waller, po; Bobby Leecan, g; unknown d. "No recoding sheet was available for this session, which presumably followed straight on from that above (Thomas Waller, Sep. 17, 1926, Camden, NJ. - KBR). Details are from the Victor files (really? - KBR) via Brian Rust and Victor have advised that all four takes were subsequently destroyed." (see *Victor Master Book!* - KBR)

081 EDNA WINSTON

New York,

Nov. 23, 1926

Edna Winston - voc;

Thomas Morris - tpt; Eugene 'Bud' Aiken - tbn; Happy Caldwell - clt;

Mike Jackson - pno; (Buddy Christian) - bjo

36958-3 I Got A Mule To Ride

Vic 20407,

Document DOCD-5523

36959-2 Mama's Gonna Drop Your Curtain

Vic 20424,

Document DOCD-5523

36960-3 Pail In My Hand

Vic 20424,

Document DOCD-5523

36961-1 Peeping Jim

Vic 20407,

Document DOCD-5523

"Very beautiful, but unknown - or not yet identified - trombonist, one of the better players, probably the name known, but unlinked to any known recordings." This is what I wrote about the trombone player in my Thomas Morris list of some years ago. But now I know!

In my very personal opinion there only was one trombonist of this stature in Harlem at that time besides Jimmy Harrison and Charlie Green.

He was Eugene 'Bud' Aiken, brother of trumpeter Gus Aiken. 'Bud' Aiken also played professional trumpet and was very advanced for his time. Because of this, his trombone playing owed much to trumpet playing. Unluckily, Bud Aiken died on the 21st August, 1927, what very certainly made it impossible for him to develop into a very great trombonist and gain more prominence. Compare this player with the trombonist on the Perry Bradford and his Gang session of May 10, 1926. They certainly are identical.

Christian's presence should be questioned in comparison to next E. Winston session! Is this really Bob Fuller? Rather: Albert Happy Caldwell! Pianist probably is the tinkling Mr. Mike Jackson - with little left hand. He might possibly also be Perry Bradford.

Notes:

- BGR*2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; Bob Fuller, clt; Mike Jackson, pno; Buddy Christian, bjo.

- Rust*3,*4,*6: Tom Morris -c; Charlie Irvis -tb; Bob Fuller -cl; Mike Jackson -p; Buddy Christian -bj.

082 THOMAS MORRIS AND HIS SEVEN HOT BABIES

New York,

Nov. 24, 1926

Thomas Morris - tpt; Joe Nanton - tbn; Happy Caldwell - clt, cms or alt;

Mike Jackson - pno; Buddy Christian - bjo; Wellman Braud - sbs; (Eddie King) - dms

36962-2 The Mess

Vic 20364,

Frog DGF 71

36962-3 The Mess

Vic 20364,

Frog DGF 1

36963-1 The Chinch

Vic 20483,

Frog DGF 1

36963-2 The Chinch

Vic 20483,

Frog DGF 1

There is no question as to Morris' and Nanton's presence here. But is this really Bob Fuller on reeds? Out of my knowledge of Fuller I would say: No! In my ears this is Happy Caldwell again, the same player as at the session before. Only, that he plays an alto sax or perhaps a c-melody-sax here. But from Caldwell's own testimony (Storyville 99) we know that he started on clarinet, later played alto and c-melody-sax and later again switched over to tenor sax. So, for me this is Happy Caldwell with some certainty, possibly using his c-melody-sax for

the melody in 'The Mess'. (This assumption then would postulate some further questions as to Bob Fuller's presence at all these Morris-led sessions of 1926! But of this later.)

The pianist is much more restrained and functional than Mike Jackson who plays with much right-hand flowery figures. Thus, possibly Phil Worde, if these two are the alternatives. But I do not know from where the suggestion of Phil Worde comes. In respect of Mike Jackson's presence at the studio on this date his participation may be taken as granted although stylistic features do not point to him. Compare with Mike Jackson's soloing at the New Orleans Blue Five session, where his solo style is clearly audible. Nothing of it on these sides! The rest of the rhythm section obviously is the same as before.

Notes:

- Rust, Victor Master Book Vol. 2: c / tb / s / p / bj / b / d

- Rust*2,*3,*4,*6: Tom Morris -c; Joe Nanton -tb; Bob Fuller -cl, as; Mike Jackson or poss Phil Worde -p; Buddy Christian -bj;

Wellman Braud -sb; unknown -d

Tunes:

36962-2 The Mess: 4 bars intro dms EK / 16 strain A ens(*) / 32 strain B cms HC / 32 strain B ens at end modulation F - D / 16 chorus 1 ens - sbs WB / 16 chorus 2 ens - clt HC / 4 bridge modulation D - F / 16 chorus 3 ens.

36962-3 The Mess: same as -1

36963-1 The Chinch: 4 bars intro ens / 16 strain A cms - ens / 16 strain A ens / 4 vamp ens / 8 strain B cms / 4 vamp ens / 8 strain B cms - ens / 16 strain A ens / 16 strain C cms - ens / 16 strain C tpt / 16 strain A clt (*) / 4 vamp ens / 8 strain B cms - ens / 4 vamp ens / 8 strain B cms - ens / 16 strain A ens.

36963-2 The Chinch: same as -1

Notable differences of takes (*):

36962-2: bar 13 of strain A: tpt all alone, playing a row six F

36962-3: bar 13 of strain A: tpt and clt playing together for 3 beats, then clt dropping out to switch instrument

36963-1: end of clt solo: clt stops exactly before tpt coming in

36963-2: end of clt solo: clt plays together with tpt for 1 bar

083 **MIKE JACKSON AND MABEL RICHARDSON**

New York,

Nov. 24, 1926

Mike Jackson, Mabel Richardson - voc duet;

Thomas Morris - cnt; Mike Jackson - pno

35739-2 I'm Gonna Kill Myself

Vic 20181,

Document DOCD-5528

35739-3 I'm Gonna Kill Myself

Vic 20181,

Document DOCD-5655

Very nice call and response vocal duet of the 'Butterbeans And Susie' type. Clearly to hear is Jackson's sober piano style characterised by his right-hand flowery treble figures and left-hand stride bass.

Morris is very retained, but tone and attack - and his relation to Jackson - point to his presence.

Notes:

- B. Rust, Victor Master Book Vol. 2: acc. by c and Mike Jackson -p.

