

JAZZ Some Cities & Towns



M
1366
J425
1977

MUSIC LP

SIDE A.

Chicago

1. Mojo Strut *Parham-Pickett Apollo Syncopators*
2. Decatur Street Tutti *Jabbo Smith and his Rhythm Aces*

Birmingham

3. Congo Stomp *Frank Bunch and his Fuzzy Wuzzies*

St. Louis

4. Butterfingers *Charley Creath and his Orchestra*
5. She's Cryin' For Me *Dewey Jackson's Peacock Orchestra*

New Orleans

6. Bogalusa Strut *Sam Morgan's Jazz Band*
7. That's A' Plenty *The New Orleans Owls*

SIDE B.

New York

1. Cushion Foot Stomp *Clarence Williams and his Orchestra*
2. Buffalo Blues *Johnny Dunn and his Band*
3. 12th Street Rag *Fletcher Henderson and his Connie's Inn Orchestra*

Cincinnati

4. West End Blues *Zack Whyte and his Chocolate Beau Brummels*

Louisville

5. Blue Trombone Stomp *Clifford Hayes' Louisville Stompers*

Dallas

6. The Sad *Boots and his Buddies*
7. Liza *Don Albert and his Orchestra*

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JAZZ

Some Cities & Towns

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COVER PHOTO BY WALKER EVANS

Street Scene, Vicksburg, Mississippi, March 1936

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RF RECORDS 32

JAZZ-

Some Cities & Towns

Compiled and Annotated by Samuel Charters

Side A

Chicago

1. Mojo Strut Pickett-Parham Apollo Syncopators

B. T. Wingfield, cornet; Junie Cobb, cl and sax; Charles Lawson,
trombone; Leroy Pickett, vln; Tiny Parham, p; Jimmy Bertrand, d.

Recorded in Chicago, c. Dec. 1926

2. Decatur Street Tutti Jabbo Smith and his Rhythm Aces

Jabbo Smith, tpt; Omer Simeon, sax; Earl Frazier, p; Ikey

Robinson, banjo.

Recorded in Chicago, April 4, 1929

Birmingham

3. Congo Stomp Frank Bunch and his Fuzzy Wuzzies

Hunch Vines, tpt; Joe Britton, tbn; Teddy Hill, cl and ts;

Frank Bunch, Carl Bunch, bjo; Ivory Johnson, bb; unknown drums.

Recorded in Birmingham, c. Aug. 20, 1927

St. Louis

4. Butter-Finger Blues Chas. Creath's Jazz-O-Maniacs

Creath, Dewey Jackson, cnts; Albert Wynn, tbn; William Blue,

Horace Eubanks, cl and as; William Rollins, ts; Burroughs Lovingood,

p; Pete Patterson, bjo; ? Cecil White, bb; Zutty Singleton, dms.

Recorded in St. Louis, May 2, 1927

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5. She's Cryin' For Me Dewey Jackson's Peacock Orchestra
Jackson, cnt; Albert Snaer, tpt; William Luper, tbn; Thornton Blue,
cl and as; Cliff Cochran, ss and as; Willie Humphrey, cl and ts;
Burroughs Lovingood, p; Pete Robinson, bjo; Pops Foster, b; Floyd
Campbell, d and vocal.

Recorded in St. Louis, June 21, 1926

New Orleans

6. Bogalusa Strut Sam Morgan's Jazz Band
Sam Morgan, Isaiah Morgan, cnts; Andrew Morgan, cl and ts; Jim
Robinson, tbn; Earl Fouche, as; Johnny Davis, banjo; O. C. Blancher,
pno; Roy Evans, dms; Sidney Brown, string bass.

Recorded in New Orleans, October 22, 1927

7. That's A'Plenty The New Orleans Owls
Bill Padron, c; Frank Netto, tbn; Benjie White, Pinkie Vidacovich,
cl and as; Lester Smith, ts and guitar; Sigfire Christensen, p;
Rene Gelpi, bj and tenor guitar; Dan LeBlanc, bb; Earl Crumb, d.

Recorded in New Orleans, April 15, 1927

Side B

New York

1. Cushion Foot Stomp Clarence Williams Washboard Five
Ed Allen, tpt; Buster Bailey, cl; Williams, p and vocal; Cy St. Clair,
bb; Floyd Casey, wbd.

Recorded in New York, April 13, 1927

2. Buffalo Blues Johnny Dunn and his Band
Dunn, tpt; Herb Fleming, tbn; Garvin Bushell, cl and as; Jelly Roll
Morton, p; John Mitchell, bjo; Harry Hull, bb; Mort Perry, d.

Recorded in New York, March 13, 1928

3. 12th Street Rag Fletcher Henderson and his Connie's Inn
Orchestra
Russell Smith, Bobby Stark, tpts; J. C. Higginbotham, tbn;
Russell Procope, cl, as and ss; Edgar Sampson, cl, as, vln;
Coleman Hawkins, cl and ts; Fletcher Henderson, pno and arranger;
Clarence Holiday, bjo; John Kirby, bb; Walter Johnson, d.

Recorded in New York, c. October 1931

Cincinnati

4. West End Blues Zack Whyte's Chocolate Beau Brummels

Sy Oliver, Bubber Whyte, Henry Savage, tpts; Floyd Brady, tbn;
Earl Tribble, Snake Richardson, Clarence Page, as; Al Sears, ts
and bar s; Herman Chittison, p; Zack Whyte, bjo; Montgomery
Morrison, bb; William Benton, d.

