

THE RECORDINGS OF ALBERT ‘HAPPY’ CALDWELL

An Annotated Tentative Personnelo-Discography

CALDWELL, Albert W. ‘Happy’ born: Chicago, Ill., 25 July, 1903; died: New York, 29 December, 1978
Attended Wendell Phillips High School in Chicago, studied pharmacy. Took up clarinet in 1919. Played clarinet in 8th Illinois Regimental Band, after Army service took lessons from his cousin, Buster Bailey. Returned to studies until 1922, then joined Bernie Young’s Band at Columbia Tavern, Chicago, made his first records with Young in 1923 (‘Dearborn Street Blues’), began doubling tenor c. 1923. Toured in Mamie Smith’s Jazz Hounds, remained in New York (1924). Did summer season at Asbury Park, then joined Bobby Brown’s Syncopators (1924). Worked with Elmer Snowden (1925), also with Billy Fowler, Thomas Morris, etc. With Willie Gant’s Ramblers (summer 1926), worked with Cliff Jackson, also toured with Keep Shufflin’ revue (early 1927). With Arthur Gibbs’ Orchestra (summer 1927 to summer 1928), recorded with Louis Armstrong (1929), also worked with Elmer Snowden again, Charlie Johnson, Fletcher Henderson, etc. Regularly with Vernon Andrade’s Orchestra from 1929 until 1933. With Tiny Bradshaw (1934), Louis Metcalf (1935), then led own band, mainly in New York. Recorded with Jelly Roll Morton (1939), with Willie Gant (1940). After leading his Happy Pals at Minton’s in early 1941, he moved to Philadelphia for three years, occasionally led own band, also worked with Eugene ‘Lonnie’ Slappy and his Swingsters and Charlie Gaines. Returned to New York in January 1945. Active with own band throughout the 1950s and 1960s, many private engagements and residencies at Small’s (1950-3), Rockland Palace (1957), etc., also gigged with Louis Metcalf and Jimmy Rushing. Toured Scandinavia in 1975. (J. Chilton, Who’s Who in Jazz)

CALDWELL, HAPPY

CLARINET

STYLE

Caldwell’s style on clarinet is strongly influenced by Johnny Dodds (own testimony). He likes to bend his notes down to subsequent notes. He performs in a “singing” style.

TONE

Strong and secure.

VIBRATO

Wide and irregular vibrato, not very strong.

PHRASING

Long melodic phrases interrupted by frequent chordal arpeggios, thus vertical phrasing.

CALDWELL, HAPPY

TENOR SAX

STYLE

Caldwell obviously formed his tenor sax style after the tenor star of the day, Coleman Hawkins. But he did not own the strong attack of his model. He is rather soft and gentle when soloing. His phrases almost seem to be “washed-out”. On the other side he certainly had a similar degree of harmonics at his disposal.

TONE

Tone is a bit coated, not sharp and aggressive.

VIBRATO

PHRASING

His phrases superficially sound like meaningless line up of notes, but the notes display a sequence of well-chosen harmonic coherence using rather unfamiliar and seemingly strange connections. In that he frequently changes between strongly played notes of greater harmonic importance and less important rapidly played runs his playing produces the impression of being erratic.

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: Happy Caldwell

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

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.

ALBERT 'HAPPY' CALDWELL

001 YOUNG'S CREOLE JAZZ BAND

Bernie Young – tpt; Preston Jackson – tbn; *Happy Caldwell* or *Philmore Holly* – clt;
Lil Hardaway – pno; Mike McKendrick – bjo; Eddie Temple – dms;
Anna Oliver – voc

Chicago, Oct. 1923

1535-1	Tin Roof Blues	Pm 20272,	Frog Special unnumbered
1535-2	Tin Roof Blues	Pm 20272,	Frog DGF 74
1536-1	Every Saturday Night	Pm 12060,	Frog DGF 74
1536-2	Every Saturday Night	Pm 12060,	Frog DGF 74
1537-1	What's The Use Of Lovin' ?	Pm 12060,	Frog DGF 74
1537-2	What's The Use Of Lovin' ?	Pm 12060,	Frog Special unnumbered

The clarinetist shows surprising traces of Johnny Dodds in his playing. And as to the reminiscences of Preston Jackson (below) who obviously owned a large and amazing memory, there should be no question as to Happy Caldwell's presence on these sides. But Happy Caldwell himself in 1973 (or earlier) had agreed that Philmore Holly was the clarinetist on these sides. So, I feel inclined to believe rather in Caldwell's statement as he would be a better expert on clarinet playing, and his own in particular. And I think to hear more Dodds on these sides than on the Bernie Young side of November 1923. Compared with 'Dearborn Street Blues', this player should be Philmore Holly. This player's style is rather heavy on the rhythmic side and he uses a strong irregular vibrato not heard from Caldwell in November 1923. But, as to Happy Caldwell's reminiscences in Storyville 99, we learn that he remembered having recorded the side with Anna Oliver (see below), and this would certainly point to Happy's presence on clarinet on these sides. (It is generally known that musicians remember their first recording sessions clearer than the subsequent ones as their emotional impact is stronger.) So, urged by the members of our listening team, I have to list both players as possibilities. Any comment by reed players is welcome!

Other musicians as stated.

Notes:

- Al Vollmer, *Chicago Get-Together, Storyville 45 (1973)*, p. 88: "Preston Jackson listened to the Young Creole Jazz Band sides and came up with the following which I feel must be regarded as definitive: Oct. 1923 Bernie Young, cnt; Preston Jackson, tbn; Philmore Holly, clt; Lil Hardaway, pno; Mike McKendrick, bjo; Eddie Temple, dms; Anna Oliver, voc. Nov. 1923 Happy Caldwell, clt, replaces Holly; Cassino Simpson, pno, replaces Hardaway; Stump Evans, C-Melody Sax added. Happy Caldwell (sic) remembers making the title 'Chicago Breakdown' which was perhaps intended as a backing for 'Dearborn Street Blues'. Both men agreed that Philmore Holly was trying to play like Johnny Dodds, but did not have his tone, and that his playing was more staccato than that of Caldwell. They added that Holly had written 'Drop That Sack' with Louis Armstrong."

- Laurie Wright, *Happy Horn, Storyville 99*, p.86/7: "We had Bernie Young on trumpet, Mike McKendrick on banjo. ... Then we had Stump Evans on C-Melody sax, he used to play trombone too, but he preferred the sax. Preston was on trombone, he was a very fine fellow, but they gave him a rough time when he went back to New Orleans, because he'd been away so long in Chicago, they forgot he came from down south. Cassino Simpson was on piano, Eddie Temple on drums, but on some recordings, they eliminated the drums, and I was on clarinet. ... The singer Anna Oliver who made a side with us in the studios wasn't our regular singer – we'd never worked with her before, but the guys might have worked with her after I'd left Chicago."

- Preston Jackson, *Trombone Man*, p. 61: "Our band copied every Oliver record not-for-note, and I still have a record with Oliver on one side and the Bernie Young band on the other. So that's when you get these recordings that we did on Paramount through 'Ink' Williams; 'Dearborn Street' and this girl Anna Oliver did the singing on 'What's The Use Of Lovin'?' Holly wasn't on any of the records, it was Happy and we had 'Stumpy' Evans, and he was great too, and was always telling me we should hear Coleman Hawkins – now he was a star, he was young but he was a bit ahead of us. 'Stumpy' played at the Vendome Theatre with a lot of slap tongue; did the overture thing. The slap tongue will show on the records, Happy played the clarinet and 'Stumpy' played the alto. Later on, 'Stumpy' played with a lot of bands around Chicago – he was small, so that may have been why he got called that. ... The Bernie Young sides were my first recordings. The personnel on those included Bernie Young, cornet and leader, yours truly on trombone, Albert 'Happy' Caldwell and Stumpy Evans, saxes and Lil Hardaway, on piano. ... Happy was another one who tried to emulate Johnny Dodds as a boy – he was the cousin of Buster Bailey. In Chicago now, the house where Happy lived is still standing. Happy left Chicago with Mamie Smith – I remember when he told us he was leaving."

- Rust*2: Bernie Young (cnt); Preston Jackson (tbn); Happy Caldwell (clt); Stump Evans (c-mel); Cassino Simpson (pno); Mike McKendrick (bjo); Eddie Temple (dms); Anna Oliver (voc)

- Rust*3: Bernie Young -c; Preston Jackson -tb; unknown -cl; Cassino Simpson -p; Mike McKendrick -bj; Eddie Temple -d; Anna Oliver -v

- Rust*4: Bernie Young -c; Preston Jackson -tb; Philmore Holly -cl; Lil Hardaway -p; Mike McKendrick -bj; Eddie Temple -d; Anna Oliver -v

- BGR*2: Anna Oliver, v; Bernie Young, c; Preston Jackson, tb; Happy Caldwell, -cl; Stump Evans, C-mel; Cassino Simpson, p; Mike McKendrick, bj; Eddie Temple, d.

- BGR*3,*4: Anna Oliver, v; Bernie Young, c; Preston Jackson, tb; unknown, cl; unknown, Cm; Cassino Simpson, p; Mike McKendrick, bj; Eddie Temple, d.
 - Rust*6: Bernie Young -c; Preston Jackson -tb; Philmore Holly -cl; Lil Hardaway (Henderson) -p; Mike McKendrick -bj; Eddie Temple -d; Anna Oliver -v

Notable differences of takes:

1535: I have both takes of this title on several CDs, but I am unable to detect any differences of them. This may be caused by wrong designation or by the fact that the band play a written arrangement. The clt part may still be improvised.
 1536-1: entry to clt solo in bar 12 of first chorus: clt starts with half note Bb in bar 12 bound to whole note Bb in bar 1 of second chorus
 1536-2: entry to clt solo in bar 12 of first chorus: clt starts with quarter note Bb in bar 12 followed by whole note Db in bar 1 of second chorus
 1537-1: bar 3/4 of intro: tbn plays a succession of 5 eighth-triplets followed by three quarter notes (no glissando)
 1537-2: bar 3/4 of intro: tbn only plays quarter notes plus one glissando
 Note: Take designations on CD booklets are uncertain: Frog Special claims to have -1 and -2, but both takes are indential; Frog DGF 74 having only one take claims to play -1/-2.

002 OLLIE POWERS

Chicago, Oct. 1923

Ollie Powers – voc;
 Bernie Young – tpt; Preston Jackson – tbn;
 Happy Caldwell – clt; Paul ‘Stump’ Evans – alt;
 Cassino Simpson – pno; Mike McKendrick – bjo; Eddie Temple – dms

1538-1 Jazzbo Jenkins Pm 12059, Frog Special unnumbered,
 1538-2 Jazzbo Jenkins Pm 12059, Frog DGF 74

This clarinet playing is much freer than Holly’s on the sides above and should therefore – and by Caldwell’s own statements – with certainty be Caldwell himself. Other players as stated, with the exception of the pianist who plays more functional and sparse than Miss Hardaway, and therefore should be Simpson. Mind that in Laurie Wright’s interview of Happy Caldwell in Storyville 99 (see above) Happy obviously only referred to a session(s) with Stump Evans and Cassino Simpson, not to Lil Hardaway. This might mean that he did not remember the above session possibly or probably recorded the day before!?

Notes:

- Rust*2: Alex Calamese, Tommy Ladnier (cnt); Eddie Vincent (tbn); Jimmy Noone (clt); Horace Diemer (alt); Glover Compton (pno); John Basley (bjo); Bass Moore (bbs); Ollie Powers (dms, ldr)

- Rust*3: Bernie Young -c; Preston Jackson -tb; Stump Evans -cl - cm; Cassino Simpson -p; Mike McKendrick -bj; Eddie Temple -d

- Rust*4: Ollie Powers -v; Bernie Young -c; Preston Jackson -tb; Stump Evans -cl - cm; Cassino Simpson -p; Mike McKendrick -bj; Eddie Temple -d

- Rust*6: Bernie Young -c; Preston Jackson -tb; Philmore Holly -cl; Lil Hardaway (Henderson) -p; Mike McKendrick -bj; Eddie Temple -d; Anna Oliver -v

Notable differences of takes:

1538-1: clt upbeat to ens chorus in bar 20 of first voc chorus: 2 quarter notes Bb syncopated, 1 eighth note Bb bound to 1 quarter note Bb in first bar of ens chorus.

1538-2: clt upbeat to ens chorus in bar 20 of first voc chorus: 3 eighth notes C – D - C, 1 eighth note D bound to 1 quarter note D in first bar of ens chorus.

Note: Take designations on CD booklets are uncertain: Frog Special claims to have -1 and -2, but both takes are indential; Frog DGF 74 having only one take claims to play -1/-2. I am following Frog Special as take -1, thus Frog DGF 74 as take -2.

003 YOUNG’S CREOLE JAZZ BAND

Chicago, Nov. 1923

Bernie Young – cnt; Preston Jackson – tbn;
 Happy Caldwell – clt; Paul ‘Stump’ Evans – alt;
 Cassino Simpson – pno; Mike McKendrick – bjo; Eddie Temple – dms

1587-1 Dearborn Street Blues Pm 12088, Frog Special unnumbered
 1587-2 Dearborn Street Blues Pm 12088, Frog DGF 74

Caldwell clearly owns a style derived from Dodds, but he performs in a rather erratic way – just as later in his recordings on tenor sax – and not as straight as the clarinetist on the Young session of Oct. 1923, who then might very probably be Holly. Also, he uses a strong and regular vibrato other than Holly whose vibrato is very irregular. Caldwell’s rhythm as shown here is more open and off-beat than Holly’s who uses a rather antiquated simple and pedestrian inner rhythm in his performance.

Notes:

- Rust*2: Bernie Young (cnt); Preston Jackson (tbn); Happy Caldwell (clt); Stump Evans (c-mel); Cassino Simpson (pno); Mike McKendrick (bjo); Eddie Temple (dms)

- Rust*3: Bernie Young -c; Preston Jackson -tb; unknown -cl; Stump Evans -as; Cassino Simpson -p; Mike McKendrick -bj; Eddie Temple -d; Anna Oliver -v

- Rust*4,*6: Bernie Young -c; Preston Jackson -tb; Happy Caldwell -cl; Stump Evans -as; Cassino Simpson -p; Mike McKendrick -bj; Eddie Temple -d

Notable differences of takes:

1587-1: last bar of pno chorus (bar 12): no tpt upbeat; tpt starts 4 eighth notes Ab – Ab – Ab – B, 1 dotted quarter note Ab in bar 1 of ens chorus

1587-2: last bar of pno chorus (bar 12): tpt upbeat 6 eighth notes Eb

004 PERRY BRADFORD’S JAZZ PHOOLS

New York, Feb. 1924

unknown, Bubber Miley – tpt; Charlie Irvis – tbn;
 Otto Hardwick – alt; unknown – alt, clt; (Albert ‘Happy’ Caldwell?) – ten;
 Perry Bradford – pno; Elmer Snowden – bjo; Harry Hull – bbs

1668-1 Charlestown, South Carolina Pm 20309, Frog DGF 56
 1668-2 Charlestown, South Carolina Pm 20309, Timeless CBC 1-073

1669-1	Hoola Boola Dance	Pm 20309,	Frog DGF 56
1669-3	Hoola Boola Dance	Pm 20309,	Timeless CBC 1-073

It seems that we have one of those complete take-overs of bands here that have been mentioned in my earlier articles on the Perry Bradford recordings. Just as Clarence Williams did in January 1926 Bradford obviously engaged part of the Ellington band – Snowden still the leader in early February 1924, but replaced by George Francis later on Feb. 22, 1923 – adding a tenor sax and a tuba player and Bradford himself on piano.

