

# THE RECORDINGS OF ROSETTA CRAWFORD

## An Annotated Tentative Personnelo - Discography

CRAWFORD, Rosetta

no biographical details known

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: **Rosetta Crawford**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Rosetta Crawford*
- 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: (*Rosetta Crawford*)

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.

### ROSETTA CRAWFORD

|                               |                   |               |
|-------------------------------|-------------------|---------------|
| 001 <b>ROSETTA CRAWFORD</b>   | New York,         | Aug. 22, 1923 |
| Rosetta Crawford – voc, pno   |                   |               |
| If You Don't, I Know Who Will | Vic unissued test | not on LP/CD  |

Unfortunately, nothing is known of a rescued test pressing. Thus, nothing can be said about the music.

#### Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *BGR\*2,\*3,\*4: acc own pno*
- *Rust\*3,\*4,\*6: acc own p*

|  |           |                    |
|--|-----------|--------------------|
| 002 <b>ROSETTA CRAWFORD</b> King Bechet Trio   | New York, | Oct. 23, 1923      |
| Rosetta Crawford – voc;                        |           |                    |
| Sidney Bechet – clt, sop;                      |           |                    |
| Clarence Williams – pno; Buddy Christian - bjo |           |                    |
| 71945-A Down On The Levee Blues                | OK 8096,  | Document DOCD-5375 |
| 71946-B Lonesome Mama Blues                    | OK 8096,  | Document DOCD-5375 |

Miss Crawford owns a strong voice and a medium vibrato of little amplitude. She sings with convincing and permanent blues phrasing. The accompanying group is Clarence Williams' trio under Sidney Bechet's name, thus emphasising Bechet's sudden significance for the jazz scene in Harlem when joining the Williams stable.

Bechet accompanies the singer throughout with well-formed and answers to the lyrics in his very own style. Williams on piano is boring, and even Buddy Christian's banjo is not able to liven things up.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Sidney Bechet Trio*
- Carey, *McCarthy, Jazz Directory, Vol. 2: acc Sidney Bechet Trio: Sidney Bechet (clt); Clarence Williams (pno); Buddy Christian (bjo)*
- BGR\*2,\*3,\*4: *Sidney Bechet, clt, sop; Clarence Williams, pno; Buddy Christian, bjo*
- Rust\*3,\*4,\*6: *Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj*

003 **ROSETTA CRAWFORD**

New York, c. May 1926

Rosetta Crawford – voc;

Thomas Morris – cnt;

Mike Jackson – pno; *Charlie Dixon* – bjo

106858- Two-Faced Man

PA 7505, Document DOCD-1005

106859- Misery

PA 7505, Document DOCD-1005

Rosetta Crawford is not as convincing on this session as before.

This undoubtedly is Thomas Morris with his own unsecure yet bluesy trumpet/cornet style, accompanied by his chum Mike Jackson, playing a minimal stride-piano frequently using upward right-hand arpeggios and floweries. I feel unable to say anything as to the banjo player's identity. I prefer to follow the proposed name (Henderson's banjo player for many years!), but nevertheless leave his name in italics.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*
- Carey, *McCarthy, Jazz Directory, Vol. 2: vcl with unknown acc.*
- BGR\*2: *acc unknown orchestra*
- BGR\*3,\*4: *prob Tom Morris, c; prob Cliff Jackson or Mike Jackson, p; prob Charlie Dixon, bj*
- Rust\*3: *acc unknown orchestra*
- Rust\*4: *acc orchestra; no details*
- Rust\*6: *?Tom Morris, c; ?Cliff Jackson or ?Mike Jackson, p; ?Charlie Dixon, bj*
- *Record Research 94, p.10: Rosetta Crawford, where are you? Perhaps you can comment on one of your early records assisting Walt Phillips of Dayton, Ohio (5-27-68) Rosetta Crawford – Perfect 105: Accompaniment on both sides by cornet, banjo and piano. Possibilities? Tom Morris, cnt; Cliff Jackson, pno; Charlie Dixon, bnj (sic). The 'B' side 'Misery' allows the accompaniment to 'play' and the cnt is fine. A somewhat jazzy side. Any comments from others? (Editors note): Everyone seems to credit good Cliff for for so many sides where Jackson is seen in the composer credits. A very able pianist and composer of that period was MIKE Jackson who must have made a lot of sides – and was close to Tommy Morris.*

004 **ROSETTA CRAWFORD** James P. Johnson's Hep Cats

New York, Feb. 1, 1939

Rosetta Crawford – voc;

Tommy Ladnier – tpt; Mezz Mezzrow – clt;

James P. Johnson – pno; Teddy Bunn – gtr;

Elmer James – sbs; Zutty Singleton – dms

64970-A I'm Tired Of Fattening Frogs For Snakes

Dec 7584, Chronological Classics 694

64971-A Stop It Joe

Dec 7567, Chronological Classics 694

64972-A My Man Jumped Salty On Me

Dec 7567, Chronological Classics 694

64973-A Double Crossin' Papa

Dec 7584, Chronological Classics 694

On these recordings thirteen years after her last recording session, Miss Crawford still is in fine form.

She is accompanied by a formation led by the "father of Stride piano", Jimmy Johnson. He dominates a great rhythm section, with Zutty Singleton as an anchor of time. Tommy Ladnier was on his way down, musically and physically, and this was his last recording session. He died only four months later in New York. Mezz Mezzrow is his own insufficient self. This is a harsh estimation of his playing, but I have to add that he at least delivers some bluesy and funky mood with his playing when recorded.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Tommy Ladnier (tp); Mezz Mezzrow (cl); James P. Johnson (p); Teddy Bunn (g); Elmer James (b); Zutty Singleton (dm)*
- Carey, *McCarthy, Jazz Directory, Vol. 2: acc Tommy Ladnier (tpt); Mezz Mezzrow (clt); James P. Johnson (p); Teddy Bunn (g); Elmer James (bs); Zutty Singleton (d)*
- BGR\*2,\*3,\*4: *Tommy Ladnier, tpt; Mezz Mezzrow, clt; James P. Johnson, pno; Teddy Bunn, gtr; Elmer James, sbs; Zutty Singleton, dms*
- Rust\*3,\*4,\*6: *Tommy Ladnier -t; Mezz Mezzrow -cl; James P. Johnson -p; Teddy Bunn -g; Elmer James -sb; Zutty Singleton -d*