

THE RECORDINGS OF CLIFF JACKSON

An Annotated Tentative Personnel - Discography

JACKSON, Cliff Clifton Luther, pianist, bandleader

Born: Culpeper, Virginia, 19th July, 1902, Died: 24th May 1970

Played professionally in Washington and Atlantic City before moving to New York in 1923. Worked in Happy Rhone's Club Orchestra (1925), Lionel Howard's Musical Aces (1926), and with Elmer Snowden before forming own Krazy Kats in January 1927, the band played several residencies in New York: Capitol Palace, Murray's Roseland, Lenox Club, etc. Worked mainly as a soloist or vocal accompanist through the 1930s. With Sidney Bechet at Nick's in early 1940, then formed own trio for Cinderella club, New York. From autumn of 1944 until 1951 was the house pianist at Cafe Society Downtown except for 1946 tour with Eddie Condon. During the 1950s was featured pianist at several other New York venues, also worked in Garvin Bushell Trio (1959), J.C. Higginbotham Band (1960), Joe Thomas Band (1962). From 1963 worked regularly in Tony Parenti's Trio at Ryan's, also took part in filming 'The Night They Raided Minsky's'. His widow is Maxine Sullivan. Solo recordings in 1969. Played at the RX Room, Manhattan, until the night before he died.

(John Chilton, Who's Who in Jazz)

STYLISTICS

STYLE

Cliff Jackson is a strong and robust piano player of the 'Harlem Stride' school. He was not a decided composer like Johnson, Smith and Waller, but a bandleader with a very good band for some years. After WWII he preferred to play as a soloist. As a strong successor to the "big three" of Harlem Stride piano – James P. Johnson, Willie 'The Lion' Smith, and Thomas 'Fats' Waller – Cliff Jackson used a very similar left-hand rhythm - alternating a deep bass note with a higher corresponding chord in four-quarter measure in "oom-pah - oom-pah" fashion like his above-named colleagues, but he much more featured his "broken-rhythm", in which he suspends the regular 'bass-note – chord – bass-note – chord' sequence to construct irregular sequences of 'bass-note – bass-note – chord – bass-note' or the like, thus shifting the main accentuations in the bars.

TIME

His time is determined, strict and driving, and he likes to hasten up a bit.

PHRASING

On the melodic side: his right-hand is rather stuck to melodic figures of rather short durations, often repeated several times, but changing according to the 'changes', like in classical sequences.

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

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.

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 list of Cliff Jackson's recordings is strongly based on the great Cliff Jackson discography compiled by John Collinson of Great Britain. This discography was published in Storyville 146 – 149. Yet, I could not follow its author in every identification. But his efforts and results should in no way be depreciated. Through my co-work on the Choo Choo Jazzers attributed to Bob Hitchens' great series on these groups of recordings in VJM and my other works on the jazz of the Harlem period published on this website, I have come to a number of conclusions not in accordance with the common knowledge and publications of discographers known. This caused my instant decision to compile this list of Cliff Jackson's recordings of my own. I would thus like to thank Mr. John Collinson for his involuntary help.

CLIFF JACKSON

001	ROSA HENDERSON	the Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Rosa Henderson – voc;			
	Harry Smith – tpt;			
	Cliff Jackson – pno			
31607		I Can't Get The One I Want	Ajax 17049,	Document DOCD-5402

The piano player did not seem to be Cliff Jackson to me as none of his characteristics are obvious on this side. Yet, as Jackson is said to have been used by Ajax more often at this time, it might nevertheless be him. And the lack of his licks and individualities might be due to his youth at the time of recording. A comparison with Mike Jackson's style results in favour of Cliff! No clarinet on this side. Who is Harry Smith? Rust*6 index lists him twice: as a clarinet player with one Peggy Dell in London in 1935 (page 437), and as a cornetist for this title. But does anybody really know anything about him. And who did list him for this session? How can a player as accomplished as this one remain otherwise unnoticed? Stylistically and tonally I would certainly identify this player as Joe Smith, and Walter C. Allen's notice (Hendersonia, p. 570) might give a hint to this player's queer staccato phrasing in this title: "*He had a talent for mimicry on the trumpet – on various recordings, he essays the styles of Johnny Dunn (an important early influence on him!), Howard Scott, Louis Armstrong, and Tommy Ladnier.*" And so, my conclusion was: very probably Joe Smith! But now – after having listened very carefully to this player and having received information from Bob Hitchens that Todd B. Weeks' book 'Luck's In My Corner, The Life and Music of Hot Lips Page' declares this trumpet player to be Harry Smith. Although there is no source for this information given, I have accepted it and now believe him to be this legendary player from the West. But as we shall see later-on, this decision will have some consequences!

Notes:

- Jazz Directory Vol.4: unlisted.
- RR 77-6, 86-6: unlisted
- W. Bryant, Ajax Records: no personnel per Hooper.
- BGR*2: Bubber Miley or Harry Smith, tpt; Bob Fuller, clt; Cliff Jackson, pno.
- BGR*3,*4: Harry Smith, t; Cliff Jackson, p.
- Rust*3,*4,*6: Harry Smith –t; Cliff Jackson –p.
- Choo Choo Jazzers investigation: Collinson: Harry Smith, Cliff Jackson. Miley disco: Harry Smith or Bubber Miley, Cliff Jackson. distinct trumpet style, no clarinet, probably Cliff Jackson (not quite sure). However, Harry Smith may have been touring with Gonzelle White. St 87/93 reports that Barclay Draper was playing with Cliff Jackson in spring 1924. KBR doubts Harry Smith & Cliff Jackson.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Distinct trumpet style, no clarinet, probably Cliff Jackson (not quite sure). Harry Smith was named by Hot Lips Page as an early influence. Mainly Texas based, he nonetheless was associated with Gonzelle White's group along with Jake Frazier and Gus Aiken. So it is quite possible that he was in New York at this time, but I know of no press reports to substantiate this. Lip's biography, "Luck's In My corner" by Todd Bryant Weeks gives good coverage to Harry Smith. Weeks does not mention his source other than Rust, and Rust of course did not record his source. So we must take this identification on trust, recognising that Rust will not have dreamed this up. The reference (in part 1 of this list in VJM 175) to Barclay Draper working with Cliff Jackson, while true, is irrelevant here."
- Storyville 146, J. Collinson: Harry Smith, t; Cliff Jackson, p.
- Todd B. Weeks, Luck's In My Corner, The Life and Music of Hot Lips Page: "In the summer and fall of 1924, Harry Smith recorded as a cornetist in a straightforward, heavily blues-inflected style backing the singer Rosa Henderson with her New York-based group, the Choo Choo Jazzers."

002	HELEN GROSS	Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Helen Gross – voc;			
	Louis Metcalf – tpt; Bob Fuller - clt;			
	Louis Hooper or (Cliff Jackson?) - pno			
31609		Rockin' Chair Blues	Ajax 17046,	Document DOCD-5477
31611		Sorrowful Blues	Ajax 17046,	Document DOCD-5477

I do not hear anything reminding me of Cliff Jackson, and after repeated listening I would name Hooper as pianist. I think to hear Hooper here with his flat left hand (no oom-pah) and his use of blues/boogie devices. But who does really know? Bob Fuller OK. The trumpet player has similarities to Bubber Miley, but shows more rhythmic freedom and slurs in many notes that I do not know from Miley – and another vibrato. He might indeed be Metcalf with his somewhat squeezed notes as listed by Rust*6. And he shows only little Dunn influence. This might be Metcalf's first recording.

Notes:

- RR 77-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper.
- BGR*2,*3,*4: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- Rust*3,*4,*6: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- Storyville 146, J. Collinson: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.

003 **HELEN GROSS** Choo Choo Jazzers New York, Jun. 21-26, 1924
 Helen Gross – voc;
 Louis Metcalf – tpt;
 (Cliff Jackson) - pno
 31613 What'll I Do? Ajax 17049, Document DOCD-5477

“What'll I Do ?” might also possibly be accompanied by different musicians from before. Yet, the trumpet player seems to be Metcalf. Piano shows no personal traces. No clarinet here. As the accompaniment is played from a score, individual musical peculiarities cannot be detected.

This tune is not a waltz as stated in BGR*2 and Rust *3 -*6, but has a four-four rhythm.

Notes:

- *Jazz Directory Vol. 4: not listed*
- *RR 77-6: not listed*
- *W. Bryant, Ajax Records: no personnel per Hooper.*
- *BGR*2,*3,*4: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.*
- *Rust*3,*4,*6: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.*
- *Storyville 146, J. Collinson: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.*

004 **HELEN GROSS** Choo Choo Jazzers New York, Jun. 21-26, 1924
 Helen Gross – voc;
 Bob Fuller - clt;
 (Cliff Jackson) - pno
 31616 Neglected Blues Ajax 17071, Document DOCD-5477
 31620 Conjure Man Blues Ajax 17082 not on LP/CD

Again, I do not hear anything reminding of Cliff Jackson and would name him as pianist with severe doubts (see Bryant, Ajax Records!). The second title is not available on CD and could therefore not be checked. Bob Fuller OK.

Notes:

- *RR 86-6: Bob Fuller, cl; unidentified, p.*
- *W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p (first title); no personnel (second title)*
- *BGR*2,*3,*4: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.*
- *Rust*3,*4,*6: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.*
- *Storyville 146, J. Collinson: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.*

005 **HELEN GROSS** Choo Choo Jazzers New York, Jul. 11-24, 1924
 Helen Gross – voc;
 Louis Metcalf - tpt;
 Cliff Jackson – pno
 31633 If You Can't Ride Slow And Easy Ajax 17077, Document DOCD-5477

I cannot find any undeniable elements of Cliff Jackson's piano playing which is marked by his very strong rhythm and his frequent changing of the meter in using broken-rhythm. Yet, after repeated listening and comparing this player's style to that of the suddenly surfaced name of Mike Jackson, Cliff might in fact be the pianist, yet with a youthful style of his.

This is the same trumpet as on a couple of other Ajax recordings where Metcalf is identified, thus Louis Metcalf.

Notes:

- *RR 86-6: acc by cnt & p.*
- *W. Bryant, Ajax Records: personnel per Hooper): Louis Metcalfe, c; Louis Hooper, p.*
- *BGR*2,*4: Louis Metcalf, c; Cliff Jackson, p.*
- *BGR*3: not listed*
- *Rust*3,*4,*6: Louis Metcalf, c; Cliff Jackson, p.*
- *Scherman, Eriksson, Anderby, Wallen, Bubber Miley Disco: Bubber Miley (tp); Louis Hooper (p); unknown male (speech). “Dixon-Godrich and Rust have Louis Metcalf on trumpet, Dixon-Godrich c. September 1924 and Rust c. August 1924. We are convinced that the accompaniment is the same as for “Lonesome for That Man of Mine” by Hazel Meyers (Miley and Hooper), and the proximity of the matrix numbers indicates that they may even have been recorded during the same session.”*
- *Storyville 146, J. Collinson: Louis Metcalf, c; Cliff Jackson, p.*

006 **ROSA HENDERSON** the Choo Choo Jazzers New York, Jul. 11-24, 1924
 Rosa Henderson – voc;
 Harry Smith - tpt (1,3); Bob Fuller – clt (2);
 Cliff Jackson – pno
 31636 Strut Yo' Puddy Ajax 17055, Document DOCD-5402
 31637 Somebody's Doin' What You Wouldn't Do Ajax 17055, Document DOCD-5402
 31639 Hard-Hearted Hannah Ajax 17060, Document DOCD-5403

Fuller is undisputed. As before: I do not hear Cliff Jackson's playing characteristics, but this may be caused by his not yet mature style. The same as said about the above session 001 applies to this session here. This then very probably is the Harry Smith of the Rosa Henderson session above again, playing a lot of jumping trills and finishing the tunes on the flatted seventh at both sessions! But lacking any documentation of this player's style – there are no distinctly documented recordings known of him – I certainly hear the identity of this and the player of the above session.

This very probably is the “Harry Smith” of session Ajax 17049, the Harry Smith of Gonzelle White fame, having toured Cuba with her in 1923. But lacking any documentation of this player's style – there very probably are no recordings known of him – I rather was inclined to

attribute these two titles to the Joe Smith. It would be very interesting to get to know who proposed the name of Harry Smith for this session and session Ajax 17055 and 17060, and what the reasons were for his assumption!

Notes:

- *Jazz Directory Vol.4: unknown cor, tbn, p, bj, d.*
- *RR 77-6: not listed*
- *BGR*2: prob Louis Metcalf, t; Bob Fuller, cl; Cliff Jackson, p.*
- *BGR*3,*4: prob Rex Stewart, t; Bob Fuller, cl; Cliff Jackson, p.*
- *Rust*3,*4,*6: Harry Smith -c; or Bob Fuller -cl; Cliff Jackson -p*
- *W. Bryant, Ajax Records: personnel per Hooper (third title): Louis Metcalfe, c; Mike Jackson, p.*
- *VJM 175, Bob Hitchens, Choo Choo Jazzers: "Trumpet/cornet too active for the man from the last three sessions? (H. Meyers, H. Meyers, H. Gross June/July 1924 - KBR). This may be the session identified by R. Stewart as his recording debut. Piano sounds same as last Rosa Henderson session (31607 - KBR) and thus not Fl. Henderson (? - KBR)."*
- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Trumpet (on first title - KBR) is too active for the man from the last three sessions (two by Hazel Meyers and one by Helen Gross). I suggest Harry Tate. But trumpet (on third title - KBR) sounds like a different man to me. I would say Louis Metcalf as on the two neighbouring sessions (Helen Gross & Josie Miles)."*
- *Storyville 146, J. Collinson: Rex Stewart, c; Bob Fuller, cl; Cliff Jackson, p.*

007 JOSIE MILES Choo Choo Jazzers	New York,	Jul. 11-24, 1924
Josie Miles – voc;		
Louis Metcalf – tpt (1); Bob Fuller – clt (2);		
Cliff Jackson – pno; unknown – train effects		
31641	Lovin’ Henry Blues	Ajax 17057, Document DOCD-5466
31644	Freight Train Blues	Ajax 17057, Document DOCD-5466

Oh yes, Louis Metcalf! The piano playing does not show Cliff Jackson’s characteristics as heard later, but might well be by a youthful and not yet developed Cliff Jackson. Jackson’s playing in fast tempo as in ‘Lovin’ Henry Blues’ in the instrumental strain between vocal choruses should sound different – his left hand! – from that heard here. As comparison, please, listen to Martha Copelands ‘Black Snake Blues’ and ‘Papa If You Can’t Do Better’! Cliff Jackson is named in Bastin p. 34: this definitely is Cliff Jackson, although 2 years later. On the other hand, it does not show Mike Jackson’s flowery right hand treble phrases nor Hooper’s rather simple chordal playing in the left hand. So, I’d opt for Cliff Jackson here respecting the distinct essential and strong accompaniment.

Is this really Bob Fuller?

Notes:

- *RR 77-6: not listed*
- *W. Bryant, Ajax Records: no personnel per Hooper.*
- *BGR*2,*3: Louis Metcalf, c (1); prob Bob Fuller, cl (2); Cliff Jackson, p.*
- *BGR*4: Louis Metcalf, c (1); Bob Fuller, cl (2); Cliff Jackson, p.*
- *Rust*3,*4: Louis Metcalf -c; or ?Bob Fuller -cl; Cliff Jackson -p.*
- *Rust*6: Louis Metcalf, c; or Bob Fuller, cl; Cliff Jackson, p.*

008 HELEN GROSS Choo Choo Jazzers	New York,	Aug. 16-27, 1924
Helen Gross – voc;		
Louis Metcalf - tpt;		
Mike Jackson – pno; unknown male voice - speech		
31649	Ticket Agent, Ease Your Window Down	Ajax 17060, Document DOCD-5477

In my ears this decidedly is not Cliff Jackson on piano. Instead, I found a remark in W. Bryant, Ajax Records, for Ajax 17060 that Mike Jackson is supposed to be the pianist. This statement is listed as “per Hooper”. In this publication this remark is attributed to the flip-side of this recording, thus Rosa Henderson’s ‘Hard-Hearted Hannah’, but is said to be wrongly placed and should belong to ‘Ticket Agent, Ease Your Window Down’.) The pianist heard here likes to double the beat with his right hand while playing on–the-beat chordal four/four rhythm with his left hand. He shows a tendency to play melodic strains in a slight sixth/eighth phrasing. This probably is the same trumpet as before on a couple of other Ajax recordings where Metcalf is identified, thus Louis Metcalf. But individual traces are not as easy to recognize as before.

Rust*6 lists this title under Ajax 17050!