Re trumpet players I would like to follow Scherman/Eriksson assuming Bubber Miley and an unknown colleague who stays very much in the background and obviously plays straight parts. This man is impossible to identify, but certainly is not the exuberant Johnny Dunn as we know him. We hear a trombone player – unlisted by Rust – who very probably is Charlie Irvis stylistically and tonally, although not as distinct as desirable.

On clarinet we hear a musician who might be found with Mamie Smith on her session of August 31, 1926. A clarinet player, who plays in a much more fashionable and modern style than Bushell – he himself denying his presence – or Fuller, who is usually listed for this very Mamie Smith date, with interesting melodic phrases - unheard of by Fuller – especially in ‘I Once Was Yours’ and a completely different vibrato. On alto then we find a sax player with a romantically singing legato style, rather uncommon for this time. When assuming Miley’s and Irvis’ presence, who might be easier to suggest than Otto Hardwick, at this time with the Washingtonians at the Hollywood Club. The style is Hardwick’s, only the tone is a bit harsh but cannot exclude the possibility of Hardwick’s presence.

Contrary to Scherman/Eriksson’s statement the tenor sax player plays on both titles and can easily be heard on the second title unisono with the trumpet in the verse and later behind the prominent alto. As with the trumpet players I am following their assumption of Hawkins on tenor, only that I wonder why he does not solo. But I do have a better proposal in Albert Happy Caldwell who was one of the not so many tenor sax players at this time playing in this advanced manner. Hawkins had not been influential that early and consequently there were few other tenor sax players playing in his very own style. And Hawkins is not known to have played or even soloed on clarinet that early. The riff the tenorist plays in the last chorus of the first title seems to be ad-libbed and has a distinct Hawkins flavour. Also, this player has been left out by Rust.

I hear Bradford’s typical piano tinkling behind the clarinet solo of the first title, avoiding all the bass notes as he mostly does. On the second title he delivers some more essential and supporting playing. I would suggest to listen to the banjo breaks in the verse of the second title. To me this is Elmer Snowden, very different from Mitchell and Speed. And in early February the Washingtonians still were Snowden’s band, Snowden leaving later that month (Dutton, Birth of a Band, Storyville 80-44). The tuba might be Hull as listed in Rust or might even have been Bob Escudero brought over from the Henderson band by Hawkins.

So I am convinced that we have 4/5 of the early Ellington band here, together with some colleagues from other bands.

Note: For this session the following personnels have been listed:

- Rust*2: ‘probably similar to’ Johnny Dunn or June Clark ? (cnt); Jimmy Harrison (tbn); ‘Smitty’ (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo).

- Rust*3, *4, *6: Johnny Dunn, Bubber Miley – c; Herb Flemming – tb-dir; ? Garvin Bushell – Herschel Brassfield – cl-as; ? Leroy Tibbs – p; Samuel Speed – bj; ? Harry Hull – bb.

- Scherman/Eriksson: Bubber Miley, unknown (tp); prob Charlie Irvis (tb); poss Garvin Bushell (cl, ss); poss Herschel Brassfield (as); Coleman Hawkins (ts -1,2); Leroy Tibbs (p); Samuel Speed (bj); poss Harry Hull (bb). “Rust lists two trumpets, Johnny Dunn and Bubber Miley. One of them is prominent and is most certainly BM, the other one can be heard faintly in the background and is impossible to identify aurally. The latest edition of Rust doesn’t list the trombonist and tenor sax player, whom we have identified as Charlie Irvis and Coleman Hawkins respectively, the latter audible only in the first title (which, incidentally, has nothing to do with James P. Johnson’s famous composition). An earlier edition of Rust has Herb Flemming as trombonist and leader, but this seems unlikely aurally.”

- Bushell/Tucker p. 159 “I doubt if I was playing clarinet on this session, because at the time I was playing saxophone with Wooding and wouldn’t have taken a clarinet date. That sounds like Brassfield on saxophone. I don’t think Bubber Miley would have been on a date with Johnny Dunn, since by this time he’d established himself down at the Kentucky Club with Ellington.” (Miley joined the Washingtonians at the Hollywood Café (later Kentucky Club) in the fall of 1923! KBR).

Discernible differences of takes:

1668-1	tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, starts 7 th bar with same phrase, altering melody in bar 8
1668-2	tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, continuing 7 th bar with different melody
1669-1	2 nd verse (after 8-bar intro and 1 st 16-bar verse): bar 3/4 tenor tries to find his part behind alto – silent on first 3 beats
1669-2	2 nd verse (after 8-bar intro and 1 st 16-bar verse): bar 3/4 tenor in harmony with alto throughout

005 HAZEL MEYERS	her Sawin’ Trio	New York,	May 18-26, 1924
Hazel Meyers – voc;			
Bubber Miley – tpt (1,2); (Happy Caldwell) – clt (1,2);			
Louis Hooper – pno, bjo (3)			
31571	Papa Don’t Ask Mama Where She Was	Ajax 17039,	Document DOCD-5430
31574	I’m Every Man’s Mama	Ajax 17040,	Document DOCD-5430
31575	You Better Build Love’s Fire (Or Your Sweet Mama’s Gone)	Ajax 17040,	Document DOCD-5430

Easily and very probably Bubber Miley with his clear and forceful tone, and his Johnny Dunn derived style. Fuller and Hooper OK. No bjo audible on first and second titles. Hooper as by own testimony.

On third title a banjo – definitely not Snowden - starts after piano ceases and stops again immediately before piano resumes playing, so very probably played by Hooper.

The clarinetist definitely is not Bob Fuller with his fast and narrow vibrato, but shows distinct features of a Dodds-inspired style with wide vibrato, and certainly, Happy Caldwell comes to mind.

My comment to this session for Bob Hitchens Choo Choo Jazzers research was this: “Easily and very probably Bubber Miley with his clear and forceful tone, and his Johnny Dunn derived style. Fuller and Hooper OK. No bjo audible on first and second titles. Hooper as by own testimony.”

On third title a banjo – definitely not Snowden - starts after piano ceases and stops again immediately before piano resumes playing, so very probably played by pianist. But statement to this personnel as listed above is very difficult and has to be judged with great caution.

Notes:

- RR 77-6: Miley, Fuller, Hooper, unknown bjo.

- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; unknown bj.

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

- Rust*6: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; ?Elmer Snowden, bj; or Hooper and Snowden only (3)

- Schermann/Eriksson: *poss Bubber Miley (tp); Louis Hooper (p); poss Elmer Snowden (bj)*. "Both Godrich-Dixon and Rust have definitely B. Miley on trumpet. We think it's doubtful but we have no alternative suggestion. It is a better musician than the one on the Helen Gross session of c. May, 1924, and his style is more similar to B. Miley's but rhythmically stiffer."

006 BUDDY CHRISTIAN'S CREOLE FIVE

New York, c. Mar. 23, 1926

Harry Cooper – tpt; John Mayfield – tbn; Happy Caldwell – clt;
Charlie 'Smitty' Smith – pno; Buddy Christian – bjo; unknown – dms;
Louise Vant – voc (1,2)

74057-A	Sunset Blues	OK 8311,	Hot'n Sweet 151222
74058-A	Texas Mule Stomp	OK 8311,	Hot'n Sweet 151222
74059-A	Sugar House Stomp	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)

007 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 his

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

Happy Caldwell with Willie Gant's Paradise Ramblers at Small's (sic) Night Club at 7th Ave & 135th St. (see photo in PHoJ)(St 2002/155)

Willie Gant & his Paradise Ramblers at Small's (sic) Paradise: Leroy Rutledge, Ward Pinkett, tpt; Joe Williams tbn; Clarence Adams, Albert Caldwell, Freddie Skerritt, saxes; Willie Gant, pno; Johnny Lee, bjo; Billy Taylor, bass; Mansey Johnson, dms (all sic) (St 2002/165)

008 MARGARET CARTER

New York, early Aug. 1926

Margaret Carter - voc;

Big Charlie Thomas - cnt; Charlie Irvis - tbn;

Happy Caldwell - clt; (*George McClennon?*) - 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.

009 BUDDY CHRISTIAN'S JAZZ RIPPERS

New York, early Aug. 1926

Big Charlie Thomas - cnt; Charlie Irvis - tbn;
 Happy Caldwell - clt; (*George McClennon?*) - clt;
 Mike Jackson - pno; Buddy Christian - bjo, voc
 107043 South Rampart Street Blues
 107044 The Skunk

PA 8518, Timeless CBC 1-030
 PA 8518, Timeless CBC 1-030

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 (clt, 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.

010 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; (*Buddy Christian*) - bjo; Bill Benford - bbs;
 Mike Jackson - voc
 36047-3 Georgia Grind
 36048-2 Ham Gravy
 36048-3 Ham Gravy

Vic 20180, Frog DFG 1
 Vic 20179, Frog DFG 1
 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 (1)

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

011 OKEH MELODY STARS

New York,

Aug. 23, 1926

June Clark, Big Charlie Thomas - tpt/cnt; Charlie Irvis - tbn;

unknown - alt, clt; (Happy Caldwell) - ten;

Porter Grainger (or Vivian Wright?) - pno; Buddy Christian - bjo;

Clarence Todd - voc

74310-A Look Out, Mr. Jazz

OK 8382

not on LP/CD ?

74310-B Look Out, Mr. Jazz

OK 8382,

? Timeless CBC 1-030

74311-A A Glass Of Beer, A Hot Dog And You

OK 8382

not on LP/CD

74311-B A Glass Of Beer, A Hot Dog And You

OK 8382

not on LP/CD

Note: The Timeless CD booklet gives matrix-number 74311-A for 'Look Out, Mr. Jazz'

As stated above, it is definitely June Clark here on first trumpet/cornet with his strong tone, his permanent irregular vibrato and his very personal fiery and hasty attack.

On second trumpet/cornet - and thus mainly in the background - is the mysterious, but beautifully poetic "Big Charlie" Thomas. (I make no attempt to repeat what his mystery is and what is known about him. This can be easily read in the booklet to the Timeless CD CBC 1-030 bearing his very name.) Listen to his breaks in the last chorus of "Look Out, Mr. Jazz". Mr. Thomas displays a very light and slim tone with a wide vibrato and a phrasing very close to Louis Armstrong's recordings of the time, using wide interval jumps. And I am fairly certain that he leads the band in the out chorus of 'A Glass Of Beer, A Hot Dog And You'.

The trombonist has finally been identified as Charlie Irvis in Rust*6, and this is certainly correct. Irvis plays with his usual vigour and legato style and is easy to identify.

There is an alto player who doubles clarinet throughout on "Look Out, Mr. Jazz". I feel unable to identify this player as there is too little to judge, and his performance lacks recognizable stylistic characteristics. On alto, which he plays throughout the second title, he only plays set parts, which makes him even more undistinguishable. So, no assumption here.

It might be possible to find a name for the beautifully driving tenorist, but I do not know which one. He plays powerfully in a simplified Hawkins manner, but still using strong staccato technique, getting rather old-fashioned at the time, and he has a good and strong tone. He is not Prince Robinson, but Benny Waters from the Charlie Johnson band might be a reasonable possibility - and a possible clue to the altoist? Or rather Happy Caldwell who seems to have been very busy in Harlem in mid-1926. Or, perhaps, one of the youngsters, such as Arville Harris or Elmer Williams. Judging from the other musicians he must have been an accomplished musician. And: there were not so many respectable tenor saxophonists in Harlem at the time. (Will reed specialists, please, listen carefully and let me know what they think?) After comparison to Happy Caldwell's solos on the Morris Seven Hot Babies sides I feel inclined to see him as the tenor sax player here, cautiously judging from style, tone and vibrato.

Both titles are Porter Grainger's compositions. Thus, it would be appropriate to assume Grainger's presence on piano here. Yet, after listening to his vocal-group accompaniments (Harmony Hounds, P. Grainger's Three Jazz Songsters, Buddy Christian's Four Cry-Babies, P. Grainger's Jubilee Singers) I have been unable to find anything compatible with what can be heard from the pianist on the Okeh Melody Stars. Grainger here employs desperately simple piano comping and chording behind the singers, almost without any melodious alterations contrary to what is heard in the vocal chorus of "Look Out, Mr. Jazz". His own probable accompaniment to these same titles recorded by Sara Martin on September 05, 1926 (this is not Clarence Williams!) may give a hint to his possible presence on the Okeh Melody Stars session. With Martin and other singers Dolly Ross or Clint Jones he shows a little more melodious style which may correspond with what can be heard on 'Look Out, Mr. Jazz' in the background to the vocal chorus: a simple eighth-note chordal arpeggio. So, Grainger's presence cannot be ruled out, but may be probable rather than definite.

Storyville 1998/9 p.195 lists a quote from the Baltimore Afro-American: "Vivian Wright, former pianist with Sammy Lewis". She obviously "herded with Okeh Stompers, noted recording artists" (sic). (BAA25/9/26, 6/3) Her former activity as noted here might possibly be proof of her possible presence. But lacking any musical information on Miss Wright nothing can be said about her stylistically. So, Porter Grainger's possible presence seems to be more reasonable and probable.

The very strong and straight banjo player probably is Buddy Christian, pianist and banjo player from New Orleans, as noted in the Chicago Defender 16/4/27 p.6: "Buddy Christian, banjo with Clarence Williams Blue Five, Okeh jazz band, playing with Charles A. Watson's (sic) Dreamland Orchestra on West 125th Street, New York, every evening." We are familiar with his very sober four-to-the-bar strumming from many Clarence Williams recordings.

Singer Clarence Todd is listed on the record label.

Notes:

- Rust*2: Clarence Williams (pno) dir. unknown group; Clarence Todd (vcl)
- Storyville 21, p93: Clarence Todd (vcl) acc 2 unknown cnt, tbn, alt, ten, pno and bjo (Bob Graf says that his copy is in rather poor shape and he is unable to determine whether bass or drums are present. One of the reedmen doubles clarinet on the first side. He says that although the record doesn't have a Clarence Williams sound it is still a very fine record.)
- Rust*3,*4: 2c / tb / cl-as / ts / p / bj / Clarence Todd -v
- Rust*6: Charlie Thomas and another, c / Charlie Irvis, tb / cl, as / ts / p / bj / Clarence Todd, v
- L. Wright, Okeh Race Records: vocal chorus by Clarence Todd (Bob Graf owned a copy of this record which used take -a on both sides, but he kept no record of label type or stampers. Jazz Records shows take -B used for each side. The only copy inspected is as above (74311 -a /74310-b).

Notable differences of takes:

- 74310: no alternate take reissued, so no comment possible
- 74311: this title still un-reissued (although held) and no alternate reissued, so no comment possible

012 MAMIE SMITH Mamie Smith – voc; Thomas Morris – cnt; Charlie Irvis – tbn; Happy Caldwell – clt; Mike Jackson – pno; Buddy Christian – bjo	New York,	Aug. 27, 1926
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

013 THOMAS MORRIS AND HIS ORCHESTRA Thomas Morris – cnt; Charlie Irvis or (Joe Nanton) – tbn; Happy Caldwell – clt; Mike Jackson – pno; Thomas Morris, Charlie Irvis – dialog	New York,	Aug. 27, 1926
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.

014 MAMIE SMITH Mamie Smith – voc; Thomas Morris – tpt; Charlie Irvis – tbn; (Happy Caldwell) – clt; unknown (J.C. Johnson) – pno; Buddy Christian – bjo	New York,	Aug. 31, 1926
--	-----------	---------------

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

015 **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 clarinetist 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

016 **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)

017 **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 20306,

Document DOCD-5516

36099-3 Make Me Know It

Vic 20306,

RCA (F) FPM1 7049 (LP)

Note: Both takes listed as from LP/CD notes, but they seem to be identical.

Thomas Morris undoubted from my side. But the clarinetist seems to be Caldwell again.

