

THE BAND RECORDINGS OF CLARENCE WILLIAMS

A Tentative Personello-Discography

Starting in Names & Numbers 58 I have – together with a group of “dedicated international collectors” – published a series of commented re-evaluations of all the Clarence Williams band recordings, starting with November 1925, the time Louis Armstrong left New York for Chicago to start his way to world stardom. I had chosen this date because I thought all the Clarence Williams Blue Five – and affiliated – recordings to be checked and re-listened sufficiently enough to leave them disregarded. Later on, when compiling a complete list of Ernest Elliott’s recordings – as well as his non-, yet listed, recordings – I became aware that these early Clarence Williams still had their unsettled or even unknown personnels to demand a new estimation.

At this point we have to remind everybody interested in this projekt that certainly Tom Lord and – above all - Brian Rust have their unmeasurable merits, but they certainly have also accumulated a lot of wrong and even ridiculous data concerning the personnels in early jazz. This fact has to make us – and all readers - very careful when taking their personnels for granted and to doubt everything not positively documented! This does also mean that some audio-memory you may have in your brains may be founded only on Rust and not on actuality, and may therefore simply be wrong. If so, I would like to ask you to rethink along the lines shown up here, and maybe come to a completely new sight of a specific matter.

The original idea was to assemble a pool of jazz collectors interested in the music of Clarence Williams to re-research the many band sessions he organized, focussing exclusively on the big band titles, because it was felt that so many of the reed players were dramatically mixed up or undiscovered. But it really was difficult to find a starting point, because the Clarence Williams’ Stompers certainly had to be part of the investigation although recorded a long time before the era of ‘real’ big band music from Clarence’s stable. Once a decision had been taken to start there, it seemed logical to start at the point where Louis Armstrong ceased to participate in Williams’ recordings after leaving for Chicago. This investigation here now attempts to compile every Clarence Williams band recording from his early days to his last recordings as a participant of the WNYC Jazz Festival of February 1947, not showing his blues accompaniments as a piano soloist. (As smallest size of “band” a duo is regarded as sufficient.) A compilation of all Clarence Williams recordings will be found under “Soloists / piano”.

This list does not encompass Clarence Williams’ piano solo recordings nor his numerous vaudeville blues accompaniments for singers. These recordings can be found in the Clarence Williams Discography elsewhere on this website. For much more information on the here listed recordings – and others having Clarence as piano accompanist – the reader and listener is advised to consult Tom Lord’s fantastic book ‘Clarence Williams’ Storyville Publications, 1976.

Notes:

- All recording sessions from the discographies comprising Clarence Williams recording groups with their documented or assumed personnels have been listed. Only discographies or articles in the author’s collection have been used.
- Recording sessions listed here entirely in italics have formerly been listed as having Clarence Williams leading or participating, but have been found to the negative with great certainty!
- In this discography musician’s names are listed in fat print in case their presence is documented on the record label or the recording company files. (*This needs not necessarily and definitely be correct*).
- Documented, most certain and aurally absolutely obvious identifications are listed thus: Clarence Williams
- Probable, generally agreed by (our group), but not documented identifications are listed thus: *Clarence Williams*
- 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 has been suggested by members of our group without the possibility to prove the factual evidence, it has been listed thus: unknown (*Clarence Williams*)

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

Personnels 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: Clarence Williams
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Clarence Williams*
- 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: (*Clarence Williams*)

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.

CLARENCE WILLIAMS

001	CLARENCE WILLIAMS	New York,	c. Sep. 1921
	Clarence Williams – voc; <i>Jules Levy, Jr.</i> – cnt; <i>Ephraim Hannaford</i> – tbn; <i>Joseph Samuels</i> – alt, clt; unknown – ten, clt; <i>Larry Briers</i> – pno; unknown – dms		
70210	If You Don't Believe I Love You, Look What A Fool I've Been	OK unissued	not on LP/CD
70211	Roumania	OK unissued	not on LP/CD

This unissued session is not listed in T. Lord, Clarence Williams. The personnel is from Rust*4 and*6. As no tests seem to have been found, nothing can be said about the music. See next session.

Notes:

- *Storyville 13*: not listed.

- *Lord, Clarence Williams*: not listed.

- *Rust*2*: not listed.

- *Rust*3*: “ 70210/11 are remakes of a previous session about which nothing is known.”

- *Rust*4,*6*: *Jules Levy, Jr., c; ?Ephraim Hannaford, tb; Joseph Samuels, cl, as; unknown cl, ts; Larry Briers, p; unknown d.*

002	CLARENCE WILLIAMS	New York,	Oct. 11, 1921
	Clarence Williams – voc; <i>Jules Levy, Jr.</i> – cnt; <i>Ephraim Hannaford</i> – tbn; <i>Joseph Samuels</i> – alt, clt; unknown – ten; <i>Larry Briers</i> – pno; unknown – bbs; unknown - dms		
70210-C	If You Don't Believe I Love You, Look What A Fool I've Been	OK 8020,	Chronological Classics 679
70211-D	Roumania	OK 8021,	Chronological Classics 679
70239-A	<i>The Dance They Call The Georgia Hunch</i>	OK 8029	not on LP/CD
70239-B	The Dance They Call The Georgia Hunch	OK 8029,	Chronological Classics 679
70240-B	Pullman Porter Blues	OK 8020,	Chronological Classics 679

That's very typical but youthful Clarence Williams singing here, just as in later days.

I hear a cornet/trumpet, trombone, clarinet, tenor sax, piano, tuba and drums in the band. The band mainly plays straight arranged accompaniment with very few ad-lib passages. Only the first title has an improvised ensemble chorus at the end. The clarinet can only be distinctly heard in some solo spots, and it is impossible to discriminate whether the player (Samuels?) changes over to alto sax, to violin (intro to 'If You Don't Believe Me'), or possibly sticks to the clarinet, but plays in a low register, in the other parts. But in my opinion, he plays clarinet throughout. The tenor sax plays simple harmony parts. The whole instrumentation corresponds to other accompanying bands of the time. There seems to be a tuba present which is not listed in Rust.

Notes:

- *Storyville 13*: *Clarence Williams (pno) (3,4); Johnson's Jazz Boys, personnel unknown ((2); unknown orchestra: Phil Napoleon (tpt); Miff Mole (tbn); Jimmy Lytell (clt/sax); Frank Signorelli (pno) and others (1,5)*

- *Lord, Clarence Williams p16*: *Williams (vcl); unknown (cnt); unknown (tbn); unknown (clt, alt); unknown (ten); unknown (pno); unknown (bbs); unknown (dms, wdbks, bells).* “*The orchestra has been said to include Phil Napoleon (tpt), Jimmy Lytell (clt/sax), Miff Mole (tbn), and Frank Signorelli (pno).* However, *Rust states that the orchestra was directed by Joe Samuels and probably consisted of Jules Levy (cnt), Harry Raderman (tbn), Joe (possibly Samuels himself, who usually played violin) (clt/ten), Larry Briers (pno), bbs, drms (70240-B), woodblocks (70211-D, 70239-B, 70240-B).* *Williams stated that the orchestra was led by Joe Samuels, making it the same as the Tampa Blue Jazz Band.*”

- *Rust*2*: *C.W. acc by own pno (70239), Johnson's Jazz Boys (Instrumentation and personnel unknown) (70211), or unknown orchestra, said to include Phil Napoleon (tpt); Miff Mole (tbn); Jimmy Lytell (clt); Frank Signorelli (pno) and others.*

- *Rust*3*: *Jules Levy, Jr. -c; Harry Raderman, -tb; Joe -- (possibly Samuels himself, usually a violinist) -cl/ts; Larry Briers, -p; unknown bb, unknown d. 70239-A exists in rumour – not in fact.*

- *Rust*4,*6*: *Jules Levy, Jr., c; ?Ephraim Hannaford, tb; Joseph Samuels, as, cl; unknown, ts, cl; Larry Briers, p; unknown - dms*

003	CLARENCE WILLIAMS	Chappie's Hot Dogs	New York,	c. Oct. 1921
	Clarence Williams – voc; unknown – cnt/tpt; unknown – tbn; unknown – alt; unknown – vln; unknown – pno; <i>Thomas Chappelle</i> - dir			
C-3-1	Decator Street Blues	C&S 5005		not on LP/CD
C-3-2	Decator Street Blues	C&S 5005,		Chronological Classics 679

As before, Clarence is acting as singer only, accompanied by a band of reading musicians playing an arrangement common for singer's accompaniments at the time. Unfortunately, comparison of this pianist's style as heard in the last chorus here to Bobby Lee's playing on Lee's band recordings are impossible because there is no solo exposure there. Only that the pianist's efforts on the Lee's band sides are much crisper and more swinging than what can be heard here on 'Decator Street Blues'. So, any identification is obviously impossible. A rare copy of C-3-1 is owned by a friend and differentiated as shown below.

Notes:

- Storyville 13: unknown (cnt); unknown (tbn); unknown (vln); unknown (alt); unknown(pno)
- Lord, Clarence Williams p18: unknown cnt; unknown tbn; unknown alt; unknown vln; unknown pno. "Clarence's appearances on this label is something of a tribute, because of the nine announced records by this company, this is the only side not by either Chappeller or Stinnette, or both. This side was overlooked by many of the early Williams discographies. Rust lists it, as does TKD (T. Keith Daniels – KBR) with Bobby Lee on piano. Lee provided the piano accompaniment for several of Chappelle's recordings and receives composer credit for several of the sides recorded for the label by Chappie's Hot Dogs. Eddie Heywood is mentioned by name in the lyrics, but this should not be taken to mean that he is present on piano. The record is mainly vocal with ensemble introduction, accompaniment and ending. Clarence sings a verse, a chorus, another verse, ad a second chorus. In the latter, his vocal is interrupted by eight measures of piano solo, played in a heavy blues style, unlike Clarence's own playing."
- Rust*2: unknown cnt; unknown tbn; unknown clt or vln; unknown alt; unknown pno
- Rust *3,*4: unknown c; unknown tb; unknown as; unknown vn; unknown p.
- Rust *6: Thomas Chappelle, dir: unknown c; unknown tb; unknown as; unknown vn; unknown p.

Discernible differences of takes:

- C-3-1: at end of item Clarence Williams first shouts "Blow it, boy – blow it" and after 3 seconds "Pick it, boy – pick it"
- C-3-2: at end of item Clarence Williams first shouts "Pick it, boy – pick it" and after 3 seconds "Blow it, boy"

004 **DAISY MARTIN AND CLARENCE WILLIAMS** Tampa Blue Jazz Band New York, c. Dec. 05, 1921
 Daisy Martin, Clarence Williams – voc duet;
 Jules Levy, Jr., unknown – cnt/tpt; Ephraim Hannaford – tbn;
 Joseph Samuels – clt; unknown – ten;
 Larry Briers – pno; George H. Green or Joe Green – dms; Clarence Williams - kazoo
 70352-A Brown Skin (Who You For) OK 8027, Chronological Classics 679

I hear an instrumentation of 2 cornets/trumpets, trombone, clarinet, tenor sax, piano and drums. The two cornets/trumpets can easily discerned in the introduction. The presence of the tenor sax is not really clear. The accompaniment is partly arranged and played with gusto. In the last chorus a kazoo can be heard, probably played by Clarence.

Notes:

- Storyville 13: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); unknown (?ten); Larry Briers (pno); unknown (dms)
- Lord, Clarence Williams p19: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); unknown (?ten); Larry Briers (pno); unknown (wdbks)
- "This next session still features Clarence only as vocalist, however he may be playing the kazoo-like instrument behind Daisy's vocal on 'Brown Skin'. The piano heard on both sides is not like Clarence's playing. The personnel is based on that attributed to the Tampa Blue Jazz Band for this period. ... Goldman lists the following personnel: Howard Scott (tpt); Don Redman (clt); Charlie Green (tbn); Fletcher Henderson (pno); Kaiser Marshall (dms). I don't know the basis for this, nor does W.C.Allen."
- BGR*2: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms)
- BGR*3: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms); unknown (kazoo)
- BGR*4: Jules Levy, Jr., c; Ephraim Hannaford, tb; Joseph Samuels, cl, bsx; Larry Briers, p; George H. Green or Joe Green, dms; prob Clarence Williams, kazoo
- Rust*2,*3: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms)
- Rust*4,*6: Jules Levy, Jr., c; ? Ephraim Hannaford, tb; Joseph Samuels, as, cl; unknown, ts, cl; Larry Briers, p; unknown dms

005 **DAISY MARTIN** Tampa Blue Jazz Band New York, c. Dec. 05, 1921
 Daisy Martin– voc;
 Jules Levy, Jr., unknown – cnt/tpt; Ephraim Hannaford – tbn;
 Joseph Samuels – clt; unknown – ten;
 Larry Briers – pno; George H. Green or Joe Green – dms
 70353-B If You Don't Want Me (Please, Don't Dog Me 'Round) OK 8027, Doc DOCD-5522

As the above recording and this one stem from one singular session, the same comments as above apply to this one. Clarence Williams does not personally participate on this item.

Notes:

- Storyville 13: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); unknown (?ten); Larry Briers (pno); unknown (dms)
- Lord, Clarence Williams p19: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); unknown (?ten); Larry Briers (pno); unknown (wdbks)
- "This next session still features Clarence only as vocalist, however he may be playing the kazoo-like instrument behind Daisy's vocal on 'Brown Skin'. The piano heard on both sides is not like Clarence's playing. The personnel is based on that attributed to the Tampa Blue Jazz Band for this period. ... Goldman lists the following personnel: Howard Scott (tpt); Don Redman (clt); Charlie Green (tbn); Fletcher Henderson (pno); Kaiser Marshall (dms). I don't know the basis for this, nor does W.C.Allen."
- BGR*2: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms)
- BGR*3: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms);
- BGR*4: Jules Levy, Jr., c; Ephraim Hannaford, tb; Joseph Samuels, cl, bsx; Larry Briers, p; George H. Green or Joe Green, dms
- Rust*2,*3: Jules Levy, Jr. (cnt); unknown (tbn); Joe ... (clt); Larry Briers (pno); unknown (dms)
- Rust*4,*6: Jules Levy, Jr., c; ? Ephraim Hannaford, tb; Joseph Samuels, as, cl; unknown, ts, cl; Larry Briers, p; unknown dms

006 **EVA TAYLOR** New York, c. Sep. 1922
 Eva Taylor – voc;
 unknown – tpt;
 unknown – clt; (Willie Lewis) – alt;
 Clarence Williams or Edgar Dowell – pno
 New Moon BS 2103, Doc DOCD-5408

There certainly is nothing in the trumpeter's playing that reminds – if only fairly – of Johnny Dunn! This trumpet player comes from the Southern/Chicago kind of trumpet players. Because of this I would also doubt Gus Aiken's presence! This very trumpet player is not a follower of Dunn's style, not at all. I hear traces of people like Natty Dominique. JK thinks this trumpet player to be the same as on sessions 008 and 009.

The clarinetist does not sound like Bushell of the time as we know him. This clarinetist plays a no-nonsense clarinet obligato, not the ubiquitous screeching and piping practiced in New York at the time, and might also come from Chicago or the south.

The alto saxophonist only plays a straight rendering of the melody and might thus very well be Willie Lewis (later with Sam Wooding), of whose improvisational abilities and style I have no knowledge.

The pianist's playing is strict chordal and accompanying. Clarence's well known phrases cannot be heard, but I think to recognize his rhythmic way to play an accompaniment or a melody and would like to list him as a probability.

Notes:

- Storyville 13: unknown (tpt); unknown (clt); unknown (alt); poss Clarence Williams (pno)

- Storyville 15-22: "Eva Taylor: Johnny Dunn was on a lot of our records. Now I come to think of it I think he was the cornet man on that first record I did. (Brian Rust has since acquired a tape copy of the disc and confirms that Dunn is probable)."

- Lord, Clarence Williams p23: "Identified on the label as piano accompaniment, it actually includes trumpet, clarinet, alto and piano. Eva has suggested Johnny Dunn on trumpet. Len Kunstadt suggests Gus Aiken and Garvin Bushell (clt). The piano is possibly Clarence Williams. If this is true it is his first appearance as pianist on record. The pianist's role is primarily chordal accompaniment. Of possible concern is the fact that "Willie Lewis recalled recording with Clarence Williams, Eva Taylor and Edgar Dowell. He further mentioned OKeh and Black Swan as possible labels" (RR 65, Dec. 1964). The estimation of the date is from Rust."

- BGR*2,*3,*4: acc. poss Johnny Dunn, cnt; poss Garvin Bushell, clt; unknown, alt; poss Clarence Williams, pno.

- Rust*3,*6: acc by ? Johnny Dunn - c / ? Garvin Bushell - cl / unknown - as / ? Clarence Williams - p. The label states merely "Piano Acc."

007 EVA TAYLOR

New York, Sep. 05, 1922

Eva Taylor – voc;

unknown band personnel, but possibly comprising

Ernest Elliott – clt;

Clarence Williams – pno

64171 I Got To Cool My Doggies Now

unknown label unissued not on LP/CD

As this item seems to be lost with great certainty, all that has to be said is below in the notes.

Note:

- Tom Lord, Clarence Williams p24: "Len Kunstadt reported a visit with Clarence Williams in which he describes a test pressing in Clarence's possession. As reported by LK, the artist credit, date, title, and matrix number are shown below. Apparently, he heard the test, as he describes a clarinet, whom Clarence recalls as possibly Ernest Elliott, "above the rest of the group", which LK doesn't list."

- Rust*3: not listed

008 IRENE GIBBONS AND JAZZ BAND

New York, Dec. 05, 1922

Eva Taylor – voc;

unknown – tpt; Charlie Irvis – tbn;

(Ernest Elliott) – clt; unknown – alt;

Clarence Williams – pno; Buddy Christian – bjo; unknown – dms

80723-4 My Pillow And Me

Col A-3922, Doc DOCD-5408

80724-3 That Da Da Strain

Col unissued not on LP/CD

Composer credits: 80723 (Brymn, Smith and Williams)

The trumpet player plays straight melody only, throughout, and might be anyone. He may even be early Miley, not Morris. (JK hears the same trumpet player as on 'New Moon' of session 006 of our Clarence Williams list, thus perhaps Johnny Dunn, as some people say.)

Certainly, Irvis on trombone, and very beautiful.

The clarinet player plays quarter and eighth notes only, shown as a characteristic of Elliott's style. In the middle break of the last chorus, we hear the first four notes played in pitch and then the next two (or four) notes played with slight downward slides, typical for Elliott's playing.

But his smears and slurs are not there. Instead, the clarinet plays well pitched phrases unlike Elliott. So, the playing heard here is only slightly fitting and compatible with Elliott's documented style and his assumed presence. Judging on these features, I'd propose Ethel Waters' clarinetist of the time, namely Julian Baugh, identified by Bo Lindstrom of Sweden in his excellent book 'Oh Joe, Play That Trombone' on George Brashear, the Waters band's trombonist. This clarinetist of Ethel Waters' band of 1922 was for a long time mistaken as Clarence Robinson, who yet was no musician at all, but a dancer. The Waters band disbanded in New York in late 1922, and some of their players may have stayed in New York thereafter.

Alto sax is playing melody behind Eva Taylor. Banjo player Buddy Christian is assuredly given in the discos, and certainly right when compared with his later documented appearances on record. He plays a very strong four-four rhythm with power and pressure, without any gimmicks or rhythmic variations.

Notes:

- Storyville 13: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo); unknown (woodblocks)

- Rust*3,*6: ? Tom Morris – c; Charlie Irvis – tb; Ernest Elliott - cl, as; Clarence Williams – p; Buddy Christian – bj; unknown - d

- T. Lord, Clarence Williams p27: prob Thomas Morris – cnt; Charlie Irvis – tbn; Ernest Elliott - clt; Clarence Williams – pno; Buddy Christian – bjo; unknown – woodblocks "TKD lists: Elmer Chambers or Charlie Gaines – tpt; Irvis – tbn; Don Redman – clt; Williams, Christian and unknown – dms. Goldman lists Th. Morris, Irvis, and Sidney Bechet – clt."

- BGR*2,*3,*4: prob Tom Morris, cnt; Charlie Irvis, tbn; Ernest Elliott, cl, alt; Clarence Williams, pno; Buddy Christian, bjo; unknown, dms. (BGR*4 lists both titles as unissued. The issued ones are dated early January 1924.)

- Bo Lindström, Oh Joe, Play That Trombone, p.36: Julian Baugh

009 IRENE GIBBONS AND JAZZ BAND

New York, Jan. 06, 1923

Eva Taylor – voc;

unknown - tpt; (*Charlie Irvis?*) - tbn; *Julian Baugh* - clt;
Clarence Williams - pno; *Buddy Christian* - bjo; unknown - dms
 80724-6 That Da Da Strain
Composer credits: 80724 (Dowell)

Col A-3834,

Doc DOCD-5408

The trumpet player shows J. Dunn influence, but he plays rather insecure and his identity must remain unknown. On trombone Irvis' characteristics cannot be recognized, and this player plays very restricted, other than Irvis on the session before. He also has to remain unknown.

Clarinet here again is smoother than Elliott. Elliott tended to play a lead part like a trumpet player, obviously derived from his practice of earlier years (Detroit 1919), where he played lead in Hank Duncan's Kentucky Serenaders. This clarinet player here plays a clarinet part, in his solo passages going back into second harmony part when joining the ensemble again at the appropriate places. This is not Elliott's style. I - KBR - see the possibility of Julian Baugh again, clarinet soloist of remarkable jazz potency of Ethel Waters' touring band of 1922 (see above). I do not hear an alto saxophone on this side.

Clarence Williams' presence on piano is doubted because the style heard is not his. The banjo is very strong and could well be Christian as at the fore-going session. Very interesting is the presence of a drummer on woodblocks - just as on the session before - because Clarence only hired a drummer only later in his recording career.

Notes:

- *Storyville 13: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo); unknown (woodblocks)*

- *Rust*3,*6: ? Tom Morris -c; Charlie Irvis -tb; Ernest Elliott -cl -as; Clarence Williams -p; Buddy Christian -bj; unknown -d -T. Lord, Clarence Williams p27: prob Thomas Morris - cnt; Charlie Irvis - tbn; poss Clarence Robinson or Ernest Elliott - clt; Clarence Williams - pno; Buddy Christian - bjo; unknown - woodblocks. "Rust *3 says that Clarence Robinson may replace Elliott on clarinet. Rust's source for this is Walter C. Allen, who in his definitive 'Hendersonia' discusses the clarinet on Ethel Waters' 'That Da Da Strain' (Black Swan 14120-A) and states that the clarinetist plays the same ensemble part as on this record by Irene Gibbons."*

- *BGR*2,*3,*4: prob Tom Morris, cnt; Charlie Irvis, tbn; poss Clarence Robinson, clt; Clarence Williams, pno; Buddy Christian, bjo; unknown dms. (BGR*4 lists this as a remake session for both titles of early December 1923. Accordingly, 80723-4 or -6 might also stem from this session.)*

- *Bo Lindström, Oh Joe, Play That Trombone, p.36: Julian Baugh*

010 BESSIE SMITH

New York,

c. Jan. 1923

Bessie Smith - voc;

Bubber Miley - tpt; *Charlie Irvis* - tbn;

Sidney Bechet - clt, sop;

Clarence Williams - pno; *Buddy Christian* - bjo

I Wish I Could Shimmy Like My Sister Kate

?OK unissued

not on LP/CD

It really is a shame that this item has never been issued and is thus lost for posterity. Any facts about this recording below, nothing more can be said.

Notes:

- *Storyville 13: Joe Smith (cnt); Charlie Irvis (tbn); Sidney Bechet (clt/sop); James P. Johnson or Clarence Williams (pno); Buddy Christian (bjo)*

- *Lord, Clarence Williams p30: Bessie Smith's first record was 'I Wish I Could Shimmy Like My Sister Kate' with a background consisting of Bechet, Irvis, Miley and Clarence. CW mentioned that this record was the greatest she ever did but was not approved for issue because the (CW was hary over the identity of the record company) did not wish to take a chance with the new style of Bessie. After it was rejected CW remembered giving the master to Bessie. Its whereabouts is a mystery today." "Sidney Bechet seems sure that it was made for OK, but they already had so many blues singers - Virginia Liston, Sara Martin, Laura Smith and Mamie Smith - that they just didn't want anymore."*

- *BGR*2,*3,*4: Bubber Miley - tpt; Charlie Irvis - tbn; Sidney Bechet - clt, sop; Clarence Williams - pno; Buddy Christian - bjo*

- *Rust*3,*4,*6: Bubber Miley - tpt; Charlie Irvis - tbn; Sidney Bechet - clt, sop; Clarence Williams - pno; Buddy Christian - bjo*

011 BESSIE SMITH her Down Home Boys

New York,

Apr. 11, 1923

Bessie Smith - voc;

Ernest Elliott - clt (1,2);

Clarence Williams - pno; (*Buddy Christian?*) - bjo (1,2)

80949-3 Aggravatin' Papa

Col A3877,

Frog DGF 40

80950-2 Beale Street Mama

Col A3877,

Frog DGF 40

80952-3 Baby Won't You Please Come Home

Col A3888,

Frog DGF 40

80953-2 Oh Daddy Blues

Col A3888,

Frog DGF 40

Composer credits: 80949 (Turk and Robinson); 80950 (Turk and Robinson); 80952 (Warfield and Williams); 80953 (Russell and Herbert)

Note: Last two titles of this session do not have Elliott and (Christian)!

Elliott's presence does not appear to be certain on these sides and Rust adds a question mark to his name. After first listening we hear Elliott's simple and dated - even for that time - rhythm, phrasing and choice of notes, but we do not hear his notorious smears/slurs of notes up or down and his therefore sour sounding tone. His playing here - if it is he - has better pitch than we are used to hear from him. His presence might therefore still be doubtful, but in respect of the sameness of vibrato I am convinced that it is he on these two sides. He might also have been asked to avoid his notorious smears by the recording authorities or even Miss Smith herself. They can nevertheless be heard in the clarinet solo in 'Beale Street Mama'. So, definitely Ernest Elliott!

On the other side I have to report some very unusual double-timing from Buddy Christian which makes me wonder if it is he! There also are some strange banjo figures in last chorus of 'Aggravatin' Papa' that are un-heard of in Christian's other recordings. And, I do not hear Christian's strong and powerful strokes, and the sound is not his as heard before. In 'Beale Street Mama' the banjo is silent for parts of the whole side, most interestingly when Clarence Williams is the sole accompanist, and Elliott silent. From this I'd suggest that Elliott brought a banjo player to the session who did not attune to Clarence Williams' conceptions and was therefore held off.

Notes:

- *Storyville 13: prob Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo)*

- *Rust*3,*6: ?Ernest Elliott -cl; Clarence Williams -p; Buddy Christian -bj*

- BGR*2,*3,*4: prob Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo
- T. Lord, Clarence Williams p40: probably Ernest Elliott – clt; Clarence Williams – pno; probably Buddy Christian - bjo
- E. Brooks, *The Bessie Smith Companion* p.9: “The first two numbers from this session are marred by the unsubtle clarinet of (probably) Ernest Elliott. There is little to be said in his favour except perhaps that he had the luck to be present on Mamie Smith’s recording of ‘Crazy Blues’ (very probably not! – KBR) on 10th August, 1922 – the first of its genre. As the only horn on ‘Aggravatin’ Papa’, he would have been the natural choice to provide the antiphony at the end of the vocal lines; fortunately someone’s good taste prevailed and we find Bessie herself providing many of the responses at these points.”
- *ibid.* p.11: “In ‘Aggravatin’ Papa’, whilst the banjo is at least competent and stylistically acceptable, the clarinet seems to come from the world of the dance-band; its improvisations, if that is what they are, are unsubtle and stilted. The superficiality of Elliott’s ideas in fact tempt one to argue that the aural breadth of Bessie Smith’s voice make anything more than a piano unnecessary.”
- *ibid.* p.11: “The quality of the accompaniment is much the same as in the previous piece (‘Beale Street Mama’ – KBR) except that the clarinet’s wailing glissandi would be even more at home in one of the novelty records of the period.”

012 **EVA TAYLOR & SARA MARTIN** New York, c. Apr. 24, 1923
 Eva Taylor, Sara Martin – voc duet;
Thomas Morris – cnt;
Clarence Williams – pno
 71465-A Yodeling Blues OK 8067, Document DOCD-5395

All participants are named on the label of the original pressing. So, this record can be used as a reference to Th. Morris’ playing and style.

Notes:

- *Storyville 13*: Thomas Morris (cnt); Clarence Williams (pno)
- Lord, Clarence Williams p44: Thomas Morris (cnt); Clarence Williams (po)
- BGR*2,*3,*4: Tom Morris (cnt); Clarence Williams (pno)
- Rust*3,*4,*6: Tom Morris –c; Clarence Williams –p

013 **EVA TAYLOR** Clarence Williams’ Blue Five New York, c. May 04, 1923
 Eva Taylor – voc;
 Thomas Morris – cnt; John Mayfield – tbn; Ernest Elliott – clt;
 Clarence Williams – pno; (Buddy Christian) – bjo
 71499-A Farewell Blues OK 3055 (12”), Doc DOCD-5408
 71500-A Gulf Coast Blues OK 3055 (12”) not on LP/CD
 Composer credits: 71499 (F. Schoebel – E. Ehrlich – L. Robbolo)

Thomas Morris and Clarence Williams seem to be certain. The trombone player certainly is not Charlie Irvis and might be John Mayfield, instead. Aural evidence supports Elliott’s presence. For stylistic and sound reasons, I doubt Buddy Christian here. This player lacks Christian’s ease and sounds wooden instead.

Notes:

- *Storyville 13*: Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt/alt); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p48: Thomas Morris – cnt; prob Charlie Irvis – tbn; Ernest Elliott – clt; Clarence Williams – pno; Buddy Christian – bjo.
- Rust*3,*4: Tom Morris –c; ?Charlie Irvis –tb; ?Ernest Elliott –cl -as; Clarence Williams –p; Buddy Christian –bj.
- Rust*6: Tom Morris, c; ?Charlie Irvis, tb; ?Ernest Elliott, cl; unknown, as; Clarence Williams, p; Buddy Christian, bj.
- BGR*2,*3,*4: Tom Morris, cnt; prob Charlie Irvis, tbn; prob Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo.

014 **GREENLEE & DRAYTON** New York, c. 1923
 Eddie Greenlee, Thaddeus Drayton – voc duet;
 Johnny Dunn – tpt; Sidney Bechet – sop;
 Clarence Williams – pno
 Original Charleston Strut OK unissued not on LP/CD

The only sources for this unissued session are Jazz Directory and Lord, reporting Bechet’s recollection. Nothing about it could be found in the accessible literature on Bechet. As no tests seem to have been found, nothing can be said about the music. In Lord, Clarence Williams, this session is filed in February without any further reason. Because of the note below, I have taken my liberty to file it at about before Dunn’s departure to England (ca. May 10, 1923).

Notes:

- *Storyville 13*: Johnny Dunn (cnt); Sidney Bechet (sop); Clarence Williams (pno) “The only source for the above is the Sidney Bechet discography compiled by Jorgen Grunnet Jepsen.”
- *Jazz Directory* Vol. 4: Johnny Dunn (cnt); Sidney Bechet (sop); Clarence Williams (pno) The record label is given here as Columbia.
- H. Mauerer, *Sidney Bechet Discography*: Johnny Dunn (cnt); Sidney Bechet (sop); Clarence Williams (pno)
- Lord, Clarence Williams p34: Johnny Dunn (cnt); Sidney Bechet (sop); Clarence Williams (pno) “According to TKD Sidney Bechet told Dave Mylne of the following recording session. It is mentioned in *Jazz Directory* Note that although this session is included this early in the year 1923 (February – KBR), the first copyright date is in May. This, while not conclusive evidence, might suggest that the session took place later in this year.”
- Rust*3,*4,*6: not listed
- BGR*2,*3,*4: not listed

015 **EVA TAYLOR** Clarence Williams’ Blue Five New York, c. May 17, 1923
 Eva Taylor – voc;
 Thomas Morris – cnt; Charlie Irvis – tbn;
 Ernest Elliott – clt; unknown – alt;
 Clarence Williams – pno; Buddy Christian – bjo
 71499-F Farewell Blues OK 3055 (12”) not on LP/CD

71500-F Gulf Coast Blues OK 3055 (12"), Doc DOCD-5408
Composer credits: 71500 (Clarence Williams)

Certainly, Morris and Williams. Different from the session of May 04, 1923 it seems to be Irvis here, and the banjo player is more likely Buddy Christian.

Elliott – if it is he on this side – plays very restrained clarinet, at times reminding of Sidney Bechet. No wonder that Bechet has been listed as clarinetist in an early Bechet discography. Unfortunately, the sound of this title on my CD reissue leaves much to be desired, and it is hard to find out where the clarinet plays at all. An alto sax may play throughout this issued side. This player remains in the background and can therefore not be identified at all. What certainly makes Elliott's presence rather doubtful, as he usually is not restrained with his playing.

