

THE RECORDINGS OF CLIFF JACKSON AND HIS CRAZY KATS

An Annotated Tentative Personnel - Discography

JACKSON, 'Cliff' Clifton Luther, Born: Culpeper, Virginia, 19th July, 1902, Died: New York, 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 Crazy Kats (sic - KBR) 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)

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.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

Reide Kaiser, booklet of Jazz Oracle BDW 8037: "The Crazy Kats. This band had the misfortune, as did many others, of being sparsely recorded and required to record some forgettable material. They were, by all accounts, a formidable group resident at the Lenox Club, next door to the Cotton Club. The band was formed in about 1927, and the engagement at the Lenox was apparently their longest residency. We know that Duke Ellington's sidemen and others regularly dropped into the Lenox after their regular jobs ended for the night. The club featured three nightly floor shows from 11:00 p.m. until 7:00 a.m.. Apparently sitting-in was encouraged, and reedman Rudy Powell recalled one night when it took Ellington's entire trumpet section to cut trumpeter Henry Goodwin. There can be no greater tribute than that."

CLIFF JACKSON AND HIS CRAZY KATS

001 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: The performances on 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 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!

002 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 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: The performances on the alternate takes of matrices 3928, 3931, and 3932 obviously are identical!

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 addressed 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 (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); 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+tp 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-tp+ 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 16PJ 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 eighth-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

The above musicians recorded with:

- Melvin Herbert: Cliff Jackson, Dave Nelson, Ross De Lux Syncopators
Henry Goodwin: Cliff Jackson, Sidney Bechet, Kenny Clarke, Slim Gaillard, Edgar Hayes
Noisy Richardson: Cliff Jackson
Earl Evans: Cliff Jackson, ?Phil Harris?, Ross De Lux Syncopators
Rudy Powell: Cliff Jackson, Henry Allen, Kenny Clarke, Putney Dandridge, Edgar Hayes, Andy Kirk, Emmett Matthews, Rex Stewart, Fats Waller Big Band, Teddy Wilson
Horace Langhorne: Cliff Jackson, Lucille Hegamin
Andy Jackson: Cliff Jackson, Blanche Calloway, Edgar Hayes
Chester Campbell: Cliff Jackson, Lloyd Scott
Percy Johnson: Cliff Jackson, Blanche Calloway; Sam Wooding

SOURCES:

- Reide Kaiser, booklet of Jazz Oracle BDW 8037: "In the course of drawing together the original records for this issue, an interesting problem arose with respect to the Crazy Kats sides. It was unclear to the Jazz Oracle team just how many alternate takes existed of certain sides, and Grey Gull master numbers, found in the run-off groove area, were of little assistance. For example, although 'Torrid Rhythm' is found bearing master numbers 3867-A and 3867-B, which would ordinarily suggest different takes, a close listen revealed them to be in fact the same. The identical situation exists with 'Horse Feathers', 'She's Just The Baby For Me', 'Desert Blues', and 'Because I'm Lonesome'. However, the two different takes of 'Ring Around The Moon' are both marked as take -A. 'The Terror' exists in two different takes, marked -A and -B as one might ordinarily expect."

- Storyville 98, Frank Owens: Rudy's first instrument was the piano, which he studied from 1914 to 1916. He then took up violin and continued with until he switched to alto in 1923. It was not until 1932, when he was playing in Rex Stewart's Empire Ballroom Orchestra that Rex Stewart and Edgar Sampson convinced him that he should learn to play the clarinet. Rudy was very sure of himself on this point.

- Charters/Kunstadt, Jazz – A History of the New York Scene, p.196: "At smaller places like the Nest Club or the Lenox Club there was less floor show and more music and in the late twenties they were popular with both white and colored musicians, who brought their instruments. By three or four in the morning the Nest Club would have so many musicians on the bandstand the overflow would sit at tables just off the stand waiting for someone to get tired. The tourists didn't get to these places much and the entertainment, and the prices, were a little more reasonable.

The real rush to Harlem began about 1926, and by 1927 and 1928 it was one of the fashionable places of New York. The night life began to have some of the glitter that the novels described. There were nightly radio programs from the larger clubs, the bands were getting frequent notices from the magazines and newspapers, and there was a noisy parade of musicians through most of the small clubs. Men were coming into groups and leaving groups so rapidly it was often difficult even to remember their names. A young saxophone player named Rudy Powell joined Cliff Jackson's Krazy (sic) Kats at the Lenox Club in 1928 and stayed for two years. If asked about the band he quickly names nine musicians as part of the band. Mel Herbert and Henry Goodwin, trumpets; himself, Earl Evans, and Horace Langhorne, reeds; Andy Jackson, banjo; Chester Campbell, tuba; Percy Johnson, drums; and Cliff at the piano. Then if he stops to think about it, the picture becomes a little confused.

There were a lot of personnel changes in those years. Some of them are a little difficult to recall accurately. Jack Butler and Goodwin were the trumpets when I joined Cliff's band. There was an alto player in the band before Earl Evans but I can only remember him by his nickname, "Egypt". Yank Porter was also with the band when I joined. The trombone player was the brother-in-law of Melvin Herbert and again, about all I can recall was that his nickname was "Noisy". Sandy Williams came in later, but I'm not certain who was playing trombone when I joined. It could have been Charlie Irvis. Jimmy Cannon was on banjo and later, Andy Jackson took his place on both banjo and guitar. Gary Lee and Dewey Beasley were both drumming with the band before Percy Johnson. Another member of Cliff's brass men was a trumpeter named Lincoln Mills, who had formerly worked with such bands as Doc Hyder's of Philadelphia and Bobby Lee of Atlantic City, and who was a great all-around trumpet player. Cliff himself probably couldn't remember half of the men who worked with his band in the four or five years he was at the Lenox. Rudy remembers the Lenox Club as a noisy, colorful place to work."

K. - B. Rau
02-04-2023
06-11-2023
07-11-2023
09-11-2023