- Rust*3,*4,*6: Rex Stewart -c; Ernest Elliott - cl; ? Phil Worde - pxxxxxx

- BGR*2,*3,*4: Rex Stewart, cnt; Ernest Elliott, clt; poss Phil Worde, pno

084 **ROBINSON - MACK**

New York,

Nov. 27, 1926

Sam Robinson, Baby Mack - voc duet;

Thomas Morris - tpt; Phil Worde - pno

E-4106W I'm Sure Gonna Put You In Jail

Voc unissued

not on LP/CD

E-4107W Make Room For Someone Else

Voc unissued

not on LP/CD

As these sides are unissued and apparently no tests have been found, nothing can be said about their contents.

Notes:

- Rust*6: acc. by Tom Morris, c; Phil Worde, p.

- BGR*3,*4: acc. Tom Morris, c; Phil Worde, p.

085 **NETTIE ROBINSON**

New York,

c. Jan. 15, 1927

Nettie Robinson - voc;

Edwin Swayze - tpt; Bob Fuller - clt;

(Cliff Jackson) - pno

107311 I've Got The Right Man Now

PA 7523,

Document DOCD-5517

107312 I Never Loved But One Woman's Son

PA 7523,

Document DOCD-5517

This seems to be Edwin Swayze with his Oliver-derived trumpet style. The pianist does not play Cliff Jackson's typical licks (broken rhythm or shifting of meter) and may therefore possibly be somebody else, yet a very strong stride piano player - not Mike Jackson who plays a very different right hand.

Notes:

- RR 77-8: not listed.

- BGR*2: poss Thomas Morris, cnt; poss Bob Fuller, clt; poss Mike Jackson, pno.

- BGR*3,*4: prob Thomas Morris, cnt; prob Bob Fuller, clt; prob Mike Jackson, pno.

- Rust*3,*4,*6: prob Thomas Morris, cnt; prob Bob Fuller, clt; prob Mike Jackson, pno

086 **LAURA SMITH** *The Wild Cats*

New York,

c. Jan. 15, 1927

Laura Smith - voc;

Edwin Swayze - tpt; Bob Fuller - clt;

(Cliff Jackson) - pno

107313 I'm Goin' To Have Seven Years' Bad Luck

PA 7520,

Document DOCD-5429

107314 When A 'Gator Hollers (Folks Say Sign O' Rain)

PA 7520,

Document DOCD-5429

This again seems to be Edwin Swayze on trumpet with his Oliver related style. The pianist does not play Cliff Jackson's typical licks (broken rhythm or shifting of meter) and may therefore possibly be somebody else, yet a very strong stride piano player – not Mike Jackson who plays a very different right hand. Mind the consecutive matrix numbers of these three PA sessions – their recording date certainly should be checked and corrected!

Notes:

- RR 77-8: not listed.
- BGR*2: poss Thomas Morris, cnt; poss Bob Fuller, clt; poss Mike Jackson, pno.
- BGR*3,*4: prob Thomas Morris, cnt; prob Bob Fuller, clt; prob Mike Jackson, pno.
- Rust*3,*4: ? Thomas Morris, cnt; ? Bob Fuller, clt; ? Mike Jackson, pno
- Rust*3,*4,*6: unknown, c; unknown cl; unknown p.

087	ROSA HENDERSON	New York,	c. Jan. 15, 1927
	Rosa Henderson – voc;		
	Edwin Swayze – tpt; Cliff Jackson – pno		
107315	Slow Up, Papa	PA 7522,	Document DOCD-5404
107316	Hock Shop Blues	PA 7522,	Document DOCD-5404

This trumpet player here has all characteristics of Edwin Swayze as on the Vocalions above. If you listen you hear a style closely related to Joe King Oliver's playing.

The pianist might be Cliff Jackson as listed by Rust, yet not very distinct here, just as on the session before.

Notes:

- Jazz Directory Vol.4: unknown accompaniment.
- BGR*2,*3,*4: unknown cnt; unknown pno.
- Rust*3,*4,*6: ? Cliff Jackson, p.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Sounds like L. Metcalf to me, and poss Louis Hooper. ... KBR (N&N77) notes that this tpt does not fall away in tone at the end of notes as Metcalf had done on earlier recordings. He suggests that Edwin Swayzee fits the bill. But we have not heard from L. Metcalf for 18 months during which time he has been active in Harlem. A young musician is bound to develop his style in these circumstances. In the absence of any reference to Swayzee's involvement from contemporary media or in personal reminiscences by those who were there, I see no reason revise this personnel. I do agree that the same trumpet is heard on Rosa's next two issued sessions and on that of c. January 1927 (by which time Swayzee was in the mid-west with Trent)."

088	MONETTE MOORE	New York,	Jan. 26, 1927
	Monette Moore – voc;		
	Thomas Morris – tpt; Happy Caldwell – clt; Ernest Elliott – belt; unknown - flt;		
	Phil Worde – pno		
37572-2	Moaning Sinner Blues	Vic 20484,	Document DOCD-5339
37573-1	Hard Hearted Papa	Vic 20484,	Document DOCD-5339
37573-2	Hard Hearted Papa	Vic 20484,	Document DOCD-5339

I have listed these sides because of Caldwell's assumed presence at Evelyn Preer's session of 08 September 1926 and on the possible presence at the next session below. To be honest: Caldwell's presence on these sides is doubtful, but should not be doubted without intense listening.

These sides have been seen by our listening group as a probable Thomas Morris appearance. When hearing these sides, I am very uncertain re the trumpet player. The octave upward jump in both takes of 'Hard-Hearted Papa' rather hints to Rex Stewart, but other insecurities let me think of Morris. And – as we are in 1927 now – I think that Stewart would be much more developed and that Morris is the likely candidate here. In relation to the next session below I think it most probable that this man, yet, is Thomas Morris.

Little can be heard of Happy Caldwell here, given that it is him on clarinet. The whole affair is arranged, presumably by the pianist, who plays according to the arranged passages. 'Moaning Sinner Blues' features no instrumental solos, but 'Hard Hearted Papa' has a bass clarinet solo at prominent place which probably is played by Elliott, judging from its very simple rhythmic structure and the use of dated slap-tongue technique. Referring to the following session of this same day the other clarinetist should then be Happy Caldwell. His clarinet is mainly coupled with the flute here, which gives the whole affair an airy and light sound compensated by the bass clarinet.

There is strong piano accompaniment to the items, presumably by Phil Worde, who might have been Moore's permanent accompanist at the time. There are no romanticisms as at the last Monette Moore session above, which I tend to attribute to Mike Jackson.