Notes:

- *Charters/Kunstadt, Jazz A History of the New York Scene p 228: Tommy Morris, cornet; Charlie Irvis, trombone; "Sticky" Elliott, clarinet; Clarence Williams, piano; Buddy Christian, banjo;*
 - *Storyville 13: Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt/alt); Clarence Williams (pno); Buddy Christian (bjo)*
 - *Lord, Clarence Williams p48: Thomas Morris – cnt; prob Charlie Irvis –tbn; Ernest Elliott –clt; unknown –alt; Clarence Williams – pno; Buddy Christian –bjo.*
 - *Rust*3,*4: Tom Morris –c; ?Charlie Irvis –tb; ?Ernest Elliott –cl-as; Clarence Williams –p; Buddy Christian –bj.*
 - *Rust*6: Tom Morris, c; ?Charlie Irvis, tb; ?Ernest Elliott, cl; unknown, as; Clarence Williams, p; Buddy Christian, bj.*
 - *BGR*2,*3,*4: Tom Morris, cnt; prob Charlie Irvis, tbn; prob Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo.*

016 **EVA TAYLOR** Clarence Williams' Blue Five New York, c. May 30, 1923
 Eva Taylor – voc;
 Thomas Morris – cnt; *John Mayfield* – tbn; *Ernest Elliott* – clt;
 Clarence Williams – pno; Buddy Christian – bjo
 71538-B Barefoot Blues OK 8073, Doc DOCD-5408
 71539-A Do It A Long Time Papa OK 8073, Doc DOCD-5408
Composer credits: 71538 (Clarence Williams); 71539 (W. Benton Overstreet)

The trombonist shows no characteristics of Irvis, although playing a legato style. Because he plays a largely identical break as John Mayfield in Sara Martin's 'Blind Man Blues' of 01 Aug. 1923 – where he is generally acknowledged - this player should be Mayfield. Thomas Morris and Clarence Williams are undisputed.

Stylistically the clarinetist seems to be Elliott (break in 'Barefoot Blues' with its smears, laughing clarinet in '... Papa'), although there is not much heard of the clarinet. There very probably is no alto player on this session.

The banjo player seems to be a bit stiffer than Christian generally, and does not have his ringing sound, but may as well be him.

Notes:

- *Storyville 14: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo)*
 - *BGR*2: Tom Morris, cnt; prob Charlie Irvis, tbn; prob Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo*
 - *BGR*3,*4: Tom Morris, cnt; prob Charlie Irvis, tbn; prob Ernest Elliott, clt; unknown, alt; Clarence Williams, pno; Buddy Christian, bjo*
 - *Rust*3,*4: Tom Morris –c; prob Charlie Irvis –tb; Ernest Elliott –cl; unknown –as; Clarence Williams –p; Buddy Christian –bj*
 - *Rust*6: Tom Morris, c; ?Charlie Irvis, tb; ?Ernest Elliott, cl; unknown, as; Clarence Williams, p; Buddy Christian, bj*
 - *Lord, Clarence Williams p49: Tom Morris –c; ?Charlie Irvis –tb; ?Ernest Elliott –cl; unknown –as; Clarence Williams –p; Buddy Christian –bj. Lord gives this session as on c. May 30, 1923! "All sources seem to agree on the personnel for Okeh 8073, except Goldman who lists King Oliver (tpt) and Sidney Bechet (sop), but this is disproven by aural evidence. A discography of Sidney Bechet by Robert McGarvey lists Bechet on clarinet. The same source suggests John "Masfield" as possibly the trombonist. Sometimes the clarinet is listed as Bob Elliott in earlier discographies."*

017 **SARA MARTIN & EVA TAYLOR** New York, c. Jun 20, 1923
 Sara Martin, Eva Taylor – voc duet;
 Thomas Morris – cnt;
 Clarence Williams – pno
 71640-B That Free And Easy Papa O' Mine OK 8082, Doc DOCD-5395
 71641-B Hesitation Blues OK 8082, Doc DOCD-5395

As in session 012 all participants are named on the label of the original pressing. So, there is no discussion necessary.

Notes:

- *Storyville 14: Thomas Morris (cnt); Clarence Williams (pno)*
 - *Lord, Clarence Williams p51: Thomas Morris (cnt); Clarence Williams (pno)*
 - *BGR*2,*3,*4: Thomas Morris, cnt; Clarence Williams, pno*
 - *Rust*3,*4,*6: Thomas Morris –c; Clarence Williams –p*

018 **CLARENCE WILLIAMS' BLUE FIVE** New York, Jul. 30, 1923
 Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – clt, sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71706-B Wild Cat Blues OK 4925, Hot'n Sweet FDC 5107
 71707-B Kansas City Man Blues OK 4925, Hot'n Sweet FDC 5107
Composer credits: 71706 (C. Williams – T. Waller); 71707 (C. Williams – C. Johnson)

Well, what do I have to say about these titles? They are both classics of their kind, known by everyone interested in classic jazz, and because of their exposed status in jazz there seem to be no doubts about their personnel. These are most probably Bechet's earliest issued recordings. And what a premiere they are. Bechet leaves only very little room to play and shine for poor old Thomas Morris, and it is amazing and anticipating how he is able to command musical proceedings. I simply wonder how this session happened. Did Bechet demand the first part to play, or did Clarence assign the melody to Bechet? And what did Morris say? Did he try to have the first part, and then leave the whole thing to Bechet, resigning? The atmosphere might not have been the very best on this recording session? As a person Bechet did not have the best reputation. Oh, yes, 'Wild Cat Blues' is one of Thomas Fats Waller's great early compositions.

The personnel is generally agreed upon and needs not be discussed, I think. So, this recording might be a model for Buddy Christian's performance and style.

Notes:

- *Storyville 14*: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- *Lord, Clarence Williams p51*: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "These next two sides are exciting indications of Blue Five things to come. Bechet is clearly present. He leads throughout both sides, with commanding breaks. Morris takes a second part on cornet. The personnel seems to be agreed upon by all sources except that Goldman and Davies suggest Irvis. The correct name for the trombonist accepted for this and some later sessions is now found to be Johns Mayfield rather than Masefield, as stated in previous discographies."
- *Rust*2*: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- *Rust*3*: Thomas Morris -c; John Masefield or Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj
- *Rust*4,*6*: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj

019 **SARA MARTIN** Clarence Williams' Blue Five New York, c. Aug. 01, 1923
 Sara Martin – voc;
 Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71711-B Blind Man Blues OK 8090, Doc DOCD-5396
 71712-B Atlanta Blues OK 8090, Doc DOCD-5396
Composer credits: 71711 (Green - McLaurin); 71712 (Handy - Elman)

There is no doubt as to the players accompanying Miss Martin. In the intro of 'Blind Man Blues' Thomas Morris wants to show everybody who the trumpeter is, but Bechet immediately overshadows him.

The presence of John Mayfield, "who had been trombonist with Ford Dabney's Orchestra at the Ziegfeld Roof, and was part of the New Amsterdam Orchestra at its concert in November 1921" (Lord p. 55), obviously gives a hint to the trombonist's identity on session 010, generally assumed and listed as Charlie Irvis. On both sessions, a largely identical trombone break is played which certainly is not Irvis. Christian on banjo is very much in concordance with Clarence Williams' piano, and they both deliver a strong four-four rhythm without any embellishments.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948*: Thomas Morris (c); Charlie Irvis (tb); Sidney Bechet (cl & ss); Clarence Williams (p); Buddy Christian (bjo).
- *Storyville 14*: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- *Lord, Clarence Williams p56*: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "There seems to be agreement on Mayfield as the trombonist. Bechet is very much in evidence, with his strong lead. He has to stay behind the vocalist --- just barely. He has most all of the fill-ins, even above the very straight vibrato-less trombone solo. Bechet makes even a harmony line sound so beautiful. Williams probably plays the piano, with straight chords."
- *Rust*3*: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- *Rust*4,*6*: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj
- *BGR*2*: Thomas Morris, cnt; John Masefield, tbn; Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo
- *BGR*3,*4*: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj

020 **MAMIE SMITH** the Harlem Trio New York, c. Aug. 05, 1923
 Mamie Smith – voc;
 Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian - bjo
 71725-B Lady Luck Blues OK 4926, Doc DOCD-5359
 71726-B Kansas City Man Blues OK 4926, Doc DOCD-5359
Composer credits: 71725 (C. Williams – W. Webber); 71726 (C. Williams – C. Johnson)

The above personnel is generally accepted and obviously correct. Although Record Research 57 with their experts list Porter Grainger on piano and unknown banjo, there definitely is an unmistakable Clarence Williams piano break in the second title! Buddy Christian's banjo blends beautifully with Williams' piano and delivers a steady and effective rhythm.

Notes:

- *Record Research 57*: Sidney Bechet, soprano; unknown (Porter Grainger?), piano; unknown (banjo). "Bechet's presence is accepted by the experts on this subject, we believe. Grainger's presence assumed from composer credits on following sides, though Clarence Williams, piano; Buddy Christian, banjo; have also been suggested."
- *Ch. Delaunay, New Hot Discography, 1948*: Sidney Bechet (cl & ss); Clarence Williams (p); Buddy Christian (bjo).
- *Storyville 14*: Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- *Lord, Clarence Williams p57*: Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- *Rust*3,*4,*6*: Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj
- *BGR*2,*3,*4*: Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo

021 **EVA TAYLOR** Clarence Williams' Blue Five New York, c. Aug. 11, 1923
 Eva Taylor – voc;
 Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – clt;
 Clarence Williams – pno; Buddy Christian – bjo;
 Eva Taylor, Clarence Williams – voc duet (1);
 71747-B Oh! Daddy Blues OK 4927, Doc DOCD-5408
 71748-B I've Got The Yes! We Have No Banana Blues OK 4927, Doc DOCD-5408
Composer credits: 71746 (C. Williams); 71747 (C. Williams)

The personnel is obviously definitive. Amazing Bechet on clarinet here, not so far from the soprano sound-wise. The Blue Five seem to have settled by now with their personnel and appear to be a fantastic group in "Southern" style in New York. And again, Buddy Christian cares for a swinging dark banjo beat.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Sidney Bechet (cl & ss); Clarence Williams (p); Buddy Christian (bjo).
- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (clt/sop); Clarence Williams (pno); Buddy Christian (bjo)
"The second side is played somewhat straighter than usual with this group, and this has led to some division of opinion as to whether there might be a change of personnel."
- Lord, Clarence Williams p58: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (clt); Clarence Williams (pno); Buddy Christian (bjo)
"Again it's Morris, Bechet, Williams and Christian for sure. There seems to be some doubt about the trombone. TKD quotes WCA, who suggests Irvis. However, most sources agree on Mayfield."
- Rust*3: Tom Morris -cnt; ?John Masefield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj
- Rust*4,*6: Tom Morris -c; John Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj
- BGR*2: Tom Morris, cnt; prob John Masefield, tbn; Sidney Bechet, clt/sop; Clarence Williams, pno; Buddy Christian, bjo
- BGR*3,*4: Tom Morris, c; John Mayfield, tb; Sidney Bechet, cl; Clarence Williams, p; Buddy Christian, bj
- Rust*4,*6: Tom Morris -c; John Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj

022 CLARENCE WILLIAMS BLUE FIVE

New York, c. Aug. 27, 1923

Thomas Morris – cnt; John Mayfield – tbn; (Sidney Bechet) – clt;

Clarence Williams – pno; Buddy Christian – bjo

71797-A Achin' Hearted Blues

OK 4966,

Hot 'n Sweet FDC 5107

Composer credits: 71797 (C. Williams)

Now, this is some very interesting item. And I have my doubts whether we can find a convincing solution. Morris, Mayfield, Williams and Christian certainly are there. But is it Sidney Bechet on clarinet? The doubts as to Bechet's presence are well listed below in the Storyville 14 and Lord citations. JK (100 proof Bechet!), JO and DB of our listening group tackling Thomas Morris' recordings some time ago are certain it is Bechet, MR has his doubts, and KBR denies Bechet's presence. I – KBR – have a rather unconventional and devious idea where to look for this clarinet player, but this may be the subject of another most interesting investigation. I can only say that - to me - there is a good clarinet player here with a beautiful reedy sound trying to imitate Bechet, perhaps on Clarence's request? Bechet might have been away for a couple of days and would thus not be available for Clarence, so that Clarence hired a substitute for this session. But after hearing the clarinet on the last session above (014), I think that Bechet is the most probable player here.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); unknown (clt); Clarence Williams (pno); Buddy Christian (bjo) "The clarinetist for this date has been listed previously as Sidney Bechet, however, we do not believe that this is he. The vibrato displayed by this man is as wide and fierce as that of Bechet, but the breath control and phrasing are certainly not Bechet's. There are some very awkward and angular phrases with breaks for breath in all the wrong places."
- Lord, Clarence Williams p59: Thomas Morris (cnt); John Mayfield (tbn); unknown (clt); Clarence Williams (pno); Buddy Christian (bjo)
"This side poses some questions. Only one side recorded? That's all that can be found. Another question concern the identity of the clarinetist. Sidney Bechet has often been listed as clarinetist, however we're not sure of it. The vibrato displayed by this man is as wide and fierce as that of Bechet, but the breath control and phrasing are certainly not Bechet's. There are some very awkward and angular phrases with breaks for breath in all the wrong places. For these reasons we prefer to leave the clarinetist as unknown. TKD also states that Bechet is not present – suggesting Elliott (Oh, no! – KBR). Again, the trombonist is in question, but Mayfield seems to be the man, although Goldman lists Irvis. The piano is probably Williams – playing a strong chordal accompaniment."
- J. Chilton, Sidney Bechet, *The Wizard of Jazz* p59: "Bechet is again on clarinet and is featured on the breaks that serve as an introduction. The band sounds more cohesive than on its previous recordings; cornetist Thomas Morris was rarely as bold and assertive as he is here. ...the outstanding feature of the recording is Bechet's work on clarinet, which effortlessly combines a scorching timbre and ingenious timing. His solo begins with a thrilling entry note, and there is no lessening of the tension throughout the next two choruses; these are full of complicated phrases, all of which are perfectly resolved. Bechet rarely used his technique to show off."
- Rust*2: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Rust*3,*4: Tom Morris (cnt); John Masefield or Mayfield (tbn); unknown replaces Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Rust*6: Tom Morris c; John Mayfield tb; unknown cl replaces Bechet; Clarence Williams p; Buddy Christian bj

023 EVA TAYLOR Clarence Williams' Blue Five

New York,

c. Aug. 27, 1923

Eva Taylor – voc;

Thomas Morris – cnt; Charlie Irvis – tbn;;

Clarence Williams – pno; Buddy Christian – bjo;

three band members – voc exhortations (1)

71803-B Original Charleston Strut

OK 8089,

Doc DOCD-5408

71804-A If You Don't, I Know Who Will

OK 8089,

Doc DOCD-5409

Composer credits: 71803 (Thomas Morris); 71804 (Chris Smith – Tim Brymn – Clarence Williams)

Tom Morris is generally agreed upon. The two rhythm players certainly sound a little different from earlier recordings, but still seem to be Williams and Christian. The absence of a clarinet or soprano may have altered sound conditions in the studio and increase their audibility. But it certainly is Charlie Irvis on trombone with his legato playing and his own 6/8th phrasing at instances. Some familiar voices can be heard at the end of the first title.

There is no reed player on these sides, and I wonder where Bechet had been on these days. He might have been away for a couple of days and would thus not be available for Clarence, so that Clarence renounced a reed player for this session – or did not find any suitable one as on the session before.

Notes:

- Storyville 14: Thomas Morris (cnt); poss Charlie Irvis (tbn); poss Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p60: Thomas Morris (cnt); poss Charlie Irvis (tbn); prob Clarence Williams (pno); Buddy Christian (bjo)
"Morris is heard and the trombonist is felt to be Irvis. There is no reed man on this session, despite previous reports."
- Rust*3: Tom Morris -c; ?Charlie Irvis -tb; ?Ernest Elliott -cl -as; Clarence Williams -p; Buddy Christian -bj
- Rust*4,*6: Tom Morris -c; Charlie Irvis -tb; Clarence Williams -p; Buddy Christian -bj; Bechet omitted
- BGR*2: Tom Morris, cnt; poss Charlie Irvis, tbn; Ernest Elliott, clt/alt; Clarence Williams, pno; Buddy Christian, bjo
- BGR*3,*4: Tom Morris, cnt; poss Charlie Irvis, tbn; Clarence Williams, pno; Buddy Christian, bjo

024 **FANNIE GOOSBY** New York, c. Sep. 28, 1923
 Fannie Goosby – voc;
Thomas Morris – cnt;
Clarence Williams – pno
 71924-B I've Got The Blues, That's All OK 8095, Document DOCD-5511
 71925-B Grievous Blues OK 8095, Document DOCD-5511

KBR hears a possible banjo on this session. Morris and Williams are as on the label of the Okeh disc.

Notes:

- *Storyville 14: Thomas Morris (cnt); Clarence Williams (pno).*
- *Lord, Clarence Williams: Thomas Morris (cnt); Clarence Williams (pno).*
- *BGR*2,*3,*4: Tom Morris, cnt; Clarence Williams, pno.*
- *Rust*3,*4,*6: Tom Morris -c; Clarence Williams -p.*

025 **EVA TAYLOR** Clarence Williams Trio New York, c. Sep. 29, 1923
 Eva Taylor – voc;
 Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71910-A Irresistible Blues OK 8129 not on LP/CD
 71910-C Irresistible Blues OK 8129, Doc DOCD-5409
 71911-B Jazzin' Babies Blues OK 8129, Doc DOCD-5409
Composer credits: 71910 (C. Williams); 71911 (R.M. Jones)

There is absolutely no doubt as to the participants to this session. Authoritarian Bechet here, very beautiful. And Clarence's simple but effective piano, strengthened by Christian's urgent but un-obtrusive banjo. But no brass men.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Thomas Morris (tp); Charlie Irvis (tb); Sidney Bechet (cl & ss); Clarence Williams (pno); Buddy Christian (bjo)*
- *Storyville 14: Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)*
- *Lord, Clarence Williams p62: Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "Bechet plays as constantly as the rhythm instruments, from the introduction right through to the end. It is certainly Clarence on piano and Buddy Christian is assumed, as on most of the recordings of this period."*
- *Rust*3,*4,*6: Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj*
- *BGR*2,*3,*4: Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo*

Notable differences of takes:

71910: As take -1 is not reissued comparison has not been possible.

026 **CLARENCE WILLIAMS BLUE FIVE** New York, early Oct. 1923
 Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71928-B 'Tain't Nobody's Business If I Do OK 4966, Hot'n Sweet FDC 5107
 71929-B New Orleans Hop Scop Blues OK 4975, Hot'n Sweet FDC 5107
 71930-B Oh Daddy! Blues (Oh Daddy! You Won't Have No Mama At All) OK 4993, Hot'n Sweet FDC 5107
Composer credits: 71928 (Grainger - Robbins); 71929 (G. Thomas); 71930 (C. Williams)

These are the Blue Five with their classic personnel again, Bechet shining bright above the musical proceedings. Re Thomas Morris, it has to be said what Garvin Bushell in his 'Jazz from the Beginning' reports about him: "*Many a black musician in the 1920s couldn't blow his nose. Like Tommy Morris. He had some great ideas, but no lip – it just splattered all over the place.*" Buddy Christian drives the band along like nobody's business – just as the first title suggests.

A most interesting account of Bechet's soprano part in 'New Orleans Hop Scop Blues' can be found in Gunther Schuller, *Early Jazz*, p197.

Notes:

- *Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)*
- *Lord, Clarence Williams p64: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo). "Morris and Bechet are clearly present. Most sources agree on Mayfield as trombonist, although Goldman and Davies suggest Irvis, but often the personnels are so all-inclusive that it's hard to know if the records have been heard. Williams and Christian are assumed, and nothing is heard to suggest otherwise."*
- *Rust*2: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)*
- *Rust*3: Thomas Morris -c; John Masefield or Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj*
- *Rust*4,*6: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj*

027 **ROSETTA CRAWFORD** King Bechet Trio New York, c. Oct. 05, 1923
 Rosetta Crawford – voc;
 Sidney Bechet – clt, sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71945-A Down On The Levee Blues OK 8096, Doc DOCD-5375
 71946-B Lonesome Mama Blues OK 8096, Doc DOCD-5375
Composer credits: 71945 (Williams - Johnson); 71946 (Williams - Crawford)

Miss Crawford owns a strong voice and a medium vibrato of little amplitude. She sings with convincing and permanent blues phrasing. The accompanying group is Clarence Williams' trio under Sidney Bechet's name, thus emphasising Bechet's sudden significance for the jazz scene in Harlem when joining the Williams stable.

Bechet accompanies the singer throughout with well-formed phrases and answers to the lyrics in his very own style. Williams on piano is boring, and even Buddy Christian's banjo is not able to liven things up.

This is Sidney Bechet's first label recognition as a bandleader, ever. Yet, this still is Clarence Williams' recording group playing here. Williams and Christian are assumed only, but certainly correct. Christian's banjo sounds much lighter here than on all the other recordings we have heard. Is this another instrument or another player? Or just the acoustic situation of the recording studio? (On the photos showing Christian with the Clarence Williams Orchestra (see under 'Photos', below) Buddy Christian can be watched carrying two banjos at his side. Not being a banjo expert, I – KBR - would be interested to know whether he used different sounding banjos for big band or alternate trio purposes. This would possibly explain my personal doubts about Christian's presence on the trio recordings.)

Notes:

- Storyville 14: Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bj)
- Lord, Clarence Williams p66: Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bj)
- Rust*3,*4,*6: Sidney Bechet -ss -cl; Clarence Williams -p; Buddy Christian -bj
- BGR*2: Sidney Bechet, clt/sop; Clarence Williams, pno; Buddy Christian, bjo
- BGR*3,*4: Sidney Bechet, ss; Clarence Williams, p; Buddy Christian, b

028 **SARA MARTIN AND CLARENCE WILLIAMS' HARMONIZING FOUR** New York, Oct. 11, 1923
 Sara Martin – voc;
 Thomas Morris – cnt; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71961-B Graveyard Dream Blues OK 8099, Doc DOCD-5396
 71962-B A Green Gal Can't Catch On (Blues) OK 8099, Doc DOCD-5396
Composer credits: 71945 (I. Cox); 71946 (Williams - Martin)

Typical Thomas Morris and great Sidney Bechet above a very simple rhythm section with Clarence pounding chordal fours in the first title – and even eighths - and playing a strange barrelhouse-like arpeggio figure in the second. The banjo has its usual dark hue, again, but is much in the background.

Notes:

- Storyville 14: Thomas Morris (cnt); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bj)
- Lord, Clarence Williams p67: Thomas Morris (cnt); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bj)
- “All sources seem to agree on the personnel.”
- Rust*3,*4,*6: Thomas Morris -c; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj
- BGR*2,*3,*4: Thomas Morris, cnt; Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo

029 **MARGARET JOHNSON** Clarence Williams' Blue Five New York, c. Oct. 19, 1923
 Margaret Johnson – voc;
 Thomas Morris – cnt; Charlie Irvis – tbn; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 71972-B If I Let You Get Away With It Once You'll Do It All Of The Time OK 8107, Doc DOCD-5436
 71973-B E Flat Blues OK 8107, Doc DOCD-5436
Composer credits: 71972 (Rose - Frost); 71973 (T. Morris – C. Williams)

Thomas Morris, Sidney Bechet, Clarence Williams and Buddy Christian are certain. But, although I am certain that it really is Irvis because of tone, vibrato and legato playing, I miss his 6/8th phrasing here, which would make his identity clearer.

Notes:

- Storyville 14: Thomas Morris (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bj)
- Lord, Clarence Williams p68: Thomas Morris (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bj) “All sources seem to agree on the personnel.”
- Rust*3,*4,*6: Tom Morris -c; Charlie Irvis -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj
- BGR*2,*3,*4: Thomas Morris, cnt; Charlie Irvis, tbn; Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo

030 **EVA TAYLOR & LAWRENCE LOMAX** New York, c. Nov. 10, 1923
 Eva Taylor, Lawrence Lomax – voc duet;
 Thomas Morris – cnt; Charlie Irvis – tbn;
 Sidney Bechet – sop;
 Clarence Williams – pno
 72028-C Old Fashioned Love OK 8114, Doc DOCD-5409
 72029-B Open Your Heart OK 8114, Doc DOCD-5409

Personnel seems to be as given in all sources. With Irvis Clarence certainly had a better and individual trombonist who was not yet with Ellington at this time. The music sounds a bit strange in comparison with all we have heard before.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bj)
- Lord, Clarence Williams p69: Thomas Morris (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno) “Clarence is not mentioned on the label of this record, but perhaps Okeh omitted that purposely because this is a different kind of music than that associated with Clarence's name. Lomax, with the heavier voice, sings melody most of the time, with Eva taking the harmony part. The ensemble is subdued behind the vocalists, although Bechet is immediately recognizable.”
- BGR*2,*3,*4: Tom Morris (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno)
- Rust*3,*4,*6: Tom Morris -c; Charlie Irvis -tb; Sidney Bechet -ss; Clarence Williams -p

031 **CLARENCE WILLIAMS BLUE FIVE** New York, c. Nov. 10, 1923
 Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 72040-B Shreveport Blues OK 4006, Hot 'n Sweet FDC 5107
 72041-B Old Fashioned Love OK 4993, Hot 'n Sweet FDC 5107
Composer credits: 72040 (A.F. Potter); 72041 (C. Mack – J.P. Johnson)

A most interesting account of Bechet's soprano part in 'Old Fashioned Love' can be found in Gunther Schuller, *Early Jazz*, p196. There are a couple of wrong notes from both cornet and trombone in 'Shreveport', but never from Bechet! The trombonist certainly is Mayfield. Williams on piano and Christian on banjo together pound their four-four rhythm as known. Remarkable are the number of wrong notes by cornet and trombone on the first title.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p70: Thomas Morris (cnt); prob John Mayfield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "Most sources seem to agree with the personnel given, however Goldman and Davies in the all-inclusive personnels, suggest Irvis. TKD also suggests Irvis, although JHB (?) questions this. Certainly it is Morris and Bechet, and probably Williams and Christian."
- Rust*2: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Rust*3: Thomas Morris -c; John Masefield or Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj
- Rust*4,*6: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj

032 CLARENCE WILLIAMS BLUE FIVE

New York, c. Nov. 14, 1923

Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – clt, sop;
Clarence Williams – pno; Buddy Christian – bjo

72059-B House Rent Blues

OK 8171, Hot 'n Sweet FDC 5109

72061-B Mean Blues

OK 40006, Hot 'n Sweet FDC 5109

Composer credits: 72059 (De Koven - Thompson); 72060 (B. Smythe – A. Gilham)

Again, we hear the Blue Five in their personnel of the day. Fantastic Bechet in all his breaks in 'House Rent Blues'. And listen to his retained and poetical playing in the last choruses of 'Mean Blues', very beautiful. Morris is undoubted, and the trombone player certainly is the same as before, thus Mayfield, and not Irvis at all! But still, there is our two-part rhythm section of Williams on piano and Buddy Christian in approved manner.

Notes:

- Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p72: Thomas Morris (cnt); John Mayfield (tbn); Sidney Bechet (clt/sop); Clarence Williams (pno); Buddy Christian (bjo) "In this Blue Five session, the trombone is again the only point of disagreement, with the sources siding the same as previously. Sidney Bechet doubles on clarinet on this one."
- Rust*2: Tom Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)
- Rust*3: Thomas Morris -c; John Masefield or Mayfield -tb; Sidney Bechet -cl -ss; Clarence Williams -p; Buddy Christian -bj
- Rust*4,*6: Thomas Morris -c; John Mayfield -tb; Sidney Bechet -cl-ss; Clarence Williams -p; Buddy Christian -bj

033 VIRGINIA LISTON her Jazz Trio

New York, c. Jan. 07, 1924

Virginia Liston – voc;

Harry Cooper – tpt; Prince Robinson – alt;

Graham Jackson – pno

72258-D I Don't Love Nobody

OK 8138, Document DOCD-5446

72259-D Tain't A Doggone Thing But The Blues

OK 8138, Document DOCD-5446

Copying the Harry Cooper biography in 'Who's Who of Jazz' I learned of Cooper's first recordings with Virginia Liston in New York. This then caused my immediate listening to Liston's session of c. Jan. 07, 1924. And indeed, the trumpet player should well be Harry Cooper by his tone, his attack, his vibrato and his overall musical concept. Clarence Williams certainly is not the pianist, but the group's personnel is recounted by Harry Cooper naming Graham Jackson as pianist (see below). The altoist's sweet and smooth performance then has to be played by the young Prince Robinson, yet not on clarinet or tenor sax, but on alto sax. These musicians later formed the Seminole Syncopators on a permanent basis.

Our listening-group's earlier assumption as to the personnel of this session is as follows. We have to revoke this statement!

In our article 'The Cornet Screamer' in the Frog Blues & Jazz Annual Vol. 3 Michael Rader and I - together with our listening group - have attributed this session to trumpet player Gus Aiken's mostly unrecognized and thus underestimated work. Lacking any clearly documented recordings of Aiken after his return from Cuba in December 1923 we found a whole series of recordings by an unknown trumpet player who most probably is our man Gus Aiken. This is the first recording by this "unknown" trumpet player in the row. The series runs up consecutively to Clara Smith's coupling of July 30, 1927, and can even be continued for some few items. Aiken's musical and technical development can easily be followed by the list in our article.

Today, just after finishing a long evaluation of clarinetist Ernest Elliott's work on record, I detect that the reed man on this coupling with great certainty is Elliott himself, judging from the catalogue of stylistic devices listed in my Ernest Elliott discography compared with what can be heard here. The pianist certainly is not Williams, but Porter Grainger, a much looser and more virtuoso player than Clarence.

Accordingly, this record does not belong to the long row of Clarence Williams recordings!

Notes:

- Storyville 15: unknown (cnt); unknown (alt); Clarence Williams (pno). "The unknown cornet and alto players may be Thomas Morris and Bob Fuller respectively. The piano sounds somewhat unlike Williams' normal style but we are satisfied that this is he."
- Lord, Clarence Williams p77: unknown (cnt); unknown (alt); poss Clarence Williams or Porter Grainger (pno) "The unknown cornet and alto players may be Thomas Morris and Bob Fuller respectively. The piano sounds somewhat unlike Williams' normal style, but the team (Storyville team – KBR) is satisfied that it is he. However, in view of the composer credits for both compositions, I think the possibility of Porter Grainger as pianist should be considered."
- Storyville 142-126, Ben Kragting Jr., Harry Cooper (1903-1961): "The band that accompanied Virginia Liston had Harry Cooper on trumpet, Prince Robinson on clarinet, piano player Graham Jackson, banjo player Bernard Addison and Happy Williams on drums."
- BGR*2: poss Tom Morris, cnt; unknown, clt, alt; Clarence Williams, pno
- BGR*3,*4: unknown, c; unknown, as; poss Clarence Williams or Porter Grainger, p
- Rust*3: ? Tom Morris -c; unknown -cl -as; Clarence Williams -p
- Rust*4,*6: unknown -c; unknown -as; Clarence Williams or Porter Grainger -p

034 LAWRENCE LOMAX Clarence Williams' Orchestra

New York, Feb. 1924

Lawrence Lomax – voc;

unknown – tpt; unknown – tbn;

unknown – clt, alt; unknown – vln;

prob Clarence Williams – pno; unknown – bbs

72353-B Nobody Loves Me But My Mother OK 8132 not on LP/CD, but held

72354-B She'll Be There, Mother Mine OK 8132 not on LP/CD, but held

These are really very trashy sides, at least in today's taste, containing nothing what could be described as jazz music. It thus seems that they have not been reissued because of this fact. As stated in the notes below it is impossible to identify any of the participating musicians from what can be heard. But I dare to state that neither Morris nor Irvis are on this session sound-wise. Instead I would search for these musicians in the Piron region as they were legitimate and good reading musicians, and their band encompassed all instruments heard here.

Notes:

- Storyville 16: unknown – tpt; unknown – tbn; unknown – clt, alt; unknown – vln; Clarence Williams – pno “These are ballad-style performances with a legitimate accompaniment so that although the accompanying group is reputed to include Thomas Morris and Charlie Irvis there is nothing in the performance by which to identify them nor even Williams himself.”

- Lord, Clarence Williams p80: unknown (tpt); unknown (tbn); unknown (clt, alt); unknown (vln); prob Clarence Williams (pno); unknown (bbs) “TKD bravely suggests that it might include Thomas Morris, Charlie Irvis, and Leon Abbey (vln). Rather than repeat this pure guess-work, I think it's better to leave it as stated below.”

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

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

035 **EVA TAYLOR** Clarence Williams' Harmonizers New York, c. May 16, 1924

Eva Taylor – voc;

Peter Bocage – cnt; John Lindsay – tbn;

Lorenzo Tio, Jr. – clt;

Clarence Williams – pno

72531-B When You're Tired Of Me (Just Let Me Know) OK 8145, Doc DOCD-5409

72532-A Ghost Of The Blues OK 8145, Doc DOCD-5409

After long listening sessions and consecutive discussion our listening team agrees that this trumpet/cornet player is not Thomas Morris (JO decidedly persisted in Morris), but is probably Peter Bocage of the Piron band, then in New York and under Williams' aegis and management. Lorenzo Tio had earlier already been identified as clarinetist, although the clarinet is sometimes reminiscent of the way Bechet plays, and one title was indeed issued on an LP otherwise devoted to Bechet accompaniments. Therefore the trombonist's identity can be seen in John Lindsey - Piron's trombone player - and comparison with Piron's recordings seems to indicate this. Clarence Williams very probably is on piano.

'Ghost Of The Blues' has also been recorded by the Piron band.

