

VOLUME 6

CHICAGO NO. 2

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SWEET LOVIN' MAN
King Oliver's Jazz Band (OK 4906)
SWEET LOVIN' MAN
New Orleans Rhythm Kings (GE 5104)
JAZZ ME BLUES
Wolverine Orchestra (GE 5408)
SISTER KATE
Charles Pierce & His Orchestra (Para 12640)
EVERYBODY LOVES MY BABY
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SOMEBODY STOLE MY GAL
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McKenzie-Cordon's Chicagoans (OK 41011)
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THERE'LL BE SOME CHANGES MADE
McKenzie-Cordon's Chicagoans (BR 4001)

JAZZ VOLUME VI

Chicago No. 2, Alternate

by FREDERIC RAMSEY, JR.

Joint Editor and Author of *Jazzmen*, *The Jazz Record Book*, *Jazzways*, and *Chicago Documentary: Portrait of a Jazz Era*

For the most part, records contained in *Jazz*, Volume 6, are of music played in Chicago in the early and middle nineteen twenties by a group of white high school students who took jazz for their text and, in the spirit of jazz, improvised upon that text. Jazz as they heard it is represented in this anthology by the first three selections of Side I: first, the fluid, relaxed music of the King Oliver Jazz Band (other examples of Oliver's music are broadcast through the anthology, and can be found listed in the Index to be prepared for use with the Folkways Jazz Series); second, the variant but nevertheless stimulating New Orleans music played by white musicians from the Crescent City, the New Orleans Rhythm Kings; third, the choppy, youthful, and provocative jazz played by the mid-western Wolverines, a group of white musicians not from New Orleans whose experience of jazz was just a few choruses ahead of their younger contemporaries, the Chicagoans.

The Chicagoans, whose names are splattered liberally through the personnels of each record of this volume, were drawn to jazz in a period of boom and bust. Chicago was hustler to the world, a shipping center of steel and cattle, butter and eggs. Gangsterism wholly supported by Prohibition was not only headline news, it was backroom experience to these taut, talented kids. When they found jazz, they found a music that seemed to them to have everything they wanted to express, but hadn't found a way to say. And when they began to practice it, they ran crosswise to their heritage; they dropped out of school, they lost their girl friends, they had to quit their homes. Even their music teachers threw them out when they abandoned written music and pure, sweet notes for acrid inflections and smeary intonations. So they left that world of cozy front parlors and *albumblätter* and exchanged it for one of gin mills and funky dance halls. A conflagration of booze, political corruption, and gang wars burned pretty fiercely in their new milieu, but not so hotly as jazz burned around these young musicians.

Their first patron was a butcher from the South Side, a man who made enough money from a profession only slightly less profitable than slaughtering people, to encourage a small jazz band. They rehearsed on week-ends, and when the sound was good enough, the Chicagoans' first date was arranged with Paramount.



Jimmy MacPartland and Husk O'Hare's Wolverines, Des Moines, 1925-26. Left to right: Frank Teschemacher, clarinet and sax; Jim Lannigan, bass; Bud Freeman, saxophone; Jimmy MacPartland, cornet and leader; Dave Tough, drums; Floy O'Brien, trombone; Dave North, piano; Dick MacPartland, guitar. Photograph from *JAZZMEN*, by Frederic Ramsey, Jr. and Charles Edward Smith. Copyright, 1939, Harcourt, Brace & Co.

The Charles Pierce records are touchstones to Chicago jazz' development; while at times hesitant and fumbling, all musicians present show themselves grasping something different in the way of jazz, a new beat and different concept of solo and ensemble work.

Clarinetist Mezz Mezzrow, who was a member of the Chicagoans and who finally got around to recording with the Chicago Rhythm Kings in 1928 (heard playing tenor sax on Side II, Bands 3 and 7), has characterized the "different" elements as: 1) The flare-up 2) The explosion, 3) The shuffle rhythm, 4) The break. These terms are clear enough to be self-explanatory when referred to the music heard in this volume. For further clarification, reference to Mezzrow's book, "Really the Blues," is suggested.

The rest of Chicago jazz history is reflected in the recording dates that ensued, while its final crystallization into a form almost as rigid and faded as the classic music that inspired rebellion in the first place, is predicted, in a literary if not musical sense, in the title of the last selection of the anthology, *There'll Be Some Changes Made*.

There has been controversy about Chicago music, both within and without its ranks. Mezzrow, who states that the young Chicagoans didn't go far enough in assimilating the blues-inspired music of the Negro jazzmen who provided their point of departure, represents one school of thought. Eddie Condon, who has continued to surround himself with white musicians who on occasion produce the same brand of gally music recorded by the Chicagoans in 1928, seems to believe that his co-disciples found the answer to their problem; they took Negro jazz, pushed the beat, mixed in a lot of their own feeling of gingery brashness, and came out with something they can proudly call a music of their own, Chicago jazz.

There are two versions of *Jazz, Volume 6, Chicago No. 2*. Both are indexed; entries to the alternate volume are clearly denoted in the index by the initials, *alt.*, which follow titles, artists, and instruments in the three indices. There was no choice, in the case of this volume, but to issue an alternate set. As explained in the *Notes to Jazz, Volume 11*, Addenda, licensing arrangements with companies controlling original jazz material are subject to revision without notice, and when such revisions are required, material in the *Folkways Jazz Series* will be occasionally required to be altered or withdrawn.

In the case of *Chicago, No. 2*, some titles conflicted with Riverside reissues put on the market subsequent to release of this volume. In order to avoid duplication, conflicting titles have been withdrawn until such time as the Riverside reissues are no longer current, and the original plan of reissues for Volume 6 can be restored. In the meantime, the editors have done their best to select the very best alternates that can be chosen to represent Chicago jazz as it developed in the twenties and thirties.