This is what my listening companions had to say some years ago:

Notes:

- B. Rust, Victor Master Book Vol. 2: acc. by c / cl / b-cl / f / p
- BGR*2,*3,*4: Rex Stewart, cnt; Ernest Elliott, clt; unknown, bcl; unknown, flt; poss Phil Worde, pno
- Rust*3,*4,*6: Rex Stewart – c; Ernest Elliott – cl; ? Phil Worde – p; unknown b-cl / f added
- VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Rains confirms Tom Morris and possibly Mike Jackson and hears a flute. M. Berresford hears two B-flat clarinets, one doubling flute, plus a bass clarinet, which may be Bob Fuller. I hear a 2nd cl (poss E-flat) rather than a flute but accept that the flute is mentioned in the Victor files. I agree T. Morris is present as on next track. M. Berresford suggests Edgar Dowell or Phil Worde."

Notable differences of takes:

- 37573-1 bar three of introduction: tpt plays short eighth note upward jump G
- 37573-2 bar three of introduction: tpt plays dotted quarter note upward jump G

089	ELIZABETH SMITH	New York,	Jan. 26, 1927
	Elizabeth Smith – voc;		
	Thomas Morris – tpt; Ernest Elliott, Happy Caldwell – clt; unknown – flt;		
	Phil Worde – pno		
37574-2	Police Done Tore My Playhouse Down	Vic 21539,	RST-1526-2

The cornet player very probably is Thomas Morris, judging from tone, vibrato and flaws, just as in the Monette Moore session of this same day.

The clarinet player playing first part with his smears and slurs obviously is Ernest Elliott. But the clarinet soloist who also plays the coda certainly is a different man and might positively be Happy Caldwell who plays a beautiful Dodds-influenced solo. Piano playing is compatible to what we had before and might therefore well be Worde (does anybody know anything about him?). This the same sober and simple piano accompaniment as the Monette Moore sides of the same day and should thus be Phil Worde. I only would urgently like to know who that flutist is!

Notes:

- B. Rust, *Victor Master Book Vol. 2: acc. by c / 2cl / f / p*
- Rust*3: Tom Morris -c; Ernest Elliott, Bob Fuller -cl; unknown -f; ?Edgar Dowell -p.
- Rust*4,*6: Rex Stewart -c; Ernest Elliott - Bob Fuller -cl; unknown -f; ? Phil Worde -p
- BGR*2,*3,*4: Tom Morris, cnt; poss Ernest Elliott, Bob Fuller, clts; unknown, f; poss Edgar Dowell -p

090 EDNA WINSTON	New York,	Feb. 16, 1927
Edna Winston – voc;		
Thomas Morris – cnt; Charlie Irvis – tbn; Albert Happy Caldwell – clt, alt;		
Mike Jackson – pno; Buddy Christian – bjo		
37786-1	Way After One And My Daddy Ain't Come Home Yet	Vic 20857, Document DOCD-5523
37787-1	Joogie Blues	Vic 20654, Document DOCD-5523
37788-1	Ever After On	Vic 20654, Document DOCD-5523
37788-2	Ever After On	Vic 20654, Retrieval RTR 79078
37789-1	Rent Man Blues	Vic 20857, Document DOCD-5523

As before on several Victor sessions under Thomas Morris' aegis we certainly hear Happy Caldwell on clarinet with his distinct Doddsish style, and – other than the foregoing Edna Winston session – Charlie Irvis on trombone.

There is a very busy pianist's right hand that points to Mike Jackson. And the banjo's sound is Buddy Christian's.

Notes:

- BGR*2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; Bob Fuller, clt, alt; Mike Jackson, pno; Buddy Christian, bjo.
- Rust*3,*4,*6: Tom Morris -c; Charlie Irvis -tb; Bob Fuller -cl -as; Mike Jackson -p; Buddy Christian -bj.

091 CHARLIE JOHNSON'S ORIGINAL PARADISE TEN	New York,	Feb. 25, 1927
unknown, Cladys Jabbo Smith, Thomas Morris – tpt; Charlie Irvis – tbn;		
Ben Whitted, Benny Carter – alt, clt; Benny Waters – ten, clt;		
Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;		
Monette Moore – voc		
38115-1	Paradise Wobble	Vic 20551, Frog DGF 8
38116-1	Birmingham Black Bottom	Vic 20551, Frog DGF 8
38116-2	Birmingham Black Bottom	Vic test, Frog DGF 12
38117-1	Don't You Leave Me Here	Vic 20653, Frog DGF 8
38117-3	Don't You Leave Me Here	Vic test, Frog DGF 12

The personnel is established as given with the exception of the first trumpet player. Rust's 'Victor Master Book Vol. 2' gives three cnt/tpt. After year-long repeated listening I am unable to hear three trumpet/cornet players. Jabbo Smith joined the band most probably in late 1926 as a replacement for Sidney de Paris, who stayed behind in Atlantic City when the band changed over to NYC, as they usually did when the summer season was over. So, de Paris can be disregarded for this session. All solos – except for "Don't You Leave Me Here" – are played by Jabbo Smith. It probably is Thomas Morris soloing in this latter tune. Morris' presence has been suggested by Richard Rains in 'Storyville 153'.

So, there might be the possibility that the Johnson band was temporarily without a first trumpet, and Morris had been hired as a sub (the trumpet lead in "Birmingham Black Bottom" chorus B1 certainly sounds like Morris). But then the listing in the 'Victor Master Book' would have to be wrong. In this respect it has to be borne in mind that it was most uncommon at the time to have three trumpets in a big band. Two were the rule. The great exception was the Henderson band, which had three trumpets since Armstrong had been engaged. From then on, Redman certainly wrote for three trumpets, and after Armstrong's return to Chicago, writing for two trumpets – plus trombone – certainly would have been a musical relapse.

Or they had a lead trumpet player (the very enigmatic Cliff Brazzington has been listed at the time also with the Ellington band) and Morris was added for some other reason, maybe because he provided the arrangement of "Birmingham Black Bottom", which looks rather related in structure and general conception to Morris' own "Ham Gravy" as recorded by Morris' Hot Babies. In return Morris could have been allowed to solo in the unarranged free ensemble of "Don't You Leave Me Here". This then would explain the cited three trumpets/cornets. Yet only two trumpets can be heard in the brass section in chorus A1 of "Paradise Wobble".