Notes:

- Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); poss Lorenzo Tio (clt); Clarence Williams (pno)

- Lord, Clarence Williams p87: Thomas Morris (cnt); Charlie Irvis (tbn); poss Lorenzo Tio (clt); Clarence Williams (pno) “This next session offers Lorenzo Tio as clarinetist. He came North with the Piron Orchestra and played on their recordings made in New York.

Sometime this year the orchestra returned to New Orleans, but Tio remained in New York. Eva has suggested Tio as the clarinetist on this date. He should be considered as a possibility on other recording dates, as well. Eva states: “I'm sure he played on more than one record with Clarence. I am also sure he played with Joe Jordan's outfit, too.” There seems to be agreement on most of the personnel with the exception of the clarinet. Elliott was suggested earlier, but Tio seems to be a more logical choice upon hearing the record.”

- BGR*2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; poss Lorenzo Tio, clt; Clarence Williams, pno

- Rust*3,*4,*6: Tom Morris –c; Charlie Irvis –tb; ? Lorenzo Tio –cl; Clarence Williams –p

036 **SARA MARTIN** Clarence Williams' Harmonizers New York, Jun. 04, 1924

Sara Martin – voc;

unknown – cnt/tpt; (John Lindsay) – tbn;

(Lorenzo Tio, Jr.) – sop;

Clarence Williams – pno

72592-B He's Never Gonna Throw Me Down OK 8154, Doc DOCD-5397

This possibly is not Thomas Morris nor Peter Bocage as identified before, and the trombone player definitely is not Irvis with his legato style! Instead he shows a somewhat dated staccato style using some triplet and sixth-eighth phrasing which is compatible with Aaron Thompson's playing on the Red Onion Jazz Babies sides. But Clarence's relation to Aaron Thompson – then A. Russell Wooding's band manager and probably trombonist – did not begin until November 1924, the time of Thompson participating in the Red Onion Jazz Babies recordings.

Soprano playing has nothing of Elliott's characteristics and certainly the player is someone else trying to copy Bechet. Or is it clarinet?

Because of the notes heard and what is said before I am tempted to assume the possible presence of John Lindsey and Lorenzo Tio here. Tio played clarinet and tenor sax in the Piron band and it would be very easy for him to switch over to soprano, the more so as Williams obviously was eager at the time to find a temporary substitute for Bechet. But it still is not certain whether we hear a soprano here or a clarinet. Regarding this the identity of the trumpet/cornet player could also be questioned as Peter Bocage's.

I would follow Tom Lord in his suggestion as to banjo player or not (see below in the notes!).

Notes:

- Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); poss Ernest Elliott (sop); Clarence Williams (pno)

- T. Lord, Clarence Williams p 92: Thomas Morris (cnt); Charlie Irvis (tbn); possibly Ernest Elliott (clt); Clarence Williams (pno)

“Bechet and Bailey have been mentioned as clarinetist at times, but aural evidence indicates Elliott (No! – KBR). Bailey was not yet in New York, according to WCA. Rust and Godrich & Dixon both list a banjo (Buddy Christian) for this side, however I do not hear one. The heavy chordal playing of the piano (in the absence of the banjo) does suggest a banjo, particularly in this accustical recording.”

- BGR *2: Thomas Morris, cnt; Charlie Irvis, tbn; poss Ernest Elliott, sop; Clarence Williams, pno; Buddy Christian, bjo

- BGR *3,*4: Thomas Morris, cnt; Charlie Irvis, tbn; poss Ernest Elliott, sop; Clarence Williams, pno

- Rust *2: Tom Morris - c; Charlie Irvis - tb; ? Ernest Elliott - ss; Clarence Williams - p; Buddy Christian - bj

- Rust *3,*4: Tom Morris - c; Charlie Irvis - tb; ? Ernest Elliott - ss; Clarence Williams - p; Buddy Christian - bj (some authorities say no bj used).

- Rust *6: Tom Morris - c; Charlie Irvis - tb; ? Ernest Elliott - ss; Clarence Williams - p;

037 **SIPPIE WALLACE** Clarence Williams' Harmonizers New York, c. Jun. 13, 1924
 Sippie Wallace – voc;
 (Peter Bocage) – cnt; (John Lindsey) – tbn; (Lorenzo Tio, Jr.) – clt;
 Clarence Williams – pno; Buddy Christian - bjo
 72606-B Sud Bustin Blues OK 8177, Doc DOCD-5399
 72607-B Wicked Monday Morning Blues OK 8177, Doc DOCD-5399
 Composer credits: 72606 (A.J. Piron - Peter Bocage – Steve Lewis); 72607 (Spencer Williams)

Having heard Thomas Morris here in the past, I now believe this cornetist to be Peter Bocage of the Piron band. The trombonist certainly is not Irvis, but could be John Lindsey or Aaron Thompson instead. I am unable to hear a banjo. Clarence Williams is undoubted. Just as with the foregoing session of Sara Martin we hear a soprano player who stylistically certainly is not Elliott, but a Bechet copyist. Or is it a clarinet again? There is no musical comparison between Elliott and this much better musician, whose name is unknown today. As before with Sara Martin, I see the possibility that this again is part of the Piron band, thus Bocage, Lindsey and Tio. Only that they are not on their homely ground.

And also consider the band name! It was Clarence Williams' custom to name his recording bands 'Harmonizers' when Piron players were employed! 'Sud Bustin Blues' has also been recorded by the Piron band.

Notes:

- Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); poss Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo)
 - T. Lord, Clarence Williams p 93: Thomas Morris (cnt); Charlie Irvis (tbn); possibly Ernest Elliott (clt); Clarence Williams (pno) "It seems to be the same group as on the Sara Martin session, ca. June 1, 1924, with the addition of a banjo. Certainly it is the same clarinetist, possibly Ernest Elliott. Here again, Bailey has been previously mentioned as clarinetist, but WCA points out that Bailey was not in New York at this time. It certainly doesn't sound like Bailey."

- Rust *3,*4,*6: Tom Morris, c; Charlie Irvis, tb; ?Ernest Elliott, cl; Clarence Williams, p; Buddy Christian, bj

- BGR *2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; poss Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo

038 **THE FOUR SPADES** New York, Jun. 24, 1924
 Lorenzo Tio – clt; Bob Fuller – alt;
 Clarence Williams – pno; Buddy Christian – gtr, bjo
 81840-3 Squabblin' Blues Col 14028-D not on LP/CD but held
 81841-3 Making Up Blues Col 14028-D not on LP/CD but held
 Composer credits: 81840 (Sara Martin and Clarence Williams); 81841 (A. Thompson)

This very interesting yet still un-reissued recording features two distinct reed-men, a distinct clarinet player who sounds surprisingly uneven and stiff on the first title when compared to his extraordinary and beautiful playing on the second title, which certainly caused Tom Lord and others to identify this player as Lorenzo Tio Jr. of the Piron band. I see no reason to doubt this assumption, although I am heavily contradicted in our listening group. There is so much very beautiful and expert clarinet playing in pure New Orleans style on the second title, at a time when the Piron band sought for engagement in New York supported by Clarence Williams, that it seems to be negligent not to think of Tio here! Who else should be assumed under these circumstances?

The alto player certainly is not Elliott as given in the various Rust editions. The playing does not have Elliott's characteristics as listed in my Elliott investigation. Instead, I hear distinct parallels to Bob Fuller's saxophone playing on the Kansas City Five session of c. Nov. 1924, here on tenor sax, but showing the same un-swinging, un-initiated and non-professional handling of the sax. Possibly these titles were Fuller's early or even first try-outs on the saxophone?!

There might be Buddy Christian on guitar on the first side, and on banjo on the second one. It is Christian's strong and urgent style and dark sound.

Notes:

- Mahony, Columbia 13/14000-D Series: Files as "Williams' Instrumental Four". (Possibly a Clarence Williams group?)

- Storyville 15: not listed

- Lord, Clarence Williams p94: poss Lorenzo Tio (clt); Ernest Elliott (alt); Clarence Williams (pno); Buddy Christian (bjo) "Recent research and listening has turned up the following (this one – KBR) session. It is listed in the Columbia files as Williams Instrumental Trio (sic), which lists this date. Rust *3 suggests Bob Fuller as the clarinetist. However, I feel that it may be Lorenzo Tio. The piano is well in the background, but sounds like Clarence. The presence of Christian is surmised."

- Rust*2: Bob Fuller (clt); Ernest Elliott (?) (alt); Lemuel Fowler (?) (pno); Buddy Christian (?) (bjo)

- Rust*3: Bob Fuller -cl; Ernest Elliott -as; Clarence Williams -p; Buddy Christian -bj. (Entered in the Columbia files as Williams Instrumental Four)

- Rust*4: Lorenzo Tio or Bob Fuller -cl; Ernest Elliott -as; Clarence Williams -p; Buddy Christian -bj. (CBS filelist this as Williams Instrumental Four)

- Rust*6: Lorenzo Tio or Bob Fuller -cl; Ernest Elliott -as; Clarence Williams -p; Buddy Christian -bj.

039 **LAURA SMITH** Clarence Williams' Harmonizers New York, c. Aug. 01, 1924
 Laura Smith – voc;
 Thomas Morris – cnt; John Mayfield – tbn; Ernest Elliott -clt;
 Clarence Williams – pno; Charles Bocage or Buddy Christian – bjo
 72719-B Texas Moaner Blues OK 8157, Doc DOCD-5429
 72720-B I'm Gonna Get Myself A Real Man OK 8186, Doc DOCD-5429
 72721-B Has Anybody Seen My Man? OK 8157, Doc DOCD-5429
 Composer credits: 72719 (Fae Barnes – Clarence Williams); 72720 (Baby Grice – Ruth Coleman); 72721 (Baby Grice – Ruth Coleman)

Morris and Williams are obvious. The banjo might be a bit too heavy to be Christian. But the trombonist very certainly is not Charlie Irvis with his legato trombone, but could rather be John Mayfield of the early Clarence Williams stable with his simple staccato style.

There is little clarinet audible, but the square quarter note phrasing and the downward smear in bar four of the introduction of ‘Has Anybody Seen My Man?’ are typically Elliott and seem to be proof of his presence.

Notes:

- Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo)
- Tom Lord, Clarence Williams p97: Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo) “There is agreement on the personnel with the exception of the clarinet. TKD lists Buster Bailey, however Bailey was not in New York, and aural evidence suggests Elliott.”
- Rust *3,*4,*6 Tom Morris, cnt; Charlie Irvis, tbn; Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo
- BGR *2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; Ernest Elliott, clt; Clarence Williams, pno; Buddy Christian, bjo

040 **MARGARET JOHNSON** Clarence Williams’ Harmonizers New York, c. Sep. 05, 1924
 Margaret Johnson – voc;
 Peter Bocage or Thomas Morris, Joe King Oliver – cnt; John Mayfield – tbn;
 unknown - ten;
 Clarence Williams – pno; Charles Bocage or Buddy Christian – bjo

72789-B	I Love You Daddy, But You Don’t Mean Me No Good	OK 8230,	Doc DOCD-5436
72790-B	Nobody Knows The Way I Feel This Mornin’	OK 8262,	Doc DOCD-5436
72791-B	Absent Minded Blues	OK 8262,	Doc DOCD-5436

Composer credits: 72789 (Tom Delaney); 72790 (Tom Delaney); 72791 (Tom Delaney)

It is very seldom (if at all?) that we hear two trumpets/cornets in early Clarence Williams accompanying groups. But here, something unusual must have happened! Probably because of the presence of two cornets, Williams wrote some minor arrangements for the four horns present. This is the reason that we do not hear more of the alto saxophone than arranged passages of his part. And from what we can hear nothing substantial can be said about the reed man. He may be Elliott, but lacking any distinct elements of his style as listed in my Elliott investigation heard, the player might be someone else. In my ears this player here shows nothing of Elliott’s style, and his instrument is tenor sax rather than alto. Furthermore, I do not know any recordings of Elliott playing tenor! But when compared to Elliott’s alto playing on the succeeding Clara Smith session it becomes apparent that his skills on the saxophone had improved and become smoother by now, which would coincide with what can be heard here.

The second cornet surprisingly sounds just like Oliver, and has been suggested to be him in earlier years (see notes below!). And this is the unusual case here! Oliver spent some time in September in NY as guest of C. Williams, but nobody knows how long he stayed. He recorded with Butterbeans and Susie on Sep. 12 or 14. When hearing these sides for the first time I immediately felt that the breaks in ‘I Love You Daddy’ (at 1-23 and 2-32) with their sharp cornet tone and the typical phrases had to be Oliver. At that time, I did not know that he had been suggested before. Then in ‘Absent Minded Blues’ at 1-42 he can be discriminated again as Morris enters at about 1-47 (I have to thank Dave Brown for affirmation and sorting out the exact places where Oliver can possibly be heard). I do therefore not have any sincere doubts as to Oliver’s presence on these sides! It has equally to be stated that there is absolutely nothing to suggest Bubber Miley on trumpet! Morris is undisputed, but here Peter Bocage’s presence should also be considered as the first trumpet sounds somewhat more secure than Morris usually is. And Bocage was in New York and better equipped for playing from music.

The trombonist again is not Irvis and might rather be John Mayfield because of stylistic reasons and because he was frequently used by Williams at the time.

Clarence Williams undisputed. But we can certainly see again that statements or assertions of the participants of the recording sessions cannot be trusted in any case!

To me the banjo sounds more like Bocage than Christian, just like on the session above. It has to be regarded that Clarence Williams’ recordings under the band name ‘Harmonizers’ very often – if not always – feature Piron musicians.

Notes:

- Storyville 15: Thomas Morris, Bubber Miley (cnts); Charlie Irvis (tbn); poss Ernest Elliott (alt); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p 98: Thomas Morris, Bubber Miley (cnt); Charlie Irvis (tbn); poss Ernest Elliott (alt); Clarence Williams (pno); Buddy Christian (bjo) “The session includes two cornets, with Morris credited as one. Davies lists the other as King Oliver. TKD (T. Keith Daniel – KBR) has a note that his personnel (which agrees with the one below (above – KBR)) is from Williams on hearing the disc, “however, some authorities, including BALR (who in the world is this? – KBR), believe that Joe ‘King’ Oliver is one of the trumpet men. It is possible that the session took place during his brief visit to New York. ”WCA (Walter C. Allen – KBR) thinks the cornet is not Oliver. Clarence Williams (to WCA) identified the cornets as given, below (above – KBR). The alto is agreed upon by most as Elliott. The estimation of the date is from Godrich and Dixon. The preceding matrix is assigned to Ernest V. Stoneman, recorded September 4, 1924. The succeeding matrix is assigned to an unknown foreign-language item, recorded on September 9th.”
- L. Wright, King Oliver p 42/43: “He stayed with Clarence Williams and Eva Taylor and went to see Jack Kapp to try and secure a recording contract, but to no avail. Whilst in town, the two old friends went down to Jersey City to watch the Harry Wills – Luis Angel Firpo fight (which Wills won) on Thursday, 11 September and, the following day, Clarence invited Joe to make a couple of sides backing Butterbeans and Susie, no doubt to help out with his train fare back to Chicago. The duration of Joe Oliver’s stay in New York is not known, but it is unlikely to have been any longer than was necessary to complete the business he had in mind and, on his return to Chicago, he resumed leadership of the band at the Lincoln Gardens.”(Oliver had an advertisement in the Chicago Defender which was issued on 6 September 1924 saying: “At Liberty. The celebrated King Oliver’s Jazz Band 8 men playing 15 instruments. Open for engagements in or out of Chicago.” This would mean that the advertisement had been ordered in the early days of September. As the exact recording date of this session has to be placed between 4 September and 9 September (see above), Oliver’s presence might certainly be seen as possible – KBR)
- Rust *3,*4,*6: Tom Morris, Bubber Miley -c; Charlie Irvis -tb; ?Ernest Elliott, alt; Clarence Williams, pno; Buddy Christian, bjo
- BGR *2,*3,*4: Tom Morris, Bubber Miley, cnt; Charlie Irvis, tbn; poss Ernest Elliott, alt; Clarence Williams, pno; Buddy Christian, bjo
- Scherman, Eriksson, Bubber Miley discography: Thomas Morris, poss Bubber Miley (tp); Charlie Irvis (tb); poss Ernest Elliott (as); Clarence Williams (p); Buddy Christian (bj) “The above personnel, with definitely Bubber Miley on 2nd trumpet, is listed by Dixon-Godrich, Rust and Tom Lord in his Clarence Williams discography. Lord notes that “some authorities believe that Joe ‘King’ Oliver is one of the trumpet players”, but we find this very unlikely. The more prominent of the two sounds like Morris. The other one is more in the background but could possibly be Bubber Miley.”

041 **CHARLES TYUS – EFFIE TYUS - HORACE GEORGE** Instrumental Trio New York, Sep. 06, 1924
 Charles Tyus, Effie Tyus –voc;
 Horace George – voc, clt;

Clarence Williams – pno; Buddy Christian – bjo
 72795-A Emancipation Day In Georgia OK 8164, Doc DOCD-5526
 72796-B The Meal Is Low In The Barrell Blues OK 8164, Doc DOCD-5590
 Composer credits: 72795 (Horace George); 72797 (Horace George – Edward Stevens)

This session is included because there is more than only Clarence Williams in the accompaniment. In Horace George we hear a singer who also used a clarinet in his appearances with his jazz band, obviously in vaudeville. His facilities on the instrument are rather limited, but he plays in a no-nonsense style. The pianistics displayed in the first title seem to be beyond Clarence's possibilities and thus, his presence on piano has to be doubted, at least for the first title.

The drummer listed for the first title becomes a banjo player in my ears, the more so as there definitely is one on the second title, clearly recognizable by his tremolo at the very end and last chord of the tune, but unlisted before! He might be Buddy Christian, but cannot be unequivocally identified. (See also session 020!)

The pianist on the last title rather sounds like Williams.

Notes:

- Storyville 16: 72795: Clarence Williams (pno); unknown (dms); 72796: Clarence Williams (pno)
- Tom Lord, Clarence Williams p99: 72795: poss Clarence Williams (pno); unknown (dms); 72796: Clarence Williams (pno) "Horace George is the clarinetist and vocalist. The Chicago Defender mentioned that he appeared with his Jazz Band at the Grand Theatre on May 7, 1921. The first composition is in quickstep tempo, with only chordal accompaniment by the piano, so it's difficult to tell his identity. Clarence is not credited on the label of 'Emancipation Day ...' so there is the possibility that he is not present. Effie Tyus was also a pianist, as shown in an ad for OK 8459 in the May 7, 1927 Defender."
- ibid: "Okeh 8164 was advertised in the November 22, 1924 Defender ... "with Clarence Williams doing the piano accompaniment."
- Rust*3,*4,*6: Horace George, clt solos, voc; Charles and Effie Tyus, voc duet; Clarence Williams, p; unknown, d (1)
- BGR*2,*3,*4: Horace George, clt solos, voc; Charles and Effie Tyus, voc duet; Clarence Williams, p; unknown, d (1)

042 **BUTTERBEANS & SUSIE** New York, Sep. 12, 1924
 Butterbeans, Susie (Joe and Susie Edwards) – voc duet;
 Joe King Oliver – cnt;
 Clarence Williams – pno
 72816-B Kiss Me Sweet OK 8182, Doc DOCD-5544
 72817-B Construction Gang OK 8163, Doc DOCD-5544

There is no doubt here that we hear Joe King Oliver in his vanishing glory. He is unmistakable.

Notes:

- Storyville 16: Joe King Oliver (cnt); Clarence Williams (pno)
- Lord, Clarence Williams p100: Joe Oliver (cnt); Clarence Williams (pno) "This date, accompanying Butterbeans and Susie, is the only recording he made on this visit (see session 039 above! - KBR)."
- BGR*2,*3,*4: Joe Oliver, cnt; Clarence Williams, pno
- Rust*3,*4,*6: Joe Oliver –c; Clarence Williams –p

043 **SARA MARTIN** Clarence Williams' Blue Five New York, c. Sep. 29, 1924
 Sara Martin – voc;
 Gus Aiken – tpt; Bud Aiken – tbn; unknown – alt;
 Clarence Williams – pno; Buddy Christian – bjo
 72857-B Things Done Gone Too Thick OK 8203, Doc DOCD-5397
 72858-A Eagle Rock Me, Papa OK 8203, Doc DOCD-5397
 72858-B Eagle Rock Me, Papa OK 8203 not on LP/CD

Oliver back again home in Chicago and Armstrong not having arrived in New York, Clarence once again had to check for another brass team. And he immediately was successful in hiring brothers Augustus 'Gus' and Eugene 'Bud' Aiken on trumpet and trombone. As I have shown in the Frog Blues and Jazz Annual Vol. 3, these brothers made up a beautiful trumpet – trombone team as was fashionable in Harlem at the time. They both hailed from the Jenkins Orphanage in Charleston, SC where they gained the same musical tuition as Jabbo Smith did. Listen to Aiken's flexible trumpet tone, just like Jabbo's. We hear very competent trumpet playing and very beautiful trombone in dialogue. Lacking any distinct style of playing nothing can be said about the alto player, who might be anyone. Williams and Christian undisputed.

Notes:

- Storyville 16: unknown (cnt); unknown (tbn); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p103: unknown (cnt); unknown (tbn); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo) "The accompaniment is something of a puzzle. Morris, Irvis and Bailey have been suggested. However, it does not sound like them to me, and I prefer to leave them as unknown. WCA states that Bailey did not join Fletcher Henderson until October 5th or 6th, having been in Chicago with King Oliver until that time."
- Rust*3,*4,*4: unknown –c; unknown –tb; unknown –as; Clarence Williams –p; Buddy Christian –bj
- BGR*2,*3,*4: unknown, cnt; unknown, tbn; unknown, alt; Clarence Williams, pno; Buddy Christian, bjo

Notable differences of takes:

72858: as take B is not reissued comparison has not been possible

044 **LAURA SMITH** Clarence Williams Harmonizers / Instrumental Trio New York, c. Oct. 11, 1924
 Laura Smith – voc;
 unknown – clt;
 Clarence Williams – pno; Buddy Christian – bjo
 72897-B I Can Always Tell When My Man Don't Want Me 'Round OK 8169, Doc DOCD-5429
 72898-B Lake Pontchartrain Blues OK 8179, Doc DOCD-1005
 72899-B Gravier Street Blues OK 8179, Doc DOCD-1005

Crucial characteristics of Elliott's playing and style cannot be detected here, and from what can be heard I would deny his presence on this session. The clarinetist plays in a harmonically and rhythmically simple style different from Elliott's. But: I also feel unable to find any

elements of the great Lorenzo Tio's style, and would therefore also exclude him from possibility as expressed in Rust*4 and *6. This clarinetist is much too square rhythmically than would be expected from Tio! And: there is no cornet on the second and third titles as listed in the Storyville series Vol. 16.

Notes:

- Storyville 16: Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo); Thomas Morris (cnt) added on second and third titles.
- Lord, Clarence William p 105: Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo) "While these dates are not exact, it is interesting to mention that the Chicago Defender for October 11, 1924 mentions that Ernest Elliott, "clarinet and saxophone expert is featured with the big time act 'Frisco'", in Chicago.
- Rust*3: Ernest Elliott – cl; Clarence Williams – p; Buddy Christian – bj; with Tom Morris – c (2,3), all as shown
- Rust*4,*6: ? Lorenzo Tio – cl; Clarence Williams – p; Buddy Christian – bj
- BGR*2*3*4: Ernest Elliott – clt; Clarence Williams – pno; Buddy Christian – bjo

<p>045 EVA TAYLOR vocal duets with Clarence Williams Eva Taylor, Clarence Williams – voc; unknown – cnt/tpt; Buddy Christian – bjo; Clarence Williams - kazoo</p>	<p>New York,</p>	<p>c. Oct. 17, 1924</p>
<p>72912-B Terrible Blues</p>	<p>OK 8183,</p>	<p>Doc DOCD-5409</p>
<p>72913-B Arkansaw Blues</p>	<p>OK 8183,</p>	<p>Doc DOCD-5409</p>

This trumpeter/cornetist certainly is not Morris with his unsecure and limited kind of performance. Because of the stylistic delivery and the time of recording (the Piron band was probably still in New York) I assumed Peter Bocage on cornet. If this should be correct the presence of Charles Bocage on banjo should be considered (see below). But stylistically the banjo part is Christian's with his steady 4/4 beat. Meanwhile Dave Brown convinced me that this player certainly is not Bocage. But we both find us unable to recognize the identity of this player.

Notes:

- Storyville 16: Thomas Morris (cnt); Buddy Christian (bjo)
- Lord, Clarence Williams p106: Thomas Morris (cnt); Buddy Christian (bjo) "The only question raised about the personnel come from TKD who states, who states "I cannot agree that the lumpen banjo is Christian's work." I think that the different banjo sound is due to the fact that he is the only rhythm instrument and must play a much stronger part in his situation."
- Rust*3,*4,*6: Tom Morris – c; Buddy Christian – bj
- BGR*2,*3,*4: Tom Morris, cnt; Buddy Christian, bjo

<p>046 CLARENCE WILLIAMS' BLUE FIVE Louis Armstrong – cnt; John Mayfield – tbn; Sidney Bechet – sop, clt; Clarence Williams – pno; Buddy Christian – bjo</p>	<p>New York,</p>	<p>Oct. 17, 1924</p>
<p>72914-B Texas Moaner Blues</p>	<p>OK 8171,</p>	<p>Hot 'n Sweet FDC 5109</p>
<p>Composer credits: 72914 (F. Barnes – C. Williams)</p>		

With Armstrong's arrival in New York we now enter the third period of Clarence Williams' Blue Five and affiliate band recordings (the first period dominated by Thomas Morris and the second – in my ears/eyes – as Clarence Williams Harmonizers, shaped by the presence of Piron's musicians).

We hear two of the greatest musicians of classic jazz together in one band – they worked together on only two occasions later in their lives – lead by a somewhat third-rate pianist. But the result is fantastic. And: here Armstrong recorded even earlier than with his New York leader and employer Fletcher Henderson. Clarence certainly must have had a sharp and keen eye and sense of business.

In my eyes the trombonist is everybody, but never Charlie Irvis. Irvis has a very distinct own legato style which cannot be heard here! I assume this man to be John Mayfield from the sessions before. The style certainly seems to be Mayfield's. His style is simpler and more staccato and not as individual as Irvis'. (Oh, I know! In every discography Irvis is listed, but I am certain it is not he!) But after all, he is not so bad and can be heard to advantage on these sides, just as on earlier sessions under this same name of this investigation. Yet, as this was the time that Clarence switched over to use Aaron Thompson, it faintly might as well be the latter. And the rock-steady rhythm again is produced by Clarence and his co-New-Orleanian Buddy Christian.

Gunther Schuller, Early Jazz p109, gives an analyses and transcription of Armstrong's solo on 'Texas Moaner Blues'.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (c); Charlie Irvis (tb); Sidney Bechet (cl & ss); Clarence Williams (p); Buddy Christian (bjo)
- Storyville 16: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop, clt); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p107: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop, clt); Clarence Williams (pno); Buddy Christian (bjo) "Whilst in New York, Louis played on several sessions organized by Clarence Williams. Williams' musical skills were limited, but as a session organizer he was as shrewd as they come; wise enough to capitalize on the fact that the two greatest improvisers of the era, Armstrong and Sidney Bechet (both working in New York), could be brought together in a recording studio. Realizing that there was more than a possibility of up-staging, Williams took fastidious care in allocating an even amount of solo space to the two giants. To hear the musical thrust and parry of these two men, both pioneering the same concept of swing, is one of the great jazz listening experiences. Both submerge individual aspiration during the ensembles, but come solo time and each is out to cap the other's performance. On 'Texas Moaner Blues' (the first of the series) Louis plays a gem of a solo and brings it to conclusion with a down ward run covering almost two octaves. Bechet, to combine power and invention, takes his chorus on soprano saxophone, and promptly inserts an ascending double octave glissando. He returns to clarinet for a final chorus, and again both masters pool their talents for a classic example of ensemble rapport." (Max Jones/John Chilton). It's hard to say enough about this historic and exciting association. The personnel seems to be agreed upon for this first recording except that Davies includes a washboard."
- Rust*2,*3,*4,*6: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop, clt); Clarence Williams (pno); Buddy Christian (bjo)

<p>047 VIRGINIA LISTON Clarence Williams' Blue Five Virginia Liston – voc; Louis Armstrong – cnt; John Mayfield – tbn; Sidney Bechet – sop, clt; Clarence Williams – pno; Buddy Christian – bjo</p>	<p>New York,</p>	<p>Oct. 17, 1924</p>
<p>72915-B Early In The Morning</p>	<p>OK 8171,</p>	<p>Hot 'n Sweet FDC 5109</p>

72916-B You've Got The Right Key, But The Wrong Keyhole OK 8173, Hot'n Sweet FDC 5109
 Composer credits: 72915 (B. Higgins – W.B. Overstreet); 72916 (C. Williams)

These two titles have been recorded together with 'Texas Moaner Blues' on the same session. So, everything said about the above session also applies to these two titles. And again, it is not Irvis! But all our other combatants of earlier sessions. And Louis Armstrong!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (c); Charlie Irvis (tb); Sidney Bechet (cl & ss); Clarence Williams (p); Buddy Christian (bjo)
- Storyville 16: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop, clt); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, *Clarence Williams p108*: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop, clt); Clarence Williams (pno); Buddy Christian (bjo)
- Rust*3,*4,*6: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop, clt); Clarence Williams (pno); Buddy Christian (bjo)
- BGR*2,*3,*4: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop, clt); Clarence Williams (pno); Buddy Christian (bjo)

048 VIRGINIA LISTON New York, c. Oct. 25, 1924

Virginia Liston – voc;

Ernest Elliott – clt;

Clarence Williams – pno

72937-B Monkey Jungle Blues OK 8247, Doc DOCD-5446

72938-B Night Latch Key Blues OK 8196, Doc DOCD-5447

72939-B Any Day The Sun Don't Shine OK 8196, Doc DOCD-5447

These are very good examples of Ernest Elliott's 1924 style: some jumping-trills added to his earlier very sober quarter- and eighths-notes playing, but still his staccato rhythm and his bended smears up and down to the anchor-notes. And in 'Night Latch Key Blues' in the last bar of the vamp after the intro (i.e. bar six of the tune) a very sudden and hitherto never heard thirty-second-notes chordal arpeggio. In the sixth chorus a riff played in sixteenth-notes together with a succession of sixteenth arpeggios. Ernest Elliott really is developing.

And beautiful Clarence on piano.

Obviously, Sidney Bechet has been listed – and documented! – on the labels, although it definitely is not he (see below).

Notes:

- Storyville 16: Ernest Elliott (clt); Clarence Williams (pno)
- Lord, *Clarence Williams p110* and L. Wright *Okeh Race Records p56*: The label says: '!Clarinet by Sidney Bechet"! "(S. Bechet): "But the trouble with Clarence was that he would never give any of us credit on a date. I spoke to him about it and in the end he put my name on two dates: one of them I never played on at all (this one!), and the other -- that was a date with Virginia Liston – he put down I played guitar (prob. Jan. 10, 1924). That's the reason why I left him in the end; and Louis, he had the same trouble, and he left, too."
- BGR *2: Ernest Elliott (not Sidney Bechet, despite the labels), clt; Clarence Williams, pno
- BGR *3,*4: Ernest Elliott, clt; Clarence Williams, pno. The labels of Okeh 8196 credit the clarinet player as Sidney Bechet, but it is not Bechet in fact.
- Rust *3: Ernest Elliott (not Sidney Bechet, despite the labels) -cl; Clarence Williams -p
- Rust *4,*6: Ernest Elliott (not Sidney Bechet, despite the labels) -cl; Clarence Williams -p. (The label of OK 8247 gives the accompaniment as by Clarence Williams only.)

049 CLARENCE WILLIAMS' BLUE FIVE New York, Nov. 06, 1924

Louis Armstrong – cnt; Aaron Thompson – tbn; Buster Bailey – sop;

Clarence Williams – pno; Buddy Christian – bjo;

Eva Taylor – voc

72958-B Of All The Wrongs You've Done To Me OK 8181, Frog DGF 81

72959-B Everybody Loves My Baby (But My Baby Don't Love Nobody But Me) OK 8181, Frog DGF 81

Composer credits: 72958 (Payton – Smith - Dowell); 72959 (J. Palmer – C. Williams)

Armstrong is great as always. But the whole affair lacks Bechet, although Bailey works hard and is not un-effective. Aaron Thompson is even simpler than Mayfield, if it is Mayfield on the 'Texas Moaner Blues' session. Clarence Williams and Buddy Christian undisputed. Christian even is carried away in playing some seldom heard tremolos. Oh yes, and Louis Armstrong fluffs the very last tone of 'Everybody Loves My Baby'! And Clarence and Buddy are very much together on every beat.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (c); Charlie Irvis (tb); Buster Bailey (cl & ss); Clarence Williams (p); Buddy Christian (bjo)
- Storyville 16: Louis Armstrong (cnt); Aaron Thompson (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor – voc
- Lord, *Clarence Williams p111*: Louis Armstrong (cnt); Aaron Thompson (tbn); Buster Bailey (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "Bechet is sometimes credited with the soprano sax. It's easy to feel that it is he. Although the playing is forceful and accomplished, it is not as inventive, nor as swinging as Bechet's work. According to TKD, Bechet has denied his presence and suggested Bailey as the soprano. Bailey and Armstrong were both in New York with Fletcher Henderson at the Roseland. Most sources seem to agree now that it is Bailey. Aaron Thompson is a new name on trombone. His presence is acknowledged by most sources."
- Rust*2,*3,*4,*6: Louis Armstrong (cnt); Aaron Thompson (tbn); Buster Bailey (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor – voc
- BGR*2,*3,*4: Louis Armstrong (cnt); Aaron Thompson (tbn); Buster Bailey (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor – voc

050 MARGARET JOHNSON Clarence Williams' Blue Five New York, Nov. 25, 1924

Margaret Johnson – voc;

Louis Armstrong – cnt; Aaron Thompson – tbn;

Clarence Williams – pno; Buddy Christian – bjo

72996-A Papa, Mama's All Alone Blues OK 8185, Doc DOCD-5436

72997-A Changeable Daddy Of Mine OK 8185, Doc DOCD-5436

Composer credits: 72996 (C. Williams – B. Higgins); 72997 (S. Wooding – B. Schafer)

Armstrong Ok! Thompson stylistically and technically is not on a par with Mayfield, but still better and more distinct as on the Red Onion Jazz Babies. Williams and Christian undoubted. But there is no reed-man with the band, unfortunately.