Recorded in Richmond, Indiana,

Feb. 26, 1929

Louisville

5. Blue Trombone Stomp Clifford Hayes' Louisville Stompers

Hess Grundy, tbn; Hayes, vln; Dan Briscoe or Johhy Gatewood, pno;
Cal Smith, tenor guitar.

Recorded in Chicago, June 1, 1928

San Antonio

6. The Sad Boots and his Buddies

C. H. Jones, Percy Bush, D. Harris, Charles Anderson, tpts;
George Corley, tbn; Alva Brooks, Artie Hampton, as; Baker William,
David Ellis, ts; A. J. Johnson, p; Jeff Thomas; gtr; Walter McHenry,
string bass; Boots Douglas, drums.

Recorded in San Antonio, Sept. 17, 1937

Dallas

7. Liza Don Albert and his Orchestra

Billy Douglas, Alvin Alcorn, Hiram Harding, tpts; James Robinson,
Frank Jacquet, tbn; Herbert Hall, cl, as, bar s; Gus Patterson,
Harold Taylor, as; Louis Cottrell, cl and ts; Lloyd Glenn, pno;
Ferdinand Dejan, pno; James Johnson, string bs; Albert Martin,
d; Don Albert ldr.

Recorded in San Antonio, Nov. 18, 1936

(Personnels and recording dates are from Brian Rust's compilation,
"Jazz Records, 1896 - 1942")

It's been many years since jazz history was shaped by the

concept of jazz as a music developed in New Orleans and then sent out to the rest of America as the New Orleans bands moved up the Mississippi River to Chicago. It's certainly true that a style of syncopated instrumental music did develop first in New Orleans, but there was music in other cities as well, and as jazz grew to maturity there were other styles and moods of playing that extended the range of the first orchestral jazz forms. Although these recordings were mostly done in the 1920's, after the music industry had begun to extend influences everywhere there was a phonograph they still can give a suggestion of the variety and the enthusiasm of the bands who were playing for their own audiences in their own milieu.

As much as Chicago was a city of clubs and small dance halls it was also a city of theatres and small pit bands, and some of the best Chicago jazz musicians spent most of the twenties playing in theatre bands. Some of them - like Erskine Tate's Vendome Orchestra - have become well known, others were completely obscure. Leroy Pickett, a violinist and arranger, and the pianist Tiny Parham did a lot of theatre work, and Parham went on after this recording to organize a very successful larger orchestra that did a number of recordings. The emphasis in the Chicago theatre jazz is on a kind of breathy theatricalism, a sharp and immediate sense of excitement. The arrangements were often complex, the musicians usually adept readers who also played with a distinctive jazz tone and attack. The same kind of theatricality is evident in the playing of Jabbo Smith, the fiery trumpet player from the Jenkins Orphanage in South Carolina who had been in New York for a time and at this point in his career was being presented as a competitor to Louis Armstrong. The musicians, on both recordings, were among Chicago's best and none of them is from New Orleans. It's a distinctive sound that is New Orleans influenced, but still with a flavor and identity of its own.

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The same kind of shadings and variations can be heard on the other recordings from other cities. Perhaps the most distinctive is Sam Morgan's band from New Orleans, with its rolling beat and its lack of concern with arrangements or advanced harmonies. The rhythm shows clearly that they were playing for dancing, and they weren't interested in leaving a distance between themselves and their public. The other New Orleans band, the New Orleans Owls, also played for dancing, but "That's A'Plenty" is more of a specialty number, with a layering of effects.

Most of the musicians in the local bands were young, playing more for the excitement than with the thought of a career. A few names stand out, men who went on to major careers. Sy Oliver and Herman Chittison with Zack Whyte's band are good examples - or Pops Foster, with Dewey Jackson's band. Most of the others gave it up after a few years and settled down into a job and a conventional life. The Fletcher Henderson Orchestra was the standard they struggled to reach, and if bands in places like Birmingham or St. Louis couldn't match the polish or the inventiveness of a band like Henderson's they often had a youthful enthusiasm that made up for many of their other deficiencies. The influence of New Orleans lingered on in some of the styles, even in New York. Clarence Williams had grown up in New Orleans and all of his recordings with small studio groups had some of the studied casualness of the best small band jazz, and Johnny Dunn's band - usually playing with a tight, old fashioned theatrical style was loosened up for "Buffalo Blues" by the pianist, Jelly Roll Morton, who wrote the tune and seems to have had a hand in the arrangement.

As the 'twenties moved into the 'thirties most of the bands turned into swing groups playing more or less standard arrangements, even though the rhythms were always felt a little differently in each area. A colorful exception to this was Clifford Hayes, a talented violinist who

had been leading novelty bands in Louisville for many years. Some of his recordings as the Dixieland Jug Blowers, with two jugs and the clarinetist Johnny Dodds, were brilliantly individual, and for this small quartet recording he explores a number of different tonal effects, centering much of the excitement around the virtuoso playing of the guitarist, Cal Smith. If the Don Albert Orchestra had a sound that was different from other Texas bands of the period much of this has to do with the musicians he used; since a number of New Orleanians, like Alvin Alcorn or Louis Cottrell came in and out of the band. It was a period of experiment and change and some of the feeling of it's here on these recordings.

Sam Charters