Notes:

- *RR 86-6: Louis Metcalf, cnt; prob Cliff Jackson, pno.*
- *W. Bryant, Ajax Records: no personnel per Hooper*
- *BGR*2,*4: Louis Metcalf, c; Cliff Jackson, p; unknown male speech*
- *BGR*3: not listed*
- *Rust*3,*4,*6: Bubber Miley, c; Cliff Jackson, p.*
- *Rust*6: Louis Metcalf, c; Cliff Jackson, p. (as personnel for session 005 above. But after the title ‘Ticket Agent ...’ Rust shows – cBM, meaning that Bubber Miley would be playing)*
- *Storyville 146, J. Collinson: Louis Metcalf, c; Cliff Jackson, p.*
- *Record Research 94-10: “Everyone seems to credit good Cliff for so many sides where Jackson is seen in the composer credits. A very able pianist and composer of that period was MIKE Jackson who must have made a lot of sides – and was close to Tommy Morris.”*

009 ROSA HENDERSON the Choo Choo Jazzers	New York,	Aug. 16-27, 1924
Rosa Henderson – voc;		
Louis Metcalf – tpt;		
Cliff Jackson – pno; Joe Davis - effects		
31675	Twelfth Street Blues	Ajax 17081, Document DOCD-5403
31677	Memphis Bound	PA 032122, Document DOCD-5403
31678	Memphis Bound	Ajax 17069, Document DOCD-5403

We hear a decided stride piano player here, and he might well be Cliff Jackson. Yet, I do not hear Jackson's typical broken rhythms, which is my criterion to identify him. A good and understandable description of Jackson's very personal stride style will be found in the booklet to Jazz Oracle BDW 8037 'Cliff Jackson and his Crazy Kats'. But on the strength of the very strong rhythmic playing this may well be Cliff Jackson as listed.

I hear Metcalf with his mushy tone, his off-time phrasing with little Dunn influence, yet some Bubber Miley derived triplet effects, but he is not as rhythmically straight as Miley is.

Notes:

- RR 86-6: not listed

- W. Bryant, Ajax Records: no personnel per Hooper

- BGR*2,*3,*4: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.

- Rust*3,*4,*6: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Cliff Jackson (p), Joe Davis (train-whistle). Dixon-Godrich and Rust have Louis Metcalf on trumpet, but it is still aurally the same player identified before as Miley. Previous discographies list these titles and the Josie Miles title below under c. October, 1924. The matrix numbers indicate that they were recorded just before or during the Ajax session of the Texas Blues Destroyers c. October 2)."

Discernible differences of takes:

31677: Trumpet introduction bars 3/4: Metcalf plays all through bar 3 and pauses on beat 3 in bar 4.
Final trumpet note of tune is f (flatted eighth)

31678: Trumpet introduction bars 3/4: Metcalf is inattentive and pauses on beats 2-3 in bar 3 and 1-2 in bar 4.
Final trumpet note of tune is g (key-note)

010	JOSIE MILES	Choo Choo Jazzers	New York,	Aug. 16-27, 1924
	Josie Miles – voc;			
	Bob Fuller or Cecil Benjamin – clt;			
	(John Montague) – pno			
31679	Flora's Weary Blues		Ajax 17070,	Document DOCD-1005

I cannot detect any distinct personal characteristics of Cliff Jackson, even more so, this pianist probably is not a stride player, and may perhaps be Louis Hooper instead! Or rather John Montague performing in "blues" style?

If my CD serves me right, Rust and BGR are wrong here with their personnels as below, and there might well be Bob Fuller on clarinet instead of Metcalf on trumpet. But if this really should be Montague on piano here, I'd opt for Cecil Benjamin as clarinetist.

And there decidedly is no banjo. (I only hope, that Mr. Document did not put a wrong title on this CD instead of 'Flora's Weary Blues'.)

Notes:

- RR 86-6: not listed

- W. Bryant, Ajax Records: no personnel per Hooper

- BGR*2,*3,*4: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.

- Rust*3,*4,*6: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.

- VJM 175: Bob Fuller (cl); Cliff Jackson (p)

- Storyville 146, J. Collinson: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.

011	JOSIE MILES	Choo Choo Jazzers	New York,	Sep. 18-22, 1924
	Josie Miles – voc;			
	Louis Metcalf – tpt; Bob Fuller – clt;			
	(John Montague) – pno			
31690	Believe Me, Hot Mama		Ajax 17066,	Document DOCD-5467

It's Metcalf on trumpet and probably Fuller on clarinet. But this probably is not Cliff Jackson on piano, but possibly the unknown piano player of matrix 31679 (session 010).

Notes:

- RR 86-6: not listed

- W. Bryant, Ajax Records: no personnel per Hooper

- BGR*2,*3: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.

- BGR*4: unknown, c; unknown, cl; unknown, p; Elmer Snowden, bj.

- Rust*3,*4,*6: Louis Metcalf, c; Bob Fuller, cl; Cliff Jackson, p

- Storyville 146, J. Collinson: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.

- KBR: "After more than fifty years of listening it is my decided believe that many of the given recording personnels on AJAX records are based exclusively on the memory of pianist Louis Hooper as published by collector Jim Kidd in Record Research 77. Mr. Kidd had interviewed Louis Hooper on his musical activities and his recordings in 1966. In the early 1920s pianist Hooper was some kind of recording manager for the Ajax company in the early 1920s, as well as a crucial member of Elmer Snowden's trio that frequently recorded for this company – and the most often used and recorded piano accompanist. Kidd confronted him with a whole lot of Ajax records to name the participants, and Hooper did as best as he was able. But, as I have recognised very often when asking musicians about their colleagues of the early times, they did not know much about their significant playing techniques and styles, the more so, if they did play an instrument different from the person's asked. And this also seemed to occur with Mr. Hooper. For me, KBR, Louis Hooper's informations are unreliable and must be taken with great caution. Also, as Hooper was not part of the Harlem music scene anymore for the second half of the 1920s. But, as Hooper's statements were instantly taken over by the discographers, a lot of strange and uncertain assumptions have found their way into the discographies from 1966 on."

- John Collinson, A Tentative Cliff Jackson Listing, Storyville 146: "Previous discographical entries showing Cliff Jackson on the three subsequent Maggie Jones sessions in September 1925 are in error; files name Louis Hooper for these. There are, as far as is known, no confirmed Jackson recordings in 1925 which, for a man who was so active in the preceding year, is rather surprising. It is also worth noting that Jackson has been shown previously as working with Bob Fuller. However, more recent research has established that there was a close working relationship between Fuller and Louis Hooper, so that although there are some sessions where doubt exists, it is more likely Hooper if Fuller is present."

012	MAGGIE JONES her Jazz Band	New York,	Sep. 17, 1925
	Maggie Jones – voc; Bob Fuller – clt;		
	Louis Hooper – pno; Elmer Snowden – bjo; unknown – train effects		
140951-3	I'm A Back Bitin' Mama	Col unissued	not on LP/CD
140952-3	Dallas Blues	Col 14114-D,	Doc DOCD-5349

There has been some confusion about which take of 140951 had been issued or not. Earlier issues of Rust and BGR show 'I'm A Back Bitin' Mama' as recorded and issued from this date, recent issues have this title unissued, but re-recorded and issued on September 29. As Elliott has been listed in the past for the September 17 session, only Dallas Blues is inspected here. Very certainly the clarinetist is Bob Fuller on this item. Elliott's presence can distinctly be excluded here.

Notes:

- Record Research #77-8: not listed.
- BGR*2: Bob Fuller, clt, alt; Ernest Elliott, alt; Cliff Jackson, pno; Elmer Snowden, bjo
- BGR*3,*4: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj, sax (1); unknown effects.
- Rust*3,*4: Bob Fuller –cl –as; Ernest Elliott – as; Cliff Jackson –p; Elmer Snowden –bj
- Rust*6: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.

013	MAGGIE JONES her Band (1) / her Jazz Band (2)	New York,	Sep. 18, 1925
	Maggie Jones – voc; Louis Metcalf – tpt (1); Bob Fuller – clt, alt (2); Cliff Jackson – pno; Elmer Snowden – bjo, ten or cms		
140964-3	South Street Blues	Col 14114-D,	Document DOCD-5349
140965-3	Never Drive A Beggar From Your Door	Col 14114-D,	Document DOCD-5349

This is one of the Maggie Jones sides, John Collinson in his list does not attribute to Cliff Jackson's participation (see Note above!). By the very strong bass notes and the stride rhythm I suggest the pianist to be the Cliff Jackson, and not Louis Hooper as given in the discos. BGR*2 and Rust*3 list Louis Metcalf, but later editions have Cooper. And: Rust*3 and BGR*2 omit the reed players on the second title! I do not know where the name of Harry Cooper comes from. But it is an interesting suggestion which I, yet, cannot follow. When comparing this trumpet player to Harry Cooper's distinct playing on the above recordings, especially the second "Harry's Happy Four" session it becomes apparent, that this trumpeter here has to be Metcalf, and not Cooper. This player here is much freer rhythmically and much more influenced by what has become known at this time of Armstrong's style than Cooper ever was, so that I unhesitatingly dare to name Metcalf as trumpeter.

There is no trumpet on the second title. Instead, we hear alto sax and tenor sax in harmony. The clarinetist and altoist can immediately be identified by his clarinet style as Bob Fuller – not Ernest Elliott! – but the tenorist does not solo. It has yet to be recognized that the tenorist disappears when the banjo starts to play, and vice versa in the clarinet accompanied chorus. The solution can only be that we have Elmer Snowden on tenor sax and banjo here on this side. (He is known to have played tenor and/or c-melody-sax.)

Notes:

- Record Research #77-8: not listed.
- BGR*2: Louis Metcalf, cnt (1); Bob Fuller, clt, alt; Ernest Elliott, alt; Cliff Jackson, p; Elmer Snowden, bj.
- BGR*3,*4: Harry Cooper, c (1); Bob Fuller, cl, as (2); Louis Hooper, p; Elmer Snowden, bj.
- Rust*3: Louis Metcalf -c (1); Bob Fuller –cl –as (2); Ernest Elliott – as (2); Cliff Jackson, p; Elmer Snowden, bj.
- Rust*4,*6: Harry Cooper, c; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.

014	MAGGIE JONES her Band (1), her Jazzers (2,3)	New York,	Sep. 29, 1925
	Maggie Jones – voc; Bob Fuller – clt, alt;		
	Louis Hooper – pno; Elmer Snowden – bjo, ten		
140951-4	I'm A Back-Bitin' Mama	Col 14127-D,	Document DOCD-5349
140956-1	Single Woman's Blues	Col 14102-D,	Document DOCD-5349
140957-2	Never Tell A Woman Friend	Col 14102-D,	Document DOCD-5349

We have the same situation here as on session 012 again, and there certainly are some relations between these sessions.

On the first and third titles two saxophones in pre-arranged harmony, obviously Fuller on alto and Snowden on tenor or c-melody-sax. On piano the reliable Louis Hooper. And then again Fuller on clarinet with Hooper and Snowden on banjo in the instrumental chorus midway the tune in 'Back Bitin' Woman'.

On the second title it is Fuller on clarinet throughout and Snowden struggling ad lib on his tenor.

Notes:

- Record Research #77-8: Col 14102-D: Bob Fuller, Louis Hooper, unknown tenor.
- BGR*2: Bob Fuller, clt, alt; Ernest Elliott, alt; Cliff Jackson, pno.
- BGR*3,*4: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj, as.
- Rust*3,*4: Bob Fuller –cl –as; Ernest Elliott –as; Cliff Jackson –p.
- Rust*6: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.

015	MAGGIE JONES her Jazz Band	New York,	May 07, 1926
	Maggie Jones – voc; Louis Metcalf – tpt; Jake Frazier – tbn (1,2,3); Cliff Jackson - pno		
142165-3	The Man I Love Is Oh So Good	Col 14243-D,	Document DOCD-5349
142166-2	I'm Leaving You	Col 14139-D	not on LP/CD ?
142166-3	I'm Leaving You	Col 14139-D,	Document DOCD-5349 ?

142167-1	I'm A Real Kind Mama	Col 14139-D,	Document DOCD-5349
142167-2	I'm A Real Kind Mama	Col 14139-D,	Document DOCD-5654
142168-2	You Ain't Gonna Feed In My Pasture Now	Col 14243-D,	Document DOCD-5349 ?
142168-3	You Ain't Gonna Feed In My Pasture Now	Col 14243-D	not on LP/CD ?

Note: one of each takes of matrices 142166 and 142168 have been issued on CD, but it is not known which ones!

Cliff Jackson is a very sensitive accompanist here, not "The Terror" playing hard and offensive stride, and his playing is easily compatible with his assumed presence on sessions before.

Metcalf has become more classic now. He is only half a year now from being engaged as first trumpet by Duke Ellington, and he certainly had fallen under the spell of Louis Armstrong. The squeezed, pressed and slurred notes are mainly gone now, and his playing is much more adulterated. Also, Jake Frazier has developed in the two years time of our investigation. His playing has grown more melodic and soft, and less staccato.

Notes:

- RR 77-9: not listed.

- Rust*3,*4,*6: Louis Metcalf -c; Jake Frazier -tb (1,2,3); Cliff Jackson -p.

- BGR*2,*3,*4: Louis Metcalf, c; Jake Frazier, tb (1,2,3); Cliff Jackson, p.

- Storyville 146, J. Collinson: Louis Metcalf, c; Jake Frazier, tb; Cliff Jackson, p. "The Columbia files give no names for this session, but show that two takes were made of the third title, three of the others."

Discernible differences of takes:

142166: Take -2 of this title obviously not reissued, comparison with issued take -3 not possible.

142166-1: Tune plays in F major. Trumpet ends with 2 eighth-notes g-f, 1 quarter-note f, 2 eighth-notes d-db, 1 quarter-note C

142166-2: Tune plays in E major (in fact probably F!). Trumpet ends with 2 eighth-notes b-e, 1 quarter-note g, 2 eighth-notes E-F#, 1 quarter-note E (transposed to F: c-f, ab, F-g, F)

142166: Take -3 of this title obviously not reissued, comparison with issued take -2 not possible.

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

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

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

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

Notes:

- Delaunay: possibly: Joe Smith (c), Buster Bailey (cl), Fletcher Henderson (p)

- Jazz Directory Vol.4: unknown (cor); Jimmy O'Bryant (clt); unknown (pno).

- RR 77-8: not listed.

- BGR*2,*3: Tom Morris or Bubber Miley cnt; Bob Fuller, clt; prob Louis Hooper or poss Cliff Jackson, pno.

- BGR*4: unknown, c; Bob Fuller, cl; prob Louis Hooper or poss Cliff Jackson, p.

- Rust*3,*4,*6: Louis Metcalf, c; Bob Fuller, cl; Cliff Jackson or Edgar Dowell, p.

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

- Storyville 146, J. Collinson: Tom Morris or Bubber Miley, c; Bob Fuller, cl; Louis Hooper or Cliff Jackson, p.

017	ROSA HENDERSON	Four Black Diamonds	New York,	Jun. 05, 1926
	Rosa Henderson – voc;			
	Edwin Swayze – tpt; Oscar Hammond – tbn; Bob Fuller – clt;			
	Cliff Jackson – pno			
E-3189 / 90	Hock Shop Blues	Voc unissued	not on LP/CD	
E-3191	I'm Savin' It All For You	Voc unissued	not on LP/CD	
E-3194	Daddy, Come Back	Voc 1025,	Document DOCD-5404	
E-3196	I've Got Somebody Now	Voc 1025,	Document DOCD-5404	

And again, very beautiful, strong and distinct Cliff Jackson.

Aurally, as with the last session above, I recognize Swayzee again, as well as Bob Fuller on clarinet.

The rather unprofessional playing of the trombonist accords well with what can be heard from Oscar Hammond, trombonist of the Sammy Lewis Bamville Syncopators. And I think that he is the player. (The Bamville Syncopators' personnel of the time you might find in the last Storyville magazine Nos. 78, p. 229 and 162, p. 240, or in Franz Hoffmann's compilations of "Jazz Advertised".)

Notes:

- *Jazz Directory Vol.4: unknown personnel*
- RR 77-9: *not listed.*
- BGR*2,*3: *Louis Metcalf, cnt; Jake Frazier, tbn; Bob Fuller, clt; prob Louis Hooper or poss Cliff Jackson or Edgar Dowell, p.*
- BGR*4: *unknown, c; unknown, cl; unknown, p.*
- Rust*3,*4: *Louis Metcalf, c; Jake Frazier, tb; Bob Fuller, cl; Cliff Jackson, Louis Hooper or Edgar Dowell, p.*
- Rust*6: *Louis Metcalf, c; Jake Frazier, tb; Cliff Jackson, p. Louis Hooper may be the pianist.*
- VJM 177, *Bob Hitchens - The Choo Choo Jazzers - hears Louis Metcalf, Jake Frazier, Bob Fuller, Cliff Jackson (definitely).*
- *Storyville 146, J. Collinson: Louis Metcalf, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper or Cliff Jackson or Rdar Dowell, p.*

018 **ROSETTA CRAWFORD**

New York, c. May 1926

Rosetta Crawford – voc;

Thomas Morris – cnt;

Mike Jackson – pno; Charlie Dixon – bjo

106858- Two-Faced Man

PA 7505, Document DOCD-1005

106859- Misery

PA 7505, Document DOCD-1005

Rosetta Crawford is not as convincing on this session as on her earlier session.

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

Notes:

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

019 **ROSA HENDERSON**

New York, Jul. 02, 1926

Rosa Henderson – voc;

Edwin Swayze – tpt; Bob Fuller – clt;

Cliff Jackson – pno

E-3361 Rough House Blues (A Reckless Woman's Lament)

Voc 1038 not on LP/CD

E-3363 Rough House Blues (A Reckless Woman's Lament)

Voc 1038, Document DOCD-5404

E-3366 She Belongs To Me (He Belongs To Me)

Voc 1038, Document DOCD-5404

E-3367 Hock Shop Blues

Voc unissued not on LP/CD

This session is not included in John Collinson's Cliff Jackson list in Storyville 146!