Benny Carter was a member of the Johnson band throughout 1927 (Berger, Berger, Patrick 'Benny Carter'), joining – for the second time – in late 1926 and staying until February 1928. He allegedly started arranging with Charlie Johnson, and I can well imagine that "Paradise Wobble" might be one of his first recorded – or even authored – arrangements. (The Berger book names his possibly first recorded arrangement as "P.D.Q. Blues" by Fletcher Henderson. Yet, this arrangement definitely sounds as though it was written by a white arranger with its whole-tone parts and is not related to anything Carter has arranged later. (Addition early 2020: I do think now, that Carter arranged using methods mostly known from white arrangers of this time and period!)

Alas, Carter cannot be heard in solo in this session. This is the period the Johnson saxophone section was named "The Three Bens" – Whitted, Carter and Waters. Whitted, by the way, was always responsible for the clarinet solos.

McCarthy 'Big Band Jazz' denies Morris' presence on this session and attributes the plunger solos in "Don't You Leave Me Here" to Sidney de Paris. Carter's presence is denied as well.

Richard Rains in 'Storyville' 153 is certainly correct in stating that it is Morris here despite "...Jabbo Smith's assertion when listening to Birmingham Black Bottom, 'That's Ham'. It is believed that Leonard Davis did not join the Johnson Band until some time in 1928." (Davis left the Arthur Gibbs band to join Johnson in summer 1928.)

"Paradise Wobble" is a heavily arranged 12 bar blues. The arrangement is complex, much more so than the two other titles of this session. And I suggest this to be one of the earliest arrangements of Benny Carter on record – if not the very earliest (mind the half-tone jump up and down in the introduction – very unusual and forward-looking!). Appropriate and even great soloing by Jabbo Smith and Ben Whitted. (Re Ben Whitted: please, forget almost all nominations of Whitted in former discographies on Clarence Williams! They are completely wrong and out of place and pure unsubstantiated speculation without documented background!)

“Birmingham Black Bottom” is remarkably akin in structure and thematic material to Thomas Morris’ “Ham Gravy” and I speculate whether this tune was contributed to this session by Morris himself, if he really is one of the trumpets. On the other hand this number is a real swinger – very advanced for early 1927 - and perfectly shows the Johnson band abilities.

“Don’t You Leave Me Here” is the very well known Morton tune, here played unarranged in free ensemble with solo contributions by Monette Moore, then 18 year old Jabbo Smith, and Charlie Irvis. Great functional ensemble playing here without turning chaotic.

Notes:

- *Delaunay, New Hot Discography 1948: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whittet - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
 - *Jazz Directory Vol. Five 1955: Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whittet - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms, Monette Moore - voc*
 - *Rust*2: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whittet - alt, clt; Benny Carter (?) - ten; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
 - *Rust*3: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whittet - alt, clt; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
 - *Rust*6: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whittet - alt, clt; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*
 - *Rust, The Victor Master Book Vol. 2: 3 c (tp ?) / tb / 3 s / p / bj / bb / d; vocalist: Monette Moore*

Tunes structures:

38115-1 *Paradise Wobble* Key of Eb Victor
 (Intro 8 bars ens - tpt - clt)(A1 Chorus 12 bars blues ens)(A2 Chorus 12 bars Irvis tbn + saxes)(A3 Chorus 12 bars ens breaks bjo - Smith tpt 8 bars)(A4 Chorus 12 bars Smith tpt)(A5 Chorus 12 bars saxes - ens)(A6 Chorus 12 bars Moore voc + Smith tpt obligato)(A7 Chorus 12 bars Moore voc + Smith tpt obligato)(A8 Chorus 12 bars Whitted clt - ens)(A9 Chorus 12 bars brass)(A10 Chorus 12 bars ens)

arrangement: Benny Carter? / composer credit is: F. Johnson - T. Morris

38116-1 *Birmingham Black Bottom* Key of Ab / Eb / Ab Victor
 (Intro 4 bars ens)(A1 Chorus 12 bars saxes - ens)(A2 Chorus 12 bars saxes - ens)(A3 Chorus 12 bars brass)(A4 Chorus 12 bars Moore voc - ens)(A5 Chorus 12 bars Smith tpt)(A6 Chorus 12 bars Moore voc - ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA ens - Morris (?) tpt lead, middle break Smith tpt)(B2 Chorus 16 bars bjo - middle break Waters ten)(Bridge 4 bars ens + cymbals)(A7 Chorus 12 bars ens + Smith tpt lead)(Coda 6 bars ens + Smith tpt lead)

38116-2 *Birmingham Black Bottom* Key of Ab / Eb / Ab Victor
 same as 38116-1

arrangement: Thomas Morris? / composer credit is: F. Johnson - T. Morris

38117-1 *Don’t You Leave Me Here* Key of Bb Victor
 (Intro 4 bars ens)(A1 Chorus 16 bars AA ens)(B1 Verse 16 bars ens)(A2 Chorus 16 bars Moore + Whitted clt obligato)(A3 Chorus 16 bars Morris tpt)(A4 Chorus 16 bars Irvis tbn)(A5 Chorus 16 bars Moore + Johnson pno obligato)(A6 Chorus 16 bars ens)

38117-3 *Don’t You Leave Me Here* Key of Bb Victor
 same as 38117-1

Discernible differences of takes:

38116-1 2nd bar of coda: two trombone notes and banjo
 38116-2 2nd bar of coda: two trombone notes and banjo plus two heavy drumbeats and cymbal
 38117-1 2nd half of vocal: "Hear that bell a-ringin', hear that whistle sound".
 38117-3 2nd half of vocal: "Hear that whistle blow, hear that whistle sound".

See my article on the Charlie Johnson band in Names & Numbers 57 and elsewhere on this web-site. The frequently listed enigmatic Cliff Brazzington seems to be a real person and might be the first trumpet player. He is said to have been with the Ellington band in 1926. If so, he seems to be playing on *Paradise Wobble* only.

