

THE RECORDINGS OF PHIL WORDE

An Annotated Tentative Personnel - Discography

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Phil Worde
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Phil Worde*
- 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: (*Phil Worde*)

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.

PHIL WORDE

001 MAMIE SMITH AND HER JAZZ HOUNDS	New York,	c. Feb. 21, 1921
Mamie Smith – voc;		
Johnny Dunn – tpt; (<i>Lewis Clark ?</i>) (X-4) – tbn;		
Buster Bailey – clt; unknown – vln;		
Phil Worde – pno; <i>Chink Johnson</i> – bbs; unknown (<i>Clarence Sheppard ?</i>) - dms		
7788-B Jazzbo Ball	OK 4295,	Doc DOCD 5357
7789-C What Have I Done?	OK 4351,	Doc DOCD 5357

Certainly Dunn (triplets) and Bailey (clearly recognizable) who spent some time in New York at the time.

Tailgate trombonist probably not Andrews, a more sophisticated player than Andrews. He may be the man listed in the Chicago Defender of Feb. 12, 1921 as part of Mamie's touring band with the name of Lewis Clark. Lacking any distinct features of his style he is listed as X-4. Good tuba player.

DB: Why no trombone from Buster? We have contradiction here KB – you have 'probably same trombone as 005' there described an NOT tailgate whereas the man here you describe as tailgate (corrected! – KBR). I hear it tailgate and thus nearer 003, 004. Triplets indeed but otherwise poor playing for Dunn, Also poor playing for Buster, out of tune.

Notes: For this session the following personnel have been listed:

-RR 57: personnel as given to Len Kunstadt and Bob Colton by Buster Bailey leaving out the trombone and the violin. See also RR 63.

- Rust*3: Johnny Dunn – c; Buster Bailey – cl; Chink Johnson – bb; unknown – x (not Mort Perry)

- Rust*6: Johnny Dunn – c; Buster Bailey – cl; unknown – vn; Phil Worde – p; Chink Johnson – bb; x not Mort Perry.

- BGR*4: Johnny Dunn – cnt; unknown – tbn; Buster Bailey – clt; Leroy Parker – vln; Phil Worde – pno; Harry Hull or Chink Johnson – bbs; unknown - dms

- Storyville 1996/7 p.229: "Personnel of Mamie Smith's Jazz Hounds in Chicago Defender of Feb. 12, 1921 "Mamie's show was touring in the Carolinas in February 1921 and a report in the Defender names the Jazz Hounds as: Lewis Clark, tbn; Raymond Beryman, clt; John W. Jones, sax; Percy R. Terry, pno; Clarence Sheppard, dms. – All names unknown to discographers. It seems likely that some of these may have participated in the New York session later that month rather than the personnel currently quoted in the standard sources (what is the source of this?). Certainly Buster Bailey of those listed is suspect as John Chilton notes in 'Who's Who' that he was a member of Erskine Tate's Vendome Orchestra from 1919 to 1923 with a brief visit to New York in 1921. However, adverts for the Vendome show the orchestra in residence for the whole of this period. Tate himself did make a three week trip to the south in May 1921, including a visit to his home town of Memphis, but the orchestra is still featured in adverts. Johnny Dunn had been working in the show 'Broadway to Dixie' and might have been called in for the recordings and then joined the group for the forthcoming tour, but he was not with Mamie for too long as subsequent information shows."

002	MAMIE SMITH'S JAZZ HOUNDS	New York,	c. Feb. 22, 1921
	Mamie Smith – voc (5,6); Johnny Dunn – tpt; (<i>Lewis Clark ?</i>) (X-4) – tbn; Buster Bailey – clt; <i>Leroy Parker</i> – vln; Phil Worde – pno; Chink Johnson – bbs; <i>Carl 'Battle Axe' Kenney</i> – dms, xyl		
7790-A	That Thing Called Love	OK 4296,	Doc DOCD 5357
7791-A	Old Time Blues	OK 4296,	Doc DOCD 5357
7792-C	Baby, You Made Me Fall For You	OK 4305,	Doc DOCD 5357
7793-B	You Can't Keep A Good Man Down	OK 4305,	Doc DOCD 5357
7794-C	Frankie Blues	OK 4856,	Doc DOCD 5357
7795-A	"U" Need Some Lovin' Blues	OK 4295,	Doc DOCD 5357

Dunn and Bailey unmistakable.

There is a trombone on all but the first title, stylistically probably not Dope Andrews, who seems to be the same man as on the last session and named as X-4 (poss. Lewis Clark).