This is the same personnel as with the last two sessions! Listen to Swayze's solo in "She Belongs To Me" and you will immediately hear that his style is derived from King Oliver. Might this be the reason for the fact that he is named Edwin "King" Swayze in the papers of the time?

Even Fuller plays remarkably, yet not in the Western way we love to hear from Dodds or Noone.

And it is distinctly Cliff Jackson, "The Terror", with his characteristic "broken rhythms".

Notes:

- *Jazz Directory Vol.4: unknown (cor); Jimmy O'Bryant (clt); unknown (pno).*
- RR 77-8: *not listed.*
- BGR*2,*3: *unknown, cnt(1,2,3); unknown, clt; unknown, pno.*
- BGR*4: *unknown, c; unknown, cl; unknown, p.*
- Rust*3,*4,*6: *unknown, c; unknown, cl; unknown p.*
- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: "KBR suggests Demas Dean. M. Berresford notes that despite the clarinet being listed as 'unknown' the style is consistent with Fuller's at this date."*

Discernible differences of takes:

E-3361/63: *As one take only (E-3363) seems to be reissued, comparison is not possible.*

020 **ROSA HENDERSON**

New York, Jul. 15, 1926

Rosa Henderson – voc;

Cliff Jackson – pno

142450-3 He's My Man

Col 14152-D, Document DOCD-5404

142451-2 In That Apartment Upstairs

Col 14152-D, Document DOCD-5404

How easy! Cliff Jackson named by the Columbia files. So, there is no need to compare and find out. And so beautiful. There is the prevailing bass left hand (oompah-oompah) with incidental broken rhythm and, and a typical stride right hand.

Notes:

- *Jazz Directory Vol.4: Cliff Jackson, p.*
- *RR 77-8: not listed.*
- *BGR*2,*3,*4: Cliff Jackson, p.*
- *Rust*3,*4,*6: Cliff Jackson, p.*

021 ROSA HENDERSON

New York,

Aug. 1926

Rosa Henderson – voc;

'Big Charlie' Thomas – cnt; (Bob Fuller?) – clt;

Louis Hooper – pno

6781-4 Papa, If You Can't Do Better

Ban 1882,

Document DOCD-5404

6781-5 Papa, If You Can't Do Better

Ban 1882,

Timeless CBC 1-030

This session is not included in John Collinson's Cliff Jackson list in Storyville 146!

We hear the mysterious "Big Charlie" Thomas here. A very distinct and individual trumpet – or possibly cornet - player who suddenly appeared in Harlem, recorded a couple of very interesting and thrilling sides in the short run of a little over a year, and then disappeared again into oblivion. The story belonging to this player can be read in the CD booklet to the above Timeless CD. His personal existence is questioned by some people, but the reality of this player, documented in the coherence of his recordings, cannot be denied. These two takes of one title show very intensely the features of this player's individual style: a style surprisingly close to Louis Armstrong's of the time, feather-light phrasing with large interval jumps, a slim but beautiful tone and a strong and wide vibrato with the end altitude of the vibrato amplitude often rising upwards uncontrolled, and often using unfamiliar chord tones in his phrases. This is NOT Charlie Gaines! The clarinetist obviously is the same musician as on the Vocalion sessions before, but might possibly also be Happy Caldwell. Pianist Louis Hooper might well be the pianist, as this piano player does not own a low bass left hand. Instead, he plays his accompaniment mainly with both hands in the same pitch.

Notes:

- *RR 77-8: not listed.*
- *BGR*2,*3: poss Louis Metcalf, cnt; poss Bob Fuller, clt; Louis Hooper, pno.*
- *BGR*4: poss Louis Metcalf, c; Bob Fuller, cl; Louis Hooper, p.*
- *Rust*3,*4: Louis Metcalf –c; Bob Fuller –cl; Louis Hooper –p.*
- *Rust*6: Charlie Thomas, c; Bob Fuller, cl; Louis Hooper, p (1,2); Cliff Jackson, p (3).*
- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: poss Charlie Gaines (t); Bob Fuller (cl); prob Cliff Jackson (p). "Clearly "Big Charlie Thomas" (i.e. prob Charlie Gaines (Rains)) and Bob Fuller. Sounds like CJ to me. ... KBR does not accept Gaines here."*

Discernible differences of takes:

6781-4: B.C. Thomas starts intro with 1 eighth-note ab, 1 quarter-note a, 2 eighth-notes ab-a, 1 half-note a

6781-5: B.C. Thomas starts intro with 4 eighth-notes a-ab-a-ab, 1 half-note a

022 CLIFF JACKSON

New York,

c. Sep. 1926

Cliff Jackson – pno

Hock Shop Blues

QRS 3616 (pno roll),

Biograph BLP 1001Q (LP)

This item is not included in John Collinson's Cliff Jackson list in Storyville 146!

'Hock Shop Blues' is a collection of introduction, verse and a couple of blues choruses, a verse again, and some choruses. It is part of the LP 'Parlor Piano' issued by Arnold S. Caplin in the 1960s. The musical content suffers of the mechanical performance of a 1910 Steinway upright 65-88 note piano-roll player, that certainly is not a bad instrument for this kind of music, but jazz lives from the omnipresent variations of rhythm as played by the performer. This performer is a machine, and thus lacks the playing subtlety of a human person.

Notes:

- *Rust*3,*4,*6: not listed*
- *Album cover Biograph BLP 1001: "Cliff Jackson recorded extensively throughout his career but made only two piano rolls that are known - 'Hock Shop Blues' on QRS and one on Melodee which has never been found. 'Hock Shop' is rich with stride figures and shows the Johnson-Waller influence, too. When asked about this roll in 1963, Cliff remembered the tune as being a Waller composition. If so, it may be one of the many that Waller sold outright to get a little quick cash. The official credit for words and music goes to Spencer Williams."*

023 MARTHA COPELAND

New York,

Sep. 14, 1926

Martha Copeland – voc;

Cliff Jackson – pno

142608-1 Black Snake Blues

Col 14161-D,

Document DOCD-5372

142609-2 Papa, If You Can't Do Better

Col 14161-D,

Document DOCD-5372

142609-3 Papa, If You Can't Do Better

Col 14161-D,

Document DOCD-5372

And again, Cliff Jackson – documented on the record label. What more can we wish.

Notes:

- *RR 77-8: not listed.*
- *BGR*2,*3,*4: Cliff Jackson, p.*
- *Rust*3,*4,*6: Cliff Jackson, p.*

Discernible differences of takes:

142609-2:

142609-3:

024 ROSA HENDERSON

New York,

Sep.- Oct. 1926

Rosa Henderson – voc;

'Big Charlie' Thomas – cnt; Bob Fuller – clt;

Louis Hooper – pno

This session is not included in John Collinson's Cliff Jackson list in Storyville 146!

Everything said about the above session 021 is applicable for this session: 'Big Charlie' Thomas is the trumpet/cornet player, the clarinetist could be Fuller, but also Happy Caldwell, and the pianist does sound like Cliff Jackson, yet lacking Jackson's left-hand bass.

Notes:

- RR 77-8: not listed.

- BGR*2,*3: poss Louis Metcalf, cnt; poss Bob Fuller, clt; Louis Hooper, pno.

- BGR*4: poss Louis Metcalf, c; Bob Fuller, cl; Louis Hooper, p.

- Rust*3,*4: Louis Metcalf-c; Bob Fuller-cl; Louis Hooper-p.

- Rust*6: Charlie Thomas, c; Bob Fuller, cl; Louis Hooper, p (1,2); Cliff Jackson, p (3).

- VJM 177, Bob Hitchens, *The Choo Choo Jazzers*: poss Charlie Gaines (t); Bob Fuller (cl); prob Cliff Jackson (p). "Clearly 'Big Charlie Thomas' (i.e. prob Charlie Gaines (Rains)) and Bob Fuller. Sounds like CJ to me. ... KBR does not accept Gaines here."

025 VIOLA McCOY

New York,

c. Nov. 29, 1926

Viola McCoy – voc;

Louis Metcalf – tpt;

Cliff Jackson – pno

2219-C

I'm Saving It All For You

Cam 1066,

Document DOCD-5417

2220-B

Papa, If You Can't Do Better (I'll Let A Better Man Move In)

Cam 1066,

Document DOCD-5417

Against earlier doubts I am convinced now that this trumpet player is Louis Metcalf (and not Miley as supposed earlier).

The pianist certainly is not Hooper as claimed by himself in RR 77. This is distinct stride style playing and fits perfectly into Cliff Jackson's style (shifts of meter or "broken rhythm"). It is unequivocal.

Notes:

- RR 77-8: poss Louis Metcalf, Louis Hooper.

- BGR*2,*3,*4: Louis Metcalf, c; Cliff Jackson, p.

- Rust*3,*4,*6: Louis Metcalf, c; Cliff Jackson, p.

026 JOE DAVIS

New York,

Nov. 29, 1926

Joe Davis – voc;

Cliff Jackson – pno

143157-2

I've Lost All My Love For You

Har 312-H,

Document DOCD-5192 (?)

143158-1

I Don't Want To Forget

Har 312-H,

Document DOCD-5192 (?)

This session is not included in John Collinson's Cliff Jackson list in Storyville 146!

Unfortunately, I am not in the possession of DOCD-5192 and thus unable to check this CD for any Joe Davis recordings included, nor for any other musical content.

There is one single Joe Davis listed as "cl -as -d -train whistle – chimes" in Rust*3, and one Joe Davis as "cl -as" and another Joe Davis as "d -chimes -v" in Rust*4/*6. Very strange only, that reed man Joe Davis' name cannot be found on the sides given by Rust*4 or Rust*6!

Recordings of Joe Davis are listed in the Artist Index of Document Records Catalogue as included on DOCD-5192. But they do not appear on the CD listing among the titles of this very CD! Yet, there are two titles by Joe Dean – his only ones – included instead, although his very name is not noted in the Document Artist Index.

Anyway, this Joe Davis must be the extremely busy white Joe Davis, 'The Melody Man', musician, music hustler, recording manager, publisher and singer, in the jazz world for decades.

Both titles are not listed in Rust, BGR or any other discography. But there was a short list of omissions from Rust – possibly by Bjorn Englund in Names & Numbers some years ago - containing notes of two sessions by Joe Davis.

Notes:

- B. Bastin, *Never Sell A Copyright*, p. 31: "On 29 November 1926, immediately following a Clara Smith session, he recorded 'I Don't Want To Forget' and 'I've Lost All My Love For You' as the Melody Man (Joe Davis) accompanied by Cliff Jackson on piano. A subsequent coupling on Harmony was with Rube Bloom on piano." (This last note seems to be wrong! – KBR)

027 MARTHA COPELAND

New York,

Dec. 21, 1926

Martha Copeland – voc;

Bubber Miley – tpt;

Cliff Jackson – pno

143203-1

On Decoration Day (They'll Know Where To Bring Your Flowers To)

Col 14189-D,

Document DOCD-5372

143204-4

Fortune Teller Blues

Col 14189-D,

Document DOCD-5372

Once again a record not to think much about as the personnel is documented on the record label. But, unfortunately, we have to state Bubber Miley's decline here. Again, we hear the beautiful piano playing of Cliff Jackson.

Notes:

- RR 77-8: not listed.

- BGR*2,*3,*4: Bubber Miley, c; Cliff Jackson, p.

- Rust*3,*4: Seymore Irick -t; Cliff Jackson -p.

- Rust*6: Bubber Miley, c; Cliff Jackson, p.

- VJM 177, Bob Hitchens, *Choo Choo Jazzers*: "... Copeland addresses 'Bubber'. These references are valuable as these sessions, i.e. his, and the McCoy's preceding and following have an unusually subdued Bubber Miley. Earlier references named Seymour Irick (tp) possibly because of this fact."

028 NETTIE ROBINSON

New York,

c. Dec. 24, 1926

Nettie Robinson – voc;

Edwin Swayze – cnt; Bob Fuller – clt;

(Cliff Jackson) – pno

107311 I've Got The Right Man Now
107312 I Never Loved But One Woman's Son

PA 7523, Per 123, Document DOCD-5517
PA 7523, Per 123, Document DOCD-5517

This session is not included in John Collinson's Cliff Jackson list in Storyville 146!

Repeated listening makes me doubt Morris' presence. This trumpet player is too differentiated to be Morris, and more secure. From my earlier investigations I suggest Edwin Swayze. Fuller might be OK.

Beautiful stride piano accompaniment, but not Mike Jackson. The strength of this piano makes me think of Cliff Jackson.

Notes:

- BGR*2,*3,*4: probable personnel: Tom Morris, cnt; Bob Fuller, clt; Mike Jackson, pno.

- Rust*3,*4,*6: probably Tom Morris -c; Bob Fuller -cl; Mike Jackson -p.

029 VIOLA McCOY

New York, c. Dec. 28, 1926

Viola McCoy – voc;
Louis Metcalf – tpt;
Cliff Jackson – pno

2261-A	"Git" Goin'	Cam 1097,	Document DOCD-5602
2261-C	"Git" Goin'	Cam 1097,	Document DOCD-5418
2262-A	Someday You'll Come Back To Me	Cam 1097,	Document DOCD-5602
2262-B	Someday You'll Come Back To Me	Cam 1097,	Document DOCD-5418

These are beautiful examples of Metcalf's and Jackson's styles. This is great and mature individual jazz/blues accompaniment the New York way.

Notes:

- RR 77-8: not listed.

- BGR*2,*3,*4: Louis Metcalf, c; Cliff Jackson, p.

- Rust*3,*4,*6: Louis Metcalf, c; Cliff Jackson, p.

- VJM 177, Bob Hitchens, Choo Choo Jazzers: "Bubber Miley confirmed by comparison to preceding session (M. Copeland December 21, 1926 – KBR). I agree Cliff Jackson."

Discernible differences of takes:

2261-A	Trumpet seems to start with verse erroneously: 1 three-quarter-note eb, 3 quarter-notes bb-c-bb, 1 half-note f trumpet ends the 4-bar introduction with a sustained high half-note f on a piano dominant chord Bb7.
2261-C	Trumpet plays a clear 4-bar introduction, starting with 1 quarter-note eb, 1 eighth-note c, 1 quarter-note bb trumpet ends the 4-bar introduction with a descending phrase – ending on bb, leading to the tune's basic key Eb.
2262-A	Introduction: trumpet starts with 5 eighth-notes g-ab-a-bb - bb, 2 eight-triplets a-bb-a – ab-f-g, 1 quarter-note eb end of tune: final trumpet phrase: 3-toned downward jump 1 quarter-note middle bb, 2 eighth-notes low bb – low bb
2262-B	Introduction: trumpet starts with 5 eighth-notes g-bb-g-bb - d, 1 quarter-note d, 1 eighth-note bb, 1 half-note g end of tune: final trumpet phrase consists of 3 eighth-notes bb-gb-g, 1 quarter-note bb

030 "BLIND RICHARD" YATES

New York, Jan. 11, 1927

Blind Richard Yates – voc, kaz;
Cliff Jackson - pno

E-4378/79W	I'm Gonna Moan	Voc unissued	not on LP/CD
E-4380/81W	Wayward Roamer Blues	Voc unissued	not on LP/CD

As no tests seem to have been found, nothing can be said about these titles.

Notes:

- BGR*2: not listed.

- BGR*3,*4: Yates, v, kazoo; Cliff Jackson, p.

- Rust*3,*4,*6: not listed.

031 SIS QUANDER

New York, Mar. 25, 1927

Sis Quander – voc;
Bob Fuller – clt;
Cliff Jackson – pno

E-4764/65W	Down That Lonesome Road	Voc unissued	not on LP/CD
E-4766/67/68W	Country Woman's Blues	Voc unissued	not on LP/CD

As no tests seem to have been found, nothing can be said about these titles.

Notes:

- Rust*3,*4: not listed.

- BGR*2: not listed.

- BGR*3,*4: Bob Fuller, cl; Cliff Jackson, p.

- Rust*6: Bob Fuller, cl; Cliff Jackson, p.

032 VIOLA McCOY

New York, c. May 02, 1927

Viola McCoy – voc;
Horace Holmes – tpt; George Scott – clt;
Louis Hooper – pno; unknown – grinding noises

2447-C	Black Snake Blues	Cam 1158,	Document DOCD-5418
2448-B	Soul And Body (He Belongs To Me)	Cam 1158,	Document DOCD-5418

These are very interesting assumptions as to the participating musicians. On piano I certainly do hear Mr. Louis Hooper in his modern form. And certainly not Cliff Jackson! (Compare with Miss McCoy's piano accompanist on her subsequent session of c. June, 07, 1927!) Horace Holmes we possibly know – in case it is not Eugene Bud Aiken on trumpet there – from Mamie Smith's recording with Elmer Snowden's band in August 1924. But at this session he only played lead trumpet. There are no solos to remember or identify him by. He – if it really is Holmes here – seems to be a rather limited player with an antiquated vibrato at this period. What can be heard may positively be attributed to him, although we lack any documented example of his style and playing.