092	LAURA SMITH (Sara Lawrence)	New York,	Feb. 25, 1927
	Laura Smith – voc;		
	Thomas Morris – cnt, speech; Mike Jackson – pno, speech		
7130-2	Don’t You Leave Me Here	Ban 1977,	Document DOCD-5429
813-2	Don’t You Leave Me Here	Or 894,	Document DOCD-5461
814-2	If You Don’t Like My Potatoes	Or 894,	Document DOCD-5461

Against other suggestions of the past and depending on Bob Hilbert’s comment below – and according to what can be heard – the above listed accompanists apparently are the right ones. John Oliver, author of a Thomas Morris discography published in Storyville 2002-3 (of which I have a lot of reservations!), sent the following interesting observations on these sides: *Thomas Morris* or *Tommy Ladnier* – cnt; *Mike Jackson* or *Lukie Johnson* or *James P. Johnson* – pno. *It’s almost definitely Morris and Jackson in accompaniment. Laura during the cornet solo: “My my my, Thomas, Oh, Thomas.” Laura during the piano solo: “Oh, play it, Mister Mike, Play it. Do it.” I think Morris – a voice resembling that of the main speaker on Who’s Dis Heah Stranger (session 059) – and Jackson alternate with comments during the first chorus: TM: “What’s That?” MJ: “Do you think I’m blind?” TM: “Who don’t like potatoes?” MJ: “Everybody likes potatoes.” TM: “My, my, my...”*

Notes:

- *Rust*3,*4: Tom Morris -c; Lukie Johnson -p (on Banner); ?Tommy Ladnier -c; James P. Johnson -p. This is probably a pseudonym, but for whom is unknown at present (on Oriole).*
 - *Rust*6: Tom Morris, c; Lukie Johnson, p.*
 - *BGR*2,*3: Tom Morris, cnt; Lukie Johnson, pno (on Banner); reportedly Tommy Ladnier, cnt; James P. Johnson, pno.*
 - *BGR*4: Tom Morris, c; Lukie Johnson, p. “Although the singer calls the pianist ‘Mike’, it is believed that he is in fact Lukie Johnson.”*
 - *Storyville 154-148, Bob Hilbert: “Discographies list an intriguing item under the name of Sara Lawrence (Oriole 894)... Researcher Karl Kenziora recently turned up a copy of Oriole 894 by Sara Lawrence, with the titles ‘Don’t You Leave Me Here’, control number 813-1, and ‘If You Don’t Like Potatoes’, control number 814-2. The first title features the same vocalist and accompanists (although an alternate take) as Plaza matrix number 7130 by Laura Smith and was released under her name on Banner 1977, Domino 3948 and Regal 8304. The second title apparently was not released on the Plaza labels, but sounds as though it was recorded at the same session and with the same personnel as the first title. The pianist does not resemble James P. Johnson and is addressed by Ms. Smith as ‘Mike’. The cornetist is addressed as ‘Tom’, but Tom Morris is a more likely choice than Ladnier. Mike Jackson has been suggested as the pianist. Interestingly, Rust in Jazz*

Records 1897-1942 (revised edition 1969, and fourth edition) lists the first title under Laura Smith's also name and gives the accompaniment as Tom Morris, cornet; Lukie Johnson, piano."

093 THOMAS WALLER WITH MORRIS' HOT BABIES	Camden, N.J.	May 20, 1927
Thomas Morris – cnt; Charlie Irvis – tbn; Fats Waller – pno, org; <i>Eddie King</i> – dms		
38050-2	Fats Waller Stomp	Jazz Archives 21 (LP), JSP 927D
38050-3	Fats Waller Stomp	Vic 20890, Chronological Classics 674
38051-1	Savannah Blues	Vic 20776, Chronological Classics 674
38051-2	Savannah Blues	Vic 741062 (LP), JSP 927D
38052-2	Won't You Take Me Home?	Vic 741062 (LP), JSP 927D
38052-3	Won't You Take Me Home?	Vic 20776, Chronological Classics 674

Apart from the shortcomings of the pipe-organ, the drummer and the over-all carelessness, Thomas Morris' weaknesses and shortcomings are very obvious. The more so, the bottle might have played a large part in the proceedings.

Notes:

- *Rust**2, *3, *4, *6: *Tom Morris* (cnt); *Charlie Irvis* (tbn); *Fats Waller* (pno, pipe-organ); *Eddie King* (?) (dms)

094 DIXIE JAZZERS WASHBOARD BAND	New York,	Jul. 1927
Thomas Morris – cnt; Robert Cooksey – har, voc; Mike Jackson – pno; Bobbie Leecan – gtr; Eddie Edinborough – dms, wbd		
107617	Memphis Shake	PA 7536, Document DOCD-5280
107618	My Old Daddy's Got A Brand New Way To Love	PA 7536, Document DOCD-5280
107619	Kansas City Shuffle	PA 7539, Document DOCD-5280
107619-2	Kansas City Shuffle	PA 7539, Document DOCD-5612
107620	Black Cat Bone	PA 7539, Document DOCD-5280
107620-2	Black Cat Bone	PA 7539, Document DOCD-5612

Mike Jackson nearly exclusively confines to pounding the rhythm both-handedly the simple oom-pah way. The few parts he comes to the fore show his light stride style as known. He plays one single solo chorus in the second title.

Notes:

- *Jazz Directory Vol.2: unknown tpt; hca; p; g; wbd.*

- *Rust**2: *Tom Morris* (cnt); *Robert Cooksey* (hca, vcl); *Phil Worde* or *Mike Jackson* or *Louis Hooper* (pno); *Bobbie Leecan* (gtr); *Eddie Edinborough* (wbd).

- *Rust**3, *4, *6: *Tom Morris* -c; *Robert Cooksey* -h -v; *Mike Jackson* -p; *Bobbie Leecan* -g; *Eddie Edinborough* -d -wb.

- *BGR**2, *3, *4: *Tom Morris*, cnt; *Robert Cooksey*, hca, vcl; *Mike Jackson*, pno; *Bobbie Leecan*, gtr; *Eddie Edinborough*, wbd, dms.

095 JANE HOWARD	New York,	Sep. 02, 1927
Jane Howard – voc;		
Thomas Morris – cnt; <i>Mike Jackson</i> – pno		
7489-	Kissin' Mule Blues	Ban 6082, Document DOCD-5514
7490-2	Peepin' Jim Blues	Ban 6162, Document DOCD-5514
7491-2	Hard-Hearted Papa	Do not on LP/CD
7491-3	Hard-Hearted Papa	Ban 6092, Document DOCD-5514

There are piano parts I would not suggest to be played by Mike Jackson. If this is Jackson he plays much harder and heavier here than earlier on. There is little of his lightness and his charm on these sides. In particular when playing single tone bass parts he sounds as if drunk.

Most discographies query his presence here. So do I.

Notes:

- *Rust**3: *prob Tom Morris* -c; *Mike Jackson* -p.

- *Rust**4, *6: ?*Tom Morris* -c; ?*Mike Jackson* -p.