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

018	EVELYN PREER	New York,	Sep. 08, 1926
Evelyn Preer – voc;			
<i>Thomas Morris</i> – tpt; (<i>Happy Caldwell?</i>) – 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

Judging from style, tone and vibrato this clarinetist 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.

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).

Notes:

- BGR*2,*3,*4: not listed
 - Rust*3,*4,*6: unknown -c; unknown -tb; unknown -cl; unknown – vn; unknown -p; unknown -bj; unknown -d

019	EVELYN PREER	New York,	Oct. 14, 1926
Evelyn Preer – voc;			
<i>Thomas Morris</i> – tpt;			
(<i>Happy Caldwell?</i>), 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

020	MARGARET JOHNSON Black And Blue Trio	New York,	Oct. 20, 1926
Margaret Johnson – voc;			
<i>Thomas Morris</i> – tpt; <i>Happy Caldwell</i> – 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, cl; 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

021	NEW ORLEANS BLUE FIVE	New York,	Nov: 02, 1926
<i>Thomas Morris</i> – tpt; <i>Joe Nanton</i> – tbn; <i>Happy Caldwell</i> – clt, sop;			
Mike Jackson – pno; <i>Bobbie Leecan</i> – gtr;			
Helen Baxter, <i>Thomas Morris</i> , <i>Joe Nanton</i> – 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)

022 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 treble 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

023 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 easy 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 with 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, changing pitch and the inability to play fast runs. Furthermore there has been no session in my investigation on Ernest Elliott were 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 being asked to play on the two sessions above. 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 and strange 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 mainly bows his bass, and I thus feel unable to compare this bassist's style with Braud's later work with Ellington, and to really identify this player. 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 only part of 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* Key of Eb Victor
 (Intro 4 bars (*) tbn JN)(Strain A 6 bars ens)(Strain B1 12 bars ens - 2 breaks tpt TM - 2 breaks ten HC)(Chorus 1 12 bars ens - break ten HC)(Strain B2 12 bars ens - 2 breaks tpt TM - 2 breaks clt HC)(Chorus 2 10 bars ens - break clt HC)(Strain C1 8 bars ens - 4 bars double-time - end-break tbn JN)(Strain C2 8 bars ens - 4 bars double-time - end-break tbn JN) (Strain C3 8 bars ens - end-break clt HC)(Strain C4 8 bars ens)(Coda 2 brs)

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

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

36926-1 *P.D.Q. Blues* Key of Eb / F / Eb Victor
 (railroad noises)(Intro 4 bars clt HC + bjo BC)(Chorus 1 24 bars ens)(Chorus 2 24 bars tpt TM - clt HC)(Bridge 4 bars ens modulation Eb - F)(Interlude 14 bars tbn (*) - ens)(Bridge 4 bars ens modulation F - Eb)(Chorus 3 24 bars 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

024 **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)

025 **EDNA WINSTON**

New York,

Nov. 23, 1926

Edna Winston - voc;

Thomas Morris - tpt; Gene '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

Thomas Morris is definite. But the trombonist certainly is not Irvis, but a very beautiful, if unknown – or not yet identified – trombonist, one of the better players. His name might be known, but unlinked to any known recordings. On clarinet we hear the same man I have associated with the name of Happy Caldwell at the recording sessions above.

The pianist performs in a flowery style as heard from Mike Jackson. He plays tinkling right-hand treble figures all the time and neglecting his left hand. He seems to have had some strong connection to the Victor company as he is listed almost exclusively on Victor recordings in 1926/27. He sometimes plays very retained and academic, but on other occasions with a very busy right hand as heard here. (This statement is to be seen with caution since some of his entries in the discographies on which my statement is based bear a question mark.)

Buddy Christian probably is on banjo. His instrument, yet, is much more present than on other recordings. This might, yet, result from his position the microphone. The style and sound is Christian's.

Notes:

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

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

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

- Storyville 153, p. 87/88: See Richard Rains' view on this matter!

026 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.

KBR: Morris undoubted. Nanton as well. But is this really Bob Fuller on reeds? Out of my knowledge of Fuller I would say: No! The pianist is much more restrained and functional than Mike Jackson who plays with much right hand flowery figures. Thus probably Phil Worde, if these two are the alternatives.

DB: as received.

MR: OK

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: (Intro 4 bars dms EK)(Strain A 16 bars ens (*))(Strain B1 32 bars cms HC)(Strain B2 32 bars ens, at end modulation F – D)(Chorus 1 16 bars ens – sbs WB)(Chorus 2 16 bars ens – clt HC)(Bridge 4 bars ens modulation D – F)(Chorus 3 16 bars ens)

36962-3 The Mess: same as -1

36963-1 The Chinch: (Intro 4 bars ens)(Strain A1 16 bars cms – ens)(Strain A2 16 bars ens)(Vamp 4 bars ens)(Strain B1 8 bars cms)(Vamp 4 bars ens)(Strain B2 8 bars cms – ens)(Strain A3 16 bars ens)(Strain C1 16 bars cms – ens)(Strain C2 16 bars tpt)(Strain A4 16 bars clt (*))(Vamp 4 bars ens)(Strain B3 8 bars cms – ens)(Vamp 4 bars ens)(Strain B4 8 bars cms – ens)(Strain A5 16 bars 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 of six Fs

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

027 MONETTE MOORE	New York,	Jan. 26, 1927
Monette Moore – voc;		
Thomas Morris – tpt; Happy Caldwell – clt; Ernest Elliott – bclt; 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.

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

KBR: contrary to Moore's session November 09, 1926, this tpt player here certainly is Morris and not Rex Stewart.

JO: Identification a bit difficult... I don't know of any (other?) example of Fuller playing bass clarinet. I agree Morris is probable, especially on *Hard Hearted Papa* (correct title).

DB: as received definite Tom. More likely a whistle than a flute.

MR: Morris and Fuller both likely.

Notes:

- *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*

- *Al Vollmer, Chicago Get-Together, Storyville 45: "Whilst on this session I should mention that when Happy Caldwell (sic - KBR) was here listening to records on 31 May 1972 he said that he had recorded with Jelly's Red Hot Peppers before this 1939 series. He remembered Ward Pinkett, Geechie Fields and the Thomas brothers. He recalled 'Primrose Stomp' and identified Geechie on this. He denied that he was the clarinet on 'Gambling Jack' and also said that he'd never played bass clarinet. He remembered Ernie Bullock well and said that the clarinet on 'Harmony Blues' could be Jerry Blake."*

- *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

028 **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 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?). I only would urgently like to know who that flutist is!

Notes:

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

- *Rust*6: Rex Stewart -c; Ernest Elliott - Bob Fuller -cl; unknown -f; ? Phil Worde -p*

- *BGR*4: Tom Morris, cnt; poss Ernest Elliott, Bob Fuller, clts; unknown, f; poss Edgar Dowell -p*

- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Again a flute is mentioned in the Victor files. Again, I prefer e-flat cl to fl and piano is not L. Hooper. E. Elliott is good. B. Fuller's presence depends on the instrument (I have never seen reference to him playing flute). M. Berresford hears two clarinets, one possibly doubling flute, and again suggests Edgar Dowell or Phil Worde."*

029 **EDNA WINSTON**

New York,

Feb. 16, 1927

Edna Winston - voc;

Thomas Morris - tpt; Charlie Irvis - tbn; Happy Caldwell - clt, alt;

unknown (*Phil Worde?*) - 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

37789-1 Rent Man Blues

Vic 20857,

Document DOCD-5523

Everything said at the session of Nov. 23, 1926 above applies for this recording date. Only that we hear Charlie Irvis with certainty here.

And the pianist - in my suggestion - is closer to Phil Worde than to Mike Jackson.

But this definitely is Happy Caldwell on reeds here again - or the man we have identified being him at the sessions above!

Notes:

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

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

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

- *Storyville 153, p. 87/88: See Richard Rains' view on this matter!*

030 **GEORGIA STRUTTERS**

New York,

May 23, 1927

Tommy Ladnier - tpt; Jimmy Harrison - tbn;

Edgar Sampson - alt, clt, vln; Happy Caldwell - ten, clt;

James P. Johnson - pno; Billy Taylor, Sr. or (Harry Hull) - bbs;

Perry Bradford - voc, cymbal

144202-3 Rock, Jenny, Rock

Har 468-H,

Timeless CBC 1-073

144202-4 Rock, Jenny, Rock

Har unissued

not on LP/CD

144203-1	It's Right Here For You	Har unissued	not on LP/CD
144203-3	It's Right Here For You	Har 468-H,	Timeless CBC 1-073

Storyville 31 in 1970 carried a very interesting letter by Chris Hillman – “Discographical double takes” – which contained the following passages: “*Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic!) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records as Jabbo Smith. Aurally this is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Tommy Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner (sic) would tend to mask Ladnier's strong individual style all the trademarks are there to be heard if one listens carefully. The titles are 'Rock, Jenny Rock' and 'It's Right Here For You' – made in May 1927, a time one would automatically tend to look for Ladnier's presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison.*”

And there certainly is nothing to add, except that this very important – and easy to verify – statement did not find its way into the Rust editions up to the present! (This, by the way, is my own reason not to trust anything anymore listed in Rust!) From my own listening experience and my audio memory I do not doubt Ladnier's presence at all. Dan Vernhettes in his great book “Traveling Blues” on Ladnier's life (p.125) is not as final as I am, but he ends his chapter on this recording thus: “*All this said, Tommy Ladnier can neither be excluded nor included as the cornetist (sic) at this Georgia Strutters session. Suffice to say, it is more likely that he is playing than that there should be anybody else.*” Given that Bradford only hired first-class musicians for this session, I have to ask if there could have been any other top trumpet player in Harlem, unknown and unnoted, and so much into Ladnier's style just out of the blue? Certainly not! So, I myself definitely stick to Ladnier! By the way: he played trumpet when with Henderson. (Dan Qualey of Brooklyn, sponsor of Solo Art Records, received this information from Perry Bradford (Jazz Information Vol.1 No.19): “*The cornet player on Bradford's Okeh record of "Lucy Long", however, is Johnny Dunn, who also recorded with Bradford under the name of the Georgia Strutters, on Harmony, and the Gulf Coast Seven, on Columbia. Besides Dunn these discs, which many of our readers have inquired about, feature Garvin Bushell, clarinet; Brass, Field, drums; and "Speed", banjo*”)

There is no doubt as to Harrison's presence, and the discs are right on that matter. And certainly, Harrison's very personal style is easy to recognize, his unique vibrato, his phrasing derived from listening to the Oliver/Armstrong band in 1923, together with his companion June Clark, absolutely new to trombone jazz playing of the twenties. (It is therefore not surprising that Henderson immediately hired Harrison for his band in late 1926 away from Billy Fowler although he had no written parts for him. There were no parts for a second trombone in the arrangements of the time, and, as Benny Morton or Charlie Green were not fired in favour of Harrison's sole presence, they stick to playing the arranged parts and Harrison played ad-lib parts, what can easily be heard on the recordings. Yet, in January 1927 Don Redman was at hand with a new arrangement of ‘Some Of These Days’ which comprised one chorus for the trombones in two-part harmony, and this might well be seen as the beginning of the trombone section in jazz big bands.)

The reed players have been listed as Edgar Sampson and Herschel Brassfield. There certainly is nothing to object Sampson's presence, if alone because of his doubling on violin, which fits perfectly with other examples of his playing. His clarinet or alto style definitely is not as developed as can be heard with the Charlie Johnson band later on and – probably with Clarence Williams in December 1929 (*Zonky, You've Got To Be Modernistic*) or even later with Chick Webb.

The problem is the tenor player who is listed as Herschel Brassfield. We only have rather secure knowledge of this man playing with Johnny Dunn's band in 1922/23, where he plays alto in a rhapsodic singing style, something in the kind of Otto Hardwick of the Ellington band. He played with Ford Dabney and later Will Vodery's Plantation Band, an organization with which he made an UK trip in 1923, together with Johnny Dunn. Brassfield later migrated to the West Coast joining Curtis Mosby's Dixieland Blue Blowers, with whom he can be found on a photo of c.1925 and presumably heard on a test pressing of the band which can be found on the Jazz Oracle CD BDW 8003. Later than this date nothing is known of his whereabouts. According to this – and the fact that he played alto on his recordings – I see no reason to hear Brassfield as the tenor cum clarinet man on this Georgia Strutters session. Instead, I would opt for the well-known, but little listed, band-mate with Edgar Sampson in the Arthur Gibbs Orchestra that played the Savoy and the Arcadia Ballrooms from mid 1927 to mid 1928, when part of this band were taken over by Charlie Johnson. His name was Albert Happy Caldwell, and he was a very prominent tenor sax player in Harlem at the time. What can be heard of him in these two titles is – in my opinion – absolutely compatible with other recordings of his known.

From March 1927 on Bradford's favoured piano player for his band recordings was James P. (Price) Johnson, the so-called “Father of Stride Piano”. Johnson's pianistic skills were definitely much more developed and expert than Bradford's, and so it is not surprising that Bradford used Johnson on his later recordings, the more so as Johnson was not able to gain public fame and distinction as would have been due. When Johnson was able to record a band under his own name in 1929, he was grateful and decent enough to appoint Bradford as singer. He also used Bradford in this capacity in the Johnson's Jazzers coupling in September 1927. Bradford himself did not record as pianist any more from October 1926 on. Under these circumstances it is very strange but interesting to note that all editions of Rust have Willie The Lion Smith as pianist, the more so, as nothing stylistically hints to Smith, no broken tenths, no airy melodic phrases, but everything heard is compatible with Johnson's playing of the time. I therefore do not see any reason not to list James P. Johnson as the most probable pianist on this date. And I herewith revoke emphatically my suggestion in VJM 143 that the pianist might be Bradford himself! (Of all The Lion Smith's nine recording dates prior to 1934 listed in Rust and subsequently in John Collinson's Tentative Listing of Smith's recordings beginning in Storyville 132 I have only been able to appoint two sessions to The Lion – the Mamie Smith sessions of Feb. 14, 1920 and Aug. 10, 1920 – with a relative certainty, another one with strong reservation – Cl. Williams Aug. 07, 1933, see N&N 61 p.16. All other six recording sessions listed do not contain Willie The Lion!)

Rust lists Gus Horsley on banjo in all his editions, although with a question mark from edition 3 on. Han Enderman also lists him with question mark for this session in his very interesting and well-founded article on this musician in N&N 72. From this article I have to receive that Horsley's activity as banjo player is at least in question if not most improbable, and I have to admit that from Rust I never did question Horsley as banjoist. But Enderman is certainly right in his deductions. Luckily, I am not forced to judge Horsley's or any other banjo player's presence on these sides, because there is no such! The listener certainly will be impossible to hear any banjo sounds! The more amazing it is how Johnson (?) on piano drives the band along like nobody's business.

Lacking any substantiated characteristics of Harry Hull's tuba style at the time, I can say nothing about his presence here, only, that he obviously had some connexion to James P. Johnson who might well have brought him to the studio. The source of his being listed is unknown to me. But, if my thesis re the presence of Happy Caldwell on this session is right, there might also be the probability of Billy Taylor being the tuba man, as he was with the Arthur Gibbs band as well as Edgar Sampson and Caldwell. And: Taylor was the first, perhaps, to play walking-lines on the tuba, what you can hear easily on these sides.

Well, this then leaves to find out the drummer. And I am afraid that again there is none, because the singular cymbal crashes at the very ends of both titles could have been and probably were provided by the band leader/organizer and singer Perry Bradford himself.