There is a 14-bars double-tempo ensemble passage in the second title that has a banjo player with an eighth-notes up-and-down rhythm all-through, which is very un-common for Mr. Christian as for my knowledge. Therefore, I have to note his name written in italics. I am not that certain of Christian's presence, here. He certainly would have been able to play these double-time bars with strict downward strokes – and would have done so!?

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (c); Aaron Thompson (tb); Clarence Williams (p); Buddy Christian (bjo).

- Storyville 16: Louis Armstrong (cnt); Aaron Thompson (tbn); Clarence Williams (pno); Buddy Christian (bjo)

- Lord, Clarence Williams p113: Louis Armstrong (cnt); Aaron Thompson (tbn); Clarence Williams (pno); Buddy Christian (bjo)

“Even without a reed, it's still the Blue Five. Otherwise, it's the same personnel as the session earlier in the month with some beautiful accompaniment by Louis Armstrong.”

- Rust*3,*4,*6: Louis Armstrong –c; Aaron Thompson –tb; Clarence Williams –p; Buddy Christian -bj

- BGR*2,*3,*4: Louis Armstrong, cnt; Aaron Thompson, tbn; Clarence Williams, pno; Buddy Christian, bjo

051	SIPPIE WALLACE	Clarence Williams' Blue Five	New York,	Nov. 28, 1924
	Sippie Wallace – voc;			
	Louis Armstrong – cnt; Aaron Thompson – tbn; Sidney Bechet – sop;			
	Clarence Williams – pno; Buddy Christian – bjo			
73007-B	Baby, I Can't Use You No More	OK 8212,	Doc DOCD-5399	
73008-B	Trouble Everywhere I Roam	OK 8212,	Doc DOCD-5399	
Composer credits: 73007 (M. Matthews – S. Wallace); 73008 (H. Thomas – S. Wallace)				

The personnel accepted as a whole. This session seems to be good proof for Armstrong's good-will and diplomacy concerning Bechet. Bechet plays soprano throughout this session, although listed on alto sax by Delaunay (see below).

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (c); Aaron Thompson (tb); unknown (as); Clarence Williams (p); Buddy Christian (bjo).

- Storyville 16: Louis Armstrong (cnt); Aaron Thompson (tbn); Sidney Bechet (clt/sop); Clarence Williams (pno); Buddy Christian (bjo)

- Lord, Clarence Williams p114: Louis Armstrong (cnt); Aaron Thompson (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)

“Bechet rejoins the Blue Five, with his original sound and way of bending notes. Now it's Sippie Wallace's turn with Louis behind her. Bechet's soprano has a prominent part in the accompaniment on both sides. Louis is there, of course, but muted.”

- Rust*3,*4,*6: Louis Armstrong –c; Aaron Thompson –tb; Sidney Bechet -cl -ss; Clarence Williams –p; Buddy Christian -bj

- BGR*2: Louis Armstrong, cnt; Aaron Thompson, tbn; Sidney Bechet, clt/ sop; Clarence Williams, pno; Buddy Christian, bjo

- BGR*3,*4: Louis Armstrong, c; Aaron Thompson, tb; Sidney Bechet, ss; Clarence Williams, p; Buddy Christian, bj

052	SIPPIE WALLACE	Clarence Williams' Trio	New York,	Dec. 02, 1924
	Sippie Wallace – voc;			
	Sidney Bechet – clt, sop;			
	Clarence Williams – pno; Buddy Christian – bjo			
73014-B	I'm So Glad I'm Brownskin	OK 8197,	Doc DOCD-5399	
73015-B	Off And On Blues	OK 8197,	Doc DOCD-5399	
Composer credits: 73014 (H. Thomas – S. Wallace); 73015 (H. Thomas – S. Wallace)				

This certainly was more to Bechet's liking: Not to have a lead instrument in front of him or by his side, but he himself being the lead player. Very beautiful playing by this grand-master. And very nice to hear him on clarinet on the second title.

Notes:

- Storyville 16: Sidney Bechet (clt/sop); Clarence Williams (pno); Buddy Christian (bjo)

- Lord, Clarence Williams p116: Sidney Bechet (clt/sop); Clarence Williams (pno); Buddy Christian (bjo)

- Rust*3,*4,*6: Sidney Bechet –cl-ss; Clarence Williams -p; Buddy Christian -bj

- BGR*2,*3,*4: Sidney Bechet, clt/sop; Clarence Williams, pno; Buddy Christian, bjo

053	SIPPIE WALLACE	Clarence Williams' Trio	New York,	Dec. 03, 1924
	Sippie Wallace – voc;			
	Clarence Williams – pno; (Buddy Christian?) – bjo			
73018-B	He's The Cause Of Me Being Blue	OK 8190,	Doc DOCD-5399	
73019-B	Let My Man Alone Blues	OK 8190,	Doc DOCD-5399	
Composer credits: 73018 (S. Wallace – C. Williams); 73019 (Harry Stanton)				

Now, there seems to be some uncertainty as to the instrumentation. It is banjo tremolo-ing in the first title – there is only piano playing the beat. And it is the same with the second title, so that Mr. Forrest's remark in Storyville 142 (see below) is not correct and thus superfluous. To my ears the tremolo-ing instrument is a banjo – proved by short instances of rhythm playing – and there is no other instrument heard than piano and banjo. But the kind of playing is most unusual for Buddy Christian, and so his presence may be questioned. See sessions 051 and 052 in comparison. As to Mr. Charles Forrest's note in Storyville 142-160 (see below), I would say that the sound of the tremolo-ing banjo is not that of a mandolin in my ears, but still that of a banjo, and I do not hear a third instrument active at this session. I'd suggest that Buddy Christian would have been asked to accompany Miss Wallace in this very way. Or else, that another musician had accompanied Miss Wallace – on banjo, still. (See also session 020!)

The band-name “trio” might just have been kept as in Sippie Wallace's session of November 02, 1924, above (session 044), only, that the expected musician (Bechet?) just did not show-up.

Notes:

- Storyville 16: Clarence Williams (pno); Buddy Christian (bjo)

- Lord, Clarence Williams p116: Clarence Williams (pno); Buddy Christian (bjo) "It's still the "Trio" even though it's only Williams and Christian. The banjo sounds quite strong, taking predominance over the piano in the accompaniment."
 - Storyville 142-160 (600): To my (Charles Forrest – KBR) ears, Sippie Wallace's OK 8190 has p / bj / md which makes sense of the accompaniment credit of 'Contralto Solo accomp. Clarence Williams' Trio. Anyone else agree?"
 - Rust*3,*4,*6: Clarence Williams –p; Buddy Christian –bj
 - BGR*2,*3,*4: Clarence Williams, pno; Buddy Christian, bjo

054 CLARENCE WILLIAMS' BLUE FIVE New York, Dec. 17, 1924
 Louis Armstrong – cnt; Charlie Irvis – tbn; Sidney Bechet – sop, sarrusophone;
 Clarence Williams – pno; Buddy Christian – bjo;
 Eva Taylor – voc
 73026-B Mandy, Make Up Your Mind OK 40260, Hot'n Sweet FDC 5109
 73027-B I'm A Little Blackbird Looking For A Bluebird OK 40260, Hot'n Sweet FDC 5109
 Composer credits: 73026 (Clark – Turk – Meyer - Johnston); 73027 (Clark – Turk – Meyer - Johnston)

Well, what is there to say? The Blue Five in full flight, and Bechet on sarrusophone, a very peculiar reed instrument of the 19th century used for march music purposes. And here now, at last, we have Charlie Irvis on trombone! Phantastic music! And again, we have that beautiful and simple rhythm accompaniment of Williams' piano and Christian's dark ringing banjo.

Sidney Bechet plays a sarrusophone in 'Mandy'. As Tom Lord reports "*The story is that Bechet became fascinated by the sarrusophone in a music story and borrowed it only for the use on this record.*" It should be added that the 'sarrusophone' was a double-reed instrument for the French military music - invented in the middle 1800s - to strengthen the oboe and bassoon groups of the bands. They were built in various pitches.

Gunther Schuller, Early Jazz, discusses Armstrong's solo on 'Mandy, Make Up Your Mind' at length, complete with notation.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong (c); Charlie Irvis (tb); Sidney Bechet (ss & sarrusophone); Clarence Williams (p); Buddy Christian (bjo).
 - Storyville 16: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop/sarrusophone); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
 - Lord, Clarence Williams p117: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop/sarrusophone); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "Clarence finishes up the year with a winner. It's one of his best-known recordings, with an exciting group. Irvis is acknowledged as trombonist, and it's definitely Armstrong and Bechet. The personnel is confirmed by Charles Edward Smith, supposedly from Clarence's files."
 - Rust*2,*3,*4,*6: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop/sarrusophone); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
 - BGR*2,*3,*4: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop/sarrusophone); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)

055 MARGARET JOHNSON Clarence Williams' Blue Five New York, Jan. 07 - 08, 1925
 Margaret Johnson – voc;
 Bubber Miley - tpt; Charlie Irvis – tbn; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo
 73081-A Who'll Chop Your Suey (When I'm Gone)? OK 8193, Hot'n Sweet FDC 5109
 73082-B Done Made A Fool Out Of Me OK 8193, Hot'n Sweet FDC 5109
 Composer credits: 73081 (S. Bechet – R. Simmons); 73082 (T. Delaney)

For this session Louis A. seems not to have been on hand, and Clarence's second choice obviously was Bubber Miley. The trombonist certainly is not Aaron Thompson, but rather Charlie Irvis with his strong legato trombone. And what would have been more reasonable than that Miley brought his Ellington colleague along when they were free.

Christian's banjo rings very clear, here, and with a light sound, especially when played with these short eighth "ta-tadam" snippets in the first title.

Notes:

- Storyville 16: Bubber Miley (cnt); Aaron Thompson (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo);
 - Lord, Clarence Williams p122: Bubber Miley (cnt); Aaron Thompson (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo) "For the first session of the new year Clarence uses Bubber Miley, rather than Louis. According to WCA, Louis, in Fletcher Henderson's band, was still in New York and would stay there until late June, 1925. Perhaps Louis wasn't available, or perhaps Clarence didn't want to completely discard his former sideman. Bechet holds a strong lead on both sides, especially on the first composition, his tune, with its provocative title. Most sources have listed Irvis as the trombonist, however, Rust lists Aaron Thompson."
 - Rust*3,*4,*6: Bubber Miley –c; Aaron Thompson –tb; Sidney Bechet –ss; Clarence Williams –p; Buddy Christian –bj
 - BGR*2,*3,*4: Bubber Miley, cnt; Aaron Thompson, tbn; Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo "This session is stated to have begun late on 7 January and continued into the early hours of 8 January."

056 CLARENCE WILLIAMS' BLUE FIVE New York, Jan. 08, 1925
 Louis Armstrong – cnt; Charlie Irvis – tbn; Sidney Bechet – sop;
 Clarence Williams – pno; Buddy Christian – bjo;
 Eva Taylor – voc
 73083-A Cake-Walking Babies From Home OK 40321, Hot'n Sweet FDC 5109
 73084-B Pickin' On Your Baby OK 40330, Hot'n Sweet FDC 5109
 Composer credits: 73083 (Williams – Smith - Troy); 73084 (P. Reynolds – B. James)

'Cake-Walking Babies' without any doubt is one of the hottest sides in classic jazz, with everyone in the studio swinging like mad. And listen to the glorious Bechet breaks, and then Armstrong blowing the roof off. A special detail: the three-quarter-rhythm he plays in the last bars of the item against the four-quarter rhythm of the band. Fantastic! Williams and Christian pound a hell of a rhythm to propel the band. Amazing.

'Pickin' On Your Baby' is Eva's tune, with Louis playing the melody in high register. There certainly were not many trumpeters at the time who could do this convincingly as Louis does.

Notes:

- Storyville 16: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
- Lord, Clarence Williams p122: Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "The first side has the stomping excitement of Armstrong and Bechet playing together. The second side has a beautiful, almost straight, chorus by Louis, following Eva's vocal."
- Rust*2,*3,*4,*6: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
- BGR*2,*3,*4: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)

057 **CHARLES AND EFFIE TYUS** Clarence Williams Trio New York, c. Jan. 18, 1925
 Charles and Effie Tyus – voc duet;
 Buster Bailey - sop;
 Clarence Williams – pno; (Buddy Christian?) - bjo
 73113-A I'm Funny 'Bout My Cookin', Baby OK 8200, Doc DOCD-5526
 73114-A Cuddle Up Close, It's Winter Time OK 8200, Doc DOCD-5526
 Composer credits: 73113 (C. Tyus – E. Tyus); 73114 (Clarence Todd)

Soprano playing on these sides is so much outside of Elliott's stylistic delivery and reach that it is un-understandable, that his presence could ever have been assumed. This player seems to be a little at odds with a soprano sax in the first title, but gets accustomed to it in the second. And successively shows a style known from Buster Bailey on the Clarence Williams' Blue Five recordings of the months to come, so that I am not afraid of assuming him to be probably Bailey. A nice find, by the way. And it is soprano, not clarinet. But there might still remain the possibility of Lorenzo Tio, Jr. of the Piron band playing here.

Williams certainly is on piano. But there are traces in the banjo playing that I do not refer to Buddy Christian. But I am unable to name an alternate musician. (See also session 020!)

Notes:

- Storyville 16: poss Ernest Elliott (sop); Clarence Williams (pno); poss Buddy Christian (bjo)
- Lord, Clarence Williams p 123: possibly Ernest Elliott (sop); Clarence Williams (pno); probably Buddy Christian (bjo) "For this (next) session with Charles and Effie Tyus, there is some indecision about the identity of the soprano and the banjo. However, Ernest Elliott and Buddy Christian seem to be the considered choices."
- Rust *3,*4,*6: ?Ernest Elliott –cl; Clarence Williams –p; ?Buddy Christian –g
- BGR *2,*3,*4: poss Ernest Elliott, clt; Clarence Williams, pno; prob Buddy Christian, bjo

058 **CLARENCE WILLIAMS' BLUE FIVE** New York, Mar. 04, 1925
 Louis Armstrong – cnt; Charlie Irvis – tbn; Sidney Bechet, Buster Bailey – sop;
 Clarence Williams – pno; Buddy Christian – bjo;
 Eva Taylor – voc
 73204-A Cast Away OK 40330, Hot 'n Sweet FDC 5109
 73205-A Papa De-Da-Da OK 8215, Hot 'n Sweet FDC 5109
 Composer credits: 73204 (Brown – Easton - Stewart); 73205 (C. Williams – S. Williams – C. Todd)

There is real "schmaltz" in the first title – a waltz - and everybody might have had a joyous time playing it. Great Louis again in the second tune, but I wonder where the third reed (alto) should be. I can only hear two sopranos, the first one played by Bechet, the second probably by Bailey, although Redman would not be impossible.

Notes:

- Storyville 16: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet, Buster Bailey (sop); Don Redman (alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "There is some doubt as to the presence of the third reed."
- Lord, Clarence Williams p124: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet, Buster Bailey (sop); Don Redman (alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "This session includes a waltz which he (Clarence Williams – KBR) recorded with this talented group. Most sources agree on their identities, except that TKD omits Redman and lists only two reeds. There is still some doubt as to the presence of the third reed. All reeds would probably be used on the first side. Armstrong's and Bailey's presence would indicate the possibility of Redman's presence, as he too was a member of Henderson's band."
- Rust*2,*3,*4,*6: Louis Armstrong (cnt); Charlie Irvis (tbn); Buster Bailey (clt/sop); Sidney Bechet (sop); Don Redman (clt/alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
- BGR*2: Louis Armstrong (cnt); Charlie Irvis (tbn); Sidney Bechet (sop/sarrusophone); Buster Bailey (clt, sop); Don Redman (clt, alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
- BGR*3,*4: Louis Armstrong, c; Charlie Irvis, tb; Sidney Bechet, Buster Bailey, ss; Clarence Williams, p; Buddy Christian, bj

059 **VIRGINIA LISTON** New York, c. Jun. 02, 1925
 Virginia Liston – voc;
 Clarence Williams – pno; (Buddy Christian) – bjo
 73390-A Make Me A Pallet OK 8247, Doc DOCD-5447
 73391-A You Can Dip Your Bread In My Gravy, But You Can't Have None Of My Chops OK 8247, Doc DOCD-5447
 Composer credits: 73390 (Perry Bradford); 73391 (Fred Longshaw – Mike Jackson)

Just as on session 052 I do not think that a mandolin is involved in the recording, but on both sessions it is the banjo player who plays not only chordal accompaniment, but also tremolos more than usual. But, as Buddy Christian has my regard for playing strict functional four-four rhythm, what we hear here and on session 045 is not what I expect from Christian. So, there possibly another banjo player might be playing? The banjo sound is completely different from that on the next session (Eva Taylor) where Christian is documented as present on the record label. Thus, Buddy Christian's presence on these sides is doubtful, at least.

By the way: I do not hear a string-instrument sounding like a mandolin on any of these two sides, although the Rusts name such for the first

title, and the BGRs for the second one. (See also session 020!)

Notes:

- Storyville 17: Clarence Williams (pno); Buddy Christian (bjo) (1); unknown (mandolin) (2)
- Lord, Clarence Williams p129: Clarence Williams (pno); Buddy Christian (bjo) (1) unknown (mandolin) "This time she is really accompanied by Clarence Williams, as piano phrase H-2 is heard on the second side. On the second side the unknown mandolin plays a strong role, making the piano hard to hear."
- Rust *3, *4, *6: Clarence Williams -p; Buddy Christian -bj (2); unknown -mandolin (1)
- BGR *2, *3, *4: Clarence Williams -p; Buddy Christian -bj (1); unknown -mandolin (2)

060 **EVA TAYLOR**

Eva Taylor - voc;

Clarence Williams - pno; Buddy Christian - bjo

73524-B Far As I'm Concerned

73525-B Get Off My Money Blues

New York,

Jul. 11, 1925

OK 8228,

Doc DOCD-5409

OK 8228,

Doc DOCD-5409

Both accompanists are documented on the label. But mind Christian's banjo sound in comparison to the sound heard on sessions 052 and 058.

Notes:

- Storyville 17: Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p133: Clarence Williams (pno); Buddy Christian (bjo)
- BGR*2, *3, *4: Clarence Williams, pno; Buddy Christian, bjo
- Rust*3, *4, *6: Clarence Williams -p; Buddy Christian -bj

061 **SIPPY WALLACE**

Sippie Wallace - voc;

(Bob Fuller) - clt;

unknown - pno; unknown - bjo

73574-A I'm Leaving You

73575-A I'm Sorry For It Now

73576-A Suitcase Blues

73577-A I Must Have It

New York,

c. Aug. 25, 1925

OK 8288,

Doc DOCD-5400

OK 8251,

Doc DOCD-5400

OK 8243,

Doc DOCD-5400

OK 8381,

Doc DOCD-5400

This session certainly is not a Clarence Williams session, but might be attributed to Bob Fuller as commented in Lord p134 (see below). It is certainly not Clarence Williams playing the piano here.

Notes:

- Storyville 17: unknown (clt); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p 134: "To me (Tom Lord - KBR) the pianist sounds like a heavier blues pianist. Some descending runs behind the singer and the clarinet, especially on the first side, are harmonized in thirds - quite unlike Clarence would play. Buddy Christian has previously been listed as doubling on guitar on some side, but this is not so. The VJM listing suggests ?Jimmy O'Bryant as the clarinetist on 73576-A. TKD contains a note by WCA that this is possibly a Bob Fuller session."
- BGR*2, *3, *4: unknown, clt (2,3,4); Clarence Williams, pno; Buddy Christian, bjo
- Rust*3, *4, *6: unknown -cl (2,3,4); Clarence Williams -p; Buddy Christian -bj

062 **CLARENCE WILLIAMS' BLUE FIVE**

Louis Armstrong - cnt; Charlie Irvis - tbn; Buster Bailey - sop;

Clarence Williams - pno; Buddy Christian - bjo;

Eva Taylor - voc

73686-B Just Wait 'Til You See My Baby Do The Charleston

73687-B Livin' High Sometimes

Composer credits: 73686 (C. Williams - C. Todd - J. Simmons); 73687 (Belledna - Pinkard)

New York,

Oct. 06, 1925

OK 8272,

Frog DGF 81

OK 8272,

Frog DGF 81

I have to confess that I have difficulties to hear a second soprano distinctly, and after intense listening I am convinced that there isn't any! The soprano certainly is Bailey. If there would be another one, it is assumed to be Redman. But I think that Rust who listed Bechet, Bailey and Redman for the session of January 8, 1925 - which by the way has been refuted in Storyville 1996/7 p.240 -28 - forgot to cut Redman out of his personnels for this and the next two sessions. As we now know is Redman nowhere on these sides. But he still stayed in the later Rust editions. This then led to Tom Lord following Rust's statements. There is no second soprano here. But there is Armstrong playing softly under Bailey when he solos.

On trombone I believe to hear Irvis, although tonally there are similarities to Big Charlie Green, only that Green used to play not as legato as Irvis does here. Armstrong, Williams and Christian as given.

Notes:

- Storyville 17: Louis Armstrong (cnt); Charlie Irvis (tbn); Buster Bailey (clt/sop); Don Redman (clt or sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "It is difficult to determine whether some of the reed work might be soprano and clarinet or two sopranos."
- Lord, Clarence Williams p137: Louis Armstrong (cnt); Charlie Irvis (tbn); Buster Bailey (clt/sop); Don Redman (clt or sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "Louis Armstrong, Don Redman, and Buster Bailey returned to New York with the Henderson Orchestra, which was to stay in the city until approximately January 25, 1926. Clarence brought together another exciting Blue Five session. He continues the sound of cornet with soprano that he had inaugurated with Bechet, this time using Bailey and Redman. It is difficult to determine whether some of the reed work might be soprano and clarinet or two soprano saxes. TKD and Davies have listed Charlie Green as the trombonist. Goldman agrees. However, WCA adds his correction to TKD, indicating it is Irvis."
- Rust*2, *3, *4, *6: Louis Armstrong (cnt); Charlie Irvis (tbn); Buster Bailey (clt/sop); Don Redman (clt/alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
- BGR*2, *3: Louis Armstrong, cnt; Charlie Irvis, tbn; Buster Bailey, clt, sop; Don Redman, clt or sop; Clarence Williams, pno; Buddy Christian, bjo; Eva Taylor, vcl

- BGR*4: Louis Armstrong, c; Charlie Irvis, tb; Don Redman, cl; Buster Bailey, cl/ss; Don Redman, cl or ss; Clarence Williams, p; Buddy Christian, bj; Eva Taylor, vcl

063	CLARENCE WILLIAMS' BLUE FIVE	New York,	Oct. 08, 1925
Louis Armstrong – cnt; Charlie Green – tbn; Buster Bailey – sop; Clarence Williams – pno; Buddy Christian – bjo; Eva Taylor – voc			
73694-B	Coal Cart Blues	OK 8245,	Frog DGF 81
73695-B	Santa Claus Blues	OK 8245,	Frog DGF 81
<i>Composer credits: 73694 (L. Armstrong - L. Hardin); 73695 (C. Straight – G. Kahn)</i>			

This stylistically is un-mistakably Charlie Green on trombone now. Bailey very fluent, but poorly swinging and too much to the fore, and Louis in heroic fashion. Redman is not there as already noticed in the above session. It is Armstrong playing background when Bailey solos. Absolutely great Blue Five recordings. Probably Green was the best trombonist for this kind of band and music. And the three horn men were Fletcher Henderson colleagues at this time.

The whole band swings, driven by the two-men rhythm section of Clarence W. and Buddy Christian.

Notes:

- Storyville 17: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt); Buster Bailey (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) “It is possible that Redman plays only on the first side.”

- Lord, Clarence Williams p138: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt); Buster Bailey (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) “... The same group returns, although Goldman lists Charlie Green on trombone. Here again the two reeds cause a little confusion. It is possible that Redman plays only on the first side. Sidney Bechet is quoted in TKD as saying that both he and Bailey are present, with Bailey playing the lead. This doesn't sound like Bechet to me, and no other sources mention him.”

- Rust*2, *3, *4, *6: Louis Armstrong (cnt); Charlie Irvis (tbn); Buster Bailey (clt/sop); Don Redman (clt/alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)

- BGR*2, *3: Louis Armstrong, cnt; Charlie Irvis, tbn; Buster Bailey, clt, sop; Don Redman, clt or sop; Clarence Williams, pno; Buddy Christian, bjo; Eva Taylor, vcl

- BGR*4: Louis Armstrong, c; Charlie Irvis, tb; Don Redman, cl; Buster Bailey, ss; Clarence Williams, p; Buddy Christian, bj

064	CLARENCE WILLIAMS' TRIO	New York,	Oct. 16, 1925
Eva Taylor, Clarence Williams, Clarence Todd – voc Louis Armstrong – cnt; Clarence Williams – pno; Buddy Christian – bjo;			
73721-A	Santa Claus Blues	OK 8254,	Frog DGF 81
<i>Composer credits: 73721 (C. Straight – G. Kahn)</i>			

Very beautiful, soulful and melodious Louis Armstrong here, quite another side of his playing power. Clarence seems to be on piano, but he stops playing when singing. Thus, Buddy Christian is solely responsible for the rhythm part most of the time.

Notes:

- Storyville 17: Louis Armstrong (cnt); prob Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor, Clarence Williams, Clarence Todd (voc) “Although the label gives guitar in the accompaniment it is in fact banjo as shown. The piano is only heard in the introduction and this has been previously given as Dan Wilson, we see no reason why Clarence should not have been responsible.”

- Lord, Clarence Williams p139: : Louis Armstrong (cnt); prob Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor, Clarence Williams, Clarence Todd (voc) “This is the Clarence Williams Trio that performed on radio, stage, and in department and music stores. This record has only been reissued recently (probably because of the heavily featured vocal sound) despite some excitingly beautiful Louis Armstrong muted cornet work in the background. Although the label gives guitar in the accompaniment, it is a banjo as shown. The piano is only heard in the introduction and this has been previously given as Dan Wilson, we see no reason why Clarence should not have been responsible.”

- Rust*2, *3, *4, *6: Louis Armstrong (cnt); Dan Wilson (pno); Buddy Christian (bjo); Eva Taylor, Clarence Williams, Clarence Todd (voc)

- BGR*2: Louis Armstrong, cnt; Dan Wilson or Clarence Williams, pno; Buddy Christian, bjo.

- BGR*3, *4: Louis Armstrong, c; prob Clarence Williams, p; Buddy Christian, bj

065	CLARENCE WILLIAMS' BLUE FIVE	New York,	Oct. 26, 1925
Louis Armstrong – cnt; Charlie Green – tbn; Don Redman – alt, clt; Coleman Hawkins – ten; Clarence Williams – pno; Buddy Christian – bjo; Eva Taylor – voc			
73738-A	Squeeze Me	OK 8254,	Frog DGF 81
73739-B	You Can't Shush Katie (The Gabbiest Girl In Town)	OK 8342,	Frog DGF 81
<i>Composer credits: 73738 (C. Williams – T. Waller); 73739 (White – Creamer - Warren)</i>			

This is the last edition of Clarence Williams' Blue Five, and what an array of great musicians it comprises. Armstrong, Redman – clearly identifiable – and Hawkins come from the Henderson band. But the trombonist is Charlie Green again in my ears, stylistically and tonally. And this certainly makes sense, as Green was band-mate to the other brass men present in the Henderson band. And again, Williams and Christian make up the strong rhythm section.

Notes:

- Storyville 17: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt/alt); Coleman Hawkins (ten); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)

- Lord, Clarence Williams p140: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt/alt); Coleman Hawkins (ten); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) “This was to be Louis' last recording session with Clarence Williams. He left Fletcher Henderson to return to Chicago in early November 1925. Along with Louis, Clarence had been using other musicians from Henderson's orchestra – Buster Bailey and Don Redman. This session introduces Coleman Hawkins as a Williams sideman. The personnel is pretty well agreed upon by all sources except that TKD and Davies suggest Charlie Green as the trombonist. Aurally, this is not so.”

- Rust*2,*3,*4,*6: Louis Armstrong (cnt); Charlie Green (tbn); Don Redman (clt/alt); Coleman Hawkins (clt/ten); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
 - BGR*2,*3,*4: Louis Armstrong, cnt; Charlie Irvis, tbn; Don Redman, clt or sop; Coleman Hawkins, ten; Clarence Williams, pno; Buddy Christian, bjo; Eva Taylor, vcl

066 **SARA MARTIN** New York, c. Nov. 05, 1925
 Sara Martin – voc;
 Gus Aiken – tpt; Bud Aiken – tbn;
 Clarence Williams - pno
 73753-B Down At The Razor Ball OK 8283, Document DOCD-5397
 73754-A Mournful Blues OK 8304, Document DOCD-5397
 73755-B Georgia Stockade Blues OK 8304, Document DOCD-5397
 Composer credits: 73753 (Martin); 73754 (Delaney); 73755 (Delaney)

Interestingly the reference books listed June Clark and Jimmy Harrison for this session. It is known from K-B's research into June Clark that after Clark's own testimony he made "I'm Gonna Hoodoo You" with Sara Martin. Now, if this was the case – and it certainly proved to be actual – this trumpet and trombone players here could NOT be Clark or Harrison, respectively. Based on K-B's research into Clark we think to have developed a reliable audio-memory to recognize him on records, just as we have a good memory for Jimmy Harrison, one of our real personal favorites. And so we can assuredly say that Sara Martin is NOT accompanied by June Clark and Jimmy Harrison here. But who then? Recent research into Thomas Morris resulted in the probable presence of the Aiken brothers on this session.

Notes:

- Storyville 17: June Clark (cnt); prob Jimmy Harrison (tbn); Clarence Williams (pno).
 - Lord, Clarence Williams p143: June Clark (cnt); prob Jimmy Harrison (tbn); Clarence Williams (pno).
 - BGR*2: June Clark, cnt; Jimmy Harrison, tbn; Clarence Williams, pno.
 - BGR*3,*4: June Clark, c; prob Jimmy Harrison, tb; Clarence Williams, p.
 - Rust*3,*4,*6: June Clark -c; Jimmy Harrison -tb; Clarence Williams (pno).

067 **SARA MARTIN** Clarence Williams' Blue Five New York, Nov. 23, 1925
 Sara Martin – voc;
 June Clark – cnt; Jimmy Harrison – tbn; Leonard Fields – alt;
 Clarence Williams – pno, voc (1); Buddy Christian - bjo
 73773-B I'm Gonna Hoodoo You OK 8270, Document DOCD-5397
 73774-B Your Going Ain't Giving Me The Blues OK 8270, Document DOCD-5398
 73775-B What More Can A Monkey Woman Do? OK 8283, Document DOCD-5398
 Composer credits: 73773 (Martin - Williams); 73774 (Martin - Williams); 73775 (Williams)

Rather solid foundation here. Clark declared this as his recording when interviewed about it in 1940 by Jazz Information. Clark and Harrison had already been band mates for two years in June Clark's Creole Stompers and their partnership is clearly heard here, no doubt about it. The alto player of June Clark's Creole Stompers at this time was Leonard Fields, a more legitimate than hot musician, but with immense technique, who joined the band in mid 1925 and stayed at least into 1926. His style can easily be identified by statements of fellow saxophonists quoted elsewhere on this website (June Clark).

Also, in late 1925 and early 1926 Buddy Christian was part of the June Clark Creole Stompers. So, here we seem to have an early example of the fact that, for recording purposes, Clarence Williams recruited his men from the most prominent bands at the time in Harlem. We will later see the same phenomenon with the bands of Duke Ellington, Savoy Bearcats, Charlie Johnson and a couple of others. While it may look a bit daring, we stick to the personnel above.

Notes:

- Storyville 17: ---- Thomas (cnt); poss Charlie Irvis (tbn); prob Buster Bailey (alt); Clarence Williams (pno); prob Buddy Christian (bjo).
 - Lord, Clarence Williams p146: ---- Thomas (cnt); poss. Charlie Irvis (tbn); unknown (alt); Clarence Williams (pno); prob Buddy Christian (bjo).
 - Rust*3,*4,*6: ---- Thomas -c; ?Charlie Irvis -tb; ?Buster Bailey -as; Clarence Williams -p -v (1,2); ?Buddy Christian -bj.
 - BGR*2: ---- Thomas, cnt; poss Charlie Irvis, tbn; prob Buster Bailey, alt; Clarence Williams, pno, vcl(1,2); prob Buddy Christian, bjo.
 - BGR*3,*4: Thomas, c; poss Charlie Irvis, tb; unknown, alt; Clarence Williams, p, v(1,2); prob Buddy Christian, bj.