- *BGR**2: *prob Tom Morris*, cnt; *prob Mike Jackson*, pno.

- *BGR**3, *4: *Tom Morris*, c; *prob Mike Jackson*, p.

096 HAPPY HOLMES	Camden, N.J.,	Oct. 27, 1927
Happy Holmes – voc, monologue;		
Thomas Morris – cnt; Claude Austin – pno		
39372-2	Solid Ground	Vic 21075, Frog DGF 73
39373-2	When Folks Stop Walkin' And Talkin'	Vic 21075, Frog DGF 73

Thomas Morris here in acceptable form. The interesting man at this session is pianist Claude Austin, an unsung musician whose only other appearance on record is on the two 'Levee Syncopators' sides issued by the Grey Gull company in 1930.

Notes:

- *B. Rust, The Victor Master Book Vol. 2: Thomas Morris* -c; *Claude Austin* -p.

- *Rust**2, *3, *4, *5: not listed

- *BGR**2, *3, *4: *Thomas Morris*, cnt; *Claude Austin*, pno.

097 THOMAS WALLER WITH MORRIS' HOT BABIES	Camden, N.J.,	Dec. 01, 1927
Thomas Morris – cnt; James Archey – tbn;		
Fats Waller – pno, org, voc; Bobbie Leecan – gtr; <i>Eddie King</i> – dms		
40093-1	He's Gone Away	Vic 741062 (LP), JSP 927D
40093-2	He's Gone Away	Vic 21202, Chronological Classics 689

40096-1	Red Hot Dan	Vic 21127,	Chronological Classics 689
40096-2	Red Hot Dan	Vic 21127,	JSP 927D
40097-1	Geechee	Vic 21358,	Chronological Classics 689
40097-2	Geechee	Vic 21358,	JSP 927C
40098-1	Please Take Me Out Of Jail	RFW 1 (LP),	JSP 927D
40098-2	Please Take Me Out Of Jail	Vic 21202,	Chronological Classics 689

Note: additional titles of this session are without Th. Morris!

The musicians seem to be much soberer here than at their last Morris' Hot Babies session. And thus, proceedings are much better and there is much more tension. And Bobby Leecan is a big advantage.

Notes:

- Rust*2,*3,*4,*6: Tom Morris (cnt); Charlie Irvis (tbn); Fats Waller (pno, pipe-organ, vcl); Eddie King (?) (dms)

JO: There are two vocalists on *Red Hot Dan*: the second sounding like Morris, compared to his voice on *Who's Dis Heah Stranger* (session 059, the voice Irvis addresses as 'Tommy').

KBR: 40093-3 had been listed in Rust *3, but not anymore in Rust*6. According to my files it had been reissued on RCA RD-7599, but I still have to check this in an easy hour.

098 **NASHVILLE JAZZERS**

New York, c. 1927

unknown – tpt; unknown – clt, alt; unknown – alt;

unknown – pno; unknown – bjo

102-A St. Louis Blues

VD/Mad 50001, Jazz Oracle BDW 8038

102-B St. Louis Blues

VD/Mad 50001, Jazz Oracle BDW 8038

Any hitherto issued personnel certainly is highly doubtful, and I wonder if there is a connection of this band to the Walter Bennett circle (see my article in N&N 52). There seems to be no link of Thomas Morris to the Grey Gull record family. There is not anything played by these musicians resembling what is known of the persons listed by name in the discographies. Thus, the musicians listed in Rust are pure uneducated guess-work! The very busy banjo player might be the bandleader?

DB: not Tom. He was far better than this certainly by this time.

MR: I have never doubted the Morris-Fuller personnel but will re-listen.

Notes:

- Rust*2: Tom Morris (cnt); Bob Fuller (?) (clt); unknown (alt); Mike Jackson (?) (pno); Buddy Christian (?) (bjo)

- Rust*3,*4,*6: Tom Morris -c; Bob Fuller -cl; unknown as; ?Mike Jackson -p; unknown bj

Notable differences of takes:

102-A Banjo player plays double-strokes in first chorus (tpt) from bar 4 on

102-B Banjo player plays sort of press-rolls in first chorus (tpt) from bar 4 on (press-rolls are a technique of drumming in classic jazz by playing a drum-roll from measure 4 to measure 1 – and measure 2 to measure 3 in a bar)

099 **BESSIE SMITH** J. Rosamond Johnson Choir / Hall Johnson Choir

New York, c. Jun. 1929

Bessie Smith – voc;

RKO film soundtrack of "St. Louis Blues"

Thomas Morris, Joe Smith – tpt; Charlie Green – tbn;

Harvey Boone or (Albert Socarras), Cecil Scott – alt, clt; unknown – ten, clt;

James P. Johnson – pno; Bernard Addison – bjo; Harry Hull – sbs; Kaiser Marshall – dms

NY-39 St. Louis Blues – Part 1

Circle J1016, Frog DGF 46

NY-40 St. Louis Blues – Part 2

Circle J1016, Frog DGF 46

NY-41 St. Louis Blues – Part 3

Circle J1017, Frog DGF 46

NY-42 St. Louis Blues – Part 4

Circle J1017, Frog DGF 46

It has generally been assumed that the musicians seen on screen were taken from a band that Fletcher Henderson had assembled and expected to be part of the pit-band for the 'Great Day' show – the additional part being white string players. The musicians were Russell Smith, Bobby Stark, Rex Stewart, and Louis Armstrong (!) on trumpets, Jimmy Harrison and Charlie Green on trombones, Harvey Boone and Arville Harris, alto saxophones/clarinets, Coleman Hawkins and possibly another tenor saxophonist, Clarence Holiday on banjo/guitar, and Walter Johnson on drums. The bass player of the Henderson band at that time is not certain. Henderson himself was appointed conductor of the show. But a newspaper report of June 29 in the Pittsburgh Courier said that the show left "much to be desired in the way of polishing up, editing and rehearsing" (Hendersonia, p.232), and Variety of July 3 (ibid.) reported that Paul Lanin (sic) had replaced Fletcher Henderson in the show. Thus, we have to consider that the musicians of the regular Henderson band might not have been obtainable in their entirety for the production of Bessie's film, as the Henderson band was "on the loose", and the show was not staged in New York with the Henderson musicians participating.