Order of solos:

Rock, Jenny, Rock: Ladnier – Bradford voc /Johnson and Ladnier in background – Caldwell clt – Harrison – Caldwell ten.
It's Right Here For You: Bradford voc /Johnson pno – Sampson vln – Harrison – Sampson alt – Ladnier – Johnson coda.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: probably Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*

- Rust*2: Bubber Miley cnt; Jimmy Harrison tbn; same unknown clt; Edgar Sampson alt, vln; Ben Waters ? ten; Willie The Lion Smith pno; Gus Horsley bjo; unknown bbs; unknown dms; Perry Bradford vcl
 - Rust*3,*4,*6: Jabbo Smith, c; Jimmy Harrison, tb; Herschel Brassfield, cl; Edgar Sampson, as, vn; Willie The Lion Smith, p; ? Gus Horsley, bj; ? Harry Hull, bb; unknown, d; Perry Bradford, v
 - Storyville 31 p. 32, Chris Hillman (1970): "Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic! – KBR) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records (Rust*3 – KBR) as Jabbo Smith. Aurally this identification is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner would tend to mask Ladnier's strong individual style all the trademarks are there to be heard of one listens carefully. The titles are 'Rock, Jenny Rock' and 'It's Right Here For You' – made in May 1927, a time one would automatically tend to look for Ladnier's presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison."

Tune Structures:

144202-3 *Rock, Jennie, Rock* Key of Eb - Cm – Eb Harmony
 (Intro 4 bars ens Eb)(Vamp 4 bars tpt growl Cm)(Verse 18 bars ens Cm)(Chorus 1 12 bars blues tpt-tbn-clt-alt Eb)(Chorus 2 12 bars voc PB+ tpt Eb)(Chorus 3 12 bars clt ES)(Chorus 4 tbn JH +clts)(Chorus 5 12 bars ten AHC +clt/tpt)(Coda 4 bars ens)

144203-3 *It's Right Here For You (Bradford)* Key of F Harmony
 (Intro 8 bars ens)(Verse 12 bars ens)(Chorus 1 18 bars voc PB)(Chorus 2 18 bars vln ES)(Chorus 3 18 bars tbn JH)(Chorus 4 18 bars alt ES)(Chorus 5 18 bars tpt TL)(Chorus 6 18 bars ens)(Coda 4 bars pno JPJ – ens)

Notable differences of takes:

No alternate takes of each title reissued, so no comment possible

031 **FOWLER'S FAVORITES**

Leonard Davis, cnt; George Washington, tbn;	New York,	Jul. 05, 1927
Eugene Mikell, clt, alt; Happy Caldwell, ten, sop;		
Lem Fowler, pno, voc (1); Arthur Gibbs – pno (2); Paul Burnett, bjo; Billy Taylor, bbs; Sammy Hodges, dms.		
144627-1 Percolatin' Blues	Col 14230-B,	Frog DGF 66
144628-3 Hot Strut	Col 14230-B,	Frog DGF 66

- The trumpet player of the FAVORITES shows a very exact and clean-cut, no-nonsense playing, with good and clean tone and a good range, but little vibrato. He plays very secure and seems to be a good reader as these two titles certainly were not recorded by a working band – at least there is no one known as Lem Fowler's. At the time of working on the June Clark article I tended to attribute this trumpet work to Clarence Wheeler who can be heard on the Fowler's Washboard Wonders sides of August/September 1925. Clarence Wheeler recorded with Alex Jackson's Plantation Orchestra on September 16, 1927 in Richmond for Gennett, thus only less than three months after the Fowler's Favorites session. He certainly would have been capable to lead the FOWLER'S FAVORITES through the arrangements. As an alternate possibility I noted Leonard "Ham" Davis in my files, taking into account the very clear, strong and legitimate style of this player. Only the rather thin – or subdued – tone made me wonder and this would not fit to Davis' style of performance (compare Eddie's Hot Shots, February 8, 1929!).

- On trombone we hear a musician with a rather shallow growl tone – not as voluminous and deep as Nanton's or Irvis' – and a nearly motionless expression and phrasing on the first title, whereas very agile and technically profound on the second title, yet here playing without mute, but with good range and speed, although fluffing a note.

- Although Rust has three reed players in his editions from *3, on there certainly are only two of them, just as you might expect: an alto player who obviously doubles on clarinet, and a tenor player who doubles on soprano. There might even be the possibility that in the second half of chorus A1 of 'Percolatin' Blues' the clarinet is played by the tenorist and the soprano played by the altoist! Be that as it may, the altoist is a hell of a reed player, very advanced – more so on alto than on clarinet, and it is unbelievable that Rust listed so limited a player as Ernest Elliott as clarinetist. As I see it, Rust found himself in a dilemma when he became aware that the altoist was much too good to be Elliott, and so he had to invent a third reed player – on alto – and gave him the name of Charlie Holmes, obviously of stylistic reasons. Only that Charlie Holmes moved to New York (together with Harry Carney) in early 1927 – at about the time of this session - and it is to be questioned whether he would have been engaged for a recording session at that early stage of his career – the more so for only one half-chorus. (His earliest documented recording being with Oliver's Dixie Syncopators in November 1928 - his questioned participation with James P. Johnson's Orchestra of June 1928 seems to be unfounded.) At no place of these two sides can you hear clarinet and alto played simultaneously, which certainly is further proof that both reeds are played by one player.

- The tenorist certainly is remarkable a player as is the altoist. And it is understandable that the author of the FROG CD-booklet assumed him to be Benny Waters. But this player here is a lot smoother and more swinging than Waters in his early years, and there is ample reason to suggest that this man is a "western" player. (When thinking of other jazz tenor players in Harlem of the time it is interesting to note that there were not many distinct tenorists - apart from Hawkins, Prince Robinson, Benny Waters and a small couple of others fewer than might be expected!)

- On piano – and on vocal – we certainly hear Mr. Lem Fowler himself, he very probably hailing from the mid-west, judging from his piano style. (The FROG CD-booklet offers a couple of details known of his life that shall not be repeated here.)

- In the rhythm section we hear a capable banjo player, a remarkably capable tuba player, and a drummer playing the traps that were allowed him to play in this early state of recording technology – Andrew Hilaire of J.R. Morton's Red Hot Peppers already used the bass drum clearly on the Victor recordings of half a year earlier.

These then are the players heard, not in any way those as listed in the discographies above! The most consistent name found in the discos is Ernest Elliott, and I have to report that after compiling a listing of all his recordings and non-recordings – yet listed in the discos to encompass him – I have found him not to be present on these sides. But then: who were these capable and impressive players?

The cardinal point of my recognition was the trombone player. This one-dimensional growl playing I knew from George Washington, trombonist with the Charlie Johnson band of 1928/9 (see my articles on Charlie Johnson in N&N57 and N&N63), and later the Mills Blue Rhythm Band and Louis Armstrong's Orchestra of the late 30s and early 40s. On Ch. Johnson's "Harlem Drag" a very similar growl solo by Washington can be heard, and – as I have attempted to show in N&N60 – he can also be heard on a couple of Clarence Williams items of late 1929 – obviously borrowed from the Ch. Johnson band. This player certainly can be heard on these two Fowler's Favorites sides!

My second acknowledgement was that there weren't so many tenor saxophonists in Harlem at that time playing "western" style – as said above. Checking through the few names known I came to Mr. Happy Caldwell – he coming from the Chicago jazz scene of the early twenties and thus playing in a swinging western style, to be heard with Thomas Morris' Seven Hot Babies – not Elliott here! – and Eddie Condon's Hot Shots, as well as possibly shown in my article on the Georgia Strutters in N&N73.

In L. Wright's article on Caldwell – "Happy Horn" in Storyville 99 – Happy recalls: "One of the bands I worked with in New York was Arthur Gibbs – that would be around 1927, or maybe 1926. I've played so many places ... night clubs and cabarets, that I just can't remember. I know we made records with Arthur Gibbs, that was in the Victor (sic!) studio downtown. We had Leonard Davis on trumpet,

Gene Mikell and myself were the reeds, we had to double on clarinet and soprano sax. George Washington was the trombone player... Bob Bennett (sic!) on guitar and ... Billy Taylor, that's the father of Billy Taylor, on bass and tuba and Sammy Hodges on drums. He was no relation of Johnny or of Tommy. We also worked the Savoy, and the guys had made records before I joined them."

With these two distinct players in mind, I remembered a very interesting photo in Timme Rosenkrantz's beautiful book "Is This To Be My Souvenir?" of the Arthur Gibbs band of 1927/8, a band which is not commonly known, but which played the Savoy and Arcadia ballrooms in New York mid 1927 to mid 1928. (A different photo of this elusive band can be found in "thereisjazzbeforetrane.blogspot.de). Washington and Caldwell both were members of that band. The trumpet player of this band then was Leonard 'Ham' Davis, a musician I had earlier assumed to be a candidate for the trumpet player (see above) on the Fowler sides. 'Ham' Davis can also be heard majestically on the Condon's Hot Shots sides, and with the Charlie Johnson band (also with Jackson's Southern Serenaders, a Ch. Johnson pseudonym). On this photo Davis shows a cornet, not a trumpet, as his instrument, and this might be a hint as to his rather thin tone on the Fowler sides. His tone is much more voluminous on the Condon's Hot Shots and the Charlie Johnson sides, where he plays a trumpet!

Having now found three musicians that were in an appropriate class as those heard on the Fowler sides – and who could very well be the musicians searched for – it became urgent to see who the clarinetist/altoist could be. As it was often the case with musicians of the Harlem scene who had contracts with recording companies, but no steady band, did they hire parts of other bands or even complete units to use them for recording under their own name. So, it was necessary to check if one of the two reedmen on the photo – Edgar Sampson and Eugene Mikell – could be our altoist.

Eugene Mikell certainly is a very well-known name in early big bands of the Harlem scene, but he is not distinctly known as a soloist or improviser. He seems to have been more a reliable section man, not so much of a soloist, and in his reminiscences in the Storyville yearbook 1998/9 he only talks about others plying the solos. I myself would get into trouble to tell the reader where Mikell could be heard soloing, except for the baritone parts on the Joe Steele Orchestra sides! But following Happy Caldwell's report above Mikell very probably is the clarinet/alto player here on the Fowler's Favorites sides, and it is really astonishing how he handles the clarinet part and – even more so – the alto solo breaks in Chorus B1 of "Hot Stuff". I have to admit that I thought of Sampson as alto/clarinet player because of this player's fine craftsmanship before getting aware of Happy Caldwell's remembrance.

On piano then we certainly hear the leader himself, Lem Fowler. The compositions are his, showing typical piano pieces that he played as piano solos otherwise, with a row of different strains. The Columbia people obviously were interested to attribute him a qualified band for his last recording session showing no further interest in recording him. And it is my firm suggestion that they made use of the just then forming Arthur Gibbs band, possibly offered by Gibbs himself, a way of recruiting musicians that was common in the 20s and – as I have shown in several cases (see also N&N 73, Georgia Strutters of May 23, 1927) – employed by Clarence Williams, Perry Bradford and others. If I am right, the rhythm players would certainly also be found in the Gibbs band: Paul Burnett, banjo, Billy Taylor, tuba, and Sammy Hodges, drums.

ADDITION 08-06-2021: - In 'Hot Strut' we surprisingly hear a different pianist, then, using Harlem stride pianistic techniques, such as single-note cum chord rhythm in the left hand together with broken rhythm (shifted bass beats), and chordal playing in the right hand. Because of this I believe that on this side the factual leader of this band, Arthur Gibbs, has taken over the piano stool. This, after all that we have got to know of Lem Fowler's piano possibilities, is not he himself! This pianist owns a much superior pianistic technique.

Billy Taylor is no unknown, and this tuba player's characteristics accord with the tuba playing on the last Charlie Johnson session and the McKinney Cotton Pickers sessions from November 1929 on. He certainly was an experienced and attentive player, even that early in his career. And obviously one of the first to play bass-lines.

Paul Burnett on banjo and Sammy Hodges on drums are not unknowns, but their styles seem not to be documented on record anywhere as they are not listed in any editions of Rust.

Burnett, yet, is mentioned as banjo player with Earle Howard in 1923 (Storyville 88-135) and with Wen Talbert and Bubber Miley in the early 1930s (Storyville 87-98/9). Bob Bennett – as reported by Caldwell above - yet, was Stuff Smith's guitarist in 1936.

Drummer Sammy Hodges' naming in the Caldwell article is the only one I could find anywhere.

Concluding, I feel very certain to have found the FOWLER'S FAVORITES personnel as explained above. Happy Caldwell's remembrance of the Victor studio can safely be ignored as – very often in recollections of jazz musicians – their memories have suffered with age and the recording of two titles sometime between job and going home for a little rest is not as significant as to remember it exactly after so many years. Suffice it to say that it was one of the leading record companies. But Caldwell's naming Mikell – and not Sampson, the more famous one – seems to be important as this kind of remembrance certainly is correct.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lemuel Fowler (p & vo); other personnel unknown.

- Carey, McCarthy, *Jazz Directory*, Vol.3: Lem Fowler (p, vcl); unknown tpt; tbn; ten; alt; clt; bj; tu; d.

- Rust*2: unknown (tpt); unknown (tbn); unknown (clt, alt); unknown (ten); Lemuel Fowler (pno, vcl); unknown (bjo); unknown (bbs); unknown (dms)

- Rust*3,*4,*6: unknown -t; unknown -tb; ?Ernest Elliott -clt -ss; ?Charlie Holmes -as; unknown -ts; Lemuel Fowler -p -v; unknown -bj; unknown -bb; unknown -d

Tunes structures:

144627-1 Percolatin' Blues (Fowler) Key of Bb / Eb Columbia 14230-D
 (Intro 4 bars clt – ens) (V1 Verse 16 bars AA' ens (tpt, tbn, clt, ten)) (V2 Verse 16 bars AA' clt/tbn 8 bars – clt 4 bars - tbn 2 bars – clt/tbn 2 bars) (A1 Chorus 32 bars ABAC tpt/ten 16 bars – sop/clt 16 bars) (A2 Chorus 32 bars ABAC voc – acc tpt/tbn) (V3 Verse AA' 16 bars ens (tpt, tbn, clt, ten)) (Bridge 4 bars ens modulation Bb to Eb) (B1 Chorus 18 bars AA' tbn) (B2 Chorus 18 bars AA' alt/ten in harmony) (B3 Chorus 18 bars AA' ens) (coda 2 bars cymbal)

144628-3 Hot Strut (Fowler) Key of Bb / Eb Columbia 14320-D
 (Intro 4 bars ens) (A1 Chorus 18 bars AA' ens (tpt, tbn, clt, ten)) (A2 Chorus 18 bars AA' ten) (V1 Verse 16 bars AA' ens) (V2 Verse AA' clt/ten 8 bars – tbn 8 bars) (A3 Chorus 18 bars AA' ens) (Bridge 4 bars pno) (B1 Chorus 16 bars AA' alt/ten 8 bars – ens/alt 8 bars) (B2 Chorus 16 bars AA' pno) (B3 Chorus 16 bars AA' ens) (Coda 8 bars ens – ten- clt – tpt – ens)

Caldwell with Arthur Gibbs and his Orchestra at Savoy and Arcadia Ballroom late 1926/ summer 1927 – summer 1928. See my article 'A Case of Sudden Enlightenment', elsewhere at this website.

032 EVELYN THOMPSON	New York,	Mar. 30, 1927
<i>Evelyn Preer</i> – voc;		
Joe Smith – tpt; <i>Happy Caldwell</i> – clt;		
<i>Mike Jackson</i> - pno		
E-4781 / 82 / 83 High Life Made A Low Life Out Of Me	Voc unissued	not on LP/CD

E-4784	Looking For The Sunshine, Walking Around In The Rain	Voc 15548	not on LP/CD
E-4786	Looking For The Sunshine, Walking Around In The Rain	Voc 15548,	Doc DOCD-5590

The clarinet player, who plays a probably pre-arranged part behind the cornet with very few exposed phrases, does not seem to be Elliott as none of his stylistic features can be detected here. Nor can there anything be associated to Fuller with any certainty. But clarinet tone and vibrato heard in the second title might point to Caldwell.