George Scott is assumed here because a note appeared in Storyville 95-200 that George Scott had made issued records with a couple of well-known singers and musicians in the 20s, none of which had been connected earlier with Scott. Among these people also was Viola McCoy. Obviously, Rust and his contributors thought this recording a fitting one to the note. But – as with Horace Holmes – we are unaware of Scott's distinct style. Nevertheless, I would like to list him here on clarinet. (This matter certainly rewards some research!)

Notes:

- John Collinson, *Cliff Jackson Listing, Storyville 146-56: Horace Holmes, c; unknown, cl; Cliff Jackson, p.*

- BGR*2,*3,*4: prob Horace Holmes, c; unknown, cl; Cliff Jackson, p.

- Rust*3,*4: ?Horace Holmes, c; unknown, cl; Cliff Jackson, p.

- Rust*6: ?Horace Holmes, c; ?George Scott, cl; Cliff Jackson, p.

- VJM 177, Bob Hitchens, Choo Choo Jazzers: "I hear the trumpet from Viola McCoy's last session, unknown clarinet (just possibly George Scott) and not Cliff Jackson; maybe L. Hooper."

033 JANE GRAY

Jane Gray – voc;

Cliff Jackson – pno

144475-2 Who's Wonderful – Who's Marvelous – Miss Annabelle Lee

144476-1 Are You Happy?

New York,

Jul. 21, 1927

Har 464-H

not on LP/CD

Har 464-H

not on LP/CD

These sides still await their reissue and can therefore not be checked and valued. But it certainly would be most interesting!

Notes:

- BGR*2,*3,*4: not listed

- Rust*3,*4: not listed

- Rust*6: Cliff Jackson – pno

034 ROSA HENDERSON

Rosa Henderson – voc;

unknown – pno

107789 You Can't Have It Unless I Give It To You

107790 Dyin' Crap-Shooter's Blues

107791 Police Blues

107792 Never Let Your Left Hand Know

New York,

c. Sep. 20, 1927

PA 7535,

Document DOCD-5404

PA 7535,

Document DOCD-5404

PA 7538,

Document DOCD-5404

PA 7538,

Document DOCD-5404

Piano playing here has too little power to be by Cliff Jackson – and there are absolutely none of his meter-shifts which are ubiquitous in his documented appearances, at least at this period. This player knows how to play stride style, but he is rather retained. And his left hand is decidedly different from Cliff Jackson's and lacks his depth! I cannot attribute this playing to any pianist of my knowledge. A modest player – and not "The Terror"! (In my notes I found the assumption for Joe Steele as pianist. But I feel unable to verify this as Steele, as he is much more on the Classical side.)

Notes:

- Delaunay: Fletcher Henderson (p)

- Jazz Directory Vol. 4: unknown pno.

- BGR*2,*3,*4: Cliff Jackson, p.

- Rust*3,*4,*6: Cliff Jackson, p.

- John Collinson, *Cliff Jackson Listing, Storyville 147-108: Cliff Jackson, p.*

- VJM 177, Bob Hitchens, *The Choo Choo Jazzers*: "Possibly Cliff Jackson, but very restrained by his standards."

035 MUSICAL STEVEDORES

Ward Pinkett – tpt, scat voc; Henry Hicks – tbn; Charlie Holmes – clt, sop, alt;

Cliff Jackson – pno; Elmer Snowden – bjo; Bud Hicks – bbs; Joe Davis – percussion effects;

unknown - arr

147899-3 Happy Rhythm

147900-3 Honeycomb Harmony

Composer credits: 147899 (Williams); 147900 (Williams)

New York,

Jan. 30, 1929

Col 14406-D,

Frog DGF 32

Col 14406-D,

Frog DGF 32

These two titles are not just straight-ahead jazz performances, but they are distinct – and beautiful – little compositions, by all means, in a sense of – for instance – Duke Ellington's creations. Composer credits for both items are "Williams", without any first name. This might have led to the assumption that Spencer Williams, one of the early group of jazz composers (think of 'Shim-Me-Sha-Wobble'), could be responsible for the authorship – and the piano part here.

For all the years I have listened to these sides – they had been part of a long deleted Swedish EP Pirates 514 – it had been a firm and fixed truth that Louis Metcalf – he very probably also on the following three sessions – was the trumpet player on these titles. But Storyville 2000, p. 121, reports information as to the possible presence of Ward Pinkett on trumpet and on vocal here. And indeed, if you listen closely and without pre-fixed opinion, the trumpet sounds do correspond with what we all know of the brilliant Mr. Pinkett. And we also know that Pinkett could be a fantastic growl-man, what can be heard exemplarily in the second title. There is no second trumpet player!

The trombonist is Henry Hicks, one of the main-stays of the early Mills' Blue Rhythm Band. Born in 1904 he played with the Wilberforce Collegians aka Benny Carter's Savoy Play Boys under Benny Carter's leadership in 1928/9 – which in itself is a great recommendation – and later joined the Mills' Blue Rhythm Band to disappear into oblivion in 1934. He was a first-class hot soloist, and Snowden certainly became aware of his qualities to hire him for the four sessions of early 1929 dealt with here. Further proof of his importance is Jan Evensmo's presenting him in his renowned series of "Solographies" – one among only four trombonists in this series.

On the reed instruments we hear the great Charlie Holmes from Boston, later one of the star soloists of the Luis Russell band. At the time of these recordings, he certainly also was one of the few highly gifted youngsters on the Harlem jazz scene. He plays alto sax, soprano sax, and clarinet on these three issued sessions, and can be assumed on the unissued 'Six Scrambled Eggs' session as well.

As said before, Spencer Williams has been assumed as piano player because of the composer credits of both titles. Yet, the piano bass notes with their shifting of the meter are so decidedly and typically of Cliff Jackson that he himself must be listed as pianist. Most of the discographies – including John Collinson's in Storyville 147 – assume or agree in Cliff Jackson's presence as pianist. I myself have to reduce my own assumption a bit because of the lack of Jackson's otherwise so apparent rhythmic strength. Unfortunately, Spencer Williams can only be found two times in the index to Rust*6: as pianist of the 'Six Scrambled Eggs' (see below) and as singer with 'Freddie Johnson - Arthur Briggs and their All-Star Orchestra in Paris, France, July 1933 (and he very probably was in Europe at about this recording date). This then leaves us without any recorded example of Williams' piano style, and makes comparing impossible.

On banjo, recognizable by his own personal and very busy banjo style with up-and-down strumming, tremoloes and trills – as opposed to the strong and plain rhythm playing of for instance a Dave Wilborn or a Buddy Christian – is Elmer Snowden, he himself sometime the leader of up to five bands at the same time as stated elsewhere.

Bud Hicks is a name only listed once in Rust – for this session – and I am unable to name any band of importance in the Harlem years of which he might have been a member. But he definitely plays with beauty and sensitivity and makes good rhythm. As suggested in Storyville 154 below, you may hear some sort of percussion-strokes on a drum – or a suitcase, or whatever – between the piano solo and the scat vocal (F trio strain) and at the very end of the item. This might have been Mr. Joe Davis himself, who obviously – although not a musician himself – was fond of taking part in the recording sessions he organized.

Cliff Jackson very probably is not involved in Elmer Snowden's recordings under the band names of the Jungle Town Stompers, the Six Scrambled Eggs, and the Georgia Gigolos (Jasper Davis and his Orchestra).

Notes:

- Rust*2: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Grimes, Charlie Holmes – clt, alt; Cliff Jackson – pno; Elmer Snowden – bjo; Bass Edwards – bbs; unknown – scat voc

- Rust*3: Freddie Jenkins, Louis Metcalfe – tpt; Henry Hicks – tbn; Clarence Grimes, Charlie Holmes – clt, sop, alt; Spencer Williams ? – pno; Elmer Snowden – bjo; Bud Hicks – bbs; two unknown – scat voc

- Rust*4: Freddie Jenkins, Louis Metcalfe – tpt; Henry Hicks – tbn; Clarence Grimes, Charlie Holmes – clt, sop, alt; Cliff Jackson – pno-cymbal; Elmer Snowden – bjo; Bud Hicks – bbs; scat voc

- Rust*6: Freddie Jenkins, Louis Metcalfe – tpt; Henry Hicks – tbn; Clarence Grimes – clt; Charlie Holmes – sop, alt; Cliff Jackson – pno-cymbal; Elmer Snowden – bjo; Bud Hicks – bbs; scat voc

- Storyville 147, p.108: Freddie Jenkins, Louis Metcalfe, t; Henry Hicks, tb; Clarence Grimes, cl/ss; Charlie Holmes, cl/as; prob Cliff Jackson, p; Elmer Snowden, bj; Bud Hicks, bb; 2 unknown, v. John Collinson: "I doubt that Jackson is the pianist on this session, but lacking definite information it is included. Columbia files show that 3 takes of each title were recorded, with the first of each being rejected and the second marked as 2nd choice."

- Storyville 154, p.160, Let's Really Listen: "Brian Williams suggests we listen to 'Happy Rhythm' by the Musical Stevedores with reference to the rhythm section in the second half of the side."

- Storyville 2000, p.121: "Clarence Grimes says he did not reach New York until 1934 and is thus not the clarinet and soprano player on the Musical Stevedores coupling. Charlie Holmes has identified himself on these sides, playing cl/ss/as and Greely Walton identifies the scat vocalist as Ward Pinkett, who is thus more likely on trumpet than Louis Metcalfe, who is currently listed."

- IAJRC 12, cover text: Snowden: "These sessions were all made around the same time. Some sound like Ted Nixon arrangements. He was my trombone player, and we wrote Lindbergh Hop together. Joe Davis used to throw in so many musicians that I couldn't keep track. We used to call Henry Hicks "Reverend" cause he was so quiet. Charlie Holmes sounded a lot like Hodges, but on this record (Happy Rhythm) he sounds like Procope. We called him "Pickles". I used to get \$25.00 a side in those days, and we recorded with all the companies. The toughest one was Edison. We couldn't finish until the record was perfect."

Titles:

147899-3 Happy Rhythm Key of Ab /Db Columbia 14406-D
(Intro 6 bars ens)(Strain A1 16 bars AA ens in harmony)(Strain B 16 bars AA' WP o-tpt)(Strain C 16 bars AB HH o-tbn 14 – ens 2)
(Strain A2 16 bars AA CH clt)(Bridge 4 bars ens mod to Db)(E trio Strain 1 32 bars AABA WP o-tpt 16 – HH o-tbn 8 – CH sop 6 – ES bjo 2)(F trio Strain 2 32 bars AABA CJ pno 16 – WP scat-voc 8 – ens 8)(Coda 2 bars BH bbs 1 JD perc 1)

147900-3 Honeycomb Harmony Key of Bb /Eb /Bb (Gm) Columbia 14406-D
(Intro 4 bars ens)(Strain A1 16 bars AA CH clt - acc tpt, tbn)(Strain B1 8 bars WP m-tpt)(Strain B2 8 bars WP scat-voc 6, BH bbs 2)
(Bridge 4 bars CJ pno)(Strain C 8+2 bars CH alt 8 – BH bbs/ens2)(Strain A2 16+2 bars AA WP o-tpt 8 – CH clt 6 - ens 2+2)

036	GEORGIA GIGOLOS (Jasper Davis and his Orchestra)	New York,	Apr. 23, 1929
	Louis Metcalfe – tpt; Henry Hicks – tbn;		
	Charlie Holmes – clt, sop, alt;		
	unknown – pno; Elmer Snowden – bjo; William 'Bass' Moore – bbs;		
	Lizzie Miles – voc		
148465-3	Georgia Gigolo	Har 944-H,	Frog DGF 38
148468-2	It Feels So Good	Har 944-H,	Frog DGF 38
	Composer credits: 148465; (Williams); 148468 (Williams)		

These sides have formerly always been issued under the name of "Jasper Davis and his Orchestra" (see Rust*6 below).

ADDENDUM 21-11-2024: I still have my doubts as to the trumpet player. But listening to the above listed recordings of the early Luis Russell band causes a re-thinking of my earlier believe this might be Ward Pinkett. I now am convinced that it actually is Metcalfe as in all Rusts! (The recorded sound is rather bad, unfortunately, caused by Harmony's un-timely use of the acoustic recording equipment!)

On trombone we certainly have Henry Hicks again, this time more distinct than on the Jungle Town Stompers session. He is a marvellous player, legitimate and ad-lib, and his unfamiliarity to the public may only be explained by his sudden disappearance in 1934. He was a player of the future.

Charlie Holmes is the reed player again, on alto and on clarinet, as before, but also on soprano sax. As on the Jungle Town Stompers sides, no second alto can be discovered, nor any other saxophone. As to the listed name of Charlie Grimes – who, by the way, is Clarence Grimes with the Musical Stevedores - it has to be added that these last two sessions are the only sessions in Rust listed for Charlie Grimes, and that Clarence Grimes did not arrive in New York earlier than 1934 – as for his own documented statement.

The piano player does not solo at all, with the exception of two very short breaks – 1 bar each – in 'It Feels So Good' chorus A8, which does not leave any room for suggesting this player's identity. Three names have been suggested so far - Cliff Jackson, Louis Hooper and J.C. Johnson – but I do not see any reason to attribute what can be heard to any of these names, and I would therefore leave the player as unknown.

We certainly hear Elmer Snowden with his very own banjo sound. And thinking about the close relation of dates, above, I consider Luis Russell to be the pianist, regarding the thin piano playing on these sides and the very small exposure of the piano in one two-bar break. The tuba player certainly is William 'Bass' Moore, and he may be recognised by his very irregular and varied manner of playing – and his frequent solo spots, not heard often. And this association might possibly be the consequence of the supposed presence of Charlie Holmes, here So, this player might be someone else as well.

This Georgia Gigolos session is not as thoroughly arranged as the earlier Elmer Snowden sessions, and thus leave much more room for ad-lib improvisation than before. It also shows the benefit of Lizzie Miles's presence.

Notes:

- Rust*2: Louis Metcalfe and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? – pno, cel; Elmer Snowden – bjo; Bass Moore – bbs; Lizzie Miles – voc

- Rust*3: Louis Metcalf and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? or Louis Hooper (or possibly J.C. Johnson) – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles – voc

- Rust*4: Louis Metcalf and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – alt; ? J.C. Johnson – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles – voc. ("Jasper Davis" is probably a pseudonym – for whom?)

- Rust*6: Louis Metcalf, c; Henry Hicks, tb; Charlie Holmes, cl, ss, as; Charlie Grimes, as; ? J.C. Johnson, p; Elmer Snowden, bj; Ernest Moore, bb; Lizzie Miles, v. All issues as Jasper Davis and his Orchestra. Davis was a Harlem bandleader, but the Columbia files list this session under the Georgia Gigolos name, with no indication of Davis' presence.

- Storyville 147, p.109: Louis Metcalf, unknown, c; Henry Hicks, tb; Charlie Holmes, cl/as; Charlie Grimes, as; prob Cliff Jackson, p; Elmer Snowden, bj; Bass Moore, bb; Lizzie Miles, v. John Collinson: "This session was originally entered in the files as by The Gigolos and 3 takes were made of each title, take -1 of the first and take -1 of the second being rejected with the others as second choices. ... Jasper Davis is thought to be a pseudonym for Joe Davis, who organized the session. Again, I am not convinced of Jackson's presence here and would welcome the opinion of others."

- Storyville 152, p80, Let's Really Listen: "K.B. Rau comments that the instrumentation of the Jungle Town Stompers and Jasper Davis and his Orchestra is not as given in Rust and elsewhere – what do you hear?"

- Storyville 153, p120: "Several readers agree entirely with Rust for both groups. ... For Jasper Davis they hear t/tb/2as/p/bj/bb/v with one sax player switching to cl on the second side. Again, they think there is a suspicion of a second trumpet on both sides."

- BGR*4: Louis Metcalf, unknown – cnt; Henry Hicks – tbn; Charlie Holmes – alt, clt; Charlie Grimes – alt; poss Cliff Jackson – pno; Elmer Snowden – bjo; Bass Moore – bbs

Structure of tunes:

148465-3 Georgia Gigolo Key of Eb Harmony 944-H

(Intro 6 bars ens – WBM bbs)(Chorus 1 32 bars AABA ens 16 – CH alt 8 – ens 8)(Bridge 4 bars CH sop – ens)(Verse 16 bars LM o-tpt 14 – ?LR pno 2)(Chorus 2 32 bars AABA LM voc)(Chorus 3 32 bars AABA HH o-tbn 16 – ens 16)(Coda 2 bars ens)

148468-2 It Feels So Good Key of Eb – Ab – Eb (blues) Harmony 944-H

(Intro 8 bars ens – WBM bbs)(Chorus 1 12 bars ens)(Chorus 2 12 bars LM m-tpt)(Bridge 4 bars modu. Eb to Ab)(Chorus 3 12 bars LM voc)(Chorus 4 12 bars CH clt)(Chorus 5 12 bars HH m-tbn)(Chorus 6 12 bars LM voc 10 – WBM bbs 2)(Bridge 2 bars LM o-tpt mod. Ab to Eb)(abrid. Chorus 7 10 bars LM o-tpt)(abrid. Chorus 8 10 bars ens)

To sum up: These above two sessions out of three (or four – or even six) sessions of Elmer Snowden's initiative and lead decidedly represent a coherent body of recorded music in spite of their differing band names. In Elmer Snowden's memory he did put the band(s) together for Joe Davis. (See 'Elmer Snowden's Bands' elsewhere at this web-site!)