068 **CLARENCE WILLIAMS' BLUE FIVE** New York, Dec. 15, 1925
 'Big Charlie' Thomas – cnt;
 Buster Bailey – clt; Leonard Fields – alt;
 Clarence Williams – pno; Buddy Christian – bjo;
 Eva Taylor - voc
 73837-B Shake That Thing OK 8267, Frog DGF 81
 73838-B Get It Fixed OK 8267, Frog DGF 81
 Composer credits: 73837 (C. Jackson); 73838 (C. Williams)

Following John R.T. Davies this cornet player would be the enigmatic "Big Charlie" Thomas. The reader will certainly know how this man came into prominence and how he was identified – and on what facts. As a result of his thoughts and researches John R.T. made a beautiful CD on this matter, bringing together many titles, which were hitherto attributed to unknown cornet players. The whole compilation seems very feasible, only that the first three titles of the CD are the titles of session 067 (above), and exactly here we know of J. Clark's presence. So, there seem to be two cornetists, sounding very much like Louis (June Clark was a close friend to Louis, and later on a member of his band team). Clark owns a fat tone, a strong vibrato continuing for the whole duration of a tone and a somewhat erratic time. "Big Charlie" contrarily has a rather light tone, retained vibrato and likes to play high interval jumps. But both players perform in the Armstrong manner. This player here (067) is the man we now identify as Thomas. His surname had been given by Eva Taylor, his assumed first name coming from an exhortation by Margaret Carter/Johnson on the Buddy Christian's Jazz Rippers. It has to be conceded, that the name may be speculation in parts, but the identity of this beautiful cornet player can not musically be denied.

Clark had severe lip problems in late 1925, and it might have been the case that Williams engaged Ch. Thomas as a sub for Clark, but keeping on the other participants from Clark's band: Leonard Fields on alto and Buddy Christian on banjo. It has to be added that Buster

Bailey obviously was partly related to the Clark band as he participated in the two sessions under the name of "Blue Rhythm Orchestra", aka the Clark band.

And mind the breakdown of the rhythm after Mr. Fields' queer alto sax break in the last chorus of 'Get It Fixed'!

Notes:

- Storyville 17: ---- Thomas (cnt); Buster Bailey (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (vcl).

"The unknown alto player has been listed previously as one Len Fields – a name unknown to us."

- Lord, Clarence Williams p147: ---- Thomas (cnt); Buster Bailey (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (vcl).

- Rust*2: unknown (cnt); Buster Bailey (clt); Len Fields (alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (vcl).

- Rust*3,*4: --- Thomas -c; Buster Bailey -cl; unknown -as; Clarence Williams -p; Buddy Christian -bj; Eva Taylor -v.

- Rust*6: Charlie Thomas -c; Buster Bailey -cl; unknown -as; Clarence Williams -p; Buddy Christian -bj; Eva Taylor -v.

- BGR*2: -- Thomas, cnt; Buster Bailey, clt; poss Len Fields, alt; Clarence Williams, pno; Buddy Christian, bjo.

- BGR*3,*4: -- Thomas, c; Buster Bailey, cl; unknown, as; Clarence Williams, p; Buddy Christian, bj.

069	CLARENCE WILLIAMS' STOMPERS	New York,	Jan. 04, 1926
	Bubber Miley – tpt; Charlie Irvis – tbn;		
	Otto Hardwick – alt, bar, sop; Prince Robinson – ten, clt;		
	Clarence Williams – pno; Buddy Christian – bjo; Henry 'Bass' Edwards - bbs		
	73893-B Spanish Shawl	OK 40541,	Frog DGF 81
	73894-B Dinah	OK 40541,	Frog DGF 81
	<i>Composer credits: 73893 (E. Schoebel); 73894 ((H. Akst)</i>		

After relistening MR and KBR agree that we hear the Duke Ellington band with its contemporary personnel except Williams and (certainly) Buddy Christian. This would mean that the tenor player is not Hawkins. The tenor playing heard here is consistent with Prince Robinson's style. The instrument identified as oboe very certainly is a soprano sax played by Hardwick with Robinson on clarinet playing in close harmony.

Notes:

- Storyville 17: Thomas Morris, and if a second trumpet, poss Ed Allen (tpt); Charlie Irvis (tbn); poss Otto Hardwick (alt); prob Coleman Hawkins (clt, ten, bar); poss unknown third (reed); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p147: Thomas Morris, and if a second trumpet, poss Ed Allen (tpt); Charlie Irvis (tbn); Don Redman or poss Otto Hardwick (alt); poss Coleman Hawkins (clt, ten, bar); poss unknown third (reed); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: two unknown (tpt); Charlie Irvis (?)(tbn); Don Redman (clt, sop, alt); Coleman Hawkins (clt, ten, bsx); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo); Cyrus St.Clair (bbs).

- Rust*3: Tom Morris, ?Ed Allen (if two present) -c; Charlie Irvis -tb; ?Otto Hardwick -as; ?Coleman Hawkins -cl, ts, bar; poss third reed – ?Don Redman -ss; Clarence Williams -p; Buddy Christian or Leroy Harris -bj; Cyrus St.Clair -bb.

- Rust*4: Joe Smith -c; Charlie Irvis -tb; Don Redman -as -ss; Coleman Hawkins -cl, ts, bar; Clarence Williams -p; poss Buddy Christian or Leroy Harris -bj; Cyrus St.Clair -bb.

- Rust*6: Bubber Miley -c; Charlie Irvis -tb; Otto Hardwick -as -ss; Coleman Hawkins -cl, ts, bar; Clarence Williams -p; poss Buddy Christian or Leroy Harris -bj; Cyrus St.Clair -bb.

070	BILLY AND MARY MACK	Clarence Williams' Trio	New York,	c. Jan. 11, 1926
	Mary Mack – voc; Billy Mack – voc (2,3,5);			
	Charlie Irvis – tbn;			
	Clarence Williams – pno; Buddy Christian – bjo			
	73906-B Oh! Me Oh! My Blues	OK 8339,	Document DOCD-5375	
	73907-A You've Got To Quit Your Low Down Ways	OK 8274,	Selmerphone SHN-4028 (LP)	
	73908-B Fetch It When You Can	OK 8274,	Document DOCD-5375	
	73909-B How Could My Good Man Turn His Back On Me Now	OK 8296,	Document DOCD-5375	
	73911-B You Don't Want Much	OK 8296,	Document DOCD-5375	
	<i>Composer credits: 73906 (King - Mack); 73907 (Mack); 73908 (Mack); 73909 (Nelson); 73911 (Mack – Mack)</i>			

To my ears this trombone player definitely is Charlie Irvis with his distinct legato style, but very probably in a somewhat intoxicated form. Also, I would not doubt Buddy Christian's presence. Obviously, he uses his light-toned banjo here again, as in other trio accompaniments (see session 020). I do not agree with Storyville's remarks below.

Warning: Document DOCD-5375 carries the Mack's "You Gotta Quit Your Low Down Ways" of 22 December 1936 – with possibly Albert Ammons on piano, and not the second title above!

Notes:

- Storyville 17: unknown (tbn); Clarence Williams (pno); poss Buddy Christian (bjo). "The trombone is very weak and thin and the banjo sounds too stolid to be Christian although previously listed so."

- Lord, Clarence Williams p150: unknown (tbn); Clarence Williams (pno); poss Buddy Christian (bjo).

- BGR*2,*3,*4: unknown, tbn; Clarence Williams, pno; poss Buddy Christian, bjo.

- Rust*3,*4,*6: unknown -tb; Clarence Williams -p; ?Buddy Christian -bj.

071	CLARENCE WILLIAMS' BLUE FIVE	New York,	c. Jan. 22, 1926
	Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;		
	Clarence Williams – pno; Buddy Christian – bjo; Henry 'Bass' Edwards – bbs;		
	Eva Taylor – voc		
	73957-A I've Found A New Baby	OK 8286,	Frog DGF 81
	73958-B I've Found A New Baby	OK 8286,	Frog DGF 81
	73959-B Pile Of Logs And Stone (Called Home)	OK 8286,	Frog DGF 81
	<i>Composer credits: 73957 (S. Palmer – S. Williams); 73958 (S. Palmer – S. Williams); 73959 (M. Pinkard)</i>		

As will be seen more often later on, Clarence used to recruit good musicians from well-known bands, or even newcomers to Harlem. It will also be seen later that he used to hire two – sometimes more – musicians from a specific band, so to take advantage of their being used to know each other. So, here we have the whole Ellington band of the time, except for Clarence and Buddy Christian on banjo.

The wind instrument players – including the tuba – are from the contemporaneous Ellington band. Miley with his individual growl style, Irvis playing “extreme” legato trombone, Hardwick singing on his alto, and ‘Bass’ Edwards playing the shortest tuba notes of them all. And Christian delivers a beautiful ringing and swinging banjo rhythm. What a beautiful jazz music! And listen to Clarence’s extraordinary lively piano playing behind Eva Taylor in 73958-B.

Notes:

- Storyville 18: *Bubber Miley (cnt); prob Charlie Irvis (tbn); Otto Hardwick (alt); Clarence Williams (pno); allegedly Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- Lord, Clarence Williams p151: *Bubber Miley (cnt); prob Charlie Irvis (tbn); poss Otto Hardwick or Don Redman (alt); Clarence Williams (pno); allegedly Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- Rust*2: *Bubber Miley, Tom Morris (cnt); Buster Bailey (alt); unknown (ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Eva Taylor (vcl).*

- Rust*3,*4,*6: *Bubber Miley -c; ?Charlie Irvis -tb; Otto Hardwick -as; Clarence Williams .p; Leroy Harris -bj; Cyrus St. Clair -bb; Eva Taylor -v.*

- BGR*2: *Bubber Miley, c; prob Charlie Irvis, tb; Otto Hardwicke, as; Clarence Williams, p; poss Leroy Harris, bj; Cyrus St. Clair, bb.*

- BGR*3,*4: *Bubber Miley, c; prob Charlie Irvis, tb; poss Otto Hardwicke or Don Redman, as; Clarence Williams, p; poss Leroy Harris, bj; Cyrus St. Clair, bb.*

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: B. Miley (tp), Charlie Irvis (tb), Otto Hardwick (as), Clarence Williams, p; Buddy Christian or Leroy Harris (bj); Henry “Bass” Edwards (bb). “Both versions of I’ve Found A New Baby, entirely different from each other in arrangement and tempo, were issued on Okeh 8286, the first (slower) one being credited to Eva Taylor, the second to Clarence Williams’ Blue Five. Rust and Lord have prob Irvis, Hardwick or Redman, Harris and St. Clair. The sleeve of Fj-121 has the same and an unknown washboard. We are certain that the musicians are exactly the same as for the previous session but without the clarinet and tenor man. There is no washboard audible.”*

Notable differences of takes:

73957-A: *slow tempo (ca. 120), tune starts with 6 bars intro/vamp, then Eva Taylor singing the verse, then the chorus*

73958-B: *fast tempo (ca. 160), tune starts with band playing the chorus, then verse, then chorus alto solo, then Eva Taylor singing the third chorus, then final chorus ens.*

072 DIXIE WASHBOARD BAND

Ed Allen – cnt;

Bennie Morton – clt, alt;

Clarence Williams – pno; Jasper Taylor - wbd

W141553-1 Wait Till You See My Baby Do The Charleston

New York,

Jan. 25,1926

W141554-1 Livin’ High

Col 14128-D,

Frog DGF 75

Col 14128-D,

Frog DGF 75

This is the first in a row of Dixie Washboard Band recordings from Clarence Williams. As it was Clarence’s habit as stated before, Clarence took three musicians from a band just touring around in the New York area: Joe Jordan’s Ten Sharps And Flats (Chicago Defender of Nov. 07, 1925 has a photo of the band). Although the clarinet player was listed as Ben Whitted for years before Tom Lord’s book, Lord showed very clearly by comparison with Morten’s solo on Jordan’s “Senegalese Stomp”, that the man on duty here is Morton, not Whitted. As reported later, this musician’s name was Bennie Morton, not Moten as noted before. He was a brother of well-known Chicago saxman Norval ‘Flute’ Morton of Erskine Tate fame. Ed Allen will be a familiar name with Clarence Williams for years from this session on. Obviously, Clarence liked Morton’s ‘rural’ style as fitting into his ‘Washboard Band’ concept. Therefore, he seemed to have preferred Morton whenever a ‘Washboard Band’ recording was scheduled.

Notes:

- Mahony, Columbia 13/14000-D Series: *Author’s assumption: Ed Allen, cnt; Benny Moten, clt; Clarence Williams, pno; Jasper Taylor, wbd.*

- Storyville 18: *Ed Allen (cnt); Ben Whittet (clt); Clarence Williams (pno); Jasper Taylor (wbd).*

- Lord, Clarence Williams p154: *Ed Allen (cnt); Bennie Moten (clt); Clarence Williams (pno); Jasper Taylor (wbd).*

- Rust*2,*3: *Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).*

- Rust*4,*6: *Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.*

073 DIXIE JAZZ BAND

Ed Allen – cnt;

Bennie Morton – clt, alt;

Clarence Williams – pno; Jasper Taylor - wbd

6431-3 Wait Till You See My Baby Do The Charleston

6432 Shake That Thing

New York,

Feb. 1926

Do 3671,

Frog DGF 75

Do unissued ?

not on LP/CD

Same as session #071. Current efforts to locate a copy of ‘Shake That Thing’ (Jan. 2011) seem to show, that this item was never issued.

Notes:

- Storyville 18: *Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).*

- Lord, Clarence Williams p156: *Ed Allen (cnt); Bennie Moten (clt, ?alt); Clarence Williams (pno); Jasper Taylor (wbd).*

- Rust*2,*3: *Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).*

- Rust*4,*6: *Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.*

074 SARA MARTIN Clarence Williams’ Blue Five

Sara Martin – voc;

Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;

Clarence Williams – pno; *Buddy Christian – bjo*

74066-B What’s The Matter Now?

74067-B I Want Every Bit Of It, I Don’t Like It Second Hand

New York,

Mar. 24, 1926

OK 8336,

Document DOCD-5397

OK 8336,

Document DOCD-5397

Aurally the trumpet player here is Miley as suggested by some members of our listening team. In view of the fact that other members of the Ellington band were recruited for this session the presence of Miley is most probable. Irvis and Edwards were members of the Ellington crew, too, and so it seems feasible to suggest Hardwick as altoist although not much characteristic of his playing can be heard. But the romantic alto playing in the intro of the second side sounds very typical.

BUT: As I have just (19-11-20) been informed by Steven Lasker, there is no tuba on these sides. And he certainly is right. No wonder that the band is called „Blue Five“!

Notes:

- Storyville 18: unknown (cnt); unknown (tbn); unknown (sax); Clarence Williams (pno); unknown (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p156: unknown (cnt); unknown (tbn); unknown (alt); Clarence Williams (pno); unknown (bjo); poss Cyrus St. Clair (bbs).
- Rust*3: no personnel, but included in session accompanied by Eddie Heywood -p, with notation: The last two titles are reportedly accomp. by Clarence Williams' Blue Five.
- Rust*4,*6: unknown -c; unknown -tb; unknown -as; Clarence Williams -p; unknown -bj; ? Cyrus St. Clair -bb.
- BGR*2: poss Tom Morris, cnt; unknown, tbn; prob Buster Bailey or Don Redman, sop; Clarence Williams, pno; unknown, bjo; with prob Cyrus St. Clair, bbs. "Matrices 74066/67 may have been made on March 24, 1926."
- T. Lord, Clarence Williams: unknown (cnt, tbn, alt); Clarence Williams (pno); unknown (bjo); possibly Cyrus St. Clair (bbs).
- BGR*3,*4: unknown, c; unknown, tb; unknown, as; Clarence Williams, p; unknown, bj; poss Cyrus St. Clair -bb.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: not listed

075 SARA MARTIN	Clarence Williams' Blue Five	New York,	Mar. 25, 1926
Sara Martin – voc;			
Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;			
Clarence Williams – pno; Buddy Christian – bjo; Mack Shaw – bbs			
74072-A	Brother Ben	OK 8325,	Document DOCD-5398
74073-A	The Prisoner's Blues	OK 8442,	Document DOCD-5398
74074-B	Careless Man Blues	OK 8325,	Document DOCD-5398
74075-A	How Could I Be Blue?	OK 8442,	Document DOCD-5398
Composer credits: 74072 (Williams - Waller); 74073 (Williams); 74074 (Todd); 74075 (Williams – Williams)			

This still is a contingent from the Ellington band, but Irvis is uncertain here and the altoist could be anyone.

Re the note from Steven Lasker, 10-11-20 re tuba player Mack Shaw on next session: he distinctly is here as well (see characteristics of his style in Clarence Williams Stompers session of March 25, 1926)!

And we have the great four-four rhythm by Clarence and Buddy Christian again as on many sides before.

Notes:

- Storyville 18: Bubber Miley or unknown (2)(cnt); unknown (tbn); Otto Hardwick (alt); Clarence Williams (pno); unknown (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p159: unknown (cnt); unknown (tbn); unknown (alt); Clarence Williams (pno); unknown (bjo); poss Cyrus St. Clair (bbs).
- Rust*3: ? Bubber Miley -c; unknown -tb; Otto Hardwick -as; Clarence Williams -p; unknown -bj; Cyrus St. Clair -bb.
- Rust*4,*6: ? Bubber Miley -c; unknown -tb; Otto Hardwick or Don Redman -as; Clarence Williams -p; unknown -bj; ? Cyrus St. Clair -bb.
- BGR*2: poss Tom Morris, cnt; unknown, tbn; prob Buster Bailey or Don Redman, sop; Clarence Williams, pno; unknown, bjo; with prob Cyrus St. Clair, bbs. "Matrices 74066/67 may have been made on March 24, 1926."
- BGR*3,*4: Bubber Miley, unknown, c; unknown, tb; poss Otto Hardwick or Don Redman, as; Clarence Williams, p; unknown, bj; poss Cyrus St. Clair -bb.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), poss Charlie Irvis (tb), poss Otto Hardwick or Don Redman (as), Clarence Williams (p); poss Buddy Christian or Leroy Harris (bj); Henry "Bass" Edwards (bb). "Dixon-Godrich and Lord's Clarence Williams discography have Miley for the first, third and fourth title and a different, unknown (tp) for the Prisoner's Blues, unknown (tb) and Cyrus St. Clair (bb). Rust has ?Miley all the way and the rest as the others. We are certain that Miley plays on all four titles and that the brass bass player is the same as for the previous 1926 Clarence Williams recordings, "Bass" Edwards. Unfortunately, Miss Martin belts out her lyrics loudly and close to the microphone throughout the session, leaving little space for the musicians, but Bo goes with the Ellington front-line, while Goran E. is not sure about Irvis and Hardwick, thinking that the alto playing is too straight for the latter."

076 CLARENCE WILLIAMS STOMPERS		New York,	Apr. 07, 1926
Thomas Morris, Bubber Miley – tpt; Charlie Irvis – tbn;			
Don Redman – alt, clt, voc;			
Clarence Williams – pno; Leroy Harris – bjo; Mack Shaw - bbs			
74090-B	Jackass Blues	OK 40598,	Frog DGF 81
74091-B	What's The Matter Now?	OK 40598,	Frog DGF 81
Composer credits: 74090 (M. Stitzel – A. Kassel); 74091 (C. Williams – S. Williams)			

Now, this seems to be some kind of 'All Star' unit from early Harlem, as - apart from the now usual Ellington contingent – we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence's recordings including Morris, the others dating from the period before 1925 and thus not discussed here.

This is a very interesting session! Two trumpet/cornet players are clearly distinguished. Miley plays lead and solo throughout on Jackass Blues (by the way, Bubber Miley always played trumpet, not cornet, despite all quotations in the discs!). The trombone introduction is very much in the manner of Irvis, and not Charlie Green. Listen to Henderson's Jackass Blues (Dixie Stompers, Apr. 14, 1926), where Green plays this intro in a completely different own style! The reed player is undoubtedly Redman, as is Williams on piano.

Williams started using a tuba on his recordings on January 04, 1926 with his first "Stompers" session. This player is named St. Clair in Rust and T. Lord, 'Clarence Williams'. Yet, the tuba player of the first two Williams sessions of 1926 clearly is Henry 'Bass' Edwards, obviously borrowed from the 'Savoy Bearcats'. 'Bass' Edwards plays the shortest tuba notes of all the jazz bassists of the time. Yet, we now know from St. Lasker that the player on this session here must be Mack Shaw. His characteristics are much different from 'Bass' Edwards'. His individual features are: a portato quarter-note started by a very short downward "jump" and followed by a tied very soft sustained same note.

This same applies to all Williams' later recordings in 1926 up to December 10., when St. Clair takes over (Okeh 8443), again judging from tone and general approach.

In 2020 Steven Lasker informed me that Clarence Williams' tuba player on this session sounds just like Duke Ellington's tuba player on Ellington's Brunswick session of April 07, 1927. On listening it became apparent that Mr. Lasker is very probably right! Quite obviously, the instrumental stylistics of Shaw's playing are apparent here: tone, style and approach are the same. And, why should not Miley and Irvis have brought Shaw from the Ellington band when Edwards was unavailable (he was with the Savoy Bearcats then). And, - most interestingly - Williams does not use a tuba player until Dec. 10, 1926, when Cyrus St. Clair comes into the picture.

This probably is the earliest appearance of Leroy Harris, banjo player from St. Louis, and part of a large family of jazz musicians. His banjo sound is much lighter than Christians', and not as urgent. Yet still, he keeps a very strict four-four rhythm without varied rhythmical forms or gimmicks.

Notes:

- Storyville 18: Bubber Miley, Thomas Morris (cnt); poss Charlie Green (tbn); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); poss Bass Edwards (bbs).

- Lord, Clarence Williams p160: Bubber Miley, Thomas Morris (cnt); unknown (tbn); Don Redman (clt, alt, vcl); Leroy Harris or Buddy Christian (bjo); Bass Edwards (bbs).

- LP, Clarence Williams Recordings 1926 - 1930, Fontana (Du) 682 088 TL: June Clark and unknown, trumpets, unknown trombone, Buster Bailey (?) and Don Redman, clarinets/altos, Clarence Williams, piano, Buddy Christian, banjo, unknown drums

- Rust*2: Bubber Miley, Tom Morris (cnts); Joe Nanton (tbn); Buster Bailey (sop, alt); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); Bass Edwrds (bbs).

- Rust*3: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v -a; Clarence Williams -p; unknown bj; unknown bb.

- T. Lord, Clarence Williams: Bubber Miley, Thomas Morris (cnts); possibly Charlie Green (tbn), Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); possibly Bass Edwards (bbs).

- Rust*4: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v; Clarence Williams -p; Leroy Harris or Buddy Christian -bj; unknown bb.

- Rust*6: Bubber Miley, Tom Morris, c; ?Joe Nanton, tb; Don Redman, cl, as, v; Clarence Williams, p; Leroy Harris or Buddy Christian, bj; Harry Edwards, bb.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Thomas Morris (tp), Charlie Irvis (tb), Don Redman (cl, as, vcl), Clarence Williams (p); Buddy Christian or Leroy Harris (bj); prob Cyrus St. Clair (bb). „Rust has ?Joe Nanton (tb) and unknown (bb). Lord's Clarence Williams discography has poss Charlie Green (tb) and "Bass" Edwards (bb), the sleeve of Fj-121 has unknown (tb), Ernest Elliott? (as) and St. Clair (bb). We all finally agreed that the trumpet players are Morris and an off-form Miley, after Goran E. had expressed some doubt about the latter at first. The trombonist is aurally Irvis, although he plays note for note the standard solo on Jackass Blues recorded by Charlie Green twice with Fletcher Henderson. The alto sax player is clearly Redman, who also doubles on clarinet. The brass bass man plays long notes and a more legato style than "Bass" Edwards on the previous Clarence Williams and Sara Martin sessions with Miley and is probably St. Clair.“

077 DIXIE WASHBOARD BAND

New York, May 08, 1926

Ed Allen - cnt;

Bennie Morton - clt;

Clarence Williams - pno; Jasper Taylor - wbd;

Clarence Todd - voc

W142172-1 You For Me, Me For You

Col 14141-D, Frog DGF 75

W142173-2 My Own Blues

Col 14141-D, Frog DGF 75

It seems that for this kind of session Clarence preferred the clarinet style of Morton to anything more 'modern' or fashionable as used on the other recordings. Thus same as sessions #071 and #072.

Notes:

- Mahony, Columbia 13/14000-D Series: Author's assumption: prob Ed Allen, cnt; unknown, clt; Clarence Williams, pno; Jasper Taylor, wbd; Clarence Todd, vcl.

- Storyville 18: Ed Allen(cnt); Ben Whittet (clt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Lord, Clarence Williams p163: Ed Allen(cnt); Bennie Moten (clt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*4,*6: Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.

078 DIXIE WASHBOARD BAND

New York, May 1926

Ed Allen - cnt;

Bennie Morton - clt, alt;

Clarence Williams - pno; Jasper Taylor - wbd;

Clarence Todd - voc

6551-1 Boodle Am

Or 650 not on LP/CD, but held

6552 I've Found A New Baby

Plaza unissued ? not on LP/CD

Same as session #071.

Notes:

- Storyville 18: Ed Allen(cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Lord, Clarence Williams p164: Ed Allen(cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*4,*6: Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.

079 DIXIE WASHBOARD BAND

New York, May 1926

Ed Allen - cnt;

Bennie Morton - clt, alt;

Clarence Williams - pno; Jasper Taylor - wbd;

Clarence Todd - voc

6551-4 Boodle Am

Or 650, Frog DGF 75

6551-7	Boodle Am	BM 1013,	Frog DGF 75
6552-6	I've Found A New Baby	BM 1013,	Frog DGF 75

Same as session #071.

Notes:

- Storyville 18: Ed Allen(cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).
- Lord, Clarence Williams p164: Ed Allen(cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).
- Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).
- Rust*4,*6: Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.

Notable differences of takes (from Lord p165):

- 6551-1: Sequence: verse ens, half-chorus 16 bars clt - cnt, chorus vocal (C. Todd), chorus ens. Key of G.
- 6551-4: Sequence: chorus ens, verse ens, chorus vocal (C. Todd), chorus ens - wbd, final chorus ens. In bar 17 of final chorus Ed Allen's entry on 4th beat of bar. Key of C.
- 6551-7: Sequence: chorus ens, verse ens, chorus vocal (C. Todd), chorus ens - wbd, final chorus ens. In bar 17 of final chorus Ed Allen's entry on 2th beat of bar. Key of C.

080 **BLUE GRASS FOOT WARMERS**

New York, Jun. 16, 1926

Ed Allen - cnt;
Bennie Morton - clt, alt;
Clarence Williams - pno; Jasper Taylor - wbd;
Clarence Todd - voc

142306-4	Senorita Mine	Ha 206-H,	Frog DGF 75
142307-2	Charleston Hound	Ha 206-H,	Frog DGF 75

Same as session #071.

Notes:

- Storyville 18: Ed Allen(cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).
- Lord, Clarence Williams p164: Ed Allen(cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).
- Rust*2: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd and Clarence Williams (dialogue).
- Rust*3: Ed Allen -c; Ben Whittet -cl -as; Clarence Williams -p -v; Jasper Taylor -wb; Clarence Todd -v.
- Rust*4,*6: Ed Allen -c; Benny Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v (speech).

081 **ELVIRA JOHNSON** Birmingham Darktown Strutters

New York, c. Jun. 17, 1926

Elvira Johnson - voc
Charlie Gaines - tpt; Charlie Irvis - tbn; Otto Hardwick - sop;
Mike Jackson - pno; Buddy Christian - bjo
X-177 How Could I Be Blue?
X-178 Numbers On The Brain
Composer credits: X-177 (Wilson - Razaf); X-178 (Jackson - Lauria)

Gnt 3337,	Document DOCD-5375
Gnt 3337,	Document DOCD-5375

We can apparently be quite sure of Gaines' presence on these two sides as documented in Tom Lord's 'Clarence Williams'. Gaines also provided insights into Williams' modus operandi: "*Williams had contracts with a steady roster of musicians who were on call for recording sessions, both instrumental and blues accompaniments*". I hear Gaines' straight and horizontal approach, more into rhythmic and staccato than melodic playing. He uses a cup mute here. There is no musical relationship to Big Charlie's playing here, but Charlie Gaines' horizontal phrasing as known.

There is a very agile soprano saxophone player on these sides who phrases much too "jazzy" to be Elliott, judging from everything we have heard from Elliott up to now. There really are no instances of anything I have written about his style in "Stylistics". This player belongs to a better and more modern class of musicians and resembles in part Buster Bailey of the Clarence Williams Blue Five period. He uses many rhythmic and melodic devices of the "Armstrong" period and does thus not belong to Elliott's pre-Armstrong school. As there are not many - if at all? - distinct soprano players around in New York/Harlem, the identity of this man should be searched for among tenor saxophonists (Bb instrument!) of the time: Prince Robinson, Happy Caldwell and others come to mind. After relistening I believe that Otto Hardwick with his "singing" sound would be a well-suited candidate (28.06.2018)! Elliott may safely be excluded.

Charlie Gaines named Mike Jackson as pianist, not Clarence Williams. Musical proceedings here rather hint as to Mike Jackson's presence here, not to Williams! There is no Clarence Williams both-handed four-four rhythm, but a one-two-one-two rhythm as applied by stride pianists

The other musicians as above, but it has to be recognized that very probably Irvis had a bad day. Too much booze? Buddy Christian supplies his rock-steady four-four rhythm on banjo.

Notes:

- Rust*3: unknown -c; unknown -tb; Buster Bailey -ss; ?Clarence Williams -p; ?Buddy Christian -bj
- Rust*4,*6: Charlie Gaines - c; Charlie Irvis - tb; ?Ernest Elliott - ss; Clarence Williams or poss Mike Jackson - p; Buddy Christian - bj
- BGR*2: unknown cnt; unknown tbn; Buster Bailey, sop; Clarence Williams, pno; Buddy Christian, bjo
- T. Lord, Clarence Williams p 167: Charlie Gaines (cnt); prob Charlie Irvis (tbn); Ernest Elliott (sop); Clarence Williams or Mike Jackson (pno); Buddy Christian (bjo) "There is not much agreement on the personnel. Ed Allen has been considered as the cornetist. However, Charlie Gaines, in an interview by Dave Goldenberg "talked about a number which had 'horses and numbers' in the vocal". (This would be Numbers On The Brain.) The (Storyville - KBR) team lists Buster Bailey on soprano sax, Williams, and Christian. I (Tom Lord - KBR) have strong doubts about the identity of the reed player, and in view of the statement by Charlie Gaines, feel that Irvis, Elliott and Mike Jackson might be considered. According to WCA (W.C. Allen - KBR), Bailey was with Henderson on a New England tour. The estimation of the date is by the two sources mentioned above (Rust and Godrich/Dixon - KBR). The assignments of the adjacent matrices is unknown."
- BGR*3,*4: Charlie Gaines, c; prob Charlie Irvis, tb; Ernest Elliott, ss; Clarence Williams or Mike Jackson, p; Buddy Christian, bj unknown."

082 **BLUE GRASS FOOT WARMERS**

New York, Jun. 21, 1926

Ed Allen – cnt;

Bennie Morton – clt;

Clarence Williams – pno; Jasper Taylor – wbd;

Clarence Todd, Clarence Williams – talking (1)

142329-3 How Could I Be Blue?

Ha 206,

Frog DGF 75

142330-2 Old Folks' Shuffle

Ha 248,

Frog DGF 75

142330-3 Old Folks' Shuffle

Ha 248,

Frog DGF 75

The talking on “How Could I Be Blue” confirms the suggested personnel.

Notes:

- Storyville 19: Ed Allen (cnt); Ben Whittet (clt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Lord, Clarence Williams p168: Ed Allen(cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*2: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd and Clarence Williams (dialogue).

- Rust*3: Ed Allen -c; Ben Whittet -cl -as; Clarence Williams -p -v; Jasper Taylor -wb; Clarence Todd -v.

- Rust*4,*6: Ed Allen -c; Benny Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v (speech).

Notable differences of takes:

142330-2: first 2 bars of ens modulation after 4th chorus: cnt fluffs third note in first bar C- D – Ab (should be C)

142330-3: first 2 bars of ens modulation after 4th chorus: cnt plays two equal phrases C – D – C in each bar.

083 **BESSIE BROWN**

New York,

early Jul. 1926

Bessie Brown – voc;

Charlie Gaines – tpt; Charlie Irvis – tbn; Carmelo Jari – clt;

Clarence Williams – pno; Buddy Christian - bjo

6706-1 What's The Matter Now?

Ban 1833

not on LP/CD, but held

6706-3 What's The Matter Now?

Or 698,

Document DOCD-5456

6707-1 How Could I Be Blue?

Or 698

not on LP/CD

6707-2 How Could I Be Blue?

Or 698,

Document DOCD-5456

6707-3 How Could I Be Blue?