The cornetist/trumpeter might well be the lyrical and smooth Joe Smith, and James P. Johnson is a good assumption judging from style and rhythmic impetus.

Notes:

- BGR*4: not listed

- Rust*6: unknown -c; Ernest Elliott or Bob Fuller -cl; unknown -p

Notable differences of takes:

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

033	EVELYN THOMPSON	New York,	May, 1927
-----	------------------------	-----------	-----------

Evelyn Preer – voc;

Joe Smith – tpt; *Happy Caldwell* – clt;

Mike Jackson - pno

E-4941	One Sweet Letter From You	Voc 15548,	Doc DOCD-5590
--------	---------------------------	------------	---------------

The clarinetist very probably is not Elliott of stylistic and technical reasons, although he was now able to play those downward arpeggios as heard here. I do not know the source for the assumption of George Bacquet, but what I remember from Morton's Orchestra / Red Hot Peppers of July 1929, where we hear a rhythmically wooden and rather antiquated clarinetist. What can be heard of the clarinet definitely fits to Caldwell's Doddsian style.

Joe Smith and James P. Johnson might be alright, but I feel that the piano player is a bit below Johnson's musical quality. So: rather Mike Jackson.

Notes:

- BGR*4: not listed!

- Rust*6: unknown -c; Ernest Elliott or Bob Fuller -cl; unknown -p

034	CLARA SMITH	New York,	Jul. 06, 1928
-----	--------------------	-----------	---------------

Clara Smith – voc;

unknown – tpt; (*Happy Caldwell?*) – clt;

Marion Cumbo – vco; **Stanley Miller** - pno

146507-1	Got My Mind On That Thing	Col 14419-D,	Document DOCD-5368
----------	---------------------------	--------------	--------------------

146508	Ain't Got Nobody To Grind My Coffee	Col unissued	not on LP/CD
--------	-------------------------------------	--------------	--------------

There are very few trumpet notes to judge the trumpet player's identity. Joe Smith's presence should have made a stronger impact in the recording, and at the end of the first title only the tonal quality of the few notes played might be a hint to Joe Smith. Mahony's booklet does not give the source of the listed musician for this session – which it usually does – and it might therefore be assumed that it is Mahony's suggestion only to give Joe Smith. I am inclined to hear a trumpeter from Clara Smith's working band. If this would be Smith it would be far below his usual quality.

Most interesting is the clarinetist's Dodds-derived style which he plays very expressively and with fervour. There were not many players in New York of this kind. This man could have been one of Clara Smith's touring band as before whose name would then certainly be unknown to us. But I see a small possibility that he could have been Albert 'Happy' Caldwell, who was a player following Dodds in his clarinet style convincingly, and he lived in New York at this time.

The violincello part is obviously played from music. Mr. Cumbo also appears on record with Eva Taylor in February 1928, but his playing shows no jazz whatsoever. Stanley Miller is the reliable pianist.

Notes:

- Mahony, *Columbia 13/14000-D Series: Acc Joe Smith, cnt; unknown, clt, Marion Cumbo, cello; Stanley Miller, p.*

- Rust*3,*4,*6: Joe Smith -c; unknown -cl; Marion Cumbo -vc; Stanley Miller -p

- BGR*2,*3,*4: Joe Smith, cnt; unknown, clt; Marion Cumbo, cello; Stanley Miller, pno

035	CLARA SMITH	New York,	Aug. 09, 1928
-----	--------------------	-----------	---------------

Clara Smith – voc;

(*Happy Caldwell?*) – clt; unknown – kazoo;

(*Porter Grainger?*) – pno; unknown - gtr

146828-3	Ain't Got Nobody To Grind My Coffee	Col 14368-D,	Document DOCD-5368
----------	-------------------------------------	--------------	--------------------

There is a kazoo player here trying to lead the band, but falls out of the proceedings very early on the record. When he rejoins the band, it is for a short solo which is not convincing. Interesting again, as in the foregoing session, is the clarinetist. He also plays in a more "Western" style, which was not fashionable in New York in these days. But I do not dare to identify Happy Caldwell here as this player plays with more fast runs than what I am accustomed from Caldwell. But I still see the faint possibility of his presence.

The pianist is unobtrusive and could be Porter Grainger, not Stanley Miller. But he plays with delicacy and good rhythm. The guitarist plays in a style akin to Bobby Leecan, but somewhat clumsy and dragging.

Notes:

- Mahony, *Columbia 13/14000-D Series: Acc unknown clt, p, g, kazoo*

- Rust*3,*4,*6: unknown kazoo, cl, p, g.

- BGR*2,*3,*4: unknown kazoo, clt, pno, gtr.

036	EDDIE'S HOT SHOTS	New York,	Feb. 08, 1929
-----	--------------------------	-----------	---------------

Leonard Davis – tpt; Jack Teagarden – tbn, voc;

Mezz Mezzrow – cms or ten; Happy Caldwell – ten;

Joe Sullivan – pno; Eddie Condon – bjo; George Stafford – dms		
48345-1	I'm Gonna Stomp, Mr. Henry Lee	Vic V-38046, Timeless CBC 1-024
48345-2	I'm Gonna Stomp, Mr. Henry Lee	BB B-10168, Timeless CBC 1-024
48346-1	That's A Serious Thing	BB B-10168, Timeless CBC 1-024
48346-2	That's A Serious Thing	Vic V-38046, Timeless CBC 1-024

This very unique and very beautiful recording session is – above all – known for being one of the earliest interracial recording sessions ever, comprising four white and three coloured musicians. Much has been written about this session and I would like to refer the listener/reader to Eddie Condon's book 'Jazz – We Called It Music'.

The music really is excellent and we hear fantastic solos by almost everyone. But, because of reasons unknown to us, Caldwell does not solo very convincingly in the first title. Mezzrow gets a solo chorus in the second title, a blues. His inadequate efforts are the only weak parts of the proceedings. Wasted chances for a great, but obviously too modest musician – Happy Caldwell. Great Teagarden here, great and majestic Davis, great Sullivan, and – for me – fantastic George Stafford, one of the utmost top drummers of the 1920s. Listen to his cymbals, his woodblock triplets, and to the bass-drum! And not to forget Eddie Condon, that single musician without any solos, but the driving force behind the band.

Notes:

- *Jazz Directory, Vol.2: Leonard Davis (tpt); Jack Teagarden (tbn, vcl); Mezz Mesirov (c-mel); Happy Caldwell (ten); Eddie Condon (bj); George Stafford (d)*

- *Delaunay, New Hot Discography: Leonard Davis (tp); Jack Teagarden (tb & vo); Mezz Mezzrow (c-melody sax); Happy Caldwell (ts); Joe Sullivan (p); Eddie Condon (bjo); George Stafford (dm)*

- *Victor Master Book, Vol. 2: c / tb / 2s / p / bj / d, vocalist: Jack Teagarden*

- *Rust*2, *3, *4, *6: Leonard Davis (tpt); Jack Teagarden (tbn/vcl); Mezz Mezzrow (c-mel); Happy Caldwell (ten); Joe Sullivan (pno); Eddie Condon (bjo); George Stafford (dms)*

Notable differences of takes:

48345-1: Last voc line of voc chorus (ca. 2:10): I'm gonna stomp – my Lord – for Mr. Henry Lee

48345-2: Last voc line of voc chorus (ca. 2:10): I'm gonna stomp, stomp, stomp – stomp, Mr. Henry Lee

48346-1: Entry of tbn solo (ca. 2:05): bar 12 of pno solo: 1 eighth note f upbeat, 1 eighth note f bound to three-quarter note f in first bar of tbn chorus

48346-2: Entry of tbn solo (ca. 2:05): bar 12 of pno solo: 1 quarter note bb upbeat, then 1 eighth note bb, 1 quarter note bb, 1 eighth note bb, 2 quarter notes bb in first bar of tbn solo

037 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York, Mar. 05, 1929

Louis Armstrong – tpt; Jack Teagarden – tbn; Happy Caldwell – ten;

Joe Sullivan – pno; Eddie Lang – gtr; Kaiser Marshall – dms

401688-B I'm Gonna Stomp, Mr. Henry Lee

OK unissued not on LP/CD

401689-B Knockin' A Jug

OK 8703, Chronological Classics 570

I assume this session to be some off-shoot of the foregoing session. This was the date of Armstrong's first recoding session with the Luis Russell band, and it would be interesting to know how much the 'Eddie's Hot Shots' session might have been responsible for this enterprise. They even recorded one of the titles recorded at the above session, 'I'm Gonna Stomp Mr. Henry Lee', but the result might have been unfavourable in comparison to this same title of the earlier session, and thus been rejected.

The result is somewhat uneven. A very modest solo by Happy Caldwell, beautiful Teagarden (his first co-operation with Armstrong), a tame Eddie Lang, good Sullivan, but great Armstrong. Kaiser Marshall, drummer of the famous Fletcher Henderson band, but not on a par with George Stafford, using the wood-block, just as Stafford did before. But I miss the bass-drum!

Notes:

- *Delaunay, New Hot Discography: Louis Armstrong (tp); Jack Teagarden (tb); Happy Caldwell (ts); Joe Sullivan (p); Eddie Lang (g); Kaiser Marshall (dm)*

- *Rust*2, *3, *4, *6: Louis Armstrong (tpt); Jack Teagarden (tbn); Happy Caldwell (ten); Joe Sullivan (pno); Eddie Lang (gtr); Kaiser Marshall (dms)*

038 JIMMY JOHNSON AND HIS BAND

New York, Mar. 05, 1929

Louis Metcalf – tpt; (Joe Nanton) - tbn;

Albert Happy Caldwell – ten, clt; unknown – clt (if at all);

James P. Johnson – pno; (Perry Bradford) – cymbal

Perry Bradford, Gus Horsley - voc

148015-1 Put Your Mind Right On It

Col 14417-D, Chronological Classics 671

148016-3 Sorry

Col unissued not on LP/CD

The trumpet player does not show any definite and unequivocal Metcalf characteristics, but compared to Johnson's 'Fare The Honey Blues' of 20 March 1929 (see below) there are miles between this trumpet player here and what we hear of – definitely – Louis Metcalf there! So, the reader/listener might allow me some severe doubts on Metcalf's presence here. His playing on the latter record is very hot, urgent, full of power and strong rhythm, whereas here he – if it really is Metcalf – is tame and only plays what the head arrangement requests. This trumpet player might be any other player of sufficient technique and practice and experience.

The trombone might be Joe Nanton (the dirty tones!), Metcalf's band-mate and buddy from his time with the Ellington band. But unfortunately, too little can be heard from the trombone to really judge.

Throughout this side the clarinet mainly plays head-arranged parts. Therefore, a personal individual style almost cannot be discerned. There only are very few instances where the clarinet can be heard away from the trumpet and on its own. But here, everything that can be distinguished, is outside of Elliott's approach to clarinet playing. Attack, tone, vibrato and time are far better than what we know of Elliott, and in my opinion his presence has to be denied. As so often the assumption of Elliott as clarinetist seems to have come from the early days of discographical research as a mere esteem of someone who has not really listened and compared. What we really hear is the tenor saxophone starting together with tpt and tbn for a four-bar intro, then playing an eight-bar verse with the brass. This ad-lib tenor part at the beginning has typical Caldwell tone, rhythm and phrases. From then on it is always a clarinet – no tenor sax – with a distinct and clear Doddish flavour, and I strongly believe that we have Happy Caldwell here. In the coda it is Caldwell on tenor again. In the third and fourth chorus there might be a second clarinet answering the brass riffs along with the first clarinet (Caldwell) in harmony, but I must admit that this

harmony part might also be played by the trumpet in a very soft manner. (Why should a recording company hire a second clarinet for only two choruses in a recorded item, I ask.) I have therefore listed a possible second clarinet above in italics.

The cymbal crash might have been the work of Perry Bradford as there are more similar isolated cymbal crashes with this very sound on Bradford's recordings.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: no personnel*

- *Carey, McCarthy, Jazz Directory Vol. 5: unknown 2 tpts; tbn; clt; ten; James P. Johnson (p); unknown d; male-female duet*

- *Rust*2: Louis Metcalfe (tpt); unknown tbn; clt; ten; James P. Johnson (pno); unknown dms; Perry Bradford (vcl), unknown vcl.*

- *D. Mahoney, Columbia 13/14000-D Series: unknown personnel*

- *Rust*3,*4: Louis Metcalf - c; unknown tb; Ernest Elliott - cl; unknown cl- ts; James P. Johnson -p; Perry Bradford and another v; someone hits a cymbal hard at the end of 148015-1 but there is no evidence elsewhere on this side of a drummer.*

- *Rust*6: Louis Metcalf - c; unknown tb; Ernest Elliott - cl; unknown cl- ts; James P. Johnson -p; Perry Bradford and another v; there is a cymbal crash at the end of 148015-1 but there is no evidence of a drummer elsewhere on this side.*

- *Brown/Hilbert, James P. Johnson p 375: Louis Metcalf, cornet; unknown, trombone; Ernest Elliott, clarinet; unknown, clarinet and tenor sax; Johnson, piano; Perry Bradford, Gus Horsley, vocals. "Someone hits a cymbal at the end of 148015-1 but there is no evidence elsewhere of a drummer. It has been suggested that Bradford hit the cymbal."*

039 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

May 16, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;

Hilton Jefferson, unknown – clt, alt; Happy Caldwell – ten;

Earl Frazier – pno, cel; Bernard Addison – bjo, gtr; Bill Benford – bbs; Tommy Benford – dms;

Frank Marvin – voc

62232-3 I Lost My Gal From Memphis

Vic V-38138,

Frog DGF 11

62233-2 Without You, Emmaline

Vic V-38138,

Jazz Oracle BDW 8047

62233-3 Without You, Emmaline

Vic V-38138,

Frog DGF 11

Bubber Miley was Ellington's top ace trumpeter from 1923 on. He obviously was some sort of a lady's man, and it is purported that he was fired from the Ellington band because of his unreliability, as the only person fired by Ellington at all. His "retirement" occurred in January 1929. From then he spent the short remainder of his life working with a row of diverse bands and vaudeville acts without reaching top approval as with Ellington any more. John Chilton in 'Who's Who of Jazz' tells that Miley formed his own band, financed by Irving Mills, in 1931. These sides are from 1930, they are made by a stable personnel, and it is to be asked whether this is the band reported by Chilton. I have been unable to find an answer. The dates of recording would argue against it.

The band consists of top-notch Harlem band musicians known from other well-known bands. But, according to Chilton, none of them is known of having been a fixture with Bubber Miley.

Miley is the foremost soloist, leaving little room and opportunity to de Paris and Pinkett. Happy Caldwell gets even less, but can be heard ad-libbing in short between choruses or in bridges and modulations.

There are a couple of instances where Bernard Addison can be heard accompanying on guitar (see under 'Tunes' below). But, opposed to the statement in the Victor Master Book, which lists both instruments as being played by different persons, I feel unable to hear a banjo behind Addison's guitar. In 'I Lost My Gal From Memphis' I think that Addison plays the first solo spot in chorus 2 on the banjo single-string, and that he later switches to guitar in chorus 3 behind the singer. I do not hear a banjo and a guitar simultaneously – or so I believe. Thus, I dare leave the listed unknown banjo player out. His presence would be too unintelligible. Nobody of the responsible persons would have paid for a guitarist who only played some few short guitar spots, and nothing more. The more so, as Addison was a banjo player from early on. I love to hear Tommy Benford's fancy and imaginative drumming. And his brother Bill's great tuba part, too!