Although some well-known Harlem musicians are shown in the film, it is uncertain that we really hear these musicians in the sound-track, the more so as we know the styles of the soloists-on-screen in 1929 only approximately! Thomas Morris – in 1929 – was a man of the past in Harlem jazz circles, and – beyond that – not a distinctly expertised one. And Cecil Scott – in case it really is he – only played on a limited number of recordings before, displaying great virtuosity some years later only – listen to him behind Billie Holiday in Teddy Wilson's 'What A Night, What A Moon, What A Girl', or any of Clarence Williams recordings of the early 1930s.

- There is a strong and full-toned trumpet part played by the man who is still listed as Russell Smith in Rust*6! Russell Smith is not known to have recorded any ad-lib parts, and the man seen definitely is not Russell as shown above. He is not Sidney de Paris, either, as de Paris has a somewhat lean and sharp tone, fitting to his habit of beginning a phrase with a little tonal downward peppery "jump" or appoggiatura. Our man on the screen has a full, "bluesy" tone, possibly a little weak sometimes, that would properly correspond to what we know of Thomas Morris in later years, yet lacking many of his earlier inaccuracies. As is stated above, we believe Thomas Morris to be this solo trumpeter. (Morris is never noted as trumpet player in discographical personnels, but as cornetist only. But this might have been caused by Brian Rust's peculiar way of attributing these instruments to their assumed users. Only Delaunay lets Morris have a trumpet and a cornet, but at the unsuitable dates, of all possibilities.) Here, at least, Morris plays a trumpet, using a ball- or knob-mute – as does Joe Smith – when playing chordal accompaniment for Bessie in sequence 3, and a cup- or plunger-mute in sequence 1.

- Second trumpet: one of the Henderson key musicians in this band is easily recognisable as Joe Smith, famous for his sensitive and melodic playing and known for his mutual understanding of Bessie Smith's music. He only plays second trumpet parts here, audible faintly behind the first trumpeter, with no soloistic exposure, but recognised by his soft tone and wide vibrato. You may hear him a little exposed only at the end of chorus 10 in sequence 4, and possibly a few other minor spots.
- Assumed that we have identified the trombone player correctly as Charlie Green, we do not hear him exposed on his instrument at any time, with the exception of a short 2-bar phrase at the end of chorus 3 in sequence 4. He can only be heard as part of the ensemble sound in chordal accompaniment. No instrumental sound is sufficiently recognisable.
- First alto, section clarinet: this player is visually identified as possibly Harvey Boone (or Albert Socarras?), but no instrumental sound is readily recognisable. Because of Boone's restrained personality, this reliable and unassuming legitimate musician is only little known, and it might have been the intention that the film people chose him as leader of the saxophone section. He was slightly older than his colleagues in the reed section. On the other hand, Socarras might as well be on screen and soundtrack because of his involvement in the Lew Leslie 'Blackbirds' company in the late 1920s and early 1930s.
- Second (third!) alto, solo clarinet: here Cecil Scott has been identified by John Clark as cited above, and we tentatively agree from the meagre fact that this musician plays his clarinet with a hard and rasping "growling" tone, the same Scott used in 'In A Corner', a recording by his own band of November 19 of this same year. (In my short list of "growl" clarinetists of the late 1920s and early 1930s in my article on Billy Banks in Names&Numbers 93 I forgot to name Cecil Scott. Shame on me! - KBR)
- Tenor sax, section clarinet: unknown person, without solo performance, plays only section work. Albert Happy Caldwell – as named in several publications - could certainly have been part of the studio band to record the soundtrack, but he is not aurally recognisable at all in its entirety and should thus be excluded from the probable personnel.
- The pianist is clearly heard playing the beautiful band introduction of Bessie's vocal performance with choir and band (sequence 3) using thirds, which definitely sounds like what we know of James P. Johnson, who – on the other hand – is the documented (?) leader of the band.
- Although a guitar is seen in the opening of the cabaret scene (start of second reel), a banjo is heard throughout the proceedings, starting with the band behind the opening credits and all along the cabaret scene. The player delivers a strong rhythm banjo with a slight tendency to drop in casual virtuoso solo phrases. This certainly sounds like a pre-view to Addison's later guitar style. But it definitely was not Charlie Dixon's style!
- String-bass: just as this player is not identifiable visually (Hull's features not known), he cannot be identified by any tonal, rhythmic or other musical quality, either.
- Only Kaiser Marshall lets us hear what his drum set with its big bass-drum and snare-drum really sounded like: very big but smooth, sonorous and warm. Of all the Henderson recordings of the 1920s I could not name one tune that enables the reader to hear Marshall's drum set. Only, in some exposed parts of the arrangements, there are little bits of isolated cymbal playing, the – at the time - fashionable Zildjian hand-cymbal, a sort of early high-hat device, yet not operated by foot and hands, but only manually, or choked cymbals played by one or both hands. But these cymbal breaks ('Come On Baby', for instance) are played very close to the microphone. For reasons of volume the drum-set usually was not installed at this place in the studio, but aside, and thus could only little be heard supplying the fundamental rhythm for the band, and not - in its integrity - used soloistically by the drummer. And a few breaks for wood-block or slap-sticks appear, but no snare-drum exposure anywhere, only, what was called "traps" at the time. Oh yes, and there are very few bars where Marshall hits his Chinese tom-tom, but these can only be found earlier in the 1920s. (There could well be found a small number of exceptions here, but we were not able to listen to the whole number of Henderson recordings of the 1920s lately! Please, excuse!) What can be heard from Marshall in the film corresponds to what – and how – he played with Bechet's King Jazz recordings in 1945, and what certainly was Marshall's business in the "live" Henderson band: fundamental band-drumming with bass-drum and snare-drum press-rolls as well as cymbal work. And listen here to know how a bass-drum was played in a dance-band context when record producers still refused them to be recorded.
- A harmonica is played in a blues style in the three-and-a-half minutes after the band's "overture" during the craps game. Along with it we hear some mourning words sung by Bessie Smith, possibly accompanied or answered by a muted trumpet playing wa-wa notes, before Jimmy Lee enters the scene.
- "The choir is typical of the period's Europeanised spiritual singing – only Bessie imparts genuine blues feeling. But as with all her efforts over rich backgrounds, however unimaginative they may be, it works beautifully" (E. Brooks, 'The Bessie Smith Companion'). The choir's parts are beautifully adapted to the band scores which are restricted to deliver chordal background (not a regular big-band arrangement), and obviously the whole musical arrangement was a good co-operation of W.C. Handy and J. Rosamond Johnson as stated in the opening-credits. According to all former publications, James P. Johnson was the bandleader and accordingly should have had a strong influence on musical matters. Yet, with the exception of the nice piano introduction into the cabaret scene, we cannot identify anything of James P. Johnson of musical importance here.