The trumpet player was not Metcalf at all sessions, as hitherto listed, but also Ward Pinkett. And – most interestingly – Metcalf is not named by Snowden in his comment on the IAJRC LP cover text. Hicks and Holmes are!

The trombonist was the unfortunately little estimated Henry Hicks, and on the reeds – alto sax and clarinet – we very probably hear the young Charlie Holmes. All three were fantastic players at this time, and Snowden showed great taste to get these men together. I have to state earnestly that in no instance on these three 1929 sessions a second reed man can be heard and distinguished – and no second trumpet player as well. And in Snowden's comment to these recordings (see IAJRC 12 at the Musical Stevedores notes above) no second reed man or trumpeter is mentioned!

Only on the first session (Musical Stevedores) we do hear Cliff Jackson on piano. On the other sessions the pianist must remain unidentified – I even would like to leave out Luis Russell as such, against his own testimony. ADDENDUM 21-11-2024: I – KBR – contradict: at session 038 I now believe to hear Luis Russell as pianist, together with colleagues of his contemporary band!

Also, the tuba players do not show any sufficient individual traces to identify, and have therefore only to remain assumptions. According to Chilton Spencer Williams worked in Europe 1925 to 1928, and would therefore be no possibility, either.

The arrangements of all these recorded sides constitute a special attraction to the listener. The Musical Stevedores and the Jungle Town Stompers sides are arranged by one man whose identity is not clear. Luis Russell claimed the arrangements of the Jungle Town Stompers as his own. But they definitely do not represent his arrangement manners/style as documented in his later band recordings (three part chords in various rhythmic execution). These arrangements show other elements: four part chords encompassing the tuba, extended use of the sixth, meter shifts in ensemble played breaks (which might hint at Cliff Jackson's possible authorship?), abridging of chorus structures by inserting the start of a new structure into the last two bars of the foregoing one (as in Duke Ellington's 'Stevedore Stomp' and claimed as novel in A. Hodeir's 'Jazz - It's Evolution and Essence' for Ellington's 'Concerto For Cootie' in 1956!), playing around with structures and forms, and the frequent interplay of band ensemble and a solo tuba. The Georgia Gigolo sides do show these elements in a less degree, but they also contain the ensemble – tuba interplay and arranged ensemble intros, codas and breaks. Yet, they have more improvisational freedom and more solo work, and the additional vocals by Miss Miles.

After reading Ken Macomber's name among the participants of the Six Scrambled Eggs session in Rust's 'Victor Master Book Vol. 2' I suppose that this man was responsible for all the arrangements of these four/six sessions. He allegedly was a young white arranger at that time, trying to sell his arrangements to the Harlem bands personally by strolling through the Harlem clubs and ballrooms using his beautiful young wife as bait to gain attention. He claimed to have been the author of Charlie Johnson's 'The Boy In The Boat' (which is equally claimed by Benny Waters!) and is listed in Rust*6 as arranger of the Swanee River Stompers (not reissued). Yet, after Elmer Snowden's information above, trombone player Teddy Nixon – of whom we know very little – might have been the arranger of some of these titles, too. Perry Bradford's Jazz Phools, Mamie Smith's Jazz Hounds and Te Roy Williams and his Orchestra are recording groups built from Elmer Snowden's bands, or simply are his working bands recorded under a pseudonym.

037 MATTIE HITE

Mattie Hite – voc;

Cliff Jackson – pno

149914-3

St. Joe's Infirmary (Those Gambler's Blues)

New York,

Jan. 27, 1930

Col 14503,

Document DOCD-5513

149915-3

Texas Twist

Col 14503,

Document DOCD-5513

Miss Hite sings eleven choruses of the St. Joe's Infirmary theme with a rather metallic voice, and she leaves no room for Mr. Jackson to shine on the piano. Cliff Jackson plays very retained behind her. Mattie Hite sounds softer in the second title, and pianist Jackson is given one entire chorus to play a nice solo in his own accustomed stride style.

Notes:

- Rust*3,*4,*6: Cliff Jackson -p.

- BGR*2,*3,*4: Cliff Jackson, pno.

038 CLIFF JACKSON AND HIS CRAZY KATS

New York,

c. Jan. 30, 1930

Melvin Herbert, Henry Goodwin - tpt; Waymon 'Noisy' Richardson - tbn;

Rudy Powell - alt; Earl Evans - alt, clt; Horace Langhorn - ten, clt;

Cliff Jackson - pno; Andy Jackson - bjo; Chester Campbell - bbs; Percy Johnson - dms;

Henry Goodwin - voc (1,2)

3866-A/B Horse Feathers

GG 1839,

Jazz Oracle BDW 8037

3867-A/B Torrid Rhythm

VD 81842,

Jazz Oracle BDW 8037

*Composer credits: (3866) Smolev - Jackson; 3867 (Smolev - Jackson)**Note: Some issues of these titles are credited to 'Tuxedo Syncopators'. The performances of the alternate takes of both titles are identical!*

Both these two titles recorded on the first Cliff Jackson Crazy Kats recording session are compositions of the band leader, he himself a well-regarded stride pianist hailing from Virginia. And as such they must be seen as piano solo numbers arranged for a big band, with peculiarities of a piano solo of the time. For instance: the titles contain very few instrumental hot solos, they are mainly based on 8-bar successions derived from ragtime music, and they include abnormalities, such as odd numbers of bars in the themes, and varying lengths of themes. In 'Horse Feathers' the tuba plays a final break in strains A2 and A3 on bars 16 and 17 of a 16-bar theme, what is decidedly strange for jazz band arrangements in that it makes them a 17-bar structure! In 'Torrid Rhythm' we find strains of 24 or 20 bars with an AAB structure, together with 8 or 16 or 24 bar parts all spread over a tune of less than three minutes.

The first title only has four 4-bar hot solo parts by Henry Goodwin on trumpet, a 16 bars tenor sax solo by Horace Langhorn, a piano solo of 16 bars by the leader, and a scat-vocal of 16 bars by Goodwin. The second title then includes two 12 bars strains of trombone solo which obviously are written down by the arranger, a 16 bars piano solo, and the "generous" number of four bars for the alto sax in the tune's bridge. Thus, most of the sounds heard are arranged parts. Yet, there is one point of surprise: the band's drummer Percy Johnson has a couple of short drum breaks performed on his extraordinary large number of cymbals, high-hat or choked, and "traps". Mr. Johnson was notorious for playing his drums standing upright, what can be discerned when watching the well-known band photos in Charters/Kunstadt 'Jazz - A History of the New York Scene', p. 199 and A. McCarthy, Big Band Jazz, p. 45 (other photos of Cliff Jackson bands in some photo-books on jazz have other personnels). His opulent drum-set may be examined in Storyville 117, p.94, hitherto unrealised as this very special kit used at the Lenox Club - compare the lampshade with the former photo!

These two titles certainly lack a portion of delicacy and finesse, but they show the unrestrained power the band was able to generate. In contrast to most titles recorded at the following session, this is the jazz side of the 'Crazy Kats'.

Notes:- Ch. Delaunay, *New Hot Discography, 1948: Mel Herbert, Henry Goodwin (tp); Rudy Powell (cl & as); Earl Evans (as); Horace**Langhorne (ts); Cliff Jackson (p); Andy Jackson (bjo); Chester Campbell (tuba); Percy Johnson (dm)*- Carey, McCarthy, *Jazz Directory, Vol. 5: Mel Herbert, Henry Goodwin (tpt); Rudy Powell (clt, alt); Earl Evans (alt); Horace Langhorne**(ten); Cliff Jackson (p); Andy Jackson (bj); Chester Campbell (tu); Percy Johnson (d)*- Rust*2: *Melvin Herbert, Henry Goodwin (tpt); Charlie Irvis (?)(tbn); Rudy Powell (clt, alt); Earl Evans (alt); Horace Langhorne (ten);**Cliff Jackson (pno); Andy Jackson (bjo); Chester Campbell (bbs); Percy Johnson (dms); Henry Goodwin (vcl)*- Rust*3: *Melvin Herbert -Henry Goodwin -t; Noisy Richardson -tb; Rudy Powell -cl -as; Earl Evans -as; Horace Langhorne -ts; Cliff**Jackson -p -a; Andy Jackson -bj; Chester Campbell -bb; Percy Johnson -d; Henry Goodwin -v*- Rust*4,*6: *Melvin Herbert -t; Henry Goodwin -t -v; Noisy Richardson -tb; Rudy Powell -cl -as; Earl Evans -as; Horace Langhorn -ts; Cliff**Jackson -p -a; Andy Jackson -bj; Chester Campbell -bb; Percy Johnson -d*Tune Structures:3866 Horse Feathers Key of Bb / Eb / C / Bb

Grey Gull

*(Strain A1 16 bars ens 4 - HG o-tpt 4 - ens 4 - HG o-tpt 4)(Strain B1 16 bars AA' ens 6 - WNR o-tbn 2 - ens 8)(Strain C1 16 bars AA'**HL ten)(Strain D1 35 bars AABA saxes 18 - ens 8 - saxes 9)(Strain A2 16+1 bars ens 6 - PJ dms 2 - ens 7 - CC bbs 2)(Strain A3 16+1**bars ens 15 - CC bbs 2)(Bridge 8 bars ens modulation)(Strain D1 16 bars HG scat-voc + choir)(Strain D2 16 bars CJ pno 14 - ens**2)(Strain A4 16 bars ens 4 - HG o-tpt 4 - ens 4 - HG o-tpt 4)*3867 Torrid Rhythm Key of Dm / D / G / Dm

Grey Gull

*(Intro 4 bars saxes)(Vamp 1 8 bars ens)(Strain A1 24 bars AAB saxes 16 - ens 8)(Strain A2 24 bars 20 bars AAB' saxes 16 - ens 4)**(Vamp 2 8 bars ens)(Strain B1 12 bars WNR o-tbn)(Strain B2 12 bars WNR o-tbn)(Strain C1 16 bars CJ pno)(Strain C2 16 bars**ens)(Bridge 6 bars ?EE alt 4 - PJ dms 2)(Strain A3 24 bars AAB ens)(Coda 6 bars PJ dms + ens)*Soloists ad-lib:3866: *HG o-tpt 4 + 4; WNR o-tbn 2; HL ten 16; PJ cymbals 2; HG scat-voc 16; CJ pno 14; HG o-tpt 4 + 4*3867: *WNR o-tbn 24; CJ pno 16; ?EE alt 4; PJ cymbals 2; ?EE alt 4*Discernible differences of takes:*Both titles are issued with takes -A and -B, but are identical each as researched by the Jazz Oracle team. So: no alternate takes here!*

039 LENA WILSON

New York,

Feb. 04, 1930

Lena Wilson - voc;

Cliff Jackson - pno

149960-2

Baby, It Upsets Me So

C1 5036-C,

Document DOCD-5451

149961-3

Chiropractor Blues

C1 5036-C,

Document DOCD-5451

Lena Wilson already had a long career as a vaudeville/blues singer of the early generation. From 1922 until 1924 she cut about 32 sides, often accompanied by the cream of New York's black bands. After about five years of working in several revues - reaching as far as London - she was featured with Cliff Jackson's band at the New York 'Lenox Club'. Thus, her very swinging and urgent accompaniment here decidedly is by Cliff Jackson, now one of the big names of Harlem stride piano and leader of his 'Crazy Kats' (see sessions above).

Typical are his strong left hand oom-pah rhythm and his frequent use of broken rhythms, and, on these sides, he often uses a somewhat rolling left hand instead of the “oom-pah”.

Notes:

- BGR*2,*3,*4: Cliff Jackson -p
- Rust*3,*4,*6: Cliff Jackson -p
- John Collinson, *Storyville 147-110: Cliff Jackson, p.* “The files do not name Cliff Jackson.”

040 LENA WILSON		New York,	Feb. 06, 1930
Lena Wilson – voc;			
Cliff Jackson – pno			
149970-3	I’m A Stationary Mama (Looking For A Permanent Man)	Cl 6038-G,	Document DOCD-5451
149971-3	Find Out What They Like (And How They Like It)	Cl 6038-G,	Document DOCD-5451

Just like in session 039 before, the swinging and urgent accompaniment again is by Cliff Jackson, one of the big names of Harlem stride piano. Lena Wilson sings with warmth, a little vibrato, and occasional sing-talk.

Notes:

- BGR*2,*3,*4: Cliff Jackson -p
- Rust*3,*4,*6: Cliff Jackson -p
- John Collinson, *Storyville 147-110: Cliff Jackson, p.* “The files do not name Cliff Jackson.”

041 CLIFF JACKSON AND HIS CRAZY KATS		New York,	c. Feb. 27, 1930
Melvin Herbert, Henry Goodwin – tpt; Waymon ‘Noisy’ Richardson – tbn;			
Rudy Powell – alt; Earl Evans – alt, clt; Horace Langhorn – ten, clt;			
Cliff Jackson – pno; Andy Jackson – bjo; Chester Campbell – bbs; Percy Johnson – dms;			
Henry Goodwin – voc (1,2)			
3926-A	Ring Around The Moon	GG 1850,	Jazz Oracle BDW 8037
3926-alt/B	Ring Around The Moon	GG 1850,	Jazz Oracle BDW 8037
3927-A	We’ll Be Married In June	GG 1853,	Jazz Oracle BDW 8037
3928-A/B	She’s Just The Baby For Me	GG 1854,	Jazz Oracle BDW 8037
3929-A	Soubrette	GG 1865,	Jazz Oracle BDW 8037
3930-A	No One But Betty Brown	GG 1865,	Jazz Oracle BDW 8037
3930-B	No One But Betty Brown	GG 1865,	Jazz Oracle BDW 8037
3931-A/B	Desert Blues	GG 1854,	Jazz Oracle BDW 8037
3932-A/B	Because I’m Lonesome	GG 1851,	Jazz Oracle BDW 8037
3933-A	Apart From You	GG 1868,	Jazz Oracle BDW 8037
3934-A	Waiting Through The Night (waltz)	GG 1880,	Jazz Oracle BDW 8037
3934-B	Waiting Through The Night (waltz)	GG 1880,	not on LP/CD
3935-A	The Terror	GG 1879,	Jazz Oracle BDW 8037
3935-B	The Terror	GG 1879,	Jazz Oracle BDW 8037

Composer credits: 3926 (Miller – Smolev – Seaman); 3927 (Marchini and Smolev); 3928 (McDaniel – Sharpe – Wilson – Raymond); 2929 (Krompart – Smolev); 2930 (Straight – Lapgold – Decimber); 3931 (McDaniel – Smolev); 3932 (Seaman – Smolev); 3933 (Goodrow – Smolev – Seaman); 3934 (Crozier – Smolev – Seaman); 3935 (Jackson – Smolev)

Note: Most issues of these titles are credited to ‘Marvin Smolev and his Syncopators’, Van Dykes issues to ‘Newport Syncopators’. The performances on the alternate takes of matrices 3928, 3931, and 3932 obviously are identical! Storyville 149, p. 169, affirms the use of 3926-B on GG 1850!

It has been passed on by musicians in earlier times, that the Fletcher Henderson band, for instance, was very popular with the audience for playing pop numbers, most of all waltzes. I, jazz lover and the author of these lines, am mostly satisfied with the choice of titles the bands have in fact recorded. But their daily programs in the ballrooms certainly were of a different kind. But here, with the recordings of Cliff Jackson and his Crazy Kats, we might perhaps recognise what the main activity of the bands were: to play music for dancing, especially pop songs – and a waltz occasionally. Thus is the choice of tunes recorded here.

As both takes of ‘Ring Around The Moon’ are originally marked as take -A, but different musically, we do not know which of both takes is -A or -B. The Jazz Oracle people have self-willed marked the two versions with -A or -B. I do follow them in their decision, but mark the first take on their CD as -A and the second take on the CD as -alt. In fact, it might also be just vice versa! We will never know. This title has improvised 8-bar solos by trombonist Waymon ‘Noisy’ Richardson – his only appearance in all Rusts and unknown to other discos – and Horace Langhorn, presenting a strong but a bit unsophisticated tenor sax influenced by Coleman Hawkins. The trumpet solo in the last chorus I assume to be by Henry Goodwin, the hot trumpeter, yet with little fire and wildness here. A recognisable difference of both takes is shown below.

‘We’ll Be Married In June’ again is a heavily arranged title of dance music. There are a few solo spots by trombone, tenor saxophone and open trumpet, this played by the first – lead – trumpet player, regarding by tone and style.

The subsequent title, ‘She’s Just The Baby For Me’ features a middle-eight part obviously also played by the lead trumpet and a four-bar clarinet ad-lib sequence in what I’d call a bridge. I assume this clarinetist to be Horace Langhorn, as mostly tenor sax players were ordered to play clarinet solos, as both instruments are tuned in Bb while the alto sax is tuned in Eb. The ardent listener might object that Rudy Powell was a well-respected clarinet soloist in the 1930s. This certainly is correct, but we also know that Rudy Powell stated “*that he did not learn to play the clarinet until 1932*” (Frank Owens, *Storyville 98*, below). This decidedly means that Powell is not the clarinetist – and by attentive listen we can hear that the subsequent clarinet-section only includes two instruments! (This also can be realised in the clarinet-sections of the title ‘The Terror’ below!)