Notes:

- *Delaunay, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; Frank Marvin (vo)*

- *Victor Master Book, Vol. 2: 3t / tb / 3s / p / bj / g / bb / d, vocalist: Frank Marvin*

- *Rust*2: Bubber Miley, Ward Pinkett (tpt); Wilbur de Paris (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Frank Marvin (voc)*

- *Storyville 111, Tommy Benford, Have Drum Will Travel: "Mention of recordings made us play the three Miley Mileage Makers couplings to Tommy, as few days earlier we had played these to Happy Caldwell in an effort to fill some of the gaps in the personnel. Tommy listened carefully, and then commented: That's definitely me on drums and I'm sure I hear three trumpets on that first date – Bubber is the muted horn and that's Ward playing open. Could be my brother on the first date, but that's definitely not him on the others, Bill only ever played tuba, and it sounds more like Billy Taylor to me. I don't know who the banjo player is."*

- *Rust*3,*4,*6: Bubber Miley, Ward Pinkett, unknown -t; Wilbur de Paris -tb; Hilton Jefferson, unknown -as -cl; Happy Caldwell -ts; Earl Frazier -p -cel; Bernard Addison, unknown -bj -g; Bill Benford -bb; Tommy Benford -d; Frank Marvin -v*

Tunes:

I Lost My Gal From Memphis Key of Em / Am / Em / Fm

Victor

(Intro 6 bars ens)(Chorus 1 32 bars Em AABA growl tpt BM)(Bridge 4 bars AABA ens modulation to Am)(Chorus 2 32 bars Am AABA 8 tbn WdP – bjo BA 8 – bbs BB 8 – pno EF 8)(Bridge 2 bars ens modulation to Em)(Chorus 3 32 bars AABA voc acc tpt BM/ gtr BA) (Vamp 4 bars ens modulation to Fm)(Chorus 4 32 bars Fm AABA 16 ens – tpt WP?6 – 10 ens)(Coda 3 bars ens)

Without You, Emmaline Key of G / A

Victor

(Intro 4 bars ens)(Chorus 1 32 bars AABA tbn WdP 8 – gtr BA 8 – ens 8 – tpt BM 8)(Bridge 4 bars ens)(Chorus 2 32 bars AABA voc FM acc tpt BM)(Bridge 2 bars modulation G – A)(Chorus 3 32 bars AABA (*)tpt BM 16 – tbn WdP 8 – ens 8)(Coda 4 bars ens)

Notable differences of takes(*):

62233-2: Entry tpt solo Chorus 3 (ca. 1:54): BM tpt starts with 2 quarter notes c, 1 half note a in bar 1 of chorus 3

62233-3: Entry tpt solo Chorus 3 (ca. 1:54): BM tpt starts with upbeat 1 eighth note c, 1 quarter note c, 1 eighth note c in bar 2 of bridge bound to half note c in bar 1 of chorus 3.

040 JELLY ROLL MORTON AND HIS RED HOT PEPPERS

New York,

Jun. 02, 1930

Shelton Hemphill, Ward Pinkett – tpt; Geechie Fields – tbn;

Walter Foots Thomas – alt, clt, bar; Happy Caldwell – alt, ten, clt; Joe Thomas – ten, clt;

Jelly Roll Morton – pno; Lee Blair – bjo; Billy Taylor – bbs; Cozy Cole – dms

62182-1 Oil Well

Vic 23321,

JSP CD 323

62182-2 Oil Well

Vic unissued on 78,

JSP CD 325

62183-1	Load Of Coal	Vic 23429,	JSP CD 323
62183-2	Load Of Coal	Vic unissued on 78,	JSP CD 325
62184-1	Crazy Chords	Vic unissued on 78,	JSP CD 325
62184-2	Crazy Chords	Vic 23307,	JSP CD 323
62185-1	Primrose Stomp	Vic 23424,	JSP CD 323
62185-2	Primrose Stomp	Vic unissued on 78,	JSP CD 325

Nothing must be said about these generally known jazz classics. It only seems to be doubtful whether Caldwell really played clarinet and sax on this date. Cozy Cole, whose first recording session this was, remembered that Ernie Bullock played on these sides. Some clarinet passages sound too pedestrian to be from Caldwell, and thus Bullock's presence should be considered. (The clarinet solo in 'Crazy Chords' could well be by Bullock, rather than by Joe Thomas!) And the tenor sax solos I would intuitively ascribe to Happy Caldwell (could Joe Thomas be one of the alto sax players?).

In 'Load Of Coal' Geechie Fields plays a fast mordent – a trill with a lower note, not an upper one – in his solo which is unheard of at that time on record. And in 'Primrose Stomp' he plays a very competent and daring trombone solo. What proves that he had had a good and well-founded musical education at Jenkins' Orphanage.

Impresario Harrison Smith in Storyville 47 (below) remembered Louis Bacon or Shelton Hemphill to have played on this – the 'Primrose Stomp' – session, and there is a hitherto unknown second – or rather first – trumpet player, as Pinkett certainly had the second/solo chair in this big band personnel. There is a trumpet solo in 'Load Of Cole' that does not seem to be by Pinkett, nor does it sound like from Bacon who much more played in Armstrong's style at this time. Because of the short-comings of this solo which certainly is not of sovereign quality I would assume that Hemphill had been hired for the first trumpet chair here.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Ward Pinkett, unknown (tp); Geechie Fields (tb); Eddie Barefield (cl); Joe Thomas, Walter Thomas (s); Jelly Roll Morton (p); Lee Blair (bjo); Billy Taylor (b); Cozy Cole (dm).

- Rust*2: Ward Pinkett, unknown (tpt); Geechie Fields (tbn); Albert Nicholas (clt, alt); Joe Thomas (alt); Walter Thomas (clt, ten, bar); Jelly Roll Morton (p); Lee Blair (bjo); Billy Taylor (bbs); Cozy Cole (dms).

- Rust*3: Ward Pinkett, unknown -t; Geechie Fields -tb; ?Eddie Scarpa -cl; Joe Thomas -as; Walter Thomas -cl -ts -bar; Jelly Roll Morton -p; Lee Blair -bj; Billy Taylor -bb; Cozy Cole -d.

- Rust*4,*6: Ward Pinkett, unknown -t; Geechie Fields -tb; Happy Caldwell -cl; Joe Thomas -as; Walter Thomas -cl -bar; Jelly Roll Morton -p; Lee Blair -bj; Billy Taylor -bb; Cozy Cole -d.

- L. Wright, Mr. Jelly Lord: Ward Pinkett, unknown, t; Geechie Fields, tb; unknown, cl, as; Walter Thomas, as, bar; Joe Thomas, cl, ts; Jelly Roll Morton, p; Lee Blair, bj; Billy Taylor, bb; Cozy Cole, d. "He (Caldwell – KBR) also told Al Vollmer that he thought he recorded himself with Morton prior to the 1939 Bluebird dates, but when Al and I questioned him further on this in 1978 he had changed his mind."

- Al Vollmer, *Chicago Get-Together, Storyville 45*: "Whilst on this session I should mention that when Happy Cauldwell (sic – KBR) was here listening to records on 31 May 1972 he said that he had recorded with Jelly's Red Hot Peppers before this 1939 series. He remembered Ward Pinkett, Geechie Fields and the Thomas brothers. He recalled 'Primrose Stomp' and identified Geechie on this. He denied that he was the clarinet on 'Gambling Jack' and also said that he'd never played bass clarinet. He remembered Ernie Bullock well and said that the clarinet on 'Harmony Blues' could be Jerry Blake."

- Harrison Smith, *Storyville 47-170*: "I have been to Jelly Roll's sessions where certain artists were on it ... and they've never been credited. Shelton Hemphill, Louis Bacon ... and several other guys ... they've never gotten credit ... so these record lists are not very affirmative, they're not very accurate. The group that made 'Primrose Stomp', 'Jersey Joe' and 'Sweet Peter', Louis Bacon is not credited for being on that ... and he's on it. This guy Hemphill, I think he's dead now, he was on it, and two or three other guys Teddy Hill was one. That's three of them not credited. (Harrison Smith seems to be a little confused here, as the titles he mentions are from two sessions. It is interesting to note that Barbarin, along with the other members of the Luis Russell Band, is on the session of 13th November, 1929 which produced 'Jersey Joe', etc. but, aural evidence apart, it seems unlikely that the other men he names would have been present. However, the 'Primrose Stomp' session of 2nd June 1930 does feature an unknown trumpet in addition to Ward Pinkett, and Bacon or Hemphill should be considered – G.G.)

Notable differences of takes (from L. Wright, Mr. Jelly Lord and KBR):

62182-1:	Piano solo plays sixteen bars
62182-2:	Piano solo plays thirty-two bars
62183-1:	Morton plays his solo chorus in his accustomed manner
62183-2:	Morton plays the first 8 bars of his solo in sparse bell-like two-hand chords
62184-1:	Entry of piano solo: piano goes up and down
62184-2:	Entry of piano solo: piano plays same note five times
62185-1:	First bar of trumpet solo after scored reed passage: tpt hits same note 5 times before going up
62185-2:	First bar of trumpet solo after scored reed passage: tpt hits same note 3 times before going up – down – up

041 BUBBER MILEY AND HIS MILEAGE MAKERS

New York, Jul. 03, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;
Hilton Jefferson, Buster Bailey – clt, alt; Happy Caldwell – ten;
Earl Frazier – pno; Bernard Addison – bjo, gtr; unknown (Billy Taylor?) – sbs; Tommy Benford – dms;
George Byas – voc

63108-2	Black Maria	Vic V-38146,	Frog DGF 11
62109-2	Chinnin' And Chattin' With May	Vic V-38146,	Frog DGF 11

We have the same band here, with Buster Bailey as clarinet soloist and second (third) altoist. This leaves even less solo space to Caldwell since Bailey was a much more famous and accomplished musician in the Harlem jazz scene.

Again, I do not hear a banjo player behind Addison's guitar in 'Black Maria', but I am rather unsecure in this. And we have a string bass player whose name is not listed and whose person is impossible to identify. According to Tommy Benford (see above) this player might be Billy Taylor.

Notes:

- Delaunay, *New Hot Discography*: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; George Bias (vo)

- Victor Master Book, Vol. 2: 3t / tb / 3s / p / bj / g / b / d, vocalist: George Bias

- Rust*2: Bubber Miley, Ward Pinkett (tpt); Wilbur de Paris (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); George Bias (voc)

- Rust*3,*4,*6: Bubber Miley, Ward Pinkett, unknown -t; Wilbur de Paris -tb; Hilton Jefferson, ?Buster Bailey -as -cl; Happy Caldwell -ts; Earl Frazier -p; Bernard Addison, unknown -bj -g; unknown -sb; Tommy Benford -d; George Bias -v

Tunes:

Black Maria Key of F / Ab Victor
(Intro 8 bars ens)(Chorus 1 32 bars AABA ens – middle 8 tpt WP? 4, ten HC 4)(Chorus 2 32 bars AABA saxes)(Chorus 3 32 bars AABA voc GB acc gtr BA – tpt BM)(Bridge 6 bars ens modulation F – Ab)(Verse 32 bars AA' ens 16 – clt BB 16)(Chorus 4 32 AABA ens – middle 8 clt BB)(Coda 6 bars ens)

Chinnin' And Chattin' With May Key of F / Eb / G Victor
(Intro 8 bars ens – clt BB 2 – ten HC 1)(Chorus 1 32 bars AABA clt BB)(Chorus 2 32 bars AABA voc GB acc gtr BA/tpt BM – pno EF1)(Bridge 3 bars pno EF)(Interplay 25 bars (!) ens modulation F - Eb)(Chorus 3 32 bars AABA tpt BM – middle 8 ens modulation Eb -G)(Chorus 4 32 bars AABA ens)(Coda 8 bars dms)

042 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

Sep. 11, 1930

Ward Pinkett, (Henry 'Red' Allen), Bubber Miley – tpt; (Wilbur de Paris) – tbn;
Hilton Jefferson – alt, clt; Happy Caldwell – ten;
Earl Frazier – pno; Bernard Addison – bjo, gtr; (Billy Taylor) – bbs; Tommy Benford – dms;
Edith Wilson – voc

63645-3 Loving You The Way I Do

Vic unissued on 78,

Frog DGF 12

63646-3 The Penalty Of Love

Vic unissued on 78,

Frog DGF 12

This very certainly is not the same personnel as at the following recording session (session 011 below).

We decidedly hear three trumpet players on these sides. There is a trumpet player playing the melody on straight muted horn using a strong vibrato in the first chorus of 'Loving You ...', together with Bubber Miley's obligato, plunger-muted. He might be Ward Pinkett – although I do not remember Pinkett using a vibrato like that. But I am following the discos here - and Tommy Benford?! Then a different trumpet over the lead part, with little vibrato, and he sounds just like Henry 'Red' Allen. (I totally agree the Swedish Scherman team - Bubber Miley disco, below.) He also uses some off-beat bursts typical of Allen. These two trumpeters serve first-part duties each successively, with Bubber Miley on muted horn doing the obligatos and third parts. The trombone player does not have any solo parts, and might be de Paris as at the 17 September session.

All other participants as given or assumed by Tommy Benford.

Notes:

- Victor Master Book, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson

- Rust*2: not listed

- Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

- Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

- Tommy Benford, *Have Drum, Will Travel, St.111-107*: "That's definitely me on drums and I'm sure I hear three trumpets on that first date, Bubber is the muted horn and that's Ward playing open. Could be my brother on the first date, but that's definitely not him on the others, Bill only ever played tuba, and it sounds more like Billy Taylor to me. I don't know who the banjo player is."

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley, Ward Pinkett (?), and possibly a third unknown (tp); prob Wilbur de Paris (tb); Hilton Jefferson (?), unknown (cl, as); Happy Caldwell (?)(ts); Earl Frazier (p); Bernard Addison (bj); Bill Benford (bbs); Tommy Benford (dr); Edith Wilson (vcl)*. "The last two sessions under Miley's name are rather difficult to document accurately and have caused a lot of confusion and disagreements among discographers. We think there may be three trumpet players involved in the September 11, 1930 session, although all three don't play simultaneously. On "Loving ...", it is Miley in the obligato part of the first chorus and behind Edith Wilson's vocal. Other discographers have Miley and one unknown (tp), but we think it could be Pinkett after the vocal. The 6-bar trumpet passage just before the vocal seems to be by a different musician, who sounds very much like Henry "Red" Allen. On "The Penalty ...", Miley plays the second trumpet part in the first chorus and the obligato behind the vocal. The brief trumpet passage before the vocal could be by Pinkett. The trombone, clarinet and saxophone players cannot be identified aurally, as there are no solos or prominent ensemble parts for those instruments."

Titles:

Loving You The Way I Do Key of F / Eb / G Victor
(Chorus 1 32 bars AABA WP m-tpt + BM m-tpt obl 16 – EF pno 8 - WP m-tpt + BM m-tpt 8)(Bridge 6 bars ?HRA o-tpt + ens mod. F – Eb)(Chorus 2 32 bars AABA EW voc + BM m-tpt obl + ?HJ clt obl)(Bridge II 14 bars WP o-tpt + ens 8 - ?HRA o-tpt + ens 6)(1/4 Chorus 3 8 bars A ?HRS o-tpt + ens 8)(Tag 4 bars ens)

The Penalty Of Love Key of F / Ab / D Victor
(Chorus 1 32 bars AABA ? m-tpt + BM m-tpt obl 16 – saxes 8 - ? m-tpt + BM m-tpt obl obl 8)(3/4 Chorus 2 24 bars ABA ?HRA o-tpt + ens 8 – saxes 8 - ?HRA o-tpt + ens 4 – ens 4)(Chorus 3 31 bars AABA voc EW + BM m-tpt obl)(Coda 12 bars EW voc + ens 12)

043 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

Sep. 17, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;
Hilton Jefferson – alt, clt; Happy Caldwell – ten, clt;
Earl Frazier – pno, cel; Bernard Addison – bjo; Billy Taylor – bbs, sbs; Tommy Benford – dms;
Edith Wilson – voc

63645-6 Loving You The Way I Do

Vic 23010,

Frog DGF 11

63646-5 The Penalty Of Love

Vic 23010,

Frog DGF 11

This personnel only has two reed players, probably Hilton Jefferson and Happy Caldwell. Both start 'Loving You The Way I Do' on clarinets, and I assume that we hear Caldwell playing the lead/melody, and Jefferson playing the obligato. Caldwell's tone is sharp and Jefferson's accompanato is more modern in style and fluent than Caldwell's playing. The clarinet obligato behind Edith Wilson in chorus 2 and again in the coda also is in that more modern style – not Dodds derived – and for me by Jefferson. But, lacking documental evidence of Caldwell's development in tone and general style, I am uncertain here. Does anyone interested in reed players want to comment?