MIDWAY GARDEN ORCHESTRA. Muggsy Spanier, cornet, standing with Jess Stacy, piano; Frank Teschemacher, clarinet and saxophones, second from left, wearing glasses.



Photograph from *JAZZMEN*, by Frederic Ramsey Jr. and Charles Edward Smith. Copyright, 1939. Harcourt, Brace & C

Record Data

SIDE I

Band 1. SWEET LOVIN' MAN, by King Oliver's Jazz Band. Joseph "King" Oliver, Louis Armstrong, cornets; Honore Dutrey, trombone; Johnny Dodds, clarinet; Lillian Hardin Armstrong, piano; Baby Dodds, drums; unknown banjo, bass sax. OK 4906, recorded Chicago, June 22, 1923.

Band 2. SWEET LOVIN' MAN, by The New Orleans Rhythm Kings. Paul Mares, trumpet; George Brunies, trombone; Leon Rappolo, clarinet; Mel Stitzel, piano; Frank Synder, drums. Ge 5104, March, 1923.

Band 3. JAZZ ME BLUES, by The Wolverine Orchestra. Bix Beiderbecke, cornet; Al Gande, trombone; George Johnson, tenor sax; Jimmy Hartwell, clarinet; Dick Voynow, piano; Bob Gillette, banjo; Min Leibbrook, bass; Vic Moore, drums. Richmond, Indiana, March 1924. Ge 5408.

Band 4. SISTER KATE, by Charles Pierce and His Orchestra. Disputed personnel, including cornet (possibly Charles Altiere), clarinet (possibly Morry Bercov), alto saxophone, bass saxophone or horn, banjo, piano, drums. Dick Fiege has also been named as possible cornetist. A slightly earlier Charles Pierce recording of late 1927 included the following: Muggsy Spanier, Dick Fiege, cornets; Frank Teschemacher, clarinet; Ralph Rudder, Charles Pierce, saxophones; Danny Lipscomb, piano; Stuart Branch, guitar; Johnny Mueller, bass; Paul Kettler, drums. Later, Jack Read, trombone, was added; and Jim Lannigan, bass, may have replaced Mueller. (Masters 20400 & 20534 -- SISTER KATE master no. is 20469). Recorded Chicago, October-November, 1927. Para 12640.

Band 5. EVERYBODY LOVES MY BABY, by The Stomp Six. Muggsy Spanier, cornet; Voltaire (Volly) De Faut, clarinet; Guy Carey, trombone; Marvin Saxbe, guitar; Joe Gish, tuba; Mel Stitzel, piano. Recorded Chicago, November, 1924. Autograph 626.

Band 6. TENNESSEE TWILIGHT, by Chicago Rhythm Kings. Max Kaminsky, cornet; Floyd O'Brien, trombone; Pee Wee Russell, clarinet; Bud Freeman, tenor sax; Alex Hill, piano; Eddie Condon, banjo; Artie Bernstein, string bass; Sid Catlett, drums. October 21, 1933. BrF500406.

Band 7. MAPLE LEAF RAG, by Paul Mares and His Friars' Society Orchestra. Paul Mares, trumpet; Santo Pecora, trombone; Omer Simeon, clarinet; Boyce Brown, alto sax; Jess Stacy, piano; Marvin Saxbe, guitar; Pat Pattison, string bass; George Wettling, drums. Recorded Chicago, January 7, 1935. OK41574.



BIX AND THE WOLVERINES. Picture taken at time of their first appearance in Chicago, Bix with cornet, seated in center. Photograph from JAZZMEN, by Frederic Ramsey, Jr. and Charles Edward Smith. Copyright, 1939. Harcourt, Brace & Co.

SIDE II

Band 1. SOMEBODY STOLE MY GAL, by Bix Beiderbecke and His Gang. Bix Beiderbecke, cornet; Bill Rank, trombone; Izzy Friedman, clarinet; Min Leibbrook, bass sax; Lennie Hayton, piano; Harry Gale, drums. April 17, 1928. OK41030.

Band 2. MARGIE, by Bix Beiderbecke and His Gang. Bix Beiderbecke, cornet; Bill Rank, trombone; Izzy Friedman, clarinet; Min Leibbrook, bass sax; Frank Signorelli, piano; Harry Gale, drums. September 21, 1928. English Parlophone R2833.

Band 3. JAZZ ME BLUES, by Frank Teschemacher's Chicagoans. (Chicago Rhythm Kings). Frank Teschemacher, clarinet and alto sax; Rod Cless, alto sax; Mezz Mezzrow, tenor sax; Joe Sullivan, piano; Eddie Condon banjo; Jim Lannigan, bass; Gene Krupa, drums. Chicago, April 28, 1928. UHCA 61.

Band 4. SUGAR, by McKenzie-Condon's Chicagoans. Jimmy McPartland, cornet; Frank Teschemacher, clarinet; Bud Freeman, tenor sax; Joe Sullivan, piano; Eddie Condon, banjo, Jim Lannigan, bass; Gene Krupa, drums. Chicago, December 9, 1927. OK 41011.

Band 5. CHINA BOY, by McKenzie-Condon's Chicagoans. Same personnel and date, OK 41011.

Band 6. NOBODY'S SWEETHEART, by McKenzie-Condon's Chicagoans. Same personnel, Chicago, December 16, 1927. OK 40971.

Band 7. THERE'LL BE SOME CHANGES MADE, by Chicago Rhythm Kings. Muggsy Spanier, cornet; Frank Teschemacher, clarinet; Mezz Mezzrow, tenor sax; Joe Sullivan, piano; Eddie Condon, banjo, Jim Lannigan, bass; Gene Krupa, drums; Red McKenzie, vocal. Chicago, April 4, 1928. BR 4001.