Pianist is not identifiable. Because of RR 57's denial of Mert Perry's presence, the busy xylophone player has to be 'Battle Axe' when following Bushell's comment on the above January 1920 session. His name was Carl Kenney, and he was one of the ace drummers of the Jim Europe band. The woodblock playing probably indicates the player's past as military and concert musician, which would perfectly fit to 'Battle Axe' Kenney. (He was not the man who stabbed Europe to death. That man was Herbert Wright.) RR 57 does not substantiate Perry's exclusion. As these musicians may not be recruited from Mamie's touring band and other sources, the strong tuba may be Chink Johnson, and not Harry Hull of the later Vodery band.

DB: agree not trombone of 003, 004, nearer 005.

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

- RR 57, but both leave the trombonist out, who seems not to play on 7790. RR 57 says: xylophone is not played by Mort Perry.

- Rust*2: Johnny Dunn – tpt; (no tbn !); Buster Bailey – clt; Leroy Parker – vln (3,4 only); Phil Worde – pno; Harry Hull – bbs; Mort Perry – dms, xyl

- Rust*3: same personnel as above, but ? Leroy Parker – vn; ? Phil Worde – p added

- Rust*6: as above, but with no vocals; ?Leroy Parker – vn added

- BGR*4: same personnel as before (titles 5,6)

003	MAMIE SMITH her Jazz Band	New York,	May 1921
	Mamie Smith – voc; unknown (<i>Johnny Dunn?</i>) – tpt; unknown (X-5) – tbn; unknown – clt; unknown – vln; Phil Worde – pno; <i>Carl 'Battle Axe' Kenney</i> – dms		
7959-C	Dangerous Blues	OK 4351,	Doc DOCD 5357

The trumpet player is much too poor to be Dunn and must therefore be questioned to be him. But he certainly is a Dunn follower. Also, Bailey had been in New York in February and is nowhere documented as having stayed on. His presence is strongly doubted as well and I assume that he was not on this session. There is a violin in the background. Trombone is much too crude to be Flemming as by Rust (Flemming really was an early virtuoso of jazz trombone). Still too crude to be possibly Dope Andrews (tailgate style) or rather different and therefore X-5!

The drummer is the same as on the previous session.

DB: sad stuff. Dunn triplets but otherwise not as strong as usual, if he. Wavery and out of tune. Buster also poor. Where are his runs?

Did he do out of tune corny gaspise? I would query both Dunn and Buster. Buster did not put himself here, as I read RR. Trombone similar 003, 004.

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

- RR 57 has 'no details' re this session.

- Storyville 1996/7: "(Smith) has closed a tour and now in New York (BAA 13/5/21 4/2). New York record date after which Dunn probably quit and Mamie left for Chicago where she opened with a matinee performance on Sunday 22 May and stayed for eight days."

- Rust*3, *6: Johnny Dunn – c; Herb Flemming – tb; Buster Bailey – cl; Phil Worde – p; Mort Perry – d, x

- BGR*4: Johnny Dunn – cnt; poss. Herb Flemming – tbn; Buster Bailey – clt; poss. Leroy Parker – vln; Phil Worde – pno; Mort Perry – dms

004	PERRY BRADFORD'S JAZZ PHOOLS	New York,	Nov. 02, 1925
	Perry Bradford – voc; Louis Armstrong – cnt; <i>Ted Nixon</i> – tbn; Buster Bailey – clt; Don Redman – alt; James P. Johnson or (<i>Phil Worde</i>) – pno; <i>Charlie Dixon</i> – bjo; Kaiser Marshall – dms		
E-1580/2	Lucy Long	Voc 15165,	Timeless CBC 1-073
E-1583/5	I Ain't Gonna Play No Second Fiddle	Voc 15165,	Timeless CBC 1-073
	Hateful Blues	Voc unissued	not on LP/CD
	unknown title	Voc unissued	not on LP/CD

The New York Morning Telegraph of 12 Nov. 1925 mentions this personnel for this session, obviously given by Perry Bradford himself: Phil Worde at the piano; Donald Redmond, saxophonist; George Bailey, clarionetist; Ted Nixon, trombonist; Lou Armstrong, cornetist (all sic!). After attentive listening to these well-known sides I feel uncertain to decide the trombonist's identity. Judging from Nixon's playing with the Henderson band of a year before he may be the player because of the somewhat tame playing on these sides. But the sound of the trombone is rather Green's than Nixon's.

Comparing this pianist's performance with the only recording with the documented presence of Phil Worde (Elizabeth Smith and Sidney Easton, Oct. 18, 1926), I can only persist in James P. Johnson as always listed before. There is very strong piano playing behind Bradford's vocals which does not compare with Worde's rather subdued style as on the cited recording. Beyond that Perry Bradford himself named James P. Johnson and (sic) Fats Waller as pianists, as can be seen below. So much as to the reliability of the identification of musicians by leaders of their own recording sessions!