There is no guitar here on these sides, and thus Addison's presence should be questioned, the more so as Tommy Benford (see above) did not remember Addison's presence and was unable to attribute a name. This might turn out to be true for all these Miley sessions! Can anybody let me know who first assumed Bernard Addison to play on these sides? On bass – tuba and string bass – we possibly have Billy Taylor here again, according to Tommy Benford's testimony (see above, session 110).

Notes:

- *Delaney, New Hot Discography: Bubber Miley (tp); Charlie Irvis (tb); Hilton Jefferson (as); Happy Caldwell (ts); Earl Frazier (p); Bernard Addison (g); 2 tp, s, tuba, dm unknown; Edith Wilson (vo)*
 - *Victor Master Book, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson*
 - *Rust*2: Bubber Miley, unknown (tpt); unknown (Charlie Irvis?) (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Edith Wilson (voc)*
 - *Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v*
 - *Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v*
 - *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, unknown (tp); prob Wilbur de Paris (tb); Hilton Jefferson (?), unknown (cl, as); Happy Caldwell (?)(ts); Earl Frazier (p, cel); Bernard Addison (g); Bill Benford (?)(bbs); Tommy Benford (dr); Edith Wilson (vcl). "In this version of "Loving ...", the first chorus is played by Frazier on celeste, two clarinets and De Paris on trombone, one of the clarinetists plays the obligato behind the vocal in the New Orleans creole style, reminiscent of Barney Bigard. Miley plays the obligato part behind the unknown lead trumpet after the vocal. On "The Penalty ...", Miley plays the second trumpet part in the first chorus."*

Titles structures:

Loving You The Way I Do Key of F / Eb / F Victor
 (Chorus 1 32 bars AABA EF cel 8 – HC clt + HJ clt obl 16 – WdP o-tbn 7 – ens 1)(Bridge 1 bar ens mod. F – Eb)(Chorus 2 32 bars AABA EW voc + ?HJ clt obl - mod. Eb – F)(Chorus 3 32 bars AABA ?WP m-tpt + BM m-tpt obl 16 – EF pno 8 – ens + ?HJ clt 8)
The Penalty Of Love Key of F / Ab / D Victor
 (Chorus 1 32 bars AABA ens mod. F - Ab)(3/4 Chorus 2 24 bars ABA ens mod. Ab – D)(Chorus 3 31 bars AABA voc EW)(Coda 12 bars voc EW 12)

044 JACK BLAND AND HIS RHYTHMAKERS

New York,

Oct. 08, 1932

Henry Allen – tpt, voc (1,2,7,8); Tommy Dorsey – tbn;

Pee Wee Russell – clt; Happy Caldwell – ten;

Frank Froeba – pno; Eddie Condon – bjo; Jack Bland – gtr; Pops Foster – sbs; Zutty Singleton – dms, *chimes*;

Chick Bullock – voc (3,4,5,6)

12452-1	Who Stole The Lock ? (On The Hen House Door)	Col 35841,	Coll. Classics COCD-2
12452-2	Who Stole The Lock ? (On The Hen House Door)	Ban 32605,	Coll. Classics COCD-1
12453-1	A Shine On Your Shoes	Mt M-12510,	Coll. Classics COCD-1
12453-2	A Shine On Your Shoes	ARC uniss. on 78,	Coll. Classics COCD-2
12453-3	A Shine On Your Shoes	ARC uniss. on 78,	Coll. Classics COCD-2
12454-2	It's Gonna Be You	Mt M-12510,	Coll. Classics COCD-1
12455-1	Someone Stole Gabriel's Horn	Ban 32605,	Coll. Classics COCD-1
12455-2	Someone Stole Gabriel's Horn	ARC uniss. on 78,	Coll. Classics COCD-2

These titles represent one recording session of the group of recordings by the "Rhythmakers". The other sessions do not have Happy Caldwell in the band. As with 'Eddie's Hot Shots' Eddie Condon obviously had his hand in organizing this group, and again he assembled a racially mixed unit. Happy Caldwell can be heard here with his unique tenor sax style, sounding as if Caldwell plays a few distinct notes and then noodles around in a row of unsorted fast notes. His style seems a bit erratic. And he always plays rather soft and gentle.

Notes:

- *Rust*2: Henry Allen (tpt, vcl); Tommy Dorsey (tbn); Pee Wee Russell (clt); Happy Caldwell (ten); Frank Froeba (pno); Eddie Condon (bjo); Jack Bland (gtr); Pops Foster (sbs); Zutty Singleton (dms); Chick Bullock (vcl)*

- *Rust*3: Henry Allen -t -v; Tommy Dorsey -tb; Pee Wee Russell -cl; Happy Caldwell -ts; Frank Froeba -p; Eddie Condon -bj; Jack Bland -g; Pops Foster -sb; Zutty Singleton -d; Chick Bullock -v; the chimes heard occasionally are probably played by Singleton.*

- *Rust*4,*6: Henry Allen, t, v; Tommy Dorsey, tb; Pee Wee Russell, cl; Happy Caldwell, ts; Frank Froeba, p; Eddie Condon, bj; Jack Bland, g; Pops Foster, sb; Zutty Singleton, d (and possibly chimes); Chick Bullock, v*

Notable differences of takes:

12452-1	8 bar pno solo with continuous left-hand stride rhythm; start of 2. chorus of dms solo played on tom-tom
12452-2	8 bar pno solo starts with 4 bars stride rhythm then losing rhythmic cohesion; start of 2. chorus of dms solo played on cymbal, not on tom-tom.
12453-1	Start of 8 bar clt solo (ca 1:35): no upbeat in last bar of tbn solo; bar 1 of clt solo: 4 quarter notes e – a – e – e; bar 2 of clt solo: 1 half note eb.
12453-2	Start of 8 bar clt solo (ca. 1:37): upbeat in last bar of tbn solo: 1 quarter note E, 1 eighth note c; bar 1 of clt solo: 2 quarter notes e – e, then 1 half note e. (Pace of ca. 240)
12453-3	Start of 8 bar clt solo (ca. 1:24): upbeat in last bar of tbn solo: 1 quarter note e, 1 eighth note c; bar 1 of clt solo: 2 quarter notes e – e, then one half note c. At a pace of ca. 175 this take is distinctly slower than takes -1 and -2. And has only one vocal chorus in second half of tune. Band plays only 16 bars of last chorus, tenor sax solo is left out.
12455-1	pno plays hesitatingly rhythm in the introduction.
12455-2	pno only gives the chords in the introduction.

045 TINY BRADSHAW AND HIS ORCHESTRA

New York,

Sep. 19, 1934

Tiny Bradshaw – voc, ldr;

Max Maddox, Lincoln Mills, Shad Collins – tpt;

Eugene Simon or Eugene Green, George Matthews – tbn;

Bobby Holmes – alt, clt; Eddie Williams – alt; Edgar Courance – ten, clt; Happy Caldwell – ten;

Clarence Johnson – pno; Bob Lessey – gtr; Ernest Williamson – sbs; Arnold Bolden - dms

38693-A	Shout, Sister, Shout	Dec 456,	Harlequin HQ 2053 (LP)
38694-A	Mister, Will You Serenade	Dec 317,	Harlequin HQ 2053 (LP)
38695-A	The Darktown Strutters' Ball	Dec 194,	Harlequin HQ 2053 (LP)
38696-A	The Sheik Of Araby	Dec 194,	Harlequin HQ 2053 (LP)

This is the little known, but beautifully swinging big band of the late Harlem period, led by Tiny Bradshaw, singer in a Cab Calloway mode. His band of ten years later achieved national fame with several big-selling records (Chilton, 1970).

These sides are most remarkable for the space left to the instrumental soloists. We hear the very much under-rated Shad Collins as principal trumpet soloist, the even more under-rated George Matthews on trombone with his warm and smooth lip-trills, and a couple of other Harlem musicians, among them Happy Caldwell on tenor sax and altoist Eddie Williams, a special favourite of mine for his perpetual use of augmented chords (whole-step scales) when improvising.

I have relied on Johnny Simmen's personnel listing on the LP cover of Harlequin HQ 2053. Mr. Simmen was a life-long jazz fan from the 1920s on and spent a large part of his well-to-do life in contacting and interviewing jazz musicians and discussing their recordings. His knowledge was immense and his recollections always are most informative. He did not list Russell Procope as a member of the Tiny Bradshaw recordings, but Eddie Williams instead, and what can be heard and recognised certainly proves his statement. The Harlequin LP lists – certainly on Mr. Simmen's instigation – Eugene Simon as an alternative trombonist for Eugene Green. I'd assume that either Gene Simon was the factual trombonist – apart from Matthews – at this session (Simon recorded with Benny Carter and Don Redman and therefore favoured by Mr. Simmen) or that in fact an otherwise un-known player with the surname Green was hired. He is listed for this one single session only in Rust. I'd favour to consider (Eu)gene Simon to be the trombonist for this player's advanced technique and virtuosity – and sharp tone. And that the name Green was simply a mis-recollection for a young – and un-known – Gene Simon who served in the Redman band from 1936 on.

Notes:

- Rust*2: 2 (?) unknown tpts; unknown tbn; unknown alt; Edgar Currence (sic), Happy Caldwell (clts, tens); unknown pno; unknown gtr; Ernest Hill (sbs); Arnold Bolden (dms); Tiny Bradshaw (vcl)
 - Rust*3,*4,*6: Lincoln Mills -Shad Collins -Max Maddox -t; George Matthews -Eugene Green -tb; Bobby Holmes -Russell Procope -as; Edgar Courance, Happy Caldwell -cl -ts; Clarence Johnson -p; Bob Lessey -g; Ernest Williamson -sb; Arnold Bolden -d; Tiny Bradshaw -v -ldr.

- Record Research 71, Bertrand Demeusy: "The complete personnel of the Tiny Bradshaw's records made in NYC, September 19th, 1934 and October 3rd, 1934 for the label Decca ('Shout, Sister, Shout', 'Mister, Will You Serenade', 'Ol' Man River', 'I Ain't Got Nobody', etc.) is the following: Lincoln Mills, Shad Collins, Max Maddox (tp); George Matthews, Eugene Green (tb); Bobby Holmes, Russell Procope (as); Spider Courance, Happy Caldwell (ts); Clarence Johnson (p); Bob Lessey (g); Ernest Williamson (b); Arnold Bolden (dr); Tiny Bradshaw (voc). The personnel was confirmed to me by both George Matthews and Bob Lessey. G. Matthews added that he took the trombone solo on 'I Ain't Got Nobody' and Eugene Green is the soloist on 'I'm A Ding Dong Daddy'."

- Harlequin HQ 2053, LP cover, Johnny Simmen: Lincoln Mills, Lawrence "Max" Maddox, Lester "Shad" Collins (tpt); "Big" George Matthews, Eugene Green or Eugene Simon (tbn); Bobby Holmes (clt, alt); Eddie Williams (alt); Edgar "Spider" Courance (clt, ten, bar); Albert "Happy" Caldwell (ten); Clarence Johnson (pno, arr); Bob Lessey (gtr); Ernest Williamson (sbs); Arnold "Scrippy" Boling (dms); Myron "Tiny" Bradshaw (voc, ldr)

Order of solos (after Johnny Simmen, with own alterations):

38693-A BL gtr 4; SC o-tpt 16; EC clt 8; SC o-tpt 8; LM m-tpt obl 32; GM o-tbn 16; HC ten 8; GM o-tbn 8; EW alt 8.
 38694-A SC o-tpt 32; EW alt 4; BH clt 4 + 4; HC ten 4 + 4; GM o-tbn 8.
 38695-A SC m-tpt 20 + 20; EW alt 2 + 20; CJ pno 20 + 20; ES/EG o-tbn 20.
 38696-A LM m-tpt 32; EC ten 16; ES/EG o-tbn 16; BH clt 16; EW alt 16.

046 TINY BRADSHAW AND HIS ORCHESTRA

New York,

Oct. 03, 1934

Tiny Bradshaw – voc, ldr;

Max Maddox, Lincoln Mills, Shad Collins – tpt;

Eugene Simon or Eugene Green, George Matthews – tbn;

Bobby Holmes – alt; Eddie Williams – alt; Edgar Courance – ten, bar; Happy Caldwell – ten;

Clarence Johnson – pno; Bob Lessey – gtr; Ernest Williamson – sbs; Arnold Bolden - dms

38785-A Ol' Man River

Dec 236,

Harlequin HQ 2053 (LP)

38786-A I Ain't Got Nobody

Dec 456,

Harlequin HQ 2053 (LP)

38787-A I'm A Ding Dong Daddy (From Dumas)

Dec 236,

Harlequin HQ 2053 (LP)

38788-A She'll Be Coming Round The Mountain

Dec 317,

Harlequin HQ 2053 (LP)

The same personnel again, equally inspired and enthusiastic. I again followed the late Johnny Simmen in his identification of the soloists. And I must add that Johnny Simmen was in contact with many great jazz musicians for all his life and might have reported Mr. Courance's own testimony.

This personnel of the Tiny Bradshaw Orchestra is the band that played the Renaissance Ballroom in 1934.

Notes:

- Rust*2: 2 (?) unknown tpts; unknown tbn; unknown ast; Edgar Currence (sic), Happy Caldwell (clts, tens); unknown pno; unknown gtr; Ernest Hill (sbs); Arnold Bolden (dms); Tiny Bradshaw (vcl)

- Rust*3,*4,*6: Lincoln Mills -Shad Collins -Max Maddox -t; George Matthews -Eugene Green -tb; Bobby Holmes -Russell Procope -as; Edgar Courance, Happy Caldwell -cl -ts; Clarence Johnson -p; Bob Lessey -g; Ernest Williamson -sb; Arnold Bolden -d; Tiny Bradshaw -v -ldr.

- Record Research 71, Bertrand Demeusy: "The complete personnel of the Tiny Bradshaw's records made in NYC, September 19th, 1934 and October 3rd, 1934 for the label Decca ('Shout, Sister, Shout', 'Mister, Will You Serenade', 'Ol' Man River', 'I Ain't Got Nobody', etc.) is the following: Lincoln Mills, Shad Collins, Max Maddox (tp); George Matthews, Eugene Green (tb); Bobby Holmes, Russell Procope (as); Spider Courance, Happy Caldwell (ts); Clarence Johnson (p); Bob Lessey (g); Ernest Williamson (b); Arnold Bolden (dr); Tiny Bradshaw (voc). The personnel was confirmed to me by both George Matthews and Bob Lessey. G. Matthews added that he took the trombone solo on 'I Ain't Got Nobody' and Eugene Green is the soloist on 'I'm A Ding Dong Daddy'."