‘Soubrette’ seems to be a piano solo composition - exhibiting a charming girl singer of the French opera - arranged for big band, but preserving short two-bar phrases from the original setting for the pianist. Reide Kaiser, booklet to Jazz Oracle BDW 8037: “*Evidently a-mid 1920s piano novelty arranged for band, complete with novelty piano phrases executed expertly by Jackson, licks that don’t otherwise feature in his playing. If at least some of this material was not part of the band’s book, then this was a band of readers, or they were able to find some rehearsal time prior to the sessions. Whatever the story, rough edges abound.*”

‘No One But Betty Brown’ – two alternate takes here, see below – again is an entirely arranged dance band title with a strangely constructed ABAC chorus of 26 bars, a part for clarinet section and a half ad-lib chorus by the alto sax, of which I do not know whether it is played by Earl Evans or Rudy Powell – style and tone let me assume Evans.

The theme of 'Desert Blues' is well-known to a real mass of lovers of the European Classics to which I belong. But still I have to rely on Mr. Kaiser's remark that it was cited from Johannes Brahms. It comes from one of Brahms' favoured 'Hungarian Dances' – No. 5. A type of music he composed just for his own personal delight and for the fun of it.

'Because I'm Lonesome' has absolutely no solo part that could be seen as a jazz spot. It is plain playing the scores.

While 'Apart From You' has nice alto sax ad-lib for six bars and ad-lib trombone for 14 bars. Just after this we hear a clean open trumpet playing a sixteen-bar period with ad-lib rhythm. I believe this trumpet player – like on other titles of this recording session – to be Melvin Herbert, the first – lead – trumpeter of the band. Henry Goodwin with his exuberant hot style cannot be heard on this session as on the first session above.

With 'Waiting Through The Night' we have a dreary waltz which gives absolutely nothing to the jazz listener.

But after this a musical explosion becomes apparent with Jackson's 'The Terror'. It obviously is a piano solo tune of the bandleader given a band treating, and it is therefore arranged, like the titles of the first recording session above. 'The Terror' is transmitted to be Cliff Jackson's "nom-de-guerre" among stride pianists. There is only one hot trumpet solo here by Henry Goodwin, and all other trumpet solo spots seem to be presented by Melvin Herbert with his clean and straight sound. And it looks like these dance arrangements played did not demand a hot trumpet player. But very nice are Percy Johnson's drum – or rather – cymbal breaks and the use of a small chinese tom-tom in 'Desert Blues'.

There is not much jazz on these sides, but apart from the adressed hot solos as listed below, there are a couple of choruses with jazzed-up section work for saxophones/clarinets which can be found in 'We'll Be Married in June' Chorus 5, 'She's Just The Baby For Me' Chorus 3, 'No One But Betty Brown' Chorus 2 and 3. These may yet be the work of Cliff Jackson himself, or of one of the reed players to liven matters up a bit in the tedious stock arrangements. But finally it has to be stated that 'Horse Feathers', 'Torrid Rhythm', and 'The Terror' are extra-ordinary jazz recordings from these two recording sessions by a well-respected jazz band. The only ones out of twelve recorded titles. And that decidedly is a pity!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Mel Herbert, Henry Goodwin (tp); Rudy Powell (cl & as); Earl Evans (as); Horace Langhorne (ts); Cliff Jackson (p); Andy Jackson (bjo); Chester Campbell (tuba); Percy Johnson (dm)
- Carey, McCarthy, *Jazz Directory, Vol. 5*: Mel Herbert, Henry Goodwin (tp); Rudy Powell (clt, alt); Earl Evans (alt); Horace Langhorne (ten); Cliff Jackson (p); Andy Jackson (bj); Chester Campbell (tu); Percy Johnson (d)
- Rust*2: Melvin Herbert, Henry Goodwin (tp); unknown (tbn); Rudy Powell (clt, alt); Earl Evans (alt); Horace Langhorne (ten); Cliff Jackson (pno); Andy Jackson (bjo); Chester Campbell (bbs); Percy Johnson (dms)
- Rust*3: Melvin Herbert-Henry Goodwin -t; Noisy Richardson -tb; Rudy Powell -cl -as; Earl Evans -as; Horace Langhorne -ts; Cliff Jackson -p -ldr -a; Andy Jackson -bj; Chester Campbell -bb; Percy Johnson -d
- Rust*4,*6: Melvin Herbert -t; Henry Goodwin -t -v; Noisy Richardson -tb; Rudy Powell -cl -as; Earl Evans -as; Horace Langhorne -ts; Cliff Jackson -p -a; Andy Jackson -bj; Chester Campbell -bb; Percy Johnson -d

Tune Structures:

- 3926 *Ring Around The Moon* Key of Cm / Eb / C / Eb Grey Gull
 (Intro 8 bars ens)(Verse 32 bars AABA ens)(Chorus 1 32 bars AABA ens 16 – WNR o-tbn 8 – ens 8)(Bridge 4 bars ens mod.)
 (Chorus 2 32 bars AABA ens 16 – HL ten 8 – ens 8)(Tag 2 bars ens mod.)(Chorus 3 32 bars AABA HG o-tpt)(Tag 2 bars ens)
- 3927 *We'll Be Married In June* Key of F Grey Gull
 (Intro 8 bars ens)(Chorus 1 32 bars AA' ens)(Chorus 2 32 bars AA' ens)(Tag 2 bars ens)(Verse 16 bars ens)(Chorus 3 32 bars AA' ens 16 – WNR o-tbn 7 – ens 1+8)(Bridge 6 bars ens)(Chorus 4 32 bars AA' ens 8 – HL ten 8 – ens 8 – HL ten 6 – ens+MH o-tpt 2)(Tag 4 bars ens+MH o-tpt 2 – ens 2)(Chorus 5 32 bars AA' saxes 16 – ens 16)(Tag 2 bars ens)
- 3928 *She's Just The Baby For Me* Key of F / Eb / Fm / G Grey Gull
 (Intro 10 bars ens)(Chorus 1 32 bars AABA ens)(Tag 2 bars ens)(Verse 16+2 bars ens)(Chorus 2 32 bars AABA ens 16 – ?MH o-tpt 16)(Bridge 8 bars ens 4 – ?HL clt 4)(Chorus 3 32 bars AABA clts 16 – clts+tb+tpt 8 – CJ pno 8)(1/2 Chorus 4 16 bars BA ens)
- 3929 *Soubrette* Key of Bb Grey Gull
 (Intro 8 bars ens+CJ pno)(Strain A1 16 bars AB ens 6 – CJ pno 2 – ens 6 – CJ pno 2)(Strain A2 16 bars AB CJ pno + ens)(Strain B1 16 bars AA EE alt+ens)(Strain B2 16 bars AA WNR o-tbn+ens)(Strain B3 16 bars AA ens)(Bridge 8 bars ens + CJ pno)(Strain A3 16 bars AB ens 6 – CJ pno 2 – ens 6 – CJ pno 2)
- 3930 *No One But Betty Brown* Key of Eb / C / Eb Grey Gull
 (Intro 6 bars ens 4 – WNR o-tbn 1+ens 1)(Verse 16 bars ens)(Chorus 1 26 bars ABAC ens)(Chorus 2 26 bars ABAC saxes)(Bridge 6 bars ens)(Chorus 3 26 bars ABAC clts 12 – WNR o-tbn 4 – clts 10)(Tag 4 bars MH o-tpt+ens)(Chorus 4 26 bars ABAC ?EE or ?RP alt 16 – ens 10)(Tag 3 bars ens)
- 3931 *Desert Blues* Key of Am / Gm / Am Grey Gull
 (Intro 11 bars PJ dms 3 – ens 8)(Verse 16 bars ens)(Chorus 1 32 bars AA' MH o-tpt+ ens)(Chorus 2 32 bars AA' HL ten 30 – ens 2)(Vamp 4 bars ens)(Bridge 14 bars brass 4 – saxes 4 – ens 4 – PJ dms 2)(Chorus 3 32 bars AA' ens)(Coda 12 bars ens)
- 3932 *Because I'm Lonesome* Key of Ab / F / Ab / F Grey Gull
 (Intro 8 bars ens)(Chorus 1 32 bars ABCA ens)(Tag 2 bars ens)(Verse 16 bars ens)(Chorus 2 32 bars ABCA ens)(Bridge 6 bars ens)(Chorus 3 32 bars ABCA 32 bars ABCA ens)(Tag 2 bars ens)(1/2 Chorus 4 16 bars CA ens)
- 3933 *Apart From You* Key of Eb Grey Gull
 (Intro 8 bars ens)(Chorus 1 32 bars ABCA' ens)(Bridge 8 bars ens 2 – ?EE alt 6)(?Vamp 14 bars ens)(Chorus 2 32 bars ABCA' ens 16 – WNR o-tbn 14 – ens 2)(Chorus 3 32 bars ABCA' ens 16 – ?MH o-tpt 14 – ens 2)(Coda 14 bars ens)
- 3934 *Waiting Through The Night* Key of F Grey Gull
 (Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Verse 16 bars ens)(Chorus 2 32 bars AABA ?EE alt + band)(Chorus 3 32 bars AABA WNR o-tbn 16 – ?EE alt + band 8 – ens 8)(Tag 2 bars ens)
- 3935 *The Terror* Key of Dm / D / Bb / Dbm / Dm / D Grey Gull
 (Intro 10 bars clts 2 – ens 8)(Strain A1 22 bars AA' clts 20 – PJ dms 2) Strain A2 22 bars AA' clts 20 – PJ dms 2)(Strain B 16 bars AA CC bbs - ens)(Strain C 16 bars AA' HL ten)(Strain D 18 bars AA' WNR o-tbn 14 – ens 4)(Strain E1 16 bars AA CJ pno)(Strain E2 16 bars AA saxes - brass)(Bridge 8 bars ens 2 – PJ dms 2 – ens 2 – PJ dms 2)(Strain A3 22 bars AA' ens)(Tag 1 bar ens)
- Soloists ad-lib:**
- 3926: WNR o-tbn 8; HL ten 8; ?MH o-tpt 32
 3927: WNR o-tbn 7; HL ten 8 + 6; HG o-tpt 2 + 2
 3928: ?HL clt 4; CJ pno 8
 3929: CJ pno 2 + 2 + 2 + 2 + 2 + 2 +
 3930: WNR o-tbn 1; WNR o-tbn 4; ?EE or ?RP alt 26
 3931: HL ten 30
 3932: no ad-lib solos
 3933: ?EE alt 6; WNR o-tbn 1+14; ?MH o-tpt 14

- 3934: *no ad-lib solos*
 3935: *HL ten 16; WNR o-tbn 14; CJ pno 16; PJ dms 2 + 2*
Discernible differences of takes:
 3926-A: *Tenor sax solo in Chorus 2 starts 1 quarter-note c upbeat, then 1 half-note c*
 3926-B: *Tenor sax solo in Chorus 2 starts 1 quarter-note upward glissando C - c, then 1 half-note c*
 3930-A: *Intro: one-bar tbn break plays clear sequence of 6 eighth-notes g-g-g-eb-c-ab*
 3930-B: *Intro: one-bar tbn break plays slightly fluffed sequence of 6 eighth-notes g-ab-bb-(eb)-c-ab*
 3934: *A second take of 'Waiting Through The Night' exists, but has not been issued on CD as it is nearly identical to the one included in the Jazz Oracle CD, and neither are of any jazz interest anyway.*
 3935-A: *Start of tenor sax solo: HL plays 1 eight-note Eb and 3 quarter-notes Eb-G-Bb*
 3935-B: *Start of tenor sax solo: HL plays 2 quarter-notes upward glissandos Bb - Eb and 1 quarter-notes upward glissando Bb - G*

042 **LENA WILSON** New York, Jul. 17, 1931
 Lena Wilson – voc;
 Cliff Jackson – pno
 151690-2 *What's Your Price?* Col 14618-D, Document DOCD-5451
 151691-1 *My Man O' War* Col 14618-D, Document DOCD-5451

Just like in session 039 before, Cliff Jackson is on piano, again. This is Lena Wilson's last recording session. And still she features her risqué songs. 'My Man O' War' is seen as "one of Spencer Williams naughtiest tunes" (George Hoefer, *The Sound of Harlem*), but beautifully sung with swing and blues.

Notes:

- BGR*2,*3,*4: *Cliff Jackson -p*
- Rust*3,*4,*6: *Cliff Jackson -p*
- John Collinson, *Storyville 147-110: Cliff Jackson, p. "Files name (!) Cliff Jackson."*

043 **CARRIE EDWARDS** New York, Mar. 09, 1932
 Carrie Edwards – voc;
 Cliff Jackson – pno
 152130-1 *Getting' Lots Of Lovin'* Col 14652-D, Jazz Oracle BDW 8037
 152131-1 *Dirty Mistreater* Col 14652-D, Jazz Oracle BDW 8037

Cliff Jackson accompanies Miss Edwards with rather heavy piano playing, which develops into a piano solo for a chorus' length, followed by a stop-time chorus by the singer. The second title also is some sort of a piano-vocal duet, including a solo half-chorus for the pianist. Uncommon, but nice listening, here.

Carrie Edwards recorded one other session, accompanied by Howard Joyner (aka Bob Howard) just one month earlier.

Notes:

- BGR*2,*3,*4: *Cliff Jackson -p*
- Rust*3,*4,*6: *Cliff Jackson -p*
- John Collinson, *Storyville 147-110: Cliff Jackson, p.*

044 **SEPIA SERENADERS** New York, Dec. 14, 1934
 Clarence Grimes – clt;
 Cliff Jackson – pno; Elmer Snowden – bjo;
 George Gray – voc (2,3,4)
 86446-1 *Ridiculous Blues* BB B-5770, Jazz Oracle BDW 8037
 86447-1 *Breakin' The Ice* BB B-5782, Jazz Oracle BDW 8037
 86448-1 *Dallas Blues* BB B-5803, Jazz Oracle BDW 8037
 86449-1 *Baby Brown* BB B-5782, Jazz Oracle BDW 8037
 86450-1 *Nameless Blues* BB B-5770, Jazz Oracle BDW 8037
 86451-1 *Alligator Crawl* BB B-5803, Jazz Oracle BDW 8037
Composer credits: 86446 (L. Hooper); 86447 (Canvannah – Weldon – McCarthy); 86448 (Lloyd Garret); 86669 (Alex Hill); 86650 (Spencer Williams); 866651 (Thomas „Fats“ Waller)

This recording session looks like an attempt to cash in on a formula used successfully by Fats Waller and his Rhythm for a couple of months already on the related Victor label. Four of the recorded titles are known from Waller recordings of the time, 'Alligator Crawl' one of his all-time great piano solos. The remaining two titles, 'Ridiculous Blues' and 'Nameless Blues' were used by Bob Fuller on his last trio recording – for Harmony in June 1928, Snowden being the banjo player. But it has to be stated that these sides rank miles behind the ease and swing – and joy – of the Waller band. As with his 'Smalls' Paradise Band' in 'Smash Your Baggage' above, Snowden seems to be in the wrong place with his antiquated banjo strumming along with the modern four-four beat of the rhythm section. This is my own personal taste and opinion. But Snowden may possibly be appraised by other listeners for just these qualities.

But Cliff Jackson with his massive stride style piano is joy to hear. His characteristic use of broken-rhythm (changing the meter in his left-hand rhythm) is very pronounced, and he may be recognised easily by just this very stylistic feature.

The clarinetist: all Rusts list Charlie Grimes for the Jungle Town Stompers and the Georgia Gigolos, and Clarence Grimes for the Musical Stevedores (see above) and the Sepia Serenaders, thus suggesting that both names belong to one identity, playing on these four recording sessions, together with Snowden. Neither Grimes is known to have recorded with any other band. But we have to assume that this person's real name was Clarence, as "Clarence Grimes says he did not reach New York until 1934 and is thus not the clarinet and soprano player on the Musical Stevedores coupling. Charlie Holmes has identified himself on these sides, playing cl/ss/as and Greely Walton identifies the scat vocalist as Ward Pinkett, who is thus more likely on trumpet than Louis Metcalf, who is currently listed." (Storyville 2000, p.121). There is not any notice of a Charlie Grimes anywhere. And - by the way - if you closely listen to the three Snowden recording bands named you will certainly recognise that there is only one reed player on these sides, thus Charlie Holmes who identified himself there.

Clarence Grimes does not seem to be an un-qualified musician, but, unfortunately, he mars the whole sound of the group by his low-pitched playing. I feel unable to say anything favourite about the singer.

I - KBR – am not a friend of banjo-solo strumming. Thus, I feel a bit indisposed to review this very recording session. So, let me start with citing a short sequence from the great Jazz Oracle CD on pianist Cliff Jackson, that includes these Sepia Serenaders sides: “I would suggest that the session was probably organized by the banjoist, Elmer Snowden. Two of the titles are ‘Ridiculous Blues’ and ‘Nameless Blues’, obscurities recorded by gas pipe clarinetist Bob Fuller for Harmony in 1928. Snowden played banjo on that occasion and it seems likely that it was he who brought along those two compositions to the Victor studios. Who else would have remembered them in 1934, some six years after the Fuller session?” (Reide Kaiser, booklet to CD BDW 8037).