Do 3781

not on LP/CD

Composer credits: 6706 (Williams – Williams); 6707 (Razaf – Wilson)

Most of the discographies do not suggest a name for the trumpet player, but our Clarence-Williams-research group of days-gone-by agreed in Charlie Gaines' presence.

The trombonist plays much more retained than Irvis usually does, but tone, entirely legato playing, and some Irvis-like licks make his presence probable. Yet, because of Carmelo Jari's decided presence here, James Reevey, trombonist of the Savoy Bearcats, might also be considered. This is the first appearance of reed man Carmelo Jari in the Williams stable. His rather unique and personal style and tone was identified by our team by comparison with the recordings of the Savoy Bearcats. He will be a familiar name with Williams personnels from now on until the Bearcats leave for an extended tour of South America in May 1927. (The second title of this session was also part of the Bearcats' repertoire.)

The rhythm very probably is made by Clarence Williams on piano and the reliable Buddy Christian on his dark banjo.

Notes:

- Storyville 19: unknown (cnt); poss Charlie Irvis (tbn); Ben Whittet (clt); poss Clarence Williams (pno); unknown (bjo).

- Lord, Clarence Williams p173: unknown (cnt); poss Charlie Irvis (tbn); Bennie Moten (clt); Clarence Williams (pno); unknown (bjo).

- BGR*2: Tom Morris, cnt; Charlie Irvis, tbn; Ben Whittet, clt; Clarence Williams, pno; Buddy Christian, bjo.

- BGR*3,*4: unknown, c; poss Charlie Irvis, tb; Bennie Moten, cl; Clarence Williams, p; unknown, bj.

- Rust*3: unknown -c; unknown -tb; Ben Whittet -cl; Clarence Williams -p; unknown -bb; unknown -d.

- Rust*4,*6: unknown -c; ?Charlie Irvis -tb; Bennie Moten -cl; Clarence Williams -p; unknown -bj.

Notable differences of takes (from Lord p174):

6706-1: final bar of tune: tpt plays long held three-quarter note Bb.

6706-3: final bar of tune: tpt plays four eighth notes Bb–F–G–F and one quarter note Bb.

6707-1: this take -1 not reissued, therefore no comment possibly.

6707-2: two-bar clt break before final vocal chorus is played in high register.

6707-3: two-bar clt break before final vocal chorus is played in low register.

084 **EVA TAYLOR** Clarence Williams' Blue Five

New York,

c. Aug. 06, 1926

Eva Taylor – voc;

(Jimmy Wade) – tpt; (Bill Dover) - tbn;

(Arnett Nelson) or (Clifford King) – clt;

Clarence Williams – pno; (Stanley Wilson) – bjo

74243-B When The Red, Red, Robin Comes Bob, Bob, Bobbin' Along

OK 40671,

Frog DGF 81

74244-B (There's A Blue Ridge In My Heart) Virginia

OK 40671,

Frog DGF 81

Composer credits: 74243 (Woods); 74244 (Bryan – Phillips – Schuster)

The above-named suggested personnel stems from the French CD Hot'n Sweet 152292. This is certainly an interesting suggestion, following a completely different path than before.

The Wade band was in New York for a period and was definitely used by CW during the period (Eva Taylor).

Lacking further proof re the Wade band's connections with Clarence Williams our team would like to let this matter rest until further information is unearthed. We would very appreciate the help of Christopher Hillman of Tavistock, England who is an expert in this field. We refrain from attempting to give a definite personnel.

Notes:

- Storyville 20: unknown (cnt); Charlie Irvis (tbn); unknown (clt); Clarence Williams (pno); unknown (bjo).

- Lord, Clarence Williams p174: unknown (cnt); Charlie Irvis (tbn); unknown (clt); Clarence Williams (pno); unknown (bjo).

- BGR*2: unknown, cnt; unknown, tbn; unknown, clt; Clarence Williams, pno; unknown, bjo.

- BGR*3,*4: unknown, c; Charlie Irvis, tb; unknown, cl; Clarence Williams, p; unknown, bj.

- Rust*3: unknown -c; unknown -tb; unknown -cl; Clarence Williams -p; unknown -bj.

- Rust*4,*6: unknown -c; Charlie Irvis -tb; unknown -cl; Clarence Williams -p; unknown -bj.

085 BESSIE BROWN	New York,	c. Aug. 10, 1926
Bessie Brown – voc;		
Ed Anderson – tpt; Charlie Irvis – tbn; Bennie Morton – clt;		
Clarence Williams – pno; Buddy Christian – bjo		
6767-2	Ain't Much Good In The Best Of Men Nowadays	Or 716, Document DOCD-5456
6767-3	Ain't Much Good In The Best Of Men Now Days	Ban 1833 not on LP/CD, but held
Composer credits: 6767 (Hunter)		

Certainly, a different accompanying group here than on session #079. The trumpet player's style bears strong similarities to King Oliver's style. Reportedly Ed Anderson, known for his similarity to the Oliver style, had come to NYC with Eubie Blake and had been recruited by Clarence for his stable in early 1926. It is also worth mentioning that Anderson is regarded by a couple of authorities to be the only trumpet on Oliver's Dixie Syncopators recordings of September 1928! Some in-securities in tone are in accordance with his recordings with Oliver. The trombonist with his extreme legato style certainly is Irvis. Later discographies list Bennie Moten on clarinet. We now know that this clarinetist's name was actually "Morton". And we know that he was part of 'Joe Jordan's Ten Sharp's And Flats', this band touring the New York circuit for most of 1926, being in good connection with Clarence Williams' company. His warm and soft tone on clarinet and alto sax may be distinguished on the very few records this band left behind. Clarence Williams employed him several times for recording purposes in 1926.

The banjo player is un-substantiated, but might well be Christian – with his "lighter" banjo (for trio purposes - see below), perhaps. And it is his style and drive!

Notes:

- Storyville 19: unknown (cnt); poss Charlie Irvis (tbn); Ben Whittet (clt); prob Clarence Williams (pno); unknown (bjo).
- Lord, Clarence Williams p175: unknown (cnt); poss Charlie Irvis (tbn); Bennie Moten (clt); Clarence Williams (pno); unknown (bjo).
- Rust*3: unknown -c; ?Charlie Irvis -tb; Ben Whittet -cl; Clarence Williams -p; unknown -bj.
- Rust*4,*6: unknown -c; ?Charlie Irvis -tb; Bennie Moten -cl; Clarence Williams -p; unknown -bj.
- BGR*2: Tom Morris, cnt; Charlie Irvis, tbn; Ben Whittet, clt; Clarence Williams, pno; Buddy Christian, bjo.
- BGR*3,*4: unknown, c; poss Charlie Irvis, tb; Bennie Moten, cl; Clarence Williams, p; unknown, bj.

Notable differences of takes (from Lord p175):

- 6767-2: Bar 31 of first vocal chorus (after vocal verse - bar 59 of tune): cnt phrase descending.
- 6767-3: Bar 31 of first vocal chorus (after vocal verse - bar 59 of tune): cnt phrase ascending.

086 BESSIE BROWN	New York,	c. Aug. 1926
Bessie Brown – voc;		
unknown – tpt; unknown – tbn; Bennie Morton – clt;		
Clarence Williams – pno; Buddy Christian - bjo		
6782-2	Senorita Mine	Or 716, Document DOCD-5456
Composer credits: 6782 (Williams – Waller – Williams - Rector)		

After close and repeated listening members of our team still disagree on the identity of the singer on "Senorita Mine". Some believe her to be a different person from the singer on 'What's The Matter Now' and 'How Could I Be Blue', others still think her to be one identical person. Lord, p. 178: "One fact indicating that this side (SENORITA MINE) is from a separate session is that the singer on this title is different from the singer on all the other titles from the three Bessie Brown sessions. Eva Taylor and her son Spencer, upon hearing tapes of these three Bessie Brown sessions, felt that SENORITA MINE was not sung by Bessie Brown, but by a white woman (whose name they couldn't recall) who used to come around the CWMPC office for new material. Note this singer's peculiar pronunciation of SENORITA (Seen-ee-or-ita: phonetic)." In fact, this girl singer owns a much deeper voice than her "name-sake" on the fore-going records. I therefore list her name above in italics.

It also must be said that the entire accompaniment seems to be scored, and that no decided statements to the identities of the musicians can be made. The trumpet player might be anyone, the trombonist as well. Against our early assumption (during the Clarence Williams evaluation some 15 years ago) I for now would like to favour Bennie Morton of the Joe Jordan band for tone and the lack of jumping trills – and not Carmelo Jari as before. The pianist may still be Williams, as well as Christian on – his lighter – banjo.

Note: info re matrix number from Björn Englund N&N 60!

Notes:

- Storyville 19: unknown (cnt); poss Charlie Irvis (tbn); Ben Whittet (clt); prob Clarence Williams (pno); unknown (bjo).
- Lord, Clarence Williams p175: unknown (cnt); poss Charlie Irvis (tbn); Bennie Moten (clt); Clarence Williams (pno); unknown (bjo).
- Rust*3: unknown -c; ?Charlie Irvis -tb; Ben Whittet -cl; Clarence Williams -p; unknown -bj.
- Rust*4,*6: unknown -c; ?Charlie Irvis -tb; Bennie Moten -cl; Clarence Williams -p; unknown -bj.
- BGR*2: Tom Morris, cnt; Charlie Irvis, tbn; Ben Whittet, clt; Clarence Williams, pno; Buddy Christian, bjo.
- BGR*3,*4: by unknown, possibly white, artist of no blues interest.

087 BESSIE BROWN	her Jazz Band	New York,	Aug. – Sep. 1926
Bessie Brown – voc;			
Big Charlie Thomas – cnt; Charlie Irvis or (Jonas Walker?) – tbn; Bennie Morton – clt;			
Clarence Williams – pno; Buddy Christian – bjo			
6813-1	Nobody But My Baby Is Getting My Love	Ban 1859,	Document DOCD-5627
6813-2	Nobody But My Baby Is Getting My Love	Or 771,	Document DOCD-5456
6814-2	St. Louis Blues	Ban 1859,	Document DOCD-5627
6814-3	St. Louis Blues	Or 746,	Document DOCD-5456

And again, a different accompanying group here from session #082 and #083.

Big Charlie Thomas seems to have been identified by John R.T. Davies some years ago (see Timeless CD CBC 1-030), but is still controversially discussed in collector's circles (see The FROG Annual Vol.1 2009). Our team prefers to follow John R.T.

Mr. Thomas performs a beautiful solo half-chorus in 6813-2. The trombonist lacks Irvis' soft legato sound and uses a harsh but essential sound/style.

There is that reliable rhythm section of Clarence Williams and Buddy Christian again.

Notes:

- Storyville 19: unknown (cnt); poss Charlie Irvis (tbn); Ben Whittet (clt); prob Clarence Williams (pno); unknown (bjo).
- Lord, Clarence Williams p175: unknown (cnt); poss Charlie Irvis (tbn); Bennie Moten (clt); Clarence Williams (pno); unknown (bjo).
- Rust*3: unknown -c; ?Charlie Irvis -tb; Ben Whittet -cl; Clarence Williams -p; unknown -bj.
- Rust*4,*6: unknown -c; ?Charlie Irvis -tb; Bennie Moten -cl; Clarence Williams -p; unknown -bj.
- BGR*2: probably: Tom Morris, cnt; Charlie Irvis, tbn; Ben Whittet, clt; Clarence Williams, pno; Buddy Christian, bjo.
- BGR*3,*4: unknown, c; poss Charlie Irvis, tb; Bennie Moten, cl; Clarence Williams, p; unknown, bj.

Notable differences of takes (from Lord p.180):

- 6813-1: The first Bessie Brown vocal chorus is followed by 14 bars of Bennie Morton clt – ens.
- 6813-2: The first Bessie Brown vocal chorus is followed by 16 bars of cnt solo
- 6814-2: Bessie Brown ends final vocal with: „ ... die, Hey, Hey.“
- 6814-2: Bessie Brown ends final vocal with: „ ... die.“

088 LUCILLE HEGAMIN Clarence Williams and Band	New York,	Sep. 28, 1926
Lucille Hegamin – voc;		
(James Reevy?) – tbn; Carmello Jari – clt; Otto Mikell – alt;		
Clarence Williams – pno; Buddy Christian – bjo, gtr		
W142695-2	Nobody But My Baby Is Getting My Love	Col 14164-D, Document DOCD-5421
W142696-2	Senorita Mine	Col 14164-D, Document DOCD-5421
<i>Composer credits: 142695 (Williams and Razaf); 142696 (Williams and Waller)</i>		

Lucille Hegamin identified Buddy Christian as the banjo player. Certainly, the arpeggios played by Christian at the end of “Senorita Mine” suggest a rethinking about the instrument being played (see session 020 and others)!

It is definitely Carmelo Jari again, other players except Williams and Christian difficult to identify, but perhaps from the Savoy Bearcats, thus James Reevy on tbn and Otto Mikell on alto?

The alto player is a technical alert “legitimate” player with a sweet and silken tone. These characteristics must certainly lead us to Mr. Otto Mikell, son of one of the renowned Afro-American music teachers of Charleston, S.C., F. Eugene Mikell. And Otto Mikell was Carmelo Jari’s band colleague at exactly this time. So, this would make the presence of them both much more reasonable.

Leaves the trombonist, but there is so little to hear of him that any statement must remain vague. Yet, I still would like to name him as a possible contributor. James Reevy was trombonist of the ‘Savoy Bearcats’ at this time and would thus be a reasonable candidate for the trombone chair, here.

Buddy Christian plays a rather soft but dark instrument on the first title, reminding me of a guitar – or rather metal-guitar. And he delivers a very swinging rhythm. The banjo sound in the second title is Christian’s usual sound, again, but for the last eight bars it is the guitar sound of the first title, again.

Notes:

- Mahony, Columbia 13/14000-D Series: Author’s assumption: unknown tbn; unknown clt, alt; unknown ten; unknown p; Buddy Christian, bjo.
- Storyville 20: unknown (tbn); unknown (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo).
- Lord, Clarence Williams p184: unknown (tbn); unknown (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo).
- Rust*3,*4,*6: unknown -tb; unknown -cl; unknown -cl -as; Clarence Williams -p; Buddy Christian -bj.
- BGR*2,*3,*4: unknown, clt; unknown, clt, alt; Clarence Williams, pno; Buddy Christian, bjo.

089 EVA TAYLOR Clarence Williams’ Morocco Five	New York,	Oct. 05, 1926
Eva Taylor – voc;		
(Clifford King) – sop, alt; Arville Harris or (Roy Butler?) – clt, ten;		
Eddie South - vln;		
Clarence Williams – pno; (Stanley Wilson) – bjo		
74388-B	Nobody But My Baby Is Getting My Love	OK 8407, Frog DGF 81
74389-B	Morocco Blues	OK 8407, Frog DGF 81

Eva Taylor named Eddie South as the violinist, although it has to be considered that her memory was often at fault when naming accompanying musicians.

Once again there might be the possibility of Wade’s men participating in this session. The matter again has to rest until further information comes forth. Even the presence of Eddie South is not really certain.

Notes:

- Storyville 20: Buster Bailey (sop, alt); poss Arville Harris (clt, ten); Eddie South (vln); Clarence Williams (pno); prob Leroy Harris (bjo).
- Lord, Clarence Williams p184: poss Buster Bailey (sop, alt); poss Arville Harris (clt, ten); Eddie South (vln); Clarence Williams (pno); prob Leroy Harris (bjo).
- BGR*2: Buster Bailey, sop; poss Arville Harris, clt, alt; Eddie South, vln; Clarence Williams, pno; prob Leroy Harris, bjo.
- BGR*3,*4: poss Buster Bailey, ss, as; poss Arville Harris, cl, ts; Eddie South, vn; Clarence Williams, p; prob Leroy Harris, bj.
- Rust*3: Buster Bailey -ss; ?Arville Harris -cl -as; Eddie South -vn; Clarence Williams -p; ?Leroy Harris -bj.
- Rust*4,*6: Buster Bailey -ss -as; ?Arville Harris -cl -as; Eddie South -vn; Clarence Williams -p; ?Leroy Harris -bj.

090 DIXIE WASHBOARD BAND	New York,	Oct. 21, 1926
Big Charlie Thomas – cnt;		
Prince Robinson – clt, ten;		
Clarence Williams – pno; Bruce Johnson – wbd;		
Clarence Todd - voc		
W142852-3	Dark Eyes	Col 14188-D, Frog DGF 75
W142853-1	Gimme Blues	Col 14188-D, Frog DGF 75
<i>Composer credits: W142852 (Williams – Christian - Murray); W142853 (Williams - Christian)</i>		

Although not generally accepted as a definite person/musician (see FROG Annual 2010), we nonetheless stick to John R.T. Davies' findings and believe in this enigmatic trumpeter's "Big Charlie" Thomas identity. We therefore regard this personnel as conclusive and correct.

Notes:

- Mahony, Columbia 13/14000-D Series: Author's assumption: Ed Allen, cnt; unknown, clt; unknown, p; unknown, wbd.
- Storyville 20: unknown (cnt); unknown (clt, ten); Clarence Williams (pno); poss Floyd Casey (wbd); Clarence Todd (vcl).
- Lord, Clarence Williams p186: unknown (cnt); unknown (clt, ten); Clarence Williams (pno); poss Floyd Casey (wbd); Clarence Todd (vcl).
- Rust*2: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Floyd Casey (?) (wbd).
- Rust*3, *4: ?Louis Metcalf -c; unknown -cl -ts; Clarence Williams -p; Bruce Johnson -wb; Clarence Todd -v (as Shufflin' Sam).
- Rust*6: Charlie Thomas -c; unknown -cl -ts; Clarence Williams -p; Bruce Johnson -wb; Clarence Todd -v.

<p>091 DIXIE WASHBOARD BAND Big Charlie Thomas – cnt; (Jonas 'Sweet Papa' Walker?) – tbn; (Prince Robinson) – clt, ten; Clarence Williams – pno, tom-tom; (Leroy Harris) – bjo; Bruce Johnson – wbd; Clarence Todd – voc; Cl. Williams – Cl. Todd – dialogue W142856-3 King Of The Zulus W142857-3 The Zulu Blues Composer credits: W142856 (Hardin); W142857 (Williams - Trent)</p>	<p>New York, Col 14171-D, Col 14171-D,</p>	<p>Oct. 22, 1926 Frog DGF 75 Frog DGF 75</p>
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Obviously, a recording companion to session #089 of our Clarence Williams bands list (see elsewhere at 'The Harlem Fuss') but with some differences. Our group was unable to find a decided candidate for the trombone player. All Rusts from *3 on list John Masefield, but Mayfield – his real name – did not have a vibrato as strong as the one heard here. But Tom Lord notes that he could be the same man as on Lucille Hegamin's session of Sep. 28, 1926, thus possibly John Revey of the Savoy Bearcats. But perhaps we should consider Joe Nanton? Or rather Jonas 'Sweet Papa' Walker, perhaps? It was also very difficult to identify the clarinetist and the banjo player. Difficult also to answer who plays the tom-tom throughout, but considering that, whenever we hear the tom-tom, the piano is silent - and vice versa – it certainly has to be Clarence Williams himself!

Notes:

- Mahony, Columbia 13/14000-D Series: Author's assumption: Ed Allen, cnt; unknown, tbn; unknown, clt; unknown, p; unknown, bjo; unknown, wbd.
- Storyville 20: unknown (cnt); unknown (tbn); Ben Whittet (clt); Clarence Williams (pno); Ikey Robinson (bjo); Bruce Johnson (dms, wbd); Ikey Robinson, Clarence Williams (dialogue); Clarence Todd (vcl).
- Lord, Clarence Williams p187: unknown (cnt); unknown (tbn); poss Ben Whittet (clt); Clarence Williams (pno); Ikey Robinson (bjo); Bruce Johnson (dms, wbd); Ikey Robinson, Clarence Williams (dialogue); Clarence Todd (vcl).
- Rust*2: Ed Anderson (cnt); Charlie Green (tbn); Ben Whittet (clt); Clarence Williams (pno); Ikey Robinson (bjo); Bruce Johnson (dms, wbd); Clarence Todd (vcl); dialogue by Robinson and Williams..
- Rust*2: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Floyd Casey (?) (wbd).
- Rust*3, *4, *6: ?Louis Metcalf -c; John Masefield -tb; unknown -cl -ts; Clarence Williams -p; unknown -bj; Bruce Johnson -wb; unknown tom-tom (1); Clarence Williams, Clarence Todd -dialogue (1).

<p>092 CLARENCE WILLIAMS' BLUE SEVEN Personnel unknown, presumably including Clarence Williams - pno W 80197 Would Ya? W 80198 Senegalese Stomp</p>	<p>New York, OK unissued OK unissued</p>	<p>Oct. 29, 1926 not on LP/CD not on LP/CD</p>
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Lacking any recording ledger or any other documents this session must remain in absolute obscurity.

It might be interesting to note that Happy Caldwell recalled "a Clarence Williams date on which he played with Jimmy Harrison, the trombonist". As our group now believes that we do not hear Hawkins on sessions #092 and #093, we maintain our suggestions to hear A. Harris on #092 and Prince Robinson on #093. So, Caldwell might have been recalling this unissued session #091. Another session with Harrison playing trombone is definitely #113 – although hitherto not acknowledged as such – but there we are sufficiently sure that it is Hawkins on tenor, not Caldwell.

Notes:

- Storyville 20: unknown personnel and instrumentation, but probably similar to, if not identical to, that on the remake session which took place on 10 December, 1926.
- Lord, Clarence Williams p188: possibly Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*2, *3, *4, *6: instrumentation and personnel unknown; prob similar to that of session 10 December 1926.

<p>093 EVA TAYLOR Clarence Williams' Blue Seven Eva Taylor – voc; Tommy Ladnier - tpt; Jimmy Harrison – tbn; Carmelo Jari – alt, clt; Arville Harris – ten, clt; Clarence Williams – pno; Buddy Christian – bjo 80214-A Candy Lips (I'm Stuck On You) 80215-A Scatter Your Smiles</p>	<p>New York, OK 8414, OK 8414,</p>	<p>Nov. 16, 1926 Frog DGF 81 Frog DGF 81</p>
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The absolutely great team of Ladnier and Harrison in the Henderson aggregation must have been a sensation in Harlem. And immediately Clarence Williams recruits them for his recording date. And again, we hear Carmelo Jari on alto and clarinet with his characteristic "bouncing trill" style. The tenorist may be Arville Harris, whose possibly first performance in the Williams stable this seems to be.

Notes:

- Storyville 20: possibly Ed Allen (cnt); poss Ed Cuffee (tbn); unknown (clt, alt); poss Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p190: possibly Ed Allen (cnt); poss Ed Cuffee (tbn); unknown (clt, alt); poss Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- BGR*2: Tommy Ladnier, tpt; Jimmy Harrison, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Clarence Williams, pno; Leroy Harris, bjo; Cyrus St. Clair, bbs.
 - BGR*3,*4: poss Ed Allen, t; poss Ed Cuffee, tb; unknown, cl, as; poss Arville Harris, ts; Clarence Williams, p; prob Leroy Harris, bj.
 - Rust*3,*4,*6: Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -cl; Coleman Hawkins -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

094	CLARENCE WILLIAMS' BLUE SEVEN	New York,	Dec. 10, 1926
	Tommy Ladnier – tpt; Jimmy Harrison – tbn; Carmelo Jari – clt, alt; <i>Prince Robinson</i> – ten, clt; Clarence Williams – pno; Leroy Harris – bjo; Cyrus St.Clair – bbs		
74443-A	Would Ya?	OK 8443,	Frog DGF 81
74444-B	Senegalese Stomp	OK 8443,	Frog DGF 81

It is Jari again here – certainly not Bailey - with his previously mentioned characteristics and obviously his session mate from the Savoy Bearcats, Prince Robinson. Although the tenor playing has a tone reminiscent of Hawkins, the lack of a solo chorus Hawkins certainly would have demanded is further evidence for a different tenor player here. We have gained sufficient knowledge of Clarence's habit of recruiting band-mates from successful Harlem bands to suggest Prince Robinson here.

These certainly are two of the most beautiful recordings by Clarence Williams. Essentially, the same band as on session #092. This is the instrumentation of the fundamental Harlem dance band which could be easily augmented when a bigger unit was needed. And here we have the beginning of a year-long artistic partnership with the entrance of Cyrus St. Clair – brass bass player sans pareil – into the Williams circle.

Notes:

- Storyville 20: prob Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); poss Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p191: prob Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2,*3,*4,*6: Tommy Ladnier (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

095	EVA TAYLOR Clarence Williams' Blue Five	New York,	Dec. 15, 1926
	personnel unknown, presumably including Clarence Williams - pno		
80251	I Want Somebody To Tell My Troubles To	OK unissued	not on LP/CD
80252	If I Could Be With You One Hour Tonight	OK unissued	not on LP/CD

Lacking any recording ledger or any other documents this session must remain in absolute obscurity.

Notes:

- Storyville 20: acc by a group of unknown personnel and instrumentation, but presumably including Clarence Williams (pno).
 - Lord, Clarence Williams p192: acc by a group of unknown personnel and instrumentation, but presumably including Clarence Williams (pno).
 - BGR*2,*3,*4: instrumentation and personnel unknown apart from Clarence Williams, pno.
 - Rust*3,*4,*6: instrumentation and personnel unknown apart from Clarence Williams -p.

096	ESTHER BIGEOU Clarence Williams' Blue Five	New York,	Dec. 21, 1926
	personnel unknown, presumably including Clarence Williams - pno		
80258	Midnight Stomp	OK unissued	not on LP/CD
80259	Zulu Blues	OK unissued	not on LP/CD

Lacking any recording ledger or any other documents this session must remain in absolute obscurity.

Notes:

- Storyville 20: prob personnel: Ed Allen (cnt); Charlie Irvis (tbn); Ben Waters (clt); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo).
 - Lord, Clarence Williams p193: possibly Ed Allen (cnt); Charlie Irvis (tbn); Ben Waters (clt); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo).
 - BGR*2: prob Ed Allen, cnt; Charlie Irvis, tbn; Ben Waters, clt; Clarence Williams, pno; Buddy Christian or Leroy Harris, bjo.
 - BGR*3,*4: poss Ed Allen, c; Charlie Irvis, tb; Ben Waters, cl; Clarence Williams, p; Buddy Christian or Leroy Harris, bj.
 - Rust*3,*4,*6: prob: Ed Allen -c; Charlie Irvis -tb; Benny Waters -cl; Clarence Williams -p; Buddy Christian or Leroy Harris -bj.

097	JOE SIMS and CLARENCE WILLIAMS	New York,	c. Jan. 1927
	Joe Sims, Clarence Williams - voc; Big Charlie Thomas - cnt; Fats Waller - pno; Leroy Harris - bjo		
2799-1	What Do You Know About That	Pm 12435,	Chronological Classics 718
2799-2	What Do You Know About That	Pm 12435,	JSP 927D
2800-1	Shut Your Mouth	Pm 12435,	JSP 927D
2800-2	Shut Your Mouth	Pm 12435,	Chronological Classics 718
	<i>Composer credits: 2799 (Sims); 2800 (Williams)</i>		

The alternate takes of this joyful and exquisite coupling have only recently been issued. It is John R.T. Davies' discovery that it is Big Charlie Thomas here on cornet. And we are proud to have detected the presence of a hitherto unnoticed banjo player, at least on the first title.

Notes:

- Storyville 20: possibly Louis Metcalf (cnt); Fats Waller (pno).
 - Lord, Clarence Williams p194: possibly Louis Metcalf (cnt); possibly Fats Waller (pno).
 - Rust*2: vcl duets with Joe Sims, unknown (cnt); Fats Waller (?) (pno).

- Rust*3: vcl duets with Joe Sims, ?Louis Metcalf -c; Fats Waller -p.
 - Rust*3: vcl duets with Joe Sims, Louis Metcalf or Addington Major -c; Fats Waller -p.
 - Rust*6: vcl duets with Joe Sims, Charlie Thomas, c; Fats Waller, p.

Notable differences of takes:

- 2799-1: Spoken introduction, Clarence Williams' voice: „Yeah, that's me. Is that you, Joe? I didn't recognize you, boy, you're so fat and greasy, I didn't recognise you.“
 2799-2: Spoken introduction, Clarence Williams' voice: „Yes, that's me. Who is that? Is that ... ain't that you, Sims? You know, dis here's me. Ah, Boy, I didn't recognize you, I didn't recognise you.“
 2800-1: 4-bar vamp (after 4-bar intro): cnt fluffs in bars 2 and 4. Immediately after vamp: Joe Sims' voice: „Clarence, I got a little secret I want tell to you.“
 2800-2: 4-bar vamp (after 4-bar intro): cnt plays clean throughout. Immediately after vamp: Joe Sims' voice: „Clarence, I got a little secret I want tell you.“

098 CLARENCE WILLIAMS' JAZZ KINGS

New York, Jan. 25, 1927

Carmelo Jari, Bennie Morton - clt;

Clarence Williams – pno; Buddy Christian – bjo; Cyrus St. Clair – bbs

143348-2 Gravier Street Blues

Col 14193-D,

Frog DGF 14

143349-2 Candy Lips

Col 14193-D,

Frog DGF 14

This is a most charming recording and shows Clarence's feeling for what can be done with a personnel consisting of two clarinet players and a rhythm section. Very difficult to identify the reedmen. Judging from tone and sound (the harsh tone in the intro of 'Candy Lips' even suggests an alto sax) – and the fact that the first clarinet mainly plays straight (the music without improvising) – this player may be Carmelo Jari. The second – improvising – player displays some characteristics of Bennie Morton, who probably was back in New York at this time. Soundwise it certainly is Buddy Christian on banjo with his typical ringing sound.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
 - Storyville 20: possibly Ben Whittet, Bennie Moten (clt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p195: possibly Ben Whittet, Bennie Moten (clt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2: Buster Bailey (?), Ben Whittet (?) or Bennie Moten (clt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3,*4,*6: ?Ben Whittet, ?Bennie Moten -cl; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

099 CLARENCE WILLIAMS' WASHBOARD FOUR

New York, Jan. 29, 1927

Ed Allen – cnt;

Bennie Morton – clt;

Clarence Williams – pno, voc; Floyd Casey – wbd

80362-C Nobody But (My Baby Is Getting My Love)

OK 8440,

Frog DGF 75

80363-B Candy Lips

OK 8440,

Frog DGF 75

As this seems to be the first session Floyd Casey participating, it is appropriate to date the well-known photos of the Clarence Williams band (two photos big band, one photo washboard band, one photo CW with Eva Taylor and Sara Martin – sides 10 – 13 of the photo section in Lord's book) to early 1927. The date "about summer 1927" cannot be correct as Jari, Robinson and Edwards were with Leon Abbey's Savoy Bearcats in South America from early May until the end of the year. The personnel of the first photo (page 10 in Lord's photo section) being left to right: Carmelo Jari (not A. Socarras!), Prince Robinson, Henry "Bass" Edwards (not Cyrus St. Clair!), CW, Buddy Christian, Charlie Irvis, Sara Martin, Floyd Casey, Eva Taylor, Ed Allen.

The Joe Jordan Band including Moten/Morton was touring during the second half of 1926, returning to NYC by late 1926. So, it is not impossible that Morton was present for these recordings. He had left Jordan for Chicago by May 1927, so that any recordings after this time are very unlikely to include him.

Notes:

- Storyville 20: Ed Allen (cnt); Ben Whittet (clt); Clarence Williams (pno, vcl); Floyd Casey (wbd).
 - Lord, Clarence Williams p196: Ed Allen (cnt); possibly Bennie Moten or Prince Robinson (clt); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt); Clarence Williams (pno, vcl); Floyd Casey (wbd).
 - Rust*4,*6: Ed Allen -c; Bennie Moten -cl; Clarence Williams -p -v; Floyd Casey -wb.

100 EVA TAYLOR Clarence' Williams Blue Five

New York, Feb. 10, 1927

Eva Taylor – voc;

Jabbo Smith – cnt; Charlie Irvis – tbn;

Clarence Williams – pno; Buddy Christian - gtr

80412-A I Wish You Would (Love Me Like I'm Loving You)

OK 8444,

Collectors Classics COCD-19

80413-B If I Could Be With You

OK 8444,

Collectors Classics COCD-19

Jabbo Smith recalled this as his only date with Clarence Williams: "My first ever recording was with Clarence Williams when I was 17 years of age. Charlie Johnson's trombone player got me on the date!" Smith was with Charlie Johnson at the time, as was Irvis. So, it is our strong opinion that this is the first date using Johnson musicians, with the only exception session # 093 where we find Cyrus St. Clair for the first time. At this time Clarence seems to have alternated between Buddy Christian and newcomer Leroy Harris. As Christian is also known to have been a guitar player (and expert pianist!), it seems appropriate to suggest him as guitarist here.

Notes:

- Storyville 20: Jabbo Smith (cnt); poss Charlie Irvis (tbn); Clarence Williams (pno); unknown (gtr).
 - Lord, Clarence Williams p197: Jabbo Smith (cnt); poss Charlie Irvis (tbn); Clarence Williams (pno); unknown (gtr).
 - BGR*2,*3,*4: Jabbo Smith, cnt; prob Charlie Irvis, tbn; Clarence Williams, pno; unknown, gtr.
 - Rust*3,*4,*6: Jabbo Smith -c; ?Charlie Irvis -tb; Clarence Williams -p; unknown -g.