With this lately gained new knowledge we could now constitute a visual personnel as: *Thomas Morris*, Joe Smith – tpt; Charlie Green – tbn; *Harvey Boone*, Cecil Scott – alt, clt; unknown – ten, clt; unknown – pno; Bernard Addison – gtr; unknown – sbs; Kaiser Marshall – dms. And we could name a personnel from aural identification as: *Thomas Morris*, Joe Smith – tpt; unknown – tbn; unknown, unknown – alt, clt; unknown – ten, clt; James P. Johnson – pno; Bernard Addison – bjo; unknown – sbs; Kaiser Marshall -dms. Bringing both personnels together the most probable one would then be:

Notes:

- *Delaunay, New Hot Discography, 1948: not listed*
- *London AL 3530 (LP)(1955): Joe Smith (c); Charlie Green (tb); Buster Bailey (cl); Happy Caldwell (ts)*
- *BGR*2: "Acc by mixed Chorus and Orchestra: Joe Smith, cnt; Russell Smith, tpt; James P. Johnson, pno; Charlie Green, tbn; Buster Bailey, clt; Happy Caldwell, ten; Charles Dixon, bjo; Harry Hull, bbs; Kaiser Marshall, dms; with Rosamund Johnson and the Hall Johnson Choir, dubbed from the sound-track of the film 'St. Louis Blues'. Sidney de Paris and Bernard Addison are also alleged to be present."*
- *Empress 10006 (LP) (1973): James P. Johnson p; Joe Smith c; Russell Smith tp; Charlie Green tb; Buster Bailey cl; Happy Caldwell ts; Charlie Dixon bj; Harry Hull brass-b; Kaiser Marshall dm.*
- *BGR*3,*4: Joe Smith, c; Russell Smith, t; Charly Green, tb; unknown, cl; unknown, ts; James P. Johnson, p; Charles Dixon, bj; Harry Hull, sb; Kaiser Marshall, d; with Rosamund Johnson and the Hall Johnson Choir, mixed v chorus. Sidney de Paris and Bernard Addison are also alleged to be present on this sound-track.*
- *Rust*2: not listed*
- *Rust*3: "Acc by J. Rosamond Johnson and the Hall Johnson choir (40 mixed voices) and James P. Johnson -p-dir. Joe Smith -c; Russell Smith -t; Charlie Green -tb; Buster Bailey -cl; Happy Caldwell -ts; Charlie Dixon -bj; Harry Hull -bb; Kaiser Marshall -d and on e more*

musician (a contemporary report refers to a ten-piece band, and rumour alleges Sidney de Paris -t and Bernard Addison -g were present. The more likely tenth man is de Paris.”

- W.C. Allen, *Hendersonia*, p.495: “The Circles present most of the sound track of Bessie’s movie of the same name (St. Louis Blues – KBR). This movie was shot in late June 1929, with a band directed by James P. Johnson. It has often been suggested that this band consisted of Fletcher Henderson’s men. Although Kaiser Marshall can be recognised in the film, and one of the trumpeters might be Joe Smith, the clarinetist could not possibly be Buster Bailey, nor does it sound like him, as Bailey was in Europe with Noble Sissle. In any event, Joe Smith had left in early June as a result of the GREAT DAY fiasco. The personnel’s given in Rust and Dixon & Godrich are highly suspect; can’t someone make a “still” from the movie, and show it around?”

- S. Brown, R. Hilbert, James P. Johnson: Hall Johnson choir (40 mixed voices); James P. Johnson’s Orchestra: Joe Smith, Sidney de Paris, trumpets; unknown trombone; unknown clarinet; unknown tenor sax; Johnson, piano; poss Charlie Dixon, banjo; poss Harry Hull, brass bass; Kaiser Marshall, drums.

- J. Olivar, Thomas Morris, *Storyville 2002/3*: “The soundtrack has been reissued in various forms, and features Bessie Smith singing the title tune accompanied by (tentatively identified): Thomas Morris, Joe Smith, c; Russell Smith or Sidney de Paris, t; Charlie Green, tb; Buster Bailey or Arville Harris, cl; ?Bernard Addison, g; Harry Hull, sb; Kaiser Marshall, d. J. Rosamond Johnson and the Hall-Johnson Choir -v; unidentified others? -v.”

- J. Clark, *Experiencing Bessie Smith*: Joe Smith, Sidney DeParis, t; prob Charlie Green, tb; prob Arville Harris, as; prob Happy Caldwell, ts; prob Cecil Scott, as, cl; James P. Johnson, p; prob Bernard Addison, gtr; Harry Hull, sb; Kaiser Marshall, d.

The Music Structures:

St. Louis Blues – sequence 1 – behind opening credits Key of F film soundtrack

(Chorus 1 12 bars ?JS m-tpt + CS clt over band)(Chorus 2 discontin. 9 bars ?JS m-tpt + CS clt over band)

St. Louis Blues – sequence 2 - Bessie Smith unacc. Key of C film soundtrack

(Chorus 12 bars blues – uncertain chord structure BS voc 12 unacc.)

St. Louis Blues – sequence 3 – Bessie Smith and band Key of F film soundtrack

(Intro 4 bars JPJ pno)(Chorus 1 strain A 12 bars BS voc+ens+choir)(Chorus 2 strain A 12 bars BS voc+ens+choir)(Verse strain B 16 bars BS voc+ens+choir)(Chorus 3 strain C 12 bars BS voc+ens+choir)(Bridge 2 bars ?TM o-tpt)(Chorus 4 strain C choir+BS voc+ens)

St. Louis Blues – sequence 4 – band up-tempo, dance-scene Key of G film soundtrack

(Intro 4 bars ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars ?CS clt+ens)(Chorus 4 12 bars ?CS clt+ens)

(Chorus 5 12 bars clts+brass riffs)(Chorus 6 12 bars clts+ens riffs+dancer)(Chorus 7 12 bars ens ad-lib+dancer)(Chorus 8 12 bars ens ad-lib+dancer)(Chorus 9 12 bars slow ens ad-lib)(Chorus 10 12 bars slow ens ad-lib)

(Intro 6 bars ‘Rhapsody in Blue’ theme ? TM o-tpt)(Verse 16 bars ens+choir)(Chorus 1 12 bars BS voc+ens+choir)

K.-B. Rau
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