

THE RECORDINGS OF MARGARET CARTER

An Annotated Tentative Personnel - Discography

CARTER, Margaret

no biographical details known

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Margaret Carter**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Margaret Carter*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: **unknown**
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Margaret Carter*)

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

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

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

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

MARGARET CARTER

001 MARGARET CARTER	New York,	Aug. 1926
Margaret Carter – voc;		
Big Charlie Thomas – cnt; Charlie Irvis – tbn;		
Happy Caldwell – clt; (<i>George McClennon?</i>) – 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 point to Mike Jackson's assumed presence here which corresponds to what I know of Jackson's style.

Notes:

- Carey, McCarthy, *Jazz Directory, Vol.2: vcl with unknown acc.*

- BGR*2: Margaret Carter, vcl; unknown, cnt; Charlie Irvis, tbn; unknown, clt; Bob Fuller, clt, alt; Louis Hooper, pno; Buddy Christian, bjo

- BGR*3: Margaret Carter, vcl; unknown, cnt; Charlie Irvis, tbn; unknown, clt; poss Bob Fuller, clt, alt; Louis Hooper, pno; Buddy Christian, bjo

- BGR*4: Margaret Carter, vcl; unknown, cnt; Charlie Irvis, tbn; unknown, clt; Bob Fuller, clt, alt; poss Louis Hooper, pno; Buddy Christian, bjo

- Rust*3, *4, *6: Margaret Carter, vcl; probably: Tom Morris -c; Jake Frazier -tb; Happy Caldwell -cl; Bob Fuller -ss; Mike Jackson -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).

K.-B. RAU
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