The banjo is not easy to hear, but behind Armstrong's chorus in the first title you can hear it. It's character is not Sam Speed's, as very often

listed, but clearly tonally and stylistically - and in contrast to Sam Speed's on earlier recordings in this list - that of Charlie Dixon,

Notes:

- JAZZ INFORMATION Vol.1 No.19: At the recording date that produced the famous Perry Bradford's Jazz Phoofs "'Lucy Long -- I Ain't Gonna Play No Second Fiddle" (Vocalion 15165), four sides were made according to Bradford himself. Only those two were issued, however "Hateful Blues", and a fourth side which he doesn't remember, appear to have been lost. The band at this date, besides Louis Armstrong, included James P. Johnson and Fats Waller, pianos; and Don Redman, alto sax. This information was obtained from Perry Bradford by Dan Qualey of Brooklyn, sponsor of Solo Art Records.

- Delaunay, New Hot Discography 1948: Louis Armstrong (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); James P. Johnson (p); "Speed" (bj); Kaiser Marshall (d); Perry Bradford (vo).

- Rust*2: Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); James P. Johnson (pno); Kaiser Marshall (dms); Perry Bradford (vcl).

- Rust*3,*4,*6: Louis Armstrong -c; Charlie Green -tb; Buster Bailey -cl; Don Redman -as; James P. Johnson -p; ?Sam Speed -bj; Kaiser Marshall -d; Perry Bradford -v.

005 SARA MARTIN

New York, c. Nov. 17, 1925

Sara Martin – voc;

Gus Aiken – tpt;

Robert Cooksey - har; Phil Worde – pno

73759-B Forget Me Not Blues OK 8292, Document DOCD-5279

73760-A Nobody Knows And Nobody Cares Blues OK 8304, Document DOCD-5279

73761-B Give Me Just A Little Of Your Time OK 8304, Document DOCD-5279

Note the upward fifth jumps in the first title at various instances, which can be found in several recordings of Gus Aiken's list of recordings, compiled by our listening group elsewhere on this website. Tone, phrasing and horizontal melodic invention are what we know from Gus Aiken from the Jenkins Orphanage of Charleston, South Carolina (see our article on Aiken in 'The Frog Blues & Jazz Annual, No. 3').

The harmonica player named Robert Cooksey, partner of guitarist Bobby Leecan. His performance is more on the primitive side and not on Sara Martin's level.

The pianist's identity has obviously been suggested from the composer credits on the record labels and his relationship to Bobby Leecan and Robert Cooksey. He plays a rather simple two-handed "boom-cha" piano accompaniment related to Harlem stride-style, but technically far from the piano greats of the time.

Notes:

- Rust*3,*4,*6: Bubber Miley -c; Robert Cooksey -h; ? Phil, Worde -p.

- BGR*2,*3,*4: Bubber Miley, cnt; Robert Cooksey, hca; prob Phil, Worde, pno.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: unknown (tp), Robert Cooksey (hca), prob Phil Worde (p). "Miley is listed as trumpet player for this session in all previous discographies, and we have never seen or heard any different opinions about it. We don't know the source of information for the personnel, but we find Miley's presence doubtful from an aural point of view. There are some growl effects, but it is not the kind of growling that we are used to in Miley's recordings with Ellington. We can't think of any alternative trumpet player, though."

006 MARGARET JOHNSON Black And Blue Trio

New York, Jul. 09, 1926

Margaret Johnson – voc;

unknown – clt (2); unknown – concertina (3,4);

Henry Palmer or (Phil Worde) – pno (2); unknown – bjo, pno (4); unknown - sbs

35756 Honey, Don't Go Away Vic unissued not on LP/CD

35757-1 What Kinda Love Is That? Vic 20982, Document DOCD-5436

35758-1 Folks In New York City Ain't Like Folks Down South Vic 20178, Document DOCD-5436

35759-1 My Man's Done Done Me Dirty Vic 20178, Document DOCD-5436

This piano player certainly is a different performer from the one of the foregoing session and he thus is not Worde, suggested we hear Worde on the above Sara Martin sides. The name Henry Palmer may be the more probable one. (As to Rust*6 below: at the end of 'What Kind Of Love Is That?' we hear a banjo solo spot which is immediately finished by banjo and piano! In 'Folks In New York City' no piano can be heard, while in the last title the banjo stops playing, a piano starts, then stops again, and the banjo is heard again. In my eyes there should be two men playing piano at this session, one of them doubling on banjo.) As clarinet and concertina can never be heard simultaneously, both instruments might be played by one musician.