Oh yes, this is a somewhat crazy kind of music, recorded at the height of the Depression era and at a time when musicians like Roy Eldridge, Teddy Wilson, and Earl Hines came to the fore, bringing new ways to play jazz music for the public.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Clarence Grimes (cl); Cliff Jackson (p); Elmer Snowden (bjo); George Gray (vo)
 - Rust*2,*3,*4,*6: Clarence Grimes (clt, alt); Cliff Jackson (pno); Elmer Snowden (bjo); George Gray (voc)
 - Storyville 2000, p.121: “Clarence Grimes says he did not reach New York until 1934 and is thus not the clarinet and soprano player on the Musical Stevedores coupling. Charlie Holmes has identified himself on these sides, playing cl/ss/as and Greely Walton identifies the scat vocalist as Ward Pinkett, who is thus more likely on trumpet than Louis Metcalf, who is currently listed.”

045 BUNNY BERIGAN AND HIS BLUE BOYS		New York,	Dec. 13, 1935
Bunny Berigan – tpt; Edgar Sampson – alt, clt (1,2,3,4); Eddie Miller – ten, clt (5); Cliff Jackson – pno; Grachan Moncur – sbs; Ray Bauduc – dms			
60229-A	You Took Advantage Of Me	Dec 18117,	Chronological Classics 734
60229-B	You Took Advantage Of Me	Dec unissued,	Mosaic MD7-219 VII
60230-A	Chicken And Waffles	Dec 18117,	Chronological Classics 734
60231-A	I’m Coming, Virginia	Dec 18117,	Chronological Classics 734
60232-A	Blues	Dec 18117,	Chronological Classics 734
<i>Composer credits: 60229 (R. Rodgers – L. Hart); 60230 (Bunny Berigan); 60231 (W.M. Cook – D. Heawood); 60232 (Bunny Berigan)</i>			

It is most seldom that I tackle a recording session executed by a half-white-half-black band at this web-site ‘The Harlem Fuss’, but it is heart-warming to see that there were musicians of stature and fame who were willing to cross the “colour-line”. Bunny Berigan was one of them, and there are quite some recordings of his where this happens.

Cliff Jackson mainly delivers a two-fisted four-four rhythm for the band, but in his solo parts he performs in his common stride style, with frequent ‘broken-rhythms’. Listening reveals that Edgar Sampson plays clarinet – besides his alto sax - in all titles except for the ‘Blues’, where I hear it Eddie Miller uses this instrument. In Sampson and Miller, Berigan had a couple of very modest saxophonists. On string-bass we hear the 20-years young Grachan Moncur, later famous with Al Coopers’s Savoy Sultans. And I would have loved to hear Ray Bauduc’s bass-drum, but obviously, they did not concede him his.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bunny Berigan (tp); Eddie Miller (ts & cl); Edgar Sampson (as & cl); Cliff Jackson (p); Grachan Moncur (b); Ray Bauduc (dm).
 - Rust*2,*3,*4,*6: Bunny Berigan (tpt); Edgar Sampson (clt, alt); Eddie Miller (clt, ten); Cliff Jackson (pno); Grachan Moncur (sbs); Ray Bauduc (dms).

Discernible differences of takes:

60229-A: Bar four of introduction: B. Berigan plays 2 syncopated quarter-notes bb – bb as upbeat to the first chorus
 60229-B: Bar four of introduction: B. Berigan plays 1 quarter-note bb and 1 eighth-note g as upbeat to the first chorus

046 TOMMY LADNIER AND HIS ORCHESTRA		New York,	Nov. 28, 1938
Tommy Ladnier – tpt; Sidney Bechet – clt, sop; Mezz Mezzrow – clt, ten; Cliff Jackson – pno; Teddy Bunn – gtr; Elmer James – sbs; Manzie Johnson – dms			
030318-1	Ja Da	BB B-10086,	Chronological Classics 608
030319-1	Really The Blues	BB B-10089,	Chronological Classics 608
030320-1	When You And I Were Young, Maggie	BB B-10089,	Chronological Classics 608
030321-1	Weary Blues	BB B-10086,	Chronological Classics 608
<i>Composer credits: 030318 (Carleton); 030319 (M. Mezzrow); 030320 (Johnson - Butterfield); 030321 (Artie Matthews)</i>			

Famous French jazz critic of the 1930s and 1940s Hugues Panassié had found Tommy Ladnier, much respected New Orleans trumpet player in Harlem in the late 1920s (solo trumpeter with the Fletcher Henderson Band), in a bad state in upstate New York. He was brought back to New York and Panassié organized a few recording dates with Bechet, Ladnier’s good companion from the early 1930s, and others. This is the second of these sessions, the only one with Cliff Jackson on piano.

Panassié obviously had an austere influence on the proceedings in the studio and determined the style of performance by his own taste. Thus, we find a loosely performing band with much swing and New Orleanian free ensemble improvisation, with Bechet often taking over lead functions, a very moderate and restrained Tommy Ladnier, and an almost un-audible Mezz Mezzrow.

The first title includes the only solo by Cliff Jackson in his common personal stride style. Teddy Bunn has the introduction to the very beautiful ‘Really The Blues’, the theme of it being introduced in harmony by the two clarinets of Bechet – playing lead – and Mezzrow, with Ladnier’s muted trumpet completing the sound. Manzie Johnson adds a strong rhythm with his press-rolls.

Mezzrow certainly is questionable on his tenor sax while Bechet is in top form. The last title ‘Weary Blues’ then has nice drum breaks from Johnson in both A-strains and very fine ensemble improvisation throughout, with Ladnier a bit shaky, but Bechet reigning the performance. This is some sort of “late” New Orleans Jazz played by two “seniors” of the style, together with some “young lions”, hailing from the swing side of jazz.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Tommy Ladnier (tp); Sidney Bechet (cl, ss); Mezz Mezzrow (cl, ts); Cliff Jackson (p); Teddy Bunn (g); Elmer James (b); Manzie Johnson (dm).
 - Rust*2, *3, *4, *6: Tommy Ladnier (tp); Sidney Bechet (cl, sop); Mezz Mezzrow (cl, ten); Cliff Jackson (pno); Teddy Bunn (gtr); Elmer James (sbs); Manzie Johnson (dms).

047 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS New York, Jun. 04, 1940
 Sidney DeParis - tpt; Sandy Williams - tbn; Sidney Bechet - clt, sop;
 Cliff Jackson - pno; Bernard Addison - gtr; Wellman Braud - sbs; Sidney Catlett - dms
 051222-1 Shake It And Break It Vic 26640, Chronological Classics 619
 051222-2 Shake It And Break It Vic uniss. on 78 Media 7 MJCD 127
 051223-1 Old Man Blues Vic 26663, Chronological Classics 619
 051223-2 Old Man Blues Vic uniss. on 78 Media 7 MJCD 127
 051224-1 Wild Man Blues Vic 26640, Chronological Classics 619
 051224-2 Wild Man Blues Vic uniss. on 78 Media 7 MJCD 127
 051225-1 Nobody Knows The Way I Feel Dis Mornin' Vic 26663, Chronological Classics 619
Composer credits: 051222 (Friscoe - Clark); 051223 (E. Ellington - I. Mills); 051224 (Ferd. Morton - L. Armstrong); 051225 (Delaney - Pearl); 051226 (Traditional)

Here, now, Bechet is surrounded by a group of top-notch swing musicians having started their careers in the 1920s.

The music swings and drives in a fantastic way, much to the merit of drummer 'Big Sid' Catlett.

Cliff Jackson plays one solo chorus in his own unmistakable manner in 'Shake It Break It' take -1. It is interesting that he obviously was refused to solo in take -2 of this title. 'Old Man Blues', a fast Ellington composition, is most seldom played by other players than the Duke's. Besides the horn-men we have a guitar solo by Bernard Addison here. No Cliff Jackson solo on 'Wild Man Blues', although he is clearly heard giving chordal background, nor on 'Nobody Knows The Way I Feel This Morning'.

There is so much fantastic soloing on these sides, by leader Sidney Bechet, as well as by DeParis - he best on 'Wild Man Blues' take -2 - and trombonist Sandy Williams, just wonderful!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Sidney de Paris (tp); Sandy Williams (tb); Sidney Bechet (cl, ss); Cliff Jackson (p); Bernard Addison (g); Wellman Braud (b); Sid Catlett (dm).

- Rust*2, *3, *4, *6: Sidney de Paris (tpt); Sandy Williams (tbn); Sidney Bechet (clt, sop); Cliff Jackson (pno); Bernard Addison (gtr);

Wellman Braud (sbs); Sid Catlett (dms).

Discernible differences of takes:

051222-1: Introduction: 2 bars of plain rhythm by piano and guitar before Bechet enters on clarinet

051222-2: Introduction: 4 bars of plain rhythm by piano and drums (brushes) before Bechet enters on clarinet

051223-1: Introduction (8 bars): Catlett plays high-hat ride rhythm throughout

051223-2: Introduction (8 bars): Catlett plays snare-drum press-roll rhythm with initial cymbal stroke for 4 bars, then plays drum single strokes together with the wind instruments

051224-1: First bar of tune: Bechet plays eighth-triplet d-eb-e, 1 half-note f

051224-2: First bar of tune: Bechet plays eighth-triplet d-eb-e, 1 eighth-note f, 1 syncopated quarter-note f

048 SIDNEY BECHET AND HIS RHYTHM New York, Jun. 04, 1940
 Sidney Bechet - sop, voc;
 Cliff Jackson - pno; Wellman Braud - sbs; Sidney Catlett - dms
 0512 26-1 Make Me A Pallet On The Floor BB B-6509, Chronological Classics 619
Composer credits: 051226 (Traditional)

This well-known title of the black music tradition of the South is mainly sung by leader Bechet, but has two instrumental choruses by the master to frame his performance. And - at last - has some nice work by Cliff Jackson accompanying Bechet's vocal endeavours.

This title is part of the afore recording session, but was issued under the above band-name.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Sidney Bechet (ss & vo); Cliff Jackson (p); Wellman Braud (b); Sid Catlett (dm).

- Rust*2, *3, *4, *6: Sidney Bechet (clt, sop); Cliff Jackson (pno); Wellman Braud (sbs); Sid Catlett (dms).

049 IDA COX her All-Star Orchestra New York, Dec. 20, 1940
 Ida Cox - voc;
 Henry Red Allen - tpt; J.C. Higginbotham - tbn; Edmond Hall - clt;
 Cliff Jackson - pno; Billy Taylor - sbs; Jimmy Hoskins - dms
 29277-1 Last Mile Blues OK 6405, Document DOCD-5651
 29277-2 Last Mile Blues OK unissued, Document DOCD-5651
 29278-1 I Ain't Gonna Let Nobody Break My Heart OK unissued, Document DOCD-5651
 29279-1 I Can't Quit That Man OK unissued, Document DOCD-5651
 29279-2 I Can't Quit That Man OK 6405, Document DOCD-5651
 29279-3 I Can't Quit That Man OK unissued, Document DOCD-5651
 29280-1 You Got To Swing And Sway OK unissued, Document DOCD-5651
 29280-2 You Got To Swing And Sway OK unissued, Document DOCD-5651

Ida Cox was a blues singer from Knoxville, Tennessee, who worked for many years with the tent-show 'Rabbit Foot Minstrels' in the South, leading her own travelling show later into the 1950s. Of her 36 recording sessions, eight only were cut in New York. Of these, this session is the last one before her final two sessions in 1961.

Paul Oliver, 'The Story of the Blues', p.60: "Her voice was hard and nasal, with a small range, and generally she sang in only one key. But she sang almost exclusively blues and blues-songs, and was greatly loved by the audiences who heard her in the townships of the Deep South." Most interestingly all the songs recorded at this session are not what we would call "Blues" (the 12-bar phenomenon), but songs with much blues-tonality. The accompanying band at this session is Henry 'Red' Allen's band of the time. Cliff Jackson is given room for a nice bluesy piano solo of twelve bars in the second take (yes, the second take, only) of 'I Can't Quit That Man'.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Henry Allen (tp); J.C. Higginbotham (tb); Edmond Hall (cl); Cliff Jackson (p); Billy Taylor (b); Jimmy Hoskins (dm).

- Rust*2,*3,*4,*6: Henry Allen (tpt); J.C. Higginbotham (tbn); Edmond Hall (clt); Cliff Jackson (pno); Billy Taylor (sbs); Jimmy Hoskins (dms).

- BGR*2,*3,*4: Henry Allen, tpt; J.C. Higginbotham, tbn; Edmond Hall, clt; Cliff Jackson, pno; Billy Taylor, sbs; Jimmy Hoskins, dms.

Discernible differences of takes:

29277-1: Last notes of clarinet ad-lib in last chorus: 2 eighth-notes d-c, 1 quarter-note a
 29277-2: Last notes of clarinet ad-lib in last chorus: 1 quarter-note a, 1 eighth-note c, 1 quarter-note a
 29279-1: Second 20-bars chorus: solos by open trumpet 12 bars, and cub-muted trombone 8 bars
 29279-2: Second 20-bars chorus: solos by piano 12 bars, and straight-muted trombone 8 bars
 29279-3: Second 20-bars chorus: solos by cub-muted trumpet 12 bars, and straight-muted trombone 8 bars
 29280-1: Duration of (slower) take -1: 2:54
 29280-2: Duration of (faster) take -2: 2:33

050 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

New York, Apr. 28, 1941

Gus Aiken – tpt; Sandy Williams – tbn;

Sidney Bechet – sop; Lem Johnson – ten;

Cliff Jackson – pno; Wilson Myers – sbs; Arthur Herbert – dms

063823-1	Swing Parade	Vic 27574,	Chronological Classics 638
063823-2	Swing Parade	Vic uniss. on 78	Media 7 MJCD 127
063824-1	I Know That You Know	Vic 27574,	Chronological Classics 638
063824-2	I Know That You Know	Vic uniss. on 78	Media 7 MJCD 127
063824-3	I Know That You Know	Vic uniss. on 78	Media 7 MJCD 127
063825-1	When It's Sleepy Time Down South	Vic 27447,	Chronological Classics 638
063826-1	I Ain't Gonna Give Nobody None O' This Jelly-Roll	Vic 27447,	Chronological Classics 638
063826-2	I Ain't Gonna Give Nobody None O' This Jelly-Roll	Vic uniss. on 78	Media 7 MJCD 127

Composer credits: 063823 (Sidney Bechet); 063824 (V. Youmans); 063825 (Muse – Rene – Leon); 063826 (C. Williams – S. Williams)

And again, we have Sidney Bechet's band recording for Victor, and Cliff Jackson is on piano.

They play a rather interesting 'Swing Parade', which yet shows trumpeter Gus Aiken in good form which he keeps through the whole session. For me, he is the most interesting player at this session. Cliff Jackson shines at his fastest in all three takes of 'I Know That You Know', and again for a quarter chorus in 'When It's Sleepy Time Down South'. 'I Ain't Gonna Give You ...' is almost all Bechet's until Wilson Meyers gets a half chorus for stringing his bass and sharing the chorus with Jackson's beautiful stride piano. Sandy Williams' great trombone shares a chorus with Gus Aiken's interesting trumpet.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Gus Aiken (tp); Sandy Williams (tb); Sidney Bechet (cl, ss); Lemuel Johnson (ts); Cliff Jackson (p); Wilson Meyers (b); Arthur Herbert (dm).

- Rust*2,*3,*4,*6: Gus Aiken (tpt); Sandy Williams (tbn); Sidney Bechet (sop); Lem Johnson (ten); Cliff Jackson (pno); Wilson Myers (sbs); Arthur Herbert (dms).