101 CLARENCE WILLIAMS AND HIS WASHBOARD BAND

New York,

Mar. 08, 1927

Ed Allen – cnt;

Arville Harris – clt, alt;

Clarence Williams – pno, voc; Floyd Casey – wbd;

Clarence Lee - voc

E-21786/E-4728 Cushion Foot Stomp

Br 7000,

Frog DGF 37

E-21787/E-4729 Cushion Foot Stomp

Br 7000,

Frog DGF 37

E-21788/E-4726 P.D.Q. Blues

Br 7000,

Frog DGF 37

E-21789/E-4727 P.D.Q. Blues

Br 7000,

Frog DGF 37

Storyville 20-56: “*Previous listings showing two reed men are in error as only one man is present, and he is clearly the man we have been listing as Ben Whittet.*” Storyville 70-160 says: “*As has been noted, the singer here (i.e. session 100) is also present on the Vocalion/Brunswick Cushion Foot Stomp/P.D.Q. Blues sides two days earlier, so now we can put a name to him*” (i.e. Clarence Lee!).

The use of a bassoon on “Cushion Foot Stomp” has been discussed publicly, but this is certainly an alto sax played in low register.

This clarinet player here has been identified by a very sharp eared and very experienced professional clarinet player of today – Reimer von Essen of Bad Homburg, Germany - as the same man as on session #106 (Red Hot Flo), who by general consensus in our group is now seen to be Arville Harris. He is certainly not Jari as can be heard from his tonal qualities and his fundamentally different approach to the first strain of “Cushion Foot Stomp” (the bended notes) (see also: Storyville 2000-01, p.178).

Notes:

- Storyville 20: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); unknown (female vcl).

- Lord, Clarence Williams p198: Ed Allen (cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); unknown (vcl).

- Rust*2: Ed Allen (cnt); Ben Whittet (clt, ten); Buster Bailey (clt, alt); Clarence Williams (pno, vcl); Floyd Casey (wbd); unknown girl (vcl).

- Rust*3: Ed Allen -c; Ben Whittet -cl -as; Clarence Williams -p; Floyd Casey -wb; unknown -v whose sex is still in doubt.

- Rust*4,*6: Ed Allen -c; Carmelo Jari -cl -as; Clarence Williams -p; Floyd Casey -wb; unknown -v whose sex is still in doubt.

Notable differences of takes (from Lord p199):

E-21786: Second voc chorus (penultimate chorus), bars 3 and 4: „Weird chords. Lord, Lord.“

E-21787: Second voc chorus (penultimate chorus), bars 3 and 4: „Weird chords. Oh, Lord, Lord.“ (pno stresses abnormally the accents of the vocal in these two bars.)

E-21788: Two „All Aboard“ before music starts.

E-21789: One „All Aboard“ before, and one single „All“ (or similar) in second bar of ens introduction.

102 DIXIE WASHBOARD BAND

New York,

Mar. 10, 1927

Ed Allen – cnt;

Carmelo Jari – clt, alt;

Clarence Williams – pno, voc; Floyd Casey – wbd;

Clarence Lee - voc

143612-4 Anywhere Sweetie Goes (I'll Be There)

Col 14239-D,

Frog DGF 75

143613-3 Cushion Foot Stomp

Col 14239-D,

Frog DGF 75

Storyville 70-160 says: “The final Dixie Washboard Band session has posed a number of problems until now, but the file cards are most helpful. The full personnel is given as by “Clarence Williams And His Washboard Band” and is: Ed Allen, cornet; Carmelo Jari, clarinet; Clarence Williams, piano; Floyd Casey, washboard; Clarence Lee, vocal. Lee’s name is crossed out and replaced by “singing by Shufflin’ Sam” – which is how the record appeared. As has been noted, the singer here is also present on the Vocalion/Brunswick *Cushion Foot Stomp/P.D.Q. Blues* sides two days earlier, so now we can put a name to him. Carmelo Jari is the true name of the man variously listed as Jejo, Jary and Yardi, and you are referred to *Hendersonia*, p. 565 for further details. Reports of the existence of pressings using 163613-4 (*sic*) are without foundation as only three takes of this title were made. Four takes of 143612 were made with -4 first choice and -3 second. Take -3 was first choice for 143613 with -2 as second. Both first choices were used and appear on all copies of the record known to us. If anyone actually has a copy using any other take will they please report. Incidentally, the alto by Jari on the second title is noted on the file card.” Now here we have positive proof of Jari’s presence. A member of our group suggests strongly that Clarence Lee might be a pseudonym for Clarence Todd because he thinks the voices to be identical.

As this comment is in contrast to the Storyville project and Tom Lord’s Williams list we have followed Storyville 70 in accordance with Rust 6* and have changed take numbers of Cushion Foot Stomp accordingly (see above).

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 20: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); Clarence Todd (vcl).

- Lord, Clarence Williams p200: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); unknown (vcl).

- Rust*2: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno); Floyd Casey (wbd); Eva Taylor (vcl).

- Rust*3: Ed Allen -c; Ben Whittet -cl -as; Clarence Williams -p; Floyd Casey -wb; “Shufflin’ Sam” (this does not sound very much like Clarence Todd) -v.

- Rust*4,*6: Ed Allen -c; Carmelo Jari -cl -as; Clarence Williams -p; Floyd Casey -wb; Clarence Lee (as “Shufflin’ Sam”) -v.

Notable differences of takes (from Lord p199):

As one take of each of these titles was issued, comparison is impossible.

103 CLARENCE WILLIAMS WASHBOARD FIVE

New York,

Mar. 31, 1927

Personnel unknown, presumably including Clarence Williams - pno

W80688 Cushion Foot Stomp

OK unissued

not on LP/CD

W80689 Take Your Black Bottom Outside

OK unissued

not on LP/CD

Lacking any recording ledger or any other documents this session must remain in absolute obscurity.

Notes:

- Storyville 20: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Lord, Clarence Williams p202: possibly Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, vcl?); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*2: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*3,*4,*6: Ed Allen -c; Buster Bailey -cl; Clarence Williams -p -v; Cyrus St. Clair -bb; Floyd Casey -wb.

104 **SARA MARTIN** Clarence Williams' Blue Five New York, Apr. 09, 1927
 Sara Martin – voc;
 Charlie Irvis – tbn;
 Carmelo Jari – clt; (*Ben Whitted*) – alt;
 Clarence Williams – pno; Buddy Christian – bjo; Cyrus St. Clair – bbs
 80712-B Cushion Foot Stomp OK 8461, Collectors Classics COCD-19
 80713-B Take Your Black Bottom Outside OK 8461, Collectors Classics COCD-19
Composer credits: 80712 (Williams); 80713 (Williams – Green)

Our group is proud to have detected a hitherto unlisted banjo player, presumably Buddy Christian. Or Leroy Harris? The clarinetist was said to be Benny Waters for years. We have been unable to find a source for this assumption and it has to be mentioned that Waters started as a saxophonist, soloing on clarinet only in later years. Tone and style might seem to belong to Arville Harris, but are much more even and solid. I - KBR – would therefore – after recent listening – nominate Carmelo Jari here, yet without his jumping-trills, but with his strong and voluminous tone. And: Jari was Williams' favourite candidate for clarinet at this time. The alto might belong to Ben Whitted stylistically, but this is not documented anywhere and only our vague suggestion. In April 1927 Irvis and St. Clair were with Charlie Johnson's band at Small's Paradise and might easily have brought Whitted – first alto sax with the Johnson band - with them to this recording session.

Notes:

- Storyville 20: Charlie Irvis (tbn); Benny Waters (clt); Arville Harris (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p203: Charlie Irvis (tbn); Benny Waters (clt); Arville Harris (alt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2,*3,*4: Charlie Irvis, tbn; Benny Waters, clt; Arville Harris, alt; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - Rust*3: Charlie Irvis -tb; Ben Waters -cl; Arville Harris -ts; Clarence Williams -p; Cyrus St. Clair -bb.
 - Rust*4,*6: Charlie Irvis -tb; Benny Waters -cl; Arville Harris -as; Clarence Williams -p; Cyrus St. Clair -bb.

Soloists ad-lib:

80712: CJ clt 16; CH o-tbn + CJ clt 16; ?BW alt 16; CW pno obl 16
 80713: no instrumental solos

105 **CLARENCE WILLIAMS' WASHBOARD FIVE** New York, Apr. 13, 1927
 Ed Allen – cnt;
 Carmelo Jari - clt;
 Clarence Williams – pno, voc; Cyrus St. Clair – bbs; Floyd Casey – wd
 80688-E Cushion Foot Stomp OK 8462, Frog DGF 75
 80689-F Take Your Black Bottom Outside OK 8462, Frog DGF 75

Whitted and Bailey have been named as clarinet players for this session in the past years. But our group agrees that this man is definitely Carmelo Jari. The other participants are undisputed.

Notes:

- Storyville 21: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).
 - Lord, Clarence Williams p203: Ed Allen (cnt); poss Ben Whitted (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).
 - Rust*2,*3,*4,*6: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

106 **CLARENCE WILLIAMS' BLUE FIVE** New York, Apr. 14, 1927
 Ed Allen – cnt; Charlie Irvis – tbn;
 Carmelo Jari - alt, clt; Arville Harris – alt, clt;
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs; Floyd Casey - dms
 80728-B Black Snake Blues OK 8465, Collectors Classics COCD-19
 80729-B Old Folks Shuffle OK 8465, Collectors Classics COCD-19

Here again the reed players' identities were unsolved. Tonally and stylistically (the bouncing-trills!) the clarinet lead player in "Black Snake Blues" is unquestionably Jari and the other reed man is most probably Arville Harris. Both seem to be playing alto - no tenor here – on the second title. Carmelo Jari plays first clarinet part in 'Black Snake Blues' and first alto part in the second title! The clarinet solo in 'Old Folks Shuffle' then is by Arville Harris, as is the subsequent clarinet solo, for tonal reasons, both. Others undisputed. But listen to the wonderful tuba played by Cyrus St. Clair. And Ed Allen's great work on cornet/trumpet. Again, and as so often in early discographies, Ben Whitted has been falsely assumed – and listed un-scrutinized – as clarinet/alto player instead of Carmelo Jari on these 1927 Clarence Williams recordings, without any similarity in style with his Charlie Johnson solo outings on clarinet.

Notes:

- Storyville 21: Ed Allen (cnt); Charlie Irvis (tbn); Ben Whitted (clt, alt); Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
 - Lord, Clarence Williams p204: Ed Allen (cnt); Charlie Irvis (tbn); Ben Whitted (clt, alt); Arville Harris (clt, ten?); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
 - Rust*2,*3: Ed Allen (cnt); Charlie Irvis (tbn); Ben Whitted, Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
 - Rust*4,*6: Ed Allen -c; Charlie Irvis -tb; Ben Whitted -cl -as; Arville Harris -cl -as or ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d.

107 **EVA TAYLOR** Clarence Williams' Blue Five New York, Apr. 16, 1927
 Eva Taylor – voc;
 Ed Allen – cnt;
 Arville Harris – clt; Howard Nelson - vln;
 Clarence Williams – pno
 80739-B Smile Your Bluesies Away OK 8463, Collectors Classics COCD-19

80740-A

Red Hot Flo (From Ko-Ko-Mo)

OK 8463, Collectors Classics COCD-19

Every unprepared but knowledgeable listener is flabbergasted to hear Johnny Dodds on "Red Hot Flo", although it is known that Dodds did not record in NYC in the 20s. And much controversy and arguing (and guessing) has been going on in the last years, even on the world-wide-web. Some participants of this long controversy are luckily with us in this group. And the other members of our group could not help but finally agree on proposed Arville Harris as the clarinet player. It may long be speculated why – or even if – Clarence Williams wanted a Dodds copy for this date, but Harris' ability to give a real carbon copy of Dodds without copying any definite solo is astonishing. Other participants are undisputed, except for Howard Nelson on violin, of whom we do not know any confirmed record to compare, as the recording of February 17/27, 1928 has Noel Clukies on violin, according to Rust*6. The name of Nelson has been listed for many years now, source unknown.

Notes:

- Storyville 21: Ed Allen (cnt); unknown (clt); poss Howard Nelson (vln); Clarence Williams (pno).
- Lord, Clarence Williams p206: Ed Allen (cnt); unknown (clt); poss Howard Nelson (vln); Clarence Williams (pno).
- BGR*2: Ed Allen, cnt; Buster Bailey, clt; poss Howard Nelson, vln; Clarence Williams, pno.
- BGR*3,*4: Ed Allen, c; unknown, cl; poss Howard Nelson, vln; Clarence Williams, pno.
- Rust*3: Ed Allen -c; Buster Bailey -cl; ?Edgar Sampson or Howard Nelson -vn; Clarence Williams -p.
- Rust*4,*6: Ed Allen -c; Buster Bailey -cl; ?Howard Nelson -vn; Clarence Williams -p.

108 CLARENCE WILLIAMS' BLUE FIVE ORCHESTRA

New York,

Apr. 27, 1927

Ed Allen – cnt; Charlie Irvis – tbn;

Arville Harris – ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Floyd Casey – dms;

Katherine Henderson (or Eva Taylor?) - voc

E-4861; E-23235 Baltimore

Br 7017,

Frog DGF 37

E-4862; E-23236 Baltimore

Br 7017,

Frog DGF 37

E-4857; E-23237 Take Your Black Bottom Dance Outside

Br 7017,

Frog DGF 37

This personnel is listed uniformly by all accessible sources and so our group generally agrees. Even so, DB is utterly convinced that this singer is Eva Taylor (see Storyville 14/40 and 16/22 on the matter).

Notes:

- Storyville 21: Ed Allen (cnt); Charlie Irvis (tbn); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Floyd Casey (dms); Katherine Henderson (vcl).
- Lord, Clarence Williams p207: Ed Allen (cnt); Charlie Irvis (tbn); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Floyd Casey (dms); Katherine Henderson (vcl).
- Rust*2: Ed Allen (cnt); Charlie Irvis (tbn); Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Floyd Casey (dms); Katherine Henderson (vcl).
- Rust*3: Ed Allen -c; Charlie Irvis -tb; Arville Harris -cl -ts; Clarence Williams -p; Leroy Harris -bj; Floyd Casey -d; Katherine Henderson -v.
- Rust*4,*6: Ed Allen -c; Charlie Irvis -tb; Arville Harris -cl -as or ts; Clarence Williams -p; Leroy Harris -bj; Floyd Casey -d; Katherine Henderson -v..
- BGR*2,*3,*4: Ed Allen, cnt; Charlie Irvis, tbn; Arville Harris, clt, ten; Clarence Williams, pno; Leroy Harris, bjo; Floyd Casey, dms; Katherine Henderson, vcl.

Discernable differences of takes (from Lord p208):

E-4861: Weak vocal entry „Dance Got 'Em ...“

E-4862: Stronger vocal entry „There's a Dance Got 'Em ...“

109 CLARENCE WILLIAMS AND HIS BOTTOMLAND ORCHESTRA

New York,

Jun. 07, 1927

Ed 'Andy' Anderson, Henry 'Red' Allen – tpt; Charlie Irvis – tbn;

Albert Socarras – alt; Arville Harris – ten;

Clarence Williams – pno; Floyd Casey – dms;

Evelyn Preer – voc

E-6055; E-23500 Slow River

Br 3580,

Frog DGF 37

E-6056; E-23501 Slow River

BrG A-457,

Frog DGF 37

E-6057; E-23502 Zulu Wail

BrG A-457,

Frog DGF 37

E-6058; E-23503 Zulu Wail

Br 3580,

Frog DGF 37

Composer credits: E-6055 (----); E-6056 (Charles M. Schwab); E-6057 (----); E-6058 (----)

Three takes of each title are listed in Rust*6 and we do not know whether they really exist or whether this is an error. We have therefore preferred to list the tunes according to Rust*4 and Lord. In the past, these sources gave two takes of each title, the takes without vocals being those on German Brunswick A-457.

The whole session seems to be a concerto for young Henry 'Red' Allen from New Orleans whose first recordings these were. Undisputed is Irvis on trombone, but our group is unable to give any reasonable name for the reedmen and for the other trumpet player who plays some sort of call-and-response pattern with Allen in "Zulu Wail" and seems to be stylistically very similar to Allen. As Ed Anderson is traditionally named for this session it might be him as his style was reportedly very akin to Oliver's. And that is what we hear from the muted trumpet player who plays behind Allen. Ed Anderson was with the King Oliver band a year later, where he played the trumpet solos that were attributed to Oliver still today ('Aunt Hagar's Blues'!).

There is some uncertainty whether we have two altos or alto and tenor on this recording. Ben Whitted as alto player (re Rust*2) may be excluded from this personnel as he spent the summer season of each year with the Charlie Johnson band in Atlantic City! Notwithstanding this fact, we still have Irvis on this session, and he also was with the Charlie Johnson band at this time! The alto solo on 'Slow River' take E-6056 (German edition without vocal) is so uneven and rhythmically amateurish that I am unable to associate it with an experienced big band musician as Whitted.

This, yet, may be a hint as to Albert Socarras' recollection (see Storyville 90, below). He tries to improvise a jazz solo, when having joined the Clarence Williams stable only recently – at the age of 19. Quite contrary, the alto solo in 'Zulu Wail' take E-6057 (German edition without vocal, again) is strong and secure, while being played straight from the music. So, I assume the altoist to be Albert Socarras. This, then, would be Albert Socarras' first appearance on record!

Behind the alto I – KBR - hear a tenor sax, prominently, recognised in the middle-break of the second chorus of ‘Slow River’ and clearly behind the singer in the second chorus of ‘Zulu Wail’. A possible candidate for the tenor sax player would be Arville Harris – or the tenor player of the ‘Bottomland’ show band, perhaps? but the performance of the tenor part does not allow any deduction as to his identity. Lacking a tuba and a banjo, Clarence Williams is confined to deliver a most simple piano accompaniment using strict 4-to-the-bar chordal thumping, supported by Floyd Casey’s sock-cymbal and Chinese tom-tom.

Read Herb Friedwald’s very interesting article on Socarras in Storyville 90!

Notes:

- Storyville 21: Henry Allen, poss Ed Anderson (tpt); Charlie Irvis (tbn); poss Alberto Socarras, unknown (alt); Clarence Williams (pno); Floyd Casey (dms); Evelyn Preer (vcl).

- Lord, Clarence Williams p210: Henry Allen, poss Ed Anderson (tpt); Charlie Irvis (tbn); poss Alberto Socarras, unknown (alt); Clarence Williams (pno); Floyd Casey (dms); Evelyn Preer (vcl).

-Rust*2: Ed Anderson and another (June Clark ?) (cnt); Charlie Irvis (tbn); Ben Whittet (?) and another (clt, alt); Arville Harris (?) (ten); Clarence Williams (pno); Floyd Casey (dms); Evelyn Preer (vcl).

-Rust*3,*4: Henry Allen -?Ed Anderson -t; Charlie Irvis -tb; Albert Socarras and another -as; Clarence Williams -p; Floyd Casey -d; Evelyn Preer -v.

-Rust*6: Henry Allen -?Ed Anderson -t; Charlie Irvis -tb; Albert Socarras and another -as; Clarence Williams -p -a; Floyd Casey -d; Evelyn Thompson -v.

- Storyville 90, Herb Friedwald, Alberto Socarras Story: “The director of the orchestra for Clarence Williams’ show ‘Bottomland’ was Joe Jordan. I was first alto in the orchestra. It opened at the Savoy Theatre in Atlantic City and went to the Princess Theatre in New York, where we did not have a long run. That was a shame because it had some beautiful music. Eva Taylor, Sara Martin, and Clarence were all in the show. I think we recorded some of the compositions.”

Tunes Structures:

E-6055 Slow River Key of Eb / Bb / Eb Brunswick
(Chorus 1 32 bars AA’ ens)(Chorus 2 32 bars AA’ EP voc over ens)(Chorus 3 32 bars AA’ ens - middle-bk HRA o-tpt)(tag 2 bars ens)

E-6056 Slow River Key of Eb Brunswick
(Intro 8 bars ens)(Chorus 1 32 bars AA’ ens - middle-bk HRA o-tpt)(Chorus 2 32 bars AA’ sax section with ad-lib brass)(Chorus 3 32 bars AA’ ens - middle-bk HRA o-tpt)(tag 2 bars ens)

E-6057 Zulu Wail Key of Eb / Cm / Eb Brunswick
(Chorus 1 32 bars AABA ens)(Verse 16 bars CI o-tbn – ens)(Chorus 2 32 bars AABA CI o-tbn 16 – sax section 16)(Chorus 3 32 bars AABA ens)

E-6058 Zulu Wail Key of Eb / Cm / C / Ed Brunswick
(Chorus 1 32 bars AABA ens)(Verse 16 bars CI o-tbn – ens)(Chorus 2 32 bars AABA EP voc over ens)(Chorus 3 32 bars AABA ens)

Notable differences of takes (from Lord p. 211):

E-6055; E-23500: Second chorus is vocal chorus.

E-6056; E-23501: This item has no vocal despite the label legend.

E-6057; E-23502: This item has no vocal despite the label legend.

E-6058; E-23503: Second chorus – after verse – is vocal chorus.

110 CLARENCE WILLIAMS’ ORCHESTRA

New York,

Jul. 1927

Ed Allen, – cnt; Charlie Irvis – tbn;

Albert Socarras – alt, sop, flt; Arville Harris – ten, clt;

Clarence Williams – pno; Cyrus St. Clair - bbs

2837-2 Shooting The Pistol

Pm 12517,

Frog DGF 37

2838-2 Bottomland

Pm 12517

not on LP/CD

2838-3 Bottomland

Pm 12517,

Frog DGF 37

Composer credits: 2837 (Clarence Williams); 2838 (Clarence Williams)

These two recorded titles come from Clarence’s show ‘Bottomland’.

With Carmelo Jari gone to South America, it seems that now the era of another Caribbean clarinetist is beginning: Albert Socarras, his first recording ever at the fore-going session (see above). Our group agree on Arville Harris on alto and clarinet. I – KBR – am very doubtful whether Arville Harris plays alto at all on these sides. To me he seems to play tenor on the second title and clarinet on the first title.

But Albert Socarras blows in some soaring tension when he plays soprano sax ad-lib above the ensemble in the second title, convincingly and beautiful. Again, read Herb Friedwald’s very interesting article on Socarras in Storyville 90!

Notes:

- Storyville 21: Ed Allen (tpt); Charlie Irvis (tbn); poss Arville Harris (clt, alt); Albert Socarras (sop, flt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p213: Ed Allen (tpt); Charlie Irvis (tbn); poss Arville Harris (clt, alt); Albert Socarras (clt, flt, sop); Clarence Williams (pno); Cyrus St. Clair (bbs).

-Rust*2: Ed Allen (cnt); Charlie Irvis (tbn); unknown (clt); unknown (alt); Clarence Williams (pno); Cyrus St. Clair (bbs).

-Rust*3: Ed Allen -c); Charlie Irvis -tb; ?Arville Harris -cl -as; Albert Socarras -ss -f; Clarence Williams -p; Cyrus St. Clair -bb.

-Rust*4,*6: Ed Allen -c); Charlie Irvis -tb; ?Arville Harris -cl -as; ?Albert Socarras -ss -f; Clarence Williams -p; Cyrus St. Clair -bb.

Solos ad-lib:

2837: EA m-cnt + ens 32; AS alt 24; CI o-tbn 8; AS flt 24; CSC bbs 6; EA m-cnt + ens 2+22; CH o-tbn 2; EA m-cnt 8

2838: CSC bbs 2; AS sop 2

Notable differences of takes:

2838-2: this take -2 not reissued, therefore no comment possibly.

111 CLARENCE WILLIAMS’ JAZZ KINGS

New York,

Aug. 18, 1927

Ed Allen – cnt; Charlie Irvis – tbn;

Albert Socarras – alt, sop, clt;

Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair - bbs

144546-1 I’m Going Back To Bottomland

Col 14244-D,

Frog DGF 14

144547-2 You’ll Long For Me (When The Cold Winds Blow)

Col 14244-D,

Frog DGF 14

Composer credits: 144546 (Williams and Trent); 144547 (Williams)

We have a very similar personnel here to that before. Socarras now developing into a mainstay of Clarence's recordings (see later-on), playing all the reeds except tenor or baritone, and very beautiful and excellent flute. Clarence seems to have taken King Oliver's 'Someday Sweetheart' of September 17, 1926 as a model for his arrangement of 'You'll Long For Me'.

As before, Clarence Williams probably choose two titles from his short-lived show 'Bottomland'. Here, with the addition of a strong and exact banjo player – Leroy Harris – the rhythm section is much more convincing than the duet Clarence W. and Cyrus St. Clair.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 21: Ed Allen (tpt); Charlie Irvis (tbn); Albert Socarras (clt, sop, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p214: Ed Allen (tpt); Charlie Irvis (tbn); Albert Socarras (clt, sop, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

-Rust*2: Ed Allen (cnt); Charlie Irvis (tbn); Buster Bailey (clt, sop); Arville Harris (?) (alt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

-Rust*3,*4,*6: Ed Allen -c; Charlie Irvis -tb; Albert Socarras -cl -ss -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

Solos ad-lib:

144546: AS alt 16; EA m-cnt 10

144547: EA m-cnt 12; CI m-tbn 7; CSC bbs 1+15; EA m-cnt 1+15; AS sop 1+15; EA m-cnt 1+16

112 CLARENCE WILLIAMS' BLUE SEVEN

New York,

Sep. 23, 1927

Louis Metcalf – tpt; Charlie Irvis – tbn;

Albert Socarras – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair - bbs

81472-A Baby, Won't You Please Come Home?

OK 8510,

Chronological Classics 736

81473-A Close Fit Blues

OK 8510,

Chronological Classics 736

Composer credits: 81472 (Williams - Warfield); 81473 (Williams)

Much against my own estimation some years ago, in the course of our Clarence Williams project, I have now to accept that this certainly is Louis Metcalf on trumpet here, and not Anderson or Gaines as assumed by our listening group earlier! This is what we have stated earlier: *For years now, Louis Metcalf has been named as trumpet player on this session. But we think that there is nothing recalling Metcalf's style (listen to all the Ellington recordings of the time). Our group does not agree whether the trumpet player is Anderson or Charlie Gaines.*

While listening to all recordings attributed to Metcalf in a steady row it becomes apparent that on these sides above we have all Metcalf's characteristics as heard before, a bit tamed yet, and thus retained by being encompassed in a Williams-led conception.

Charlie Irvis is recognised by his typical legato playing.

Socarras and Arville Harris certainly are the reed-men as identified in our earlier effort, and the rhythm section is the regular Williams rhythm section of this time.

Notes:

- Storyville 21: Louis Metcalfe (cnt); Charlie Irvis (tbn); prob Buster Bailey (clt, alt); prob Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p216: Louis Metcalf (cnt); Charlie Irvis (tbn); prob Buster Bailey (clt, alt); prob Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Charlie Gaines or Louis Metcalf (cnt); Charlie Irvis (tbn); Buster Bailey (?) (clt, alt); Arville Harris (?) (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Louis Metcalf -c; Charlie Irvis -tb; Buster Bailey, ?Arville Harris -cl -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

Solos ad-lib:

81472: LM m-tpt 18; CI o-tbn 18; LM o-tpt 1+18

81473: LM m-tpt 12 + 12; CI m-tbn 2+10

113 EVA TAYLOR Clarence Williams' String Four

New York,

Sep. 29, 1927

Eva Taylor – voc;

unknown – vln; unknown – cello;

prob Clarence Williams – pno

81491-B Longing

OK unissued, test exists

not on LP/CD

81492-E Bottomland

OK unissued, test exists

not on LP/CD

As the existing tests of this session have not been issued in any form – as to our knowledge – nothing can be said about their musical contents.

Notes:

- Storyville 21: King Oliver (cnt); Clarence Williams (pno); Eddie Lang (gtr).

- Lord, Clarence Williams p218: unknown (vln; unknown (cello); prob Clarence Williams (pno).

- BGR*2: unknown, cnt; unknown, clt; unknown, gtr.

- BGR*3,*4: unknown, vn; unknown, vc; Clarence Williams, p.

-Rust*3: unknown -c; unknown -cl; unknown -g according to some sources; King Oliver -c; Clarence Williams -p; Eddie Lang -g according to others.

- Rust*4,*6: 2 unknown -vn; unknown -vc; Clarence Williams -p.

114 CLARENCE WILLIAMS' ORCHESTRA

New York,

c. Oct. 1927

Ed Allen – cnt; Jimmy Harrison – tbn;

Buster Bailey – alt, clt; Coleman Hawkins – ten;

Clarence Williams – pno; Cyrus St. Clair – bbs

2887-2 Shake Em Up

Pm 12587,

Frog DGF 37

2888-2 Jingles

Pm 12587,

Frog DGF 37

Here we certainly have a unit lent from the Henderson band again, this time band-mates Bailey and Hawkins, and definitely Jimmy Harrison on trombone.

Notes:

- Storyville 21: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p219: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, (?) Russell Procope or Albert Socarras, (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Coleman Hawkins -ts; Clarence Williams -p; Cyrus St. Clair -bb.

115 CLARENCE WILLIAMS' WASHBOARD FOUR

New York, Nov. 25, 1927

Ed Allen – cnt;

Buster Bailey – clt, alt;

Clarence Williams – pno; Floyd Casey - wbd

W81864-B Yama Yama Blues

OK 8525, Collectors Classics COCD-19

W81865-C (Norfolk) Church Street Sobbin' Blues

OK 8525, Collectors Classics COCD-19

As it seems, the Henderson band was in town from September 1927 until January 1928 (with few exceptions) and Clarence had easy access to its musicians. So we find an undisputed Buster Bailey here on clarinet and alto, together with the Cl. Williams stalwarts.

Notes:

- Storyville 21: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).

- Lord, Clarence Williams p221: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).

- Rust*2,*3,*4,*6: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).

116 CLARENCE WILLIAMS' JAZZ KINGS

New York, Jan. 12, 1928

Ed Allen – tpt; Charlie Irvis – tbn;

Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Clarence Williams – pno; Buddy Christian – bjo; Cyrus St. Clair - bbs

145521-1 Dreaming The Hours Away

Col 14193-D,

Frog DGF 14

145522-2 Close Fit Blues

Col 14193-D

not on LP/CD

145522-3 Close Fit Blues

Col 14193-D,

Frog DGF 14

And again the Henderson reeds (without Don Redman who was not a soloist fitting into the Williams mode) plus the Williams rhythm team. Our group identified Buddy Christian here because of the banjo sound – bell-like, opposite to Leroy Harris' rather dry sound. And we certainly hear Charlie Irvis' legato style trombone and not the Miff Mole inspired staccato style of Ed Cuffee as always given. And what a most beautiful ride-out chorus they play in the first title!

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 21: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p222: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt); Charlie Irvis (?) (tbn); Buster Bailey, (?) Russell Procope or Albert Socarras, (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Coleman Hawkins -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

Notable differences of takes:

145522-2: this take -2 not reissued, therefore no comment possible.

117 IRENE GIBBONS

New York, Feb. 17, 1928

Eva Taylor – voc;

Noel Clukies – vln; Marion Cumbo – cello;

Clarence Williams – pno

145652-1 Longing

Col 14296-D,

Document DOCD-5410

145653-2 Let Me Forget

Col 14296-D,

Document DOCD-5410

This is a sentimental commemorative recording on the most lamented death of Florence Milles. No jazz here!

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives ?assumed: Howard Nelson, vln; Clarence Williams, p.

- Storyville 21: Howard Nelson (vln); Clarence Williams (pno).

- Lord, Clarence Williams p224: Howard Nelson (vln); unknown (cello); Clarence Williams (pno).

- BGR*2: Howard Nelson, vln; unknown, cello; Clarence Williams, pno.

- BGR*3,*4: Noel Clukies, vn; Marion Cumbo, vc; Clarence Williams, p.

- Rust*3: Howard Nelson -vn; ?David Martin -vc; Clarence Williams -p.

- Rust*4,*6: Noel Clukies -vn; Marion Cumbo -vc; Clarence Williams -p.

118 CLARENCE WILLIAMS' JAZZ KINGS

New York, Apr. 10, 1928

Ed Allen – tpt; Ed Cuffee – tbn;

Buster Bailey – clt;

Clarence Williams – pno, voc; Leroy Harris – bjo; Henry 'Bass' Edwards - bbs

145992-1 Sweet Emmalina

Col 14287-D,

Frog DGF 14

145993-1

Any Time

Col 14287-D,

Frog DGF 14

This seems to be the first session involving Ed Cuffee on trombone. Following Chilton, Cuffee came to NYC in the mid 1920, becoming a regular in Clarence Williams recording sessions shortly afterwards. As we believe this to be Cuffee's first session with Williams, Chilton's statement has to be questioned. We do not know of any engagements before these Williams sessions. He seems to have been employed by Leroy Tibbs in 1929 before joining McKinney's Cotton Pickers in 1930.

There might be a different piano player behind Clarence's vocal on 'Any Time'.

Juan Lopez Götting suggests Bass Edwards on tuba here, and he may be right! But, contrary to his regular style, he plays legato notes throughout, perhaps requested by Clarence Williams who wanted a "St. Clair" tuba?

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 23: Ed Allen (cnt); unknown (tbn); prob Buster Bailey (clt); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p225: Ed Allen (cnt); poss Ed Cuffee (tbn); prob Buster Bailey (clt); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt); Charlie Irvis (?) (tbn); Buster Bailey, (?) Russell Procope or Albert Socarras, (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Arville Harris -as; Coleman Hawkins -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d.