Notes:

- BGR*2,*3,*4: unknown cl; unknown concertina; Henry Palmer p; unknown bj; unknown sb. The Victor files state that the 'Trio' comprised four men and evidently therefore one of them must double two instruments.

- Rust*3,*4,*6: unknown cl, concertina, p, bj, sb. Phil Worde is given composer credit for at least two titles, and may thus be the pianist, but as the piano and banjo are not heard together, he may be the banjoist, too.

- B. Rust, Victor Master Book Vol. 2: unknown cl, p, bj, b (first two sides) or by the Black And Blue Trio (concertina, bj, b, with extra p audible)(third and fourth).

007 ELIZABETH SMITH AND SIDNEY EASTON

New York, Oct. 18, 1926

Elizabeth Smith, Sidney Easton – voc duet;

Phil Worde – pno; Bobby Leecan – gtr

36621-3 When My Wants Run Out Vic 20334, Document DOCD-5279

36622-3 Talk 'Bout Something That's Gwine To Happen Vic 20334, Document DOCD-5279

Personnel is "shown as the recording books show it" (B. Rust, The Victor Master Book Vol. 2). So, here we have a definite example of Phil Worde's pianistic style. He plays his instrument in a simplified, not very distinct, stride manner, using little bell-like treble figures.

Worde seems to have had a strong relationship to guitarist Bobby Leecan and his circle.

Notes:

- BGR*2,*3,*4: Phil Worde, pno; Bobby Leecan, gtr.

- Rust*3,*4,*6: Phi Worde -p; Bobby Leecan -bj.

- B. Rust, *Victor Master Book Vol. 2: Phil Worde -p; Bobby Leecan -g.*

008 **MONETTE MOORE**

New York,

Nov. 09, 1926

Monette Moore – voc;

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

Mike Jackson – pno

36916-2 *If You Don't Like Potatoes*

Vic 20356,

Document DOCD-5339

36917-2 *Somebody's Been Lovin' My Baby*

Vic 20356,

Document DOCD-5339

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

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

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

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

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

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

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

Notes:

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

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

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

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

New York,

Nov. 12, 1926

Thomas Morris – tpt; Joe Nanton – tbn; Happy Caldwell – clt, ten;

Marlow Morris (or Phil Worde) – pno; Buddy Christian – bjo; Wellman Braud – sbs; unknown (Eddie King) – dms

36925-1 Blues From The Everglades

Vic 20330,

Frog DFG 1

36925-2 Blues From The Everglades

Vic 20330,

Frog DFG 1

36925-3 Blues From The Everglades

Vic 20330,

Frog DFG 1

36926-1 P.D.Q. Blues

Vic 20330,

Frog DFG 1

36926-2 P.D.Q. Blues

Vic 20330,

Frog DFG 1

36926-3 P.D.Q. Blues

Vic 20330,

Frog DFG 1

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

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

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

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

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

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

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

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

Notes:

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

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

Tunes:

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

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

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

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

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

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

Notable differences of takes (*):

36925-1: Intro: tbn starts in bar 2

36925-2: Intro: tbn starts loudly from beginning

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

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

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

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

KBR: pno plays more sparsely than Mike Jackson does, therefore more probably Worde (boogie figures in P.D.Q.!). Bjo sound is not like Christian, in P.D.Q. Blues bjo plays arpeggio-like figures unheard of by Christian.

DB: as received and I think enough to firm Elliott but I don't know his tenor. No comment piano or banjo - not qualified.

MR: OK

010 THOMAS MORRIS AND HIS SEVEN HOT BABIES

New York,

Nov. 24, 1926

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

Marlow Morris (or Phil Worde) - pno; Buddy Christian - bjo; Wellman Braud - sbs; unknown (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, probably Phil Worde, if these two are the alternatives. But I do not know from where the suggestion of Phil Worde comes. I could also think of the above listed Marlow Morris as the pianist on the four sessions tackled here restricts himself to pure comping, with very little solo work. Compare with Mike Jackson's soloing at the New Orleans Blue Five session, where his solo style is clearly audible. Nothing of it on these sides! The rest of the rhythm section obviously is the same as before.