Discernible differences of takes:

063823-1: First chorus: Aiken starts 1 measure after Bechet with 1 half-note ab, 3 quarter-notes c-ab-c
 063823-2: First chorus: Aiken starts together with Bechet with 1 dotted quarter-note ab, 1 eighth-note eb, 2 quarter-notes db-c, 1 eighth-note bb, 1 quarter-note ab
 063824-1: Second chorus: Aiken starts with a row of six fast downward trills d-db-d-c
 063824-2: Second chorus: Aiken starts with a row of five fast upward runs c-d-eb-eb
 063824-3: Second chorus: Aiken starts with two medium fast phrases: 1 dotted quarter-note d, 1 eighth-note d, 1 quarter-note c
 063826-1: Third chorus: Wilson Meyers starts his bass-solo with six times playing a syncopated quarter-note g
 063826-2: Third chorus: Wilson Meyers starts his bass-solo with 1 half-note Bb, 1 eighth-note G, 1 quarter-note Bb, 2 syncopated quarter-notes Bb-Bb, 1 eighth-note G, 1 quarter-note Bb

051 CLIFF JACKSON QUARTET

New York, Mar. 04, 1944

Pee Wee Russell – clt;

Cliff Jackson – pno; Bob Casey – sbs; Jack Parker – dms

1206	Quiet Please	B&W 3,	Chronological Classics 979
1207	Squeeze Me	B&W 3,	Chronological Classics 979
1208	If I Could Be With You (One Hour Tonight)	B&W 4,	Chronological Classics 979
1209	Weary Blues	B&W 4,	Chronological Classics 979

052 EDDIE CONDON TOWN HALL CONCERT

New York, Mar. 11, 1944

Max Kaminsky, Bobby Hackett (3,4,5,6), Hot Lips Page (5,6), Billy Butterfield (6) – tpt;

Town Hall Concert broadcast on WHN

Miff Mole – tbn; Pee Wee Russell, Edmond Hall (6) – clt;

Cliff Jackson, Joe Bushkin (5,6) – pno; Eddie Condon – gtr; Pops Foster – sbs; George Wettling – dms;

Hot Lips Page – voc (5)

Darktown Strutters Ball

Transcription Disc, Jass J-CD-634 (CD)

- | | | |
|--|---------------------|----------------------------|
| Dear Old Southland | Transcription Disc, | Jass J-CD-634 (CD) |
| Ja Da | unissued, | Jass J-CD-634 (CD) |
| Muskrat Ramble | Transcription Disc, | Jass J-CD-634 (CD) |
| Uncle Sam Ain't No Woman | Transcription Disc, | Jass J-CD-634 (CD) |
| Impromptu Ensemble | Transcription Disc, | Jass J-CD-634 (CD) |
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| 053 CLIFF JACKSON | New York, | Jul. 16, 1944 |
| Cliff Jackson – pno | | |
| 21 Royal Garden Blues | B&W 6, | Chronological Classics 979 |
| 22 It Had To Be You | B&W 8, 25, | Chronological Classics 979 |
| 23 Limehouse Blues | B&W 6, | Chronological Classics 979 |
| 24 Who? | B&W 25, | Chronological Classics 979 |
|
 | | |
| 054 EDDIE CONDON TOWN HALL CONCERT #16 | New York, | Sep. 02, 1944 |
| Cliff Jackson – pno | Town Hall Concert | Jazzology JCD 1008 |
| There'll Be Some Changes Made | | |
|
 | | |
| 055 EDDIE CONDON TOWN HALL CONCERT 29 | New York, | Dec. 02, 1944 |
| Jack Teagarden – tbn; | Town Hall Concert | |
| Cliff Jackson – pno; Jack Lesberg – sbs; Georg Wettling - dms | | |
| Teaser (Makin' Friends) | | Jazzology JCD 1013/1014 |
| Max Kaminsky – tpt; Jack Teagarden – tbn; Pee Wee Russell – clt; Ernie Caceres – bar; | | |
| Cliff Jackson – pno; Jack Lesberg – sbs; Georg Wettling - dms | | |
| I Found A New Baby | | Jazzology JCD 1013/1014 |
| Wingy Manone – tpt; Jack Teagarden – tbn; Pee Wee Russell – clt; Ernie Caceres – bar; | | |
| Cliff Jackson – pno; Jack Lesberg – sbs; Georg Wettling - dms | | |
| The Sheik Of Araby | | Jazzology JCD 1013/1014 |
| Bobby Hackett, Max Kaminsky – tpt; Jack Teagarden – tbn; Pee Wee Russell – clt; Ernie Caceres – bar; | | |
| Cliff Jackson – pno; Jack Lesberg – sbs; Georg Wettling – dms; | | |
| Jack Teagarden - voc | | |
| Baby, Won't You Please Come Home? | | Jazzology JCD 1013/1014 |
| Bobby Hackett, Max Kaminsky, Wingy Manone – tpt; Jack Teagarden – tbn; Pee Wee Russell – clt; Ernie Caceres – bar; | | |
| Cliff Jackson, Norma Teagarden – pno; Jack Lesberg – sbs; Georg Wettling – dms; | | |
| Jack Teagarden, Wingy Manone - voc | | |
| Impromptu Ensemble | | Jazzology JCD 1013/1014 |
|
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| 056 CLIFF JACKSON'S VILLAGE CATS | New York, | Dec. 21, 1944 |
| Sidney DeParis - tpt; Wilbur DeParis – tbn; Sidney Bechet – clt, sop; Eugene Sedric – ten, clt; | | |
| Cliff Jackson – pno; Everett Barksdale – gtr; Wellman Braud – sbs; Eddie Dougherty – dms | | |
| BW43 You Got Me Walking & Talking To Myself | B&W 1204, | Storyville SLP 806 (LP) |
| BW44 Quiet, Please | B&W 1204, | Storyville SLP 806 (LP) |
| BW45 Cliff's Boogie Blues | B&W 1205, | Storyville SLP 806 (LP) |
| BW46 Jeepers Creepers | B&W 1205, | Storyville SLP 806 (LP) |
|
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| 057 ALBINIA JONES | New York, | Dec. 22, 1944 |
| Albinia Jones – voc; | | |
| Frankie Newton – tpt; Edmond Hall – clt; | | |
| Cliff Jackson – pno; Leonard Ware – gtr; Oscar Smith – sbs; unknown – dms | | |
| NSC25 Albinia's Blues | Savoy unissued | not on LP/CD |
| NSC26 Fine And Mellow | Savoy unissued, | Document DOCD-1020 |
| NSC27 I Love My Man (Silver Dollar Blues) | Savoy unissued, | Document DOCD-1020 |
| NSC26 What's The Matter With Me (Don't You Wear No Black) | Savoy unissued, | Document DOCD-1020 |
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 | | |
| 058 JOE MARSALA SEXTET | New York, | Jan. 12, 1945 |
| Dizzie Gillespie – tpt; Joe Masala – clt; | | |
| Cliff Jackson – pno; Chuck Wayne – gtr; Irving Lang – sbs; Buddy Christian – dms | | |
| BW 71 Perdido | B&W unissued, | Chronological Classics 902 |
| BW 72 My Melancholy Baby | B&W 18, | Chronological Classics 902 |
| BW 73 On The Alamo | B&W unissued, | Chronological Classics 902 |
| BW 74 Cherokee | B&W 18, | Chronological Classics 902 |
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| 059 BUNK JOHNSON, SIDNEY BECHET & THEIR ORCHESTRA | New York, | Mar. 10, 1945 |
| Bunk Johnson – tpt; Sandy Williams – tbn; Sidney Bechet – clt; | | |
| Cliff Jackson – pno; Pops Foster – sbs; Manzie Johnson – dms | | |
| BN 223-1 Milenberg Joys | BN 564, | Mosaic MR6-110 (LP) |
| BN 224 Basin Street Blues | BN unissued | not on LP/CD |
| BN 225-0 Lord, Let Me In The Lifeboard | BN 565, | Mosaic MR6-110 (LP) |
| BN 226-0 Days Beyond Recall | BN 564, | Mosaic MR6-110 (LP) |
| BN 227-0 Puerto Rico | BN unissued, | Mosaic MR6-110 (LP) |
| BN 228-1 Up In Sidney's Flat | BN 565, | Mosaic MR6-110 (LP) |

060 CLIFF JACKSON	New York,	Dec. 09, 1945
Cliff Jackson – pno		
D 195 You Took Advantage Of Me	Disc 6008,	Chronological Classics 979
D 196 Tea For Two	Disc 6008,	Chronological Classics 979
D 197 Memphis Blues	Disc 1010,	Chronological Classics 979
Sweet Lorraine	Baronet TR-6,	Chronological Classics 979
061 PEE WEE RUSSELL JAZZ ENSEMBLE	New York,	May 27, 1946
Muggsy Spanier – cnt; Vic Dickenson – tbn; Pee Wee Russell – clt;		
Cliff Jackson – pno; Bob Casey – sbs (1,2,3); Francis Palmer – sbs (5,6,7); Joe Grauso – dms;		
Pee Wee Russell – voc (3,4)		
CD 415 Since My Best Gal Turned Me Down	Disc 5053,	Stinson LP 30 (LP)
CD 416 Muscogee Blues	Disc 5053,	Stinson LP 30 (LP)
CD 417 Rosie	Disc 5054,	Stinson LP 30 (LP)
CD 418 Take Me Back To The Land Of Jazz	Disc 5054,	Stinson LP 30 (LP)
CD 419 I'd Climb The Highest Mountain	Disc 5055,	Stinson LP 30 (LP)
CD 420 Red Hot Mama	Disc 5054,	Stinson LP 30 (LP)
062 MUTT CAREY AND HIS NEW YORKERS	New York,	Nov. 27, 1947
Murr Carey – tpt; Jimmy Archey – tbn; Edmond Hall – clt;		
Cliff Jackson – pno; Danny Barker – gtr; Pops Foster – sbs; Baby Dodds – dms		
111-D Joplin's Sensation	Ce 4007,	Upbeat Jazz URCD 176
112-B Chrysanthemum	Ce 4008,	Upbeat Jazz URCD 176
113-B The Entertainer	Ce 4007,	Upbeat Jazz URCD 176
114-B Fidgety Feet	Ce 4008,	Upbeat Jazz URCD 176
115-B Indiana	Ce 4013,	Upbeat Jazz URCD 176
063 EDDIE CONDON ORCHESTRA	New York,	Mar. 26, 1949
Jimmy McPartland – tpt; Muggsy Spanier – cnt; Cutty Cutshall – tbn;	TV Broadcast ?	
Peanuts Hucko – clt; Sidney Bechet – sop;		
Cliff Jackson – pno; Jack Lesberg – sbs; Buddy Rich – dms;		
Eddie Condon – dir		
Thou Swell	unissued	not on LP/CD ?
Squeeze Me	unissued	not on LP/CD ?
September Song	unissued on 78,	Queen Disc 029 (LP)
Just You, Just Me	unissued	not on LP/CD ?
Argonne Stomp	unissued on 78,	Queen Disc 029 (LP)
064 ELMER SNOWDEN	New York,	Dec. 09, 1960
Cliff Jackson – pno; Elmer Snowden – bjo; Tommy Bryant – sbs; Jimmy Crawford – dms		
148 It Don't Mean A Thing	Riv RLP 348, Riv RLP 9348 (LP)	
149 Doin' The New Lowdown	Riv RLP 348, Riv RLP 9348 (LP)	
150 Runnin' Wild	Riv RLP 348, Riv RLP 9348 (LP)	
151 Diga Diga Do	Riv RLP 348, Riv RLP 9348 (LP)	
152 Them, Their Eyes	Riv RLP 348, Riv RLP 9348 (LP)	
153 Tishomingo Blues	Riv RLP 348, Riv RLP 9348 (LP)	
154 C Jam Blues	Riv RLP 348, Riv RLP 9348 (LP)	
155 Sweet Georgia Brown	Riv RLP 348, Riv RLP 9348 (LP)	
156 Alabama Bound	Riv RLP 348, Riv RLP 9348 (LP)	
157 12 th Street Rag	Riv RLP 348, Riv RLP 9348 (LP)	
158 Bugle Call Rag	Riv RLP 348, Riv RLP 9348 (LP)	
159 Dear Old Southland	Riv RLP 348, Riv RLP 9348 (LP)	
065 CLIFF JACKSON TRIO	New York,	May 19, 1961
Cliff Jackson – pno; Joe Benjamin – sbs; J.C. Heard – dms		
I Want To Be Happy		Prestige P24051 (LP)
066 PRESTIGE BLUES SWINGERS	New York,	May 19, 1961
Vic Dickenson – tbn; Pee Wee Russell – clt; Buddy Tate – ten, clt;		
Cliff Jackson – pno; Danny Barker – gtr; Joe Benjamin – sbs; J.C. Heard – dms		
So Glad		Prestige P24051 (LP)
Phoenix		Prestige P24051 (LP)
Things Ain't What They Used To Be		Prestige P24051 (LP)
I May be Wrong		Prestige P24051 (LP)
Vic's Spot		Prestige P24051 (LP)
Years Ago		Prestige P24051 (LP)
067 CLIFF JACKSON'S WASHBOARD WONDERS	New York,	Jul. 20, 1961

- Ed Allen – cnt; Rudy Powell – clt;
Cliff Jackson – pno; Elmer Snowden – bjo; Abe Bolar – sbs; Floyd Casey – wbd, kazoo (4)
4053.282 Wolverine Blues Swingville SVLP 2026 (LP)
4053.283 Sheik Of Araby Swingville SVLP 2026 (LP)
4053.284 I Found A New Baby Swingville SVLP 2026 (LP)
4053.285 Blues For Englewood Cliffs Swingville SVLP 2026 (LP)
- 068 **VICTORIA SPIVEY** with **Buster Bailey's Blues Busters** New York, Aug. 16, 1961
Victoria Spivey – voc, pno (1,2);
Sidney deParis – tpt, bbs; J.C. Higginbotham – tbn; Buster Bailey – clt;
Cliff Jackson – pno (3,4); Zutty Singleton – dms
304 Black Snake Blues Bluesville BVLP 1052 (LP)
305 Goin' Back Home Bluesville BVLP 1052 (LP)
306 I Got The Blues So Bad Bluesville BVLP 1052 (LP)
307 Let Him Beat Me Bluesville BVLP 1052 (LP)
- 069 **ALBERTA HUNTER** with **Buster Bailey's Blues Busters** New York, Aug. 16, 1961
Alberta Hunter – voc;
Sidney deParis – tpt, bbs; J.C. Higginbotham – tbn; Buster Bailey – clt;
Cliff Jackson – pno; Zutty Singleton – dms
308 I Got A Mind To Ramble Bluesville BVLP 1052 (LP)
309 I Got Myself A Working Man Bluesville BVLP 1052 (LP)
310 Chirpin' The Blues Bluesville BVLP 1052 (LP)
311 You Gotta Reap What You Sow Bluesville BVLP 1052 (LP)
- 070 **CLIFF JACKSON** New York, Dec. 30, 1961
Cliff Jackson – pno
424 Crazy Rhythm Black Lion BLP 30136 (LP)
425 Beale Street Blues Black Lion BLP 30136 (LP)
426 Someday, Sweetheart Black Lion BLP 30136 (LP)
427 Carolina Shout Black Lion BLP 30136 (LP)
428 Tin Roof Blues Black Lion BLP 30136 (LP)
429 I'm Comin' Virginia Black Lion BLP 30136 (LP)
- 071 **CLIFF JACKSON** New York, Jan. 16, 1962
Cliff Jackson – pno
Honeysuckle Rose Black Lion BLP 30136 (LP)
Ain't Misbehavin' Black Lion BLP 30136 (LP)
'S Wonderful Black Lion BLP 30136 (LP)
You Took Advantage Of Me Black Lion BLP 30136 (LP)
Who's Sorry Now Black Lion BLP 30136 (LP)
- 072 **CLIFF JACKSON** Washington, D.C., Jul. 23, 1965
Cliff Jackson – pno
"Blues Alley" Night Club
How Long Blues Ri-Disc RD-5 (LP)
Nice Work If You Can Get It Ri-Disc RD-5 (LP)
You Took Advantyege Of Me Ri-Disc RD-5 (LP)
Memphis Blues Ri-Disc RD-5 (LP)
Linger Awhile Ri-Disc RD-5 (LP)
I Get A Kick Out Of You Ri-Disc RD-5 (LP)
Our Monday Date Ri-Disc RD-5 (LP)
Squeeze Me Ri-Disc RD-5 (LP)
Arkansas Blues Ri-Disc RD-5 (LP)
Happy Birthday To Pat Ri-Disc RD-5 (LP)
Sweet Lorraine Ri-Disc RD-5 (LP)
Carolina Shout Ri-Disc RD-5 (LP)
- Tommy Gwaltney – clt;
Cliff Jackson – pno; Steve Jordan – gtr (1); Keeter Betts – sbs (1)
Crazy Rhythm Ri-Disc RD-5 (LP)
The Anniversary Waltz / Our Love Is Here To Stay Ri-Disc RD-5 (LP)
How Long Blues Ri-Disc RD-5 (LP)
- 073 **CLIFF JACKSON** Manassas, VA, May 29, 1966
Cliff Jackson – pno; Osborne High School Auditorium
Johnson McRee, Jr. – voc (2)
Ain't Misbehavin' Jazzology JCD 17
Tishomingo Blues Jazzology JCD 17
Honeysuckle Rose Jazzology JCD 17
Carolina Shout Jazzology JCD 17

074 CLIFF JACKSON

Cliff Jackson – pno;

Johnson McRee, Jr. – voc (5,11)

It Don't Mean A Thing

Old Fashioned Love

Beale Street Blues

Limehouse Blues

Save It, Pretty Mama

After You've Gone

Careless Love

Arkansas Blues

Stompin' At The Savoy

Everybody Loves My Baby

St. James Infirmary

Carolina Shout

Keeping Out Of Mischief Now

Somebody Stole My Gal

I Found A New Baby

New York,

Nov. 12, 1968

Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

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Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

Jazzology FCJ 107 (LP)

075 CLIFF JACKSON

Cliff Jackson – pno;

Memphis Blues

Squeeze Me

Arkansas Blues

I Got Rhythm

New York,

Mar. 26, 1969

unissued ?

unissued ?

unissued ?

unissued ?

076 CLIFF JACKSON

Cliff Jackson – pno; Zutty Singleton - dms

Wolverine Blues

Honeysuckle Rose

New York,

spring 1969

Jazz Odyssey JO 005 (LP)

Jazz Odyssey JO 005 (LP)

K.- B. Rau
05-04-2024
10-09-2025