- Harlequin HQ 2053, LP cover, Johnny Simmen: Lincoln Mills, Lawrence "Max" Maddox, Lester "Shad" Collins (tpt); "Big" George Matthews, Eugene Green or Eugene Simon (tbn); Bobby Holmes (clt, alt); Eddie Williams (alt); Edgar "Spider" Courance (clt, ten, bar); Albert "Happy" Caldwell (ten); Clarence Johnson (pno, arr); Bob Lessey (gtr); Ernest Williamson (sbs); Arnold "Scrippy" Boling (dms); Myron "Tiny" Bradshaw (voc, ldr)

Order of solos (after Johnny Simmen, with own alterations):

38785-A EW alt 32 + 16; ES/EG o-tbn 16.

38786-A SC o-tpt 4; SC m-tpt 16; HC ten 8; SC m-tpt 8; GM o-tbn 16; BH clt 8; GM o-tbn 8.

38787-A SC o-tpt 16; EC ten 16; ES/EG o-tbn 16; EC bar 16.

38788-A BH clt obl 16; SC o-tpt 16; BH clt 16; SC m-tpt 16 + 16.

047 HENRY ALLEN AND HIS ORCHESTRA

New York,

May 21, 1936

Henry Allen – tpt, voc; J. C. Higginbotham – tbn;

Cecil Scott – ten, *clt*; Happy Caldwell – ten;

Jimmy Reynolds – pno; Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson - dms

19300-1 You

Voc 3244, Collectors Classics COCD-13

19301-1 Tormented

Voc 3245, Collectors Classics COCD-13

19302-1 Nothing's Blue But The Sky

Voc 3245, Collectors Classics COCD-13

19303-1 Would You?

Voc 3244, Collectors Classics COCD-13

Composer credits: 19300 (Adamson - Donaldson); 19301 (Will Hudson); 19302 (Newman - Spina); 19303 (Freed - Bown)

Oh yes, this is beautiful and first-class early swing music, a little tame, perhaps. Henry 'Red' Allen on trumpet and singing. It is pop music of the 1930s. Allen's long-time colleague and friend "Higgy" Higginbotham on trombone and a bunch of respected reedmen of the time. Listen to Happy Caldwell's improvised modulation from C to Eb leading into the last chorus of 'You'. He is also heard leading over from the first ensemble chorus to Allen's vocal in 'Would You?'.

But, what of the other reedmen listed in the discos? After proper listening I would deny the presence of an alto sax on these sides, quite in contradiction to what I have noted before! We accordingly have a two-part reed section behind the solos, consisting of two tenors. Cecil Scott is hitherto listed as clarinetist, and also on tenor since Rust*6, but the short clarinet solo heard in 'Nothing's Blue But The Sky' does not show his very individual features known. Yet, the tenor sax solos in the last chorus in 'Nothing's Blue But The Sky' I would attach to Scott, not Caldwell as Jan Evensmo in his Tenor Sax Solography does. The tenor sound decidedly is Scott's.

At no point I do hear Tab Smith, who had just joint Mills' Blue Rhythm Band and was featured there as an exuberant alto soloist. Insofar it would be incomprehensible that he would not have been given any solo spot at all on these sides. Yet, he is much in the foreground at Allen's next recording session of June 19, just a few weeks later. It is thus my assumption that there simply is no altoist on these sides, and that the background was played by two tenor saxophones.

The little-known Jimmy Reynolds plays very good Teddy Wilson influenced sparkling piano. He is further known only from his recordings with Hot Lips Page and Jabbo Smith. The other participants play and deliver a very unobtrusive but solid rhythm, as can be expected from Fletcher Henderson band musicians.

'You' is a very special tune of the AABA form, in that it has 64 bars instead of the regular 32.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J.C. Higginbotham (tb); Tab Smith (as); Happy Caldwell (ts); Jimmy Reynolds (p); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm)*

- *Rust*2: Henry Allen (tpt, voc); Arville Harris (clt); Happy Caldwell (ten); Jimmy Reynolds (pno); Lawrence Lucie (gtr); Elmer James (sbs); Walter Johnson (dms)*

- *Rust*3,*4: Henry Allen -t -v; J.C. Higginbotham -tb; Cecil Scott -cl; ?Tab Smith -as; Happy Caldwell -ts; Jimmy Reynolds -p; Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d*

- *Rust*6: Henry Allen, t, v; J.C. Higginbotham, tb; Cecil Scott, cl, ts; ?Tab Smith, as; Happy Caldwell, ts; Jimmy Reynolds, p; Lawrence Lucie, g; Elmer James, sb; Walter Johnson, d.*

Solos ad-lib:

19300: HRA o-tpt 56; JCH o-tbn 2; HRA voc 62; HC ten 4; HRA o-tpt 16

19301: HRA m-tpt 4 + 8; JR pno 4; HRA voc + JR pno obl 32; JR pno 8; HRA o-tpt 16; JR pno 2; HRA o-tpt 2

19302: HRA o-tpt 30; JCH o-tbn 2+2; HRA voc + JR pno obl 32; JR pno 16; HC clt 8; JR pno 8; CS ten 16; HRA o-tpt 16; CS ten 2

19303: HRA o-tpt 24; HC ten 2; HRA voc 30; JCH o-tbn 2+32; HRA o-tpt 1+32

048 MEZZ MEZZROW AND HIS ORCHESTRA

New York,

Jun. 14, 1937

Sy Oliver - tpt; J. C. Higginbotham – tbn;

Mezz Mezzrow – clt; Happy Caldwell – ten;

Sonny White – pno; Bernard Addison – gtr; Pops Foster – sbs; Jimmy Crawford – dms;

Edgar Sampson – arr (1,2,3); Larry Clinton – arr (4)

010569-1 Blues In Disguise

Vic 25636, Chronological Classics 694

010570-1 That's How I Feel Today

Vic 25636, Chronological Classics 694

010571-1 Hot Club Stomp

Vic 25636, Chronological Classics 694

010572-1 The Swing Session's Called To Order

Vic 25636, Chronological Classics 694

Mezz Mezzrow in Swing! I certainly have heard him in worse shape. But listen to Happy Caldwell's beautiful and very individual chorus on tenor sax in the first title. And he also performs very favourably in the first and last chorus of 'That's How I Feel Today', plays a great solos in 'Hot Club Stomp' and 'The Swing Session's Called To Order'. A very individual and unexpected brilliant jazz voice on tenor saxophone.

And where can you hear Sy Oliver solo? Mezzrow in his book 'Really the Blues': "And that was how it went, mostly coffee-an' stuff – until suddenly I woke up to find myself leading an all-star mixed band right on Broadway, the first ever to hit Times Square and bringing the house down every night, too. The color line along the Great White Way wasn't broken, exactly, but it sure got dented some, during the weeks we blew our lumps down there."

Notes:

- *Rust*2: Sy Oliver (tpt); J.C. Higginbotham (tbn); Mezz Mezzrow (clt); Happy Caldwell (ten); Sonny White (pno); Bernard Addison (gtr); Pops Foster (sbs); James Crawford (dms); Edgar Sampson (arr)*

- *Rust*3,*4,*6: Sy Oliver -t; J.C. Higginbotham -tb; Mezz Mezzrow -cl; Happy Caldwell -ts; Sonny White -p; Bernard Addison -g; Pops Foster -sb; James Crawford -d; Mezz Mezzrow - Edgar Sampson - Larry Clinton -a*

049	JELLY-ROLL MORTON'S NEW ORLEANS JAZZ MEN	New York,	Sep. 14, 1939
	Sidney de Paris – tpt; Claude Jones – tbn, preaching (1,2); Albert Nicholas – clt; Sidney Bechet – sop; Happy Caldwell – ten; Jelly-Roll Morton – pno, voc (4,5,6); Lawrence Lucie – gtr; Wellman Braud – sbs; Zutty Singleton – dms		
041456-1	Oh, Didn't He Ramble	BB B-10429,	Chronological Classics 654
041456-2	Oh, Didn't He Ramble	BB unissued on 78,	Bluebird MD 82361-5
041457-1	High Society	BB B-10434,	Chronological Classics 654
041458-1	I Thought I Heard Buddy Bolden Say	BB B-10434,	Chronological Classics 654
041459-1	Winin' Boy Blues	BB unissued on 78,	Bluebird MD 82361-5
041459-2	Winin' Boy Blues	BB B-10429,	Chronological Classics 654

These are Jelly Roll Morton's last recording sessions for RCA Victor, for whom he had been busy so many years before. The band is made up of a couple of New Orleans musicians filled up with some Harlem heroes. It is known that during these sessions spirits were not very good, possibly caused by some kind of jealousy of some about the "clannish behaviour" of the New Orleans men. And there must have been severe dissensions on musical matters between the New Orleans and the Harlem musicians.

From Happy Caldwell's recollections (Storyville 99) we know that this band researched in the basement of the house Caldwell and Morton lived in in 1939. When interviewed by Laurie Wright and Al Vollmer in 1978 Caldwell sat at the piano there that had been used by Jelly Roll.

The main soloist at this session is Sidney Bechet. Caldwell is most effective in the ensembles and featured in solo in 'Winin' Boy Blues'.

Notes:

- Rust*2,*3: Sidney de Paris (tpt); Claude Jones (tbn, preaching); Albert Nicholas (clt); Sidney Bechet (sop); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms)

- Rust*4,*6: Sidney de Paris (tpt); Claude Jones (tbn, preaching (1)); Albert Nicholas (clt); Sidney Bechet (sop); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms, preaching (2))

Notable differences of takes (from Laurie Wright 1980):

041456-1 Spoken at beginning: "If the women don't get you, the liquor must."

041456-2 Spoken at beginning: "If the women don't get you, the whiskey must."

041459-1 First two lines of vocal: "I'm the Winin' Boy, well, don't deny my name. I'm the Winin' Boy, don't deny my name ... my name."

041459-2 First two lines of vocal: "I'm the Winin' Boy, don't deny my name. Mmm ... I'm the Winin' Boy, don't deny my name. deny my name."

050	JELLY-ROLL MORTON'S NEW ORLEANS JAZZ MEN	New York,	Sep. 28, 1939
	Sidney de Paris – tpt; Fred Robinson – tbn; Albert Nicholas – clt; Happy Caldwell – ten; Jelly-Roll Morton – pno, voc (3,4,6); Lawrence Lucie – gtr; Wellman Braud – sbs; Zutty Singleton – dms		
041360-1	Climax Rag	MW M-8404,	Bluebird MD 82361-5
041360-2	Climax Rag	BB B-10442,	Chronological Classics 654
041361-1	Don't You Leave Me Here	BB B-10450,	Chronological Classics 654
041361-2	Don't You Leave Me Here	BB unissued on 78,	Bluebird MD 82361-5
041362-2	West End Blues	BB B-10442,	Chronological Classics 654
041363-1	Ballin' The Jack	BB B-10450,	Chronological Classics 654

With the exception of the missing Sidney Bechet and Fred Robinson on trombone this is the same personnel as before.

Caldwell is heard in solo in breaks at the beginnings of 'Climax Rag' and 'West End Blues', and most effectively again in the ensembles of 'Don't You Leave Me Here' and 'Ballin' The Jack'. He also contributes solo chorus in 'West End Blues' and 'Ballin' The Jack'.

Notes:

- Rust*2,*3,*4,*6: Sidney de Paris (tpt); Fred Robinson (tbn); Albert Nicholas (clt); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms)

Notable differences of takes:

041360-1 Tenor sax break in first theme: pause in the middle. Growl trumpet break preceded by drum beats, followed by piano tremolo

041360-2 Tenor sax break in first theme: flowing phrase with no pause. Growl trumpet break preceded by press role, followed by piano chords – no tremolo.

041361-1 Third line of vocal: "If you just must go, sweet baby ..."

041361-2 Third line of vocal: "If you just must go, sweet mama ..."

Although Chilton mentions recordings with Willie Gant in 1940, nothing could be found about it. An article on Willie Gant in Record Research Vol. 30 does not know anything of it.

051	JAM SESSION	New York,	Feb. 10, 1941
	Frankie Newton, Henry Red Allen – tpt; Happy Caldwell – ten; Joe Sullivan – pno; Al Morgan – sbs; Zutty Singleton – dms; Frankie Half-Pint Jaxon – voc; Bardu Ali – mc; Nat Story – pr		Live from "Renaissance Casino" NYC
	unknown title	transcription disc unissued	
	unknown title	transcription disc unissued	
	unknown title	transcription disc unissued	

These titles were recorded at a Fate Marable Benefit Concert presented by The Minor Chord Club to raise funds to bring the ailing Marable to NYC and used for later radio broadcasts in New Orleans and St. Louis. Information from Bob Weir, John Postgate, 'Looking for Frankie', Franz Hoffmann, Henry "Red" Allen Discography, Jazz Information Feb. 21, 1941.

None of these titles listed could be checked.

- 052 **CLYDE BERNHARDT AND HIS HARLEM BLUES AND JAZZBAND** New York, Jul. 17, 1972
 Jack Butler – tpt; Clyde Bernhardt – tbn, voc;
 Charlie Holmes – alt; Happy Caldwell – ten;
 Earl Knight – pno; Snags Allen – grt; Jimmy Shirley – ebs; Rip Harewood - dms
- | | |
|-------------------------------|---------------------------|
| Good Rollin' Blues | Saydisc/Matchbox SDL 228 |
| After You've Gone | Saydisc/Matchbox SDL 228 |
| Georgia On My Mind | Saydisc/Matchbox SDL 228 |
| Lazy River | Saydisc/Matchbox SDL 228 |
| Triflin' Woman Blues | Saydisc/Matchbox SDL 228 |
| Sugar Blues | Saydisc/Matchbox SDL 228 |
| Nobody's Sweetheart | Saydisc/Matchbox SDL 228 |
| There'll Be Some Changes Made | Saydisc/Matchbox SDL 228 |
| I Got Rhythm | Saydisc/Matchbox unissued |
| Who's Sorry Now | Saydisc/Matchbox unissued |
| Meet Me On The Corner | Saydisc/Matchbox unissued |
| Royal Garden Blues | Saydisc/Matchbox unissued |
- 053 **CLYDE BERNHARDT - JAY COLE HARLEM BLUES AND JAZZBAND** Larchmont, NY, Mar. 04, 1973
 Clyde Bernhardt – tbn, voc; Al Vollmer – sop; Happy Caldwell, Gene Mikell – ten;
 Reuben Jay Cole – pno; Barbara Dreiwitz – bbs; Cozy Cole - dms
- | | |
|---------------|----------------|
| Fifteen Hours | Barron VLP 400 |
|---------------|----------------|

CALDWELL, HAPPY

The New Grove Dictionary of Jazz

(b Chicago, 25 July 1903; d New York, 29 Dec. 1978)

Tenor saxophonist and clarinetist. He began playing clarinet in 1919 and studied with his cousin Buster Bailey. His first professional performances and recordings were with Bernie Young's Creole Jazz Band (1922-3), after which a tour with Mamie Smith (1923) took him to New York. Around this time he began playing tenor saxophone, and throughout the 1920s and 1930s he worked with many bands, including those of Elmer Snowden (1925), Fletcher Henderson, Vernon Andrade (1929-33), and Tiny Bradshaw and Louis Metcalf (both c. 1935). He recorded with Louis Armstrong and Eddie Condon in 1929 and with Jelly Roll Morton in 1939; the recordings with Condon are the result of a significant early interracial session. From 1941 to 1944 Caldwell worked in Philadelphia with his own group the Happy Pals, which he continued to lead after returning to New York in 1945; during the 1950s and 1960s he also played with Metcalf and Jimmy Rushing. Later he recorded with Clyde Bernhardt (1972-3) and toured Scandinavia (1975). Caldwell was an extremely sensitive musician – highly influenced by the playing of Coleman Hawkins – whose best work was evident during passages of group improvisation. His name has frequently been misspelled Cauldwell.

K.-B. Rau
 29-05-2017
 18-10-2024