Notes:

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

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

Wellman Braud -sb; unknown -d

Tunes:

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

36962-3 The Mess: same as -1

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

36963-2 The Chinch: same as -1

Notable differences of takes (*):

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

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

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

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

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

011 ROBINSON - MACK

New York,

Nov. 27, 1926

Sam Robinson, Baby Mack - voc duet;

Thomas Morris - tpt; Phil Worde - pno

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

Voc unissued

not on LP/CD

E-4107W Make Room For Someone Else

Voc unissued

not on LP/CD

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

Notes:

- Rust*6: acc. by Tom Morris, c; Phil Worde, p.
- BGR*3,*4: acc. Tom Morris, c; Phil Worde, p.

012	MONETTE MOORE	New York,	Jan. 26, 1927
	Monette Moore – voc;		
	Thomas Morris – tpt; <i>Happy Caldwell</i> – 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. There are no romanticisms as at the last Monette Moore session above, which I tend to attribute to Mike Jackson.

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

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 tile).

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

MR: Morris and Fuller both likely.

Notes:

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

Notable differences of takes:

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

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

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

The clarinet player playing first part with his smears and slurs obviously is Ernest Elliott. But the clarinet soloist who also plays the coda certainly is a different man and might positively be Happy Caldwell who plays a beautiful Dodds-influenced solo.

Piano playing is compatible to what we had before and might therefore well be Worde (does anybody know anything about him?). This the same sober and simple piano accompaniment as the Monette Moore sides of the same day and should thus be Phil Worde.

I only would urgently like to know who that flutist is!

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

KBR: same as session 074-1 Monette Moore. Certainly Thomas Morris.

DB: as 074-1 but no bs-clt or whistle/flute. I hear two clarinets

MR: Morris and Fuller again both likely.

Notes:

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

014	HELEN BAXTER	New York,	Jan. 1927
	Helen Baxter – voc;		
	Robert Cooksey – har, kazoo;		
	Phil Worde – pno; Bobby Leecan - gtr		
6909-1	I Wants A Real Man	Ban 1920,	Document-DOCD 5279
6910-2	Scrubbin' Blues	Ban 1958,	Document-DOCD 5279

This is the same elemental piano accompaniment as with other Cooksey/Leecan sides and is most probably Phil Worde as at other sessions before.

Notes:

- Rust*3,*4,*6: Robert Cooksey -h, -kazoo; Bobbie Leecan -g; ?Phil Worde -p.
- BGR2,*3,*4: Robert Cooksey, hca, kazoo; Bobbie Leecan, gtr; poss Phil Worde, pno.

015	MARTHA COPELAND	Camden, NJ,	Feb. 03, 1927
	Martha Copeland – voc; Sidney Easton – voc (1,2);		
	Bert Howell – vln (1,2,3); Phil Worde – pno		
37393-2	When The Wind Makes Connection With Your Dry Goods	Vic 20548,	Document DOCD-5372
37394-2	Hard Hearted Mama	Vic 20548,	Document DOCD-5372
37395-2	I Don't Care Who Ain't Got Nobody	Vic 20769,	Document DOCD-5372
37396-1	Stole My Man Blues	Vic 20769,	Document DOCD-5372

Here again, we find Phil Worde's retained but fundamental and rather simple piano accompaniment. He obviously had strong connections to the blues scene, rather than to the jazz musicians.

Notes:

- B. Rust, Victor Master Book Vol. 2: acc. by Bert Howell -vn; Phil Worde -p; with Sidney Easton -v.
- Rust*3,*4,*6: Phil Worde, p; with Bert Howell, vn (3); Sidney Easton, v (1,2).
- BGR*2,*3,*4: Phil Worde, pno; Bert Howell, vln (1,2,3); Sidney Easton, vcl (1,2).

016	MARGARET JOHNSON Black And Blue Trio	Camden, NJ,	Feb. 14, 1927
	Margaret Johnson – voc;		
	Robert Cooksey – har;		
	Phil Worde – pno; Bobby Leecan - gtr		
37680-2	Good Woman Blues	Vic 20652,	Document DOCD-5279
37681-1	Second-Handed Blues	Vic 20652,	Document DOCD-5279
37681-2	Second-Handed Blues	Vic 20652,	Document DOCD-5436
37682-2	Dead Drunk Blues	Vic 20982,	Document DOCD-5279

Again, we hear Phil Worde with his retained and sober piano style (see other sessions above). This certainly is not Mike Jackson.

All other participants as listed.

Notes:

- B. Rust, Victor Master Book Vol. 2: acc. by h, p, g.
- Rust*3,*4,*6: Robert Cooksey, h; Bobby Leecan, g; ?Phil Worde or Mike Jackson, p.
- BGR*2,*3,*4: Robert Cooksey, hca; Bobby Leecan, gtr; prob Phil Worde or Mike Jackson, pno.

K.-B. Rau
23.06.2018