- Rust*4, *6: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

119 CLARENCE WILLIAMS' WASHBOARD FIVE

New York,

Apr. 18, 1928

Ed Allen – cnt;

Buster Bailey – clt;

Clarence Williams – pno; Cyrus St. Clair – bbs; Floyd Casey – wbd;

unknown – talk (1)

W400620-B Sweet Emmaline

OK 8572, Collectors Classics COCD-19

W400620-C Sweet Emmaline (see session #125)

OK 8572, Collectors Classics COCD-19

W400621-B Log Cabin Blues

OK 8572, Collectors Classics COCD-19

Once again Buster Bailey together with the other Cl. Williams alumni. Please note that there is a remake session for 'Sweet Emmaline' take – C on June 23, 1928 with a different clt player.

Notes:

- Storyville 23: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, voc); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p226: Ed Allen (cnt); prob Buster Bailey (clt); Clarence Williams (pno, comment (2)); Cyrus St. Clair (bbs);

Floyd Casey (wbd); unknown (comment (1)).

- Rust*2, *3, *4, *6: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).

Notable differences of takes (from Lord p227):

W400620-B: clarinet solo chorus starts in lower register and goes into upper register in last half of chorus

W400620-C: clarinet solo chorus entirely in upper register. (ATTENTION: this take -C was made on June 23, 1928 with a different clarinet player (see #125)!

120 CLARENCE WILLIAMS' WASHBOARD FIVE

New York,

May 23, 1928

Ed Allen, Joe King Oliver – cnt;

Arville Harris – clt;

Clarence Williams – pno; Floyd Casey - wbd

W400702-B Shake It Down

OK 8572, Collectors Classics COCD-19

W400703-A Red River Blues

OK 8572, Collectors Classics COCD-19

The personnel for this was originally given by Clarence Williams on hearing the record and confirmed by aural study by the authors, Arville Harris identified by comparison with his work on Waller's *Minor Drag* (Allen/Rust/ Wright, "King" Oliver, p. 91).

From now on we will have a lot of sessions with King Oliver participating. After disbanding his Dixie Syncopators in late 1927 in NYC, his friend and colleague Cl. Williams tried to help him to earn some money.

Notes:

- Storyville 21: Ed Allen, Joe Oliver (cnt); Arville Harris (clt); Clarence Williams (pno); Floyd Casey (wbd).

- Lord, Clarence Williams p229: Ed Allen, Joe Oliver (cnt); Arville Harris (clt); Clarence Williams (pno); Floyd Casey (wbd).

- Rust*2, *3, *4, *6: Ed Allen, King Oliver (cnt); Arville Harris (clt); Clarence Williams (pno); Floyd Casey (wbd).

121 CLARENCE WILLIAMS' JAZZ KINGS

New York,

May 29, 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;

Arville Harris – clt, alt;

Clarence Williams – pno; Cyrus St. Clair - bbs

146365-1 Red River Blues

Col 14326-D, Frog DGF 14

146365-2 Red River Blues

Col unissued, not on LP/CD

146366-1 I Need You

Col unissued, not on LP/CD

146366-3 I Need You

Col 14326-D, Frog DGF 14

The cornet team of Ed Allen and King Oliver with some superb small band jazz.

In the first title St. Clair starts proceedings with his majestic tuba – and Clarence forgets that there is no banjo to carry the rhythm. Arville Harris then takes over on clarinet. Ed Allen continues with a beautiful muted cornet/trumpet chorus. Then St. Clair again being answered by Allen, Cuffee and Harris. Then we have a nice melodious trombone solo chorus, with Oliver playing the riff all alone – Allen silent and Harris ad-libbing – and Oliver leading the last two bars of the title, recognisable by his sharp sound. Possibly, Ed Allen may be providing a second part behind Oliver in the last chorus, but this then would be most soft and low. In 'I Need You' Oliver plays the lead in the four-bar introduction. Then Ed Allen takes over for the 16-bar verse, Arville Harris on alto sax ad-libbing the first chorus close to the melody, with

the two cornets scored in accompaniment. Cuffee has the second chorus, also close to the melody, with nice answering by Oliver behind him. Ed Allen then takes over the lead of the ensemble with muted horn, Oliver and Cuffee with a scored riff below him, and Harris ad-lib on clarinet.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
- Storyville 21: Ed Allen, Joe Oliver (cnt); prob Ed Cuffee (tbn); poss Ben Waters (clt, alt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p230: Ed Allen, Joe Oliver (cnt); prob Ed Cuffee (tbn); Arville Harris or Ben Waters (clt, alt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Albert Socarras -cl -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.
- Rust*4,*6: Ed Allen, King Oliver -c; ?Ed Cuffee -tb; ?Albert Socarras -cl -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb. bb.

122 EVA TAYLOR

New York, Jun. 02, 1928

Eva Taylor – voc;

Ed Allen – cnt;

(Buster Bailey) or (Arville Harris) – alt, clt; Albert Socarras - flt;

David Martin – cello; Clarence Williams – pno

400738-B Chloe

OK 8585, Collector's Classics COCD-19

400739-A Back In Your Own Back Yard

OK 8585, Collector's Classics COCD-19

Composer credits: 400738 (Kahn - Moret); 400739 (Jolson – Rose - Dreyer)

A very unusual instrumentation here, including a cello! Judging from the solos it might be Bailey here as suggested before, but this is rather vague and only a possibility. This player's tone decidedly is not as straight as Bailey's, and I would name Arville Harris as the player.

The flute playing definitely is by Socarras. And it is of great beauty. As I assume that there were no scores for a flute player for these titles, the flute part might have been composed/improvised by Mr. Socarras personally. And this may be proof of his astonishing musicality and technical facility

Cellist David Martin had already been employed by Clarence at a slightly earlier date.

Notes:

- Storyville 22: Ed Allen (cnt); Buster Bailey (clt, alt); Albert Socarras (flt); David Martin (cello); Clarence Williams (pno).
- Lord, Clarence Williams p231: Ed Allen (cnt); poss Buster Bailey (clt, alt); Albert Socarras (flt); David Martin (cello); Clarence Williams (pno).

- Rust*3: Ed Allen -c; Buster Bailey -cl -ss; Albert Socarras -f; David Martin -vc; Clarence Williams -p.

- Rust*4,*6: Ed Allen -c; Buster Bailey -cl -ss or as; Albert Socarras -f; David Martin -vc; Clarence Williams -p.

- BGR*2: Ed Allen, cnt; Buster Bailey, clt, sop; Albert Socarras, flt; David Martin, cello; Clarence Williams, pno.

- BGR*3,*4: Ed Allen, c; poss Buster Bailey, cl, as; Albert Socarras, f; David Martin, vc; Clarence Williams, p.

Solos ad-lib:

400738: EA m-cnt 16 over ens; EA m-cnt 16 behind voc

400739: EA m-cnt + AS flt 8; AS flt obl to voc 16; AS flt obl to voc 30; EA m-cnt 1; EA m-cnt+AS flt 16; BB or AH clt 7; EA m-cnt 2

123 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York, Jun. 11, 1928

Joe King Oliver – cnt; Jimmy Archey – tbn;

Ernest Elliott – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs

E-27684-A/E-7388-A

Tin Roof Blues

Voc 1189,

Frog DGF 35

E-27685-A/E-7389-A

West End Blues

Voc 1189,

Frog DGF 35

E-27686-A,B/E-7390-A,B

Sweet Emmalina

Voc 1190,

Frog DGF 35

E-27687-A,B/E-7391-A,B

Lazy Mama

Voc 1190,

Frog DGF 35

This session under King Oliver's name with a decidedly Clarence Williams band personnel probably is one further attempt to help Oliver regain his reputation as one of the 'Kings' of jazz. Those New Orleans musicians – Williams and Oliver - certainly must have been 'clanish'. This was Oliver's date (Vocalion!) and Clarence loaned him his band, only Archey being from Oliver's stable. The tuba player does not seem to be Cyrus St.Clair – perhaps an Oliver man?

But there obviously is no doubt as to Elliott's presence on alto and clarinet, although Clarence Williams' own testimony can not always be relied on. The clarinet solo on 'Tin Roof Blues' and the alto solo on 'Sweet Emmalina' probably are by Elliott. The clarinet solo on 'West End Blues' certainly is by Harris. But the very awful alto sax lead in chorus 1 of 'Lazy Mama' certainly is by Elliott, and it does not swing at all. Here all Elliott's short-comings come to the fore.

All musicians seem to be identified, only that St.Clair's presence is a bit doubtful.

Notes:

- Storyville 22: Joe Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (clt, alt); Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); poss Alex Hill (pno)(3,4); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p 232: Joe King Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (alt, clt); Arville Harris (ten, alt, clt); Clarence Williams (pno, voc); ? unknown (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs) "WCA's (Walter C. Allen – KBR) thorough investigation lists three reeds, however I hear only two, the third listed by WCA being Russell Procope. Oliver is the only cornet heard. According to WCA, Jimmy Archey identified himself, and Williams' singing, but could not recall the others. Arville Harris was identified by Williams, and is consistent with known exmples of Harris' playing tenor: Williams identified the clarinetist as Elliott. St.Clair doubted his own presence here, stating that he recorded with Oliver on Clarence Williams dates but not on Oliver dates, and thought the bbs was Buford, whom Oliver employed at the time. However, Paul Barnes stated that Buford returned to Chicago soon after breakup of the Oliver 1927 "Savoy" band. Williams named St.Clair for the bbs."

- L. Wright, "King" Oliver, p 92: Joe King Oliver, c; Jimmy Archey, tb; Ernest Elliott, as, cl; Arville Harris, ts, cl; Clarence Williams, p, v; Leroy Harris, bj; Cyrus St. Clair, bb "The personnel is based on Clarence Williams's own identification of the soloists on hearing the records and he named Archey (commenting that Oliver particularly liked him), Arville Harris, Ernest Elliott, himself on piano and vocal, Leroy Harris and St.Clair. Procope strongly denied to Brian Rust that he had ever recorded with King Oliver either under Oliver's own name or that of Clarence Williams. The presence of a second piano on the third and fourth titles has been suggested by a number of

authorities who argue that the piano is much further from the mike than the voice and that aurally it is not Williams. However, as Keith Nichols points out, it is perfectly normal for a pianist who sings to reduce his volume at the piano as he starts to sing in order to hear himself.”

- Ch. Delaunay, *New Hot Discography*, 1948: unknown personnel

- Rust*2,*3,*4: Joe King Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (alt, clt); Arville Harris (ten, clt); Clarence Williams (pno, voc); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Rust*6: King Oliver, c; Jimmy Archey, tb; Ernest Elliott, cl,as; Arville Harris, cl,as,ts; Clarence Williams, p,v,dir; Leroy Harris, bj; Cyrus St. Clair, bb

Tunes Structures:

E-7388-A *Tin Roof Blues* Key of Bb Vocalion

(Intro 4 bars CW pno)(Chorus 1 12 bars JKO m-cnt)(Chorus 2 12 JKO m-cnt – saxes 8 – JA o-tbn)(Chorus 3 12 bars JA o-tbn)
(Chorus 4 12 bars EE clt)(Chorus 5 12 bars ens)

E-7389-A *West End Blues* Key of Eb Vocalion

(Intro 8 bars ens – JA o-tbn breaks 4)(Chorus 1 12 bars JKO m-cnt - saxes breaks)(Chorus 2 12 bars clts)(Chorus 3 12 bars JA o-tbn)
(Chorus 4 12 bars AH clt)(Chorus 5 12 bars JKO m-cnt - JA o-tbn break)

E-7390-A/B *Sweet Emmalina* Key of C Vocalion

(Intro 6 bars ens)(Chorus 1 32 bars ens 16 – AH ten 8 – EE alt 8)(Verse 16 bars CW pno)(Chorus 2 32 bars JA o-tbn 24 JKO m-cnt
8)(Chorus 3 32 bars CW voc)(1/2 Chorus 4 16 bars ens – clt AH – JKO m-cnt break)

E-7391-A/B *Lazy Mama* Key of Eb / Bb Vocalion

(Intro 4 bars ens)(Chorus 1 32 bars saxes)(Chorus 2 32 bars JKO m-cnt 16 – AH clt 16)(1/2 Chorus 3 16 bars ens)

124 ALBERTA JONES

New York, Jun. 11, 1928

Alberta Jones – voc;

possible personnel:

Joe King Oliver – cnt; Jimmy Archey – tbn;

Ernest Elliott – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs

E-27688 Pennsylvania Blues

Voc unissued not on LP/CD

E-27689 Tramping Blues

Voc unissued not on LP/CD

Although the recordings under Oliver’s name of this same day are somewhat – or even some more – unsatisfying and disappointing, this session here would be most interesting to hear. There most probably seems to be no chance!

Notes:

- Storyville 22: not listed.

- Lord, Clarence Williams p234: not listed.

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

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

- L. Wright, *King Oliver* p93: “Adjacent matrices: E-27688/9 are by Alberta Jones recorded A.M. on the same day. ‘Pennsylvania Blues’ (E-27688-A,-B) and ‘Tramping Blues’ (E-27689-A,-B) are both shown as Alberta Jones compositions and are shown as performed by ‘Alberta Jones, soprano with orchestra’ and as ‘Test Masters’.”

- VJM 169-18: “Bernhard Behncke (Germany) noted an intriguing remark on p. 93 of Laurie Wright’s *King Oliver* book. It mentions unissued recordings by Alberta Jones, soprano with orchestra of ‘Pennsylvania Blues’ and ‘Tramping Blues’ (matrix E-27688/9). These were recorded on the same date and place as the King Oliver session with a Clarence Williams group that produced ‘Tin Roof Blues’ etc., thus the ‘Orchestra’ could be Oliver’s recording band. Do tests survive?”

125 LIZZIE MILES

New York, Jun. 12, 1928

Lizzie Miles – voc;

Joe King Oliver – cnt;

Albert Socarras – alt, flt;

Clarence Williams – pno

W146430 You’re Such A Cruel Papa To Me

Col unissued not on LP/CD

W146431 My Dif’rent Kind Of Man

Col unissued not on LP/CD

The names of all four participants along with full details are given on the Columbia recording cards (Allen/Rust/ Wright, “King” Oliver, p. 93). Regrettably we do not have tests, but we have the remake session of June 30, 1938 (see session #128).

Notes:

- Storyville 22: Joe Oliver (cnt); Albert Socarras (alt, flt); Clarence Williams (pno).

- Lord, Clarence Williams p234: Joe Oliver (cnt); Albert Socarras (alt, flt); Clarence Williams (pno).

- BGR*2,*3,*4: Joe Oliver, cnt; Albert Socarras, alt, flt; Clarence Williams, pno.

- Rust*3,*4,*6: King Oliver -c; Albert Socarras -as -f; Clarence Williams -p.

126 CLARENCE WILLIAMS’ WASHBOARD FIVE

New York, Jun. 23, 1928

Ed Allen – cnt;

Arville Harris or (Carmelo Jari?) – clt;

Clarence Williams – pno, talk; Cyrus St. Clair – bbs; Floyd Casey – wbd;

W400620-C Sweet Emmalina

OK 8572, Collectors Classics COCD-19

This is the remake session to session # 118, only that Buster Bailey seems not to have been available for Clarence, as he probably was out of town with the Henderson band. Clarence obviously – judging by the many ‘bouncing-trills’ – hired clarinet man Carmelo Jari again, now back from South America. He had joined Lew Leslie’s Blackbirds of 1928 band and was probably not employed by Clarence again because of his steady work in the show and his early death in January 1929. Recent re-listening (Aug. 2014) made the possibility of Arville Harris’ clarinet playing apparent. This would fit much better to the personnel of the same day’s session below (session #126).

Notes:

- Storyville 23: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, voc); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p226: Ed Allen (cnt); prob Buster Bailey (clt); Clarence Williams (pno, comment (2)); Cyrus St. Clair (bbs); Floyd Casey (wbd); unknown (comment (1)).

- Rust*2,*3,*4,*6: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).

Notable differences of takes:

W400620-C: this take -C is a remake of session #118 (Apr. 18.) and definitely has a different clarinet player, whose identity is uncertain.

127	CLARENCE WILLIAMS' ORCH.	New York,	Jun. 23, 1928
	Ed Allen, Joe 'King' Oliver – cnt; Ed Cuffee – tbn;		
	Albert Socarras - alt, clt (2,3); Arville Harris – ten, clt;		
	Clarence Williams – pno; Leroy Harris – bjo; Cyrus St.Clair – bbs; Floyd Casey - dms		
400818-A	Lazy Mama	OK 8592,	Collectors Classics COCD-19
400819-A	Mountain City Blues	OK 8592,	Collectors Classics COCD-19
400620-C	Sweet Emmaline	OK 8572,	Collectors Classics COCD-19
	<i>Composer credits: 400818 (Gray - Gifford); 400819 (Troutt); 400620-C (Razaf – Palmer)</i>		

On this recording session, the third title 'Sweet Emmaline' is re-recorded for this same title of the OKeh recording session of April 18, 1928, with a single reed player - according to the original title - our listening group assumed to be Carmelo Jari. But later re-listening brought a change of recognition as to Arville Harris playing the clarinet. This clarinetist decidedly is not Albert Socarras.

For the two other titles recorded we have an additional alto sax man who might well be Albert Socarras. The tenor player is certainly Harris. Beautiful big band sound of the Harlem kind. Some people say that there is no piano player, as Williams cannot be heard, but this would be most unusual and doubtful, the more so as Williams is clearly heard on 'Sweet Emmalina'.

Notes:

- Storyville 22: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); unknown (clt, alt); Arville Harris (clt, alt, ten); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms); Clarence Williams (dir).

- Lord, Clarence Williams p234: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); unknown (clt, alt); Arville Harris (clt, alt, ten); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms); Clarence Williams (dir).

- Rust*2: Ed Allen, King Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt, ten); Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; unknown -cl -as; Arville Harris -cl -as -ts; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d; Clarence Williams -dir -a.

Solos ad-lib:

400618: CSC bbs 2; EA o-cnt 8; AS alt 2; EA o-cnt 2; EC o-tbn 2+16; EA o-cnt 16

400619: AS alt 12; EC o-tbn 12; AH ten 8; EC o-tbn 2; JKO m-cnt 12

400620-C: AH clt obl 32; AH clt obl 16; AH clt 30; EA o-cnt 2

128	ELIZABETH JOHNSON	New York,	Jun. 26, 1928
	Elizabeth Johnson – voc;		
	Joe Oliver - cnt; Clarence Williams – pno		
400828-B	Empty Bed Blues Part 1	OK 8593,	Document DOCD-5375
400829-B	Empty Bed Blues Part 2	OK 8593,	Document DOCD-5375

No need for discussion here.

Notes:

- Storyville 22: Joe Oliver (cnt); Clarence Williams (pno).

- Lord, Clarence Williams p236: Joe Oliver (cnt); Clarence Williams (pno).

- BGR*2,*3,*4: Joe Oliver, cnt; Clarence Williams, pno.

- Rust*3,*4,*6: King Oliver -c; Clarence Williams -p.

129	LIZZIE MILES	New York,	Jun. 30, 1928
	Lizzie Miles – voc;		
	Joe 'King' Oliver – cnt;		
	Albert Socarras – alt, flt;		
	Clarence Williams - pno		
146430-6	You're Such A Cruel Papa To Me	Col 14335-D,	Frog DGF 14
146431-4	My Diff'rent Kind Of Man	Col 14335-D,	Frog DGF 14
	<i>Composer credits: 146430 (Williams, Piron and Perrault); 146431 (Palmer)</i>		

This is the remake of the unissued session of 12 June, 1928. Instrumentation and personnel for this remake session are again given on the recording cards and provide a useful identification reference point for Oliver's style at this time and that of Socarras. There appear to have been no other recordings on this date in this series (Allen/Rust/ Wright, "King" Oliver, p. 94).

The first title starts with a 4-bar introduction by all participants plus a 2-bar vamp, Socarras playing flute together with Oliver with his sharp-sounding cornet and a lively Clarence Williams on piano. And it seems that Clarence immediately gets into trouble with the chord structure of the chorus. But, at the end of the first chorus, they are together again.

Lizzie Miles sings beautifully, with a lot of warmth and clarity all through this session.

'King' Oliver certainly is not the man anymore of three years earlier, and he obviously has problems with his embouchure, but he plays unobtrusive and functionally, sticking to the melody. Socarras switches to alto sax on the second title, and he sounds very assured besides the "King". Dig his solo break in the last chorus of 'My Diff'rent Kind Of Man' using the Bb+ chord.

Notes:

- Mahony, Columbia 13/14000-D Series: Files: Joe Oliver, cnt; Alberto Socarras, flute, alt; Clarence Williams, p..

- Storyville 22: Joe Oliver (cnt); Albert Socarras (alt, flt); Clarence Williams (pno).

- Lord, Clarence Williams p237: Joe Oliver (cnt); Albert Socarras (alt, flt); Clarence Williams (pno).

- Rust*3,*4,*6: King Oliver -c; Albert Socarras -as -f; Clarence Williams -p.

- BGR*2,*3,*4: Joe Oliver, cnt; Albert Socarras, alt, flt; Clarence Williams, pno.

Solos ad-lib:

146430: JKO cnt + AS flt 4 + 2; AS flt obl 16; AS flt obl 32; JKO cnt + AS flt 32; JKO cnt obl + AS flt obl 32
 146431: JKO cnt + AS alt 8; JOK cnt + AS alt 28+1

130 CLARENCE WILLIAMS' JAZZ KINGS

New York, Aug. 01, 1928

Ed Allen, Joe 'King' Oliver – cnt; Ed Cuffee – tbn;
 Albert Socarras, (Russell Procope?) – alt, clt; Ben Waters or (Albert 'Happy' Caldwell) – ten, clt;
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs;

Ed Allen, Clarence Williams – voc (2)

146825-3 The Keyboard Express

Col 14348-D,

Frog DGF 14

146826-3 Walk That Broad

Col 14348-D,

Frog DGF 14

Composer credits: 146825 (Jackson); 1460826 (Delany and Frisimo)

Our group agrees to the previously stated personnel with the only exception: the tenor player. Some of us hear Ben Waters playing, and not Arville Harris. King Oliver as second trumpet has been named by William Russell (see below), and should thus be confirmed. There certainly is a second tpt/cnt player, who very often drops out of the ensemble in the first title (because of lacking sight-reading skills? or embouchure troubles?), but is much more secure in the second title. This probably would give a special hint to Oliver.

'The Keyboard Express' is entirely played from scores, with Socarras leading the reed section and securely performing all the solo chordal melody parts. It does not include any solo improvisations – except a 4-bar ad-lib sequence by Ed Cuffee on trombone. The last chorus of this title includes a 2-bar saxophone middle-break which clearly exposes the three-part saxophone section, which we did not recognise in our Cl. Williams investigation of about 15 years ago (see below: Lord, Clarence Williams, p. 240).

In 'Walk That Broad' we find a nice three-part clarinet section, eight bars of open trombone by Mr. Cuffee, and a four-bars tenor sax solo which certainly is not by Arville Harris as regularly attributed by Rust and Lord, but much closer to Benny Waters style, or, as I – KBR – have recognised just today (15-02-2024), might also be played by Albert 'Happy' Caldwell.

As to the third (or rather second) alto saxophonist: unfortunately, we do not have any hint as to his identity. We will never know, probably, but considering the possibility of Russell Procope's presence as at other sessions of this time, the same might be assumed for this session. Procope – as a young inexperienced section player – may well also be present at this session.

(In case it really is 'King' Oliver on second trumpet/cornet at this session, we have to note that he is not given the slightest solo part on any of both titles.)

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 22: Ed Allen (cnt); Ed Cuffee (tbn); prob Albert Socarras (clt, alt); prob Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p. 241: Ed Allen, poss Joe Oliver (cnt); Ed Cuffee (tbn); prob Albert Socarras (clt, alt); prob Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs). "... personnel, based upon aural study and consideration of Williams' usual recording band of that period. Instrumentation is as given (he lists 3 reeds), Oliver does not solo, but his name was seen in Williams' files by William Russell in 1938 for this session. Unfortunately, WR did not note down the rest of the personnel at that time."

- Rust*2: prob Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Albert Socarras -cl -as; Arville Harris -cl -as -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

Solos ad-lib:

146825: EC o-tbn 4

146826: EA m-cnt 2; EC o-tbn 8; BW or HC ten 4; EA voc 12 + 1

131 CLARENCE WILLIAMS & HIS ORCHESTRA

Long Island City, c. Aug. 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;

Ben Whitted, (Harvey Boone?) – alt, clt; Ben Waters – ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs

151 Long, Deep And Wide

QRS R-7004,

Frog DGF 48

152-A Speakeasy

QRS R-7004,

Frog DGF 48

153 Squeeze Me

QRS R-7005,

Frog DGF 48

154-A New Down Home Blues

QRS R-7005,

Frog DGF 48

Composer credits: 151 (Waller); 152 (Williams – Oliver); 153 (Williams – Waller); 154 (Delaney)

Now, this is the epitome of all Clarence Williams music. Wonderful Harlem big band music, full of blues, relaxed yet swinging, very melodic and musicianly. The only uncertainties are the (probably) two alto saxes. Benny Morton (of the Joe Jordan band) certainly out of the picture, so it might be Harris, had there been any recognizable trait of his style. But taking Ben Waters for granted (Waters identified himself on matrices 151 – 154, but was less sure for the subsequent QRS dates – Storyville 1998/9), it would be very significant to suggest Ben Whitted, who was Waters' band mate from the Charlie Johnson band, just as St. Clair was. Whitted was an experienced 1st alto man and played all the clarinet solos – in a very bluesy style – in the Johnson band. Harvey Boone on alto had been listed in Cl. Williams' files as playing on an QRS date. Laurie Wright in his magnificent book on King Oliver has Bennie Morten (sic) and Arville Harris as alto saxophone players and Benny Waters for tenor sax. I must admit that I am un-able to recognise any musical elements that would hint to these two former musicians. The period of the Joe Jordan band working in the East was in 1926 ('Joe Jordan's Ten Sharps And Flats'), and Bennie Morten – or recte Morton – who was part of a couple of personnels in Clarence Williams groups as their alto/clarinet player, is not known to have stayed in New York afterwards. And Arville Harris' "trembling" saxophone or clarinet playing I cannot hear on these sides. Thus I prefer Ben Whitted as alto/ clarinet player here, together with his colleagues Ben Waters and Cyrus St. Clair from the Charlie Johnson band. And I cannot agree with the alternate names cited in earlier discographies.

Notes:

- Storyville 22: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p243: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten);

Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Arville Harris, ?unknown third -cl -as; Ben Waters -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

- Rust*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; prob Arville Harris -cl; Ben Waters -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

- L. Wright, "King" Oliver: Ed Allen, Joe 'King' Oliver, c; Ed Cuffee, tb; Bennie Morten, cl, as; Benny Waters, cl, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb. (see also session 010 for this musician)

Soloists ad-lib:

151: EA m-cnt 14; EC m-tbn 15; BWa ten 7+6
 152: BWa ten 1; EC o-tbn 1; JKO o-cnt 11; EC m-tbn 12
 153: EA m-cnt 16; CSC bbs 8; EC o-tbn 8; BWa ten 1+8; CSC bbs 1
 154: BWh or HB alt 12; EA m-cnt 12; EC o-tbn 16; BWh clt 12

132 **HAZEL SMITH** New York, Aug. 29, 1928
 Irene Mims – voc;
 Joe Oliver – cnt;
 Clarence Williams - pno
 401083-B West End Blues OK 8620, Document DOCD-5376
 401084-A Get Up Off Your Knees OK 8620, Document DOCD-5376

No need for discussion here. Only, that this singer's name was originally Irene Mims (OKeh files – see below).

Notes:

- Storyville 22: Joe Oliver (cnt); Clarence Williams (pno).
 - Lord, Clarence Williams p246: Joe Oliver (cnt); Clarence Williams (pno).
 - BGR*2,*3,*4: Joe Oliver, cnt; Clarence Williams, pno. "These titles were originally credited to Irene Mims in the OKeh files."
 - Rust*3,*4,*6: King Oliver -c; Clarence Williams -p.

133 **VICTORIA SPIVEY** Clarence Williams' Blue 5 New York, Sep. 12, 1928
 Victoria Spivey – voc;
 Joe King Oliver – cnt; Eddie Durham – tbn;
 Omer Simeon – clt;
 Clarence Williams – pno; Eddie Lang – gtr
 W401114-B My Handy Man OK 8615, Document DOCD-5317
 W401115-A Organ Grinder Blues Spivey 2001 (LP), Document DOCD-5317
 W401115-C Organ Grinder Blues OK 8615, Document DOCD-5317

No problems here with the personnel, had Victoria Spivey not brought Eddie Durham's name to the fore (see RR 87 p.3). In fact, the trombone player here plays very restrained as if uncomfortable with the situation, and very bluesy and rudimentary. Nothing really to identify Ed Cuffee with. And although we have found so many obviously wrong identifications of musicians by Clarence himself or other participants, why should not Victoria be right with her suggestion, just as the statement is so much out of the familiar. Durham himself said that he roamed about in NYC together with his brother in the late 20s. And Victoria might have known him from her activities in the mid-west.

Notes:

- Storyville 22: Joe Oliver (cnt); Ed Cuffee (tbn); Omer Simeon (clt); Clarence Williams (pno); Eddie Lang (gtr).
 - Lord, Clarence Williams p247: Joe Oliver (cnt); prob Ed Cuffee (tbn); Omer Simeon (clt); Clarence Williams (pno); Eddie Lang (gtr).
 - BGR*2: Joe Oliver, cnt; Ed Cuffee, tbn; Omer Simeon, clt; Clarence Williams, pno; Eddie Lang, gtr.
 - BGR*3,*4: King Oliver, c; Eddie Durham, tb; Omer Simeon, cl; Clarence Williams, p; Eddie Lang, g.
 - Rust*3,*4,*6: King Oliver -c; Ed Cuffee -tb; Omer Simeon -cl; Clarence Williams -p; Eddie Lang -g.

Notable differences of takes: (as musical variations are very vague, the author has devoted to the durations of takes.)

W401115-A: Duration of performance 3:24 m. Strong rumbling background noises in middle area of record.
 W401115-C: Duration of performance 3:13 m.

134 **IRENE GIBBONS & CLARENCE WILLIAMS JAZZ BAND** New York, Sep. 18, 1928
 Eva Taylor – voc;
 Joe King Oliver – cnt;
 Omer Simeon – clt;
 Clarence Williams – pno; Eddie Lang – gtr
 W147012-2 I'm Busy And You Can't Come In Col 14362-D, Document DOCD-5410
 W147013-2 Jeannine I Dream Of Lilac Time Col 14362-D, Document DOCD-5410

This personnel has been settled for a long time now, so no need to discuss.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives ?assumed or reported: Joe Oliver, cnt; Omer Simeon, clt; Clarence Williams, p; Eddie Lang, g.
 - Storyville 23: Joe Oliver (cnt); Omer Simeon (clt); Clarence Williams (pno); Eddie Lang (gtr).
 - Lord, Clarence Williams p248: Joe Oliver (cnt); Omer Simeon (clt); Clarence Williams (pno); Eddie Lang (gtr).
 - BGR*2,*3,*4: King Oliver, cnt; Omer Simeon, clt; Clarence Williams, pno; Eddie Lang, gtr; Eva Taylor, v.
 - Rust*3,*4,*6: King Oliver -c; Omer Simeon -cl; Clarence Williams -p; Eddie Lang -g.

135 **CLARENCE WILLIAMS' WASHBOARD FIVE** New York, Sep. 26, 1928
 Ed Allen – cnt;
 Arville Harris – clt, alt;
 Clarence Williams – pno, voc (1); Claude Hopkins – pno; Floyd Casey - wbd
 W401152-A Walk That Broad OK 8629, Collectors Classics COCD-28

W401153-A

Have You Ever Felt That Way?

OK 8629, Collectors Classics COCD-28

There does not seem to be any uncertainty here, as Claude Hopkins is reported to have named himself as second piano player.

Notes:

- Storyville 23: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno, vcl); prob Claude Hopkins (pno); Floyd Casey (dms).
- Lord, Clarence Williams p250: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno, vcl); prob Claude Hopkins (pno); Floyd Casey (dms).
- Rust*2: Ed Allen (cnt); Arville Harris (?) (clt, alt); Clarence Williams (pno, vcl); Floyd Casey (wbd).
- Rust*3: Ed Allen -c; Arville Harris -cl -as; Clarence Williams -p -v; unknown 2nd p (?Claude Hopkins); Floyd Casey -wb.
- Rust*4,*6: Ed Allen -c; Arville Harris -cl -as; Claude Hopkins -p; Floyd Casey -wb; Clarence Williams -v and possibly 2nd p in last chorus each side.

136	ANNA BELL	Clarence Williams and his Orchestra	Long Island City,	Sept. 1928
	Anna Bell – voc;			
	King Oliver – cnt;			
	Arville Harris – clt;			
	Clarence Williams – pno; Cyrus St. Clair - bbs			
171-A		Hopeless Blues	QRS R-7007,	Frog DGF 48
172-A		Every Woman Blues	QRS R-7007,	Frog DGF 48
173-A		Kitchen Woman Blues	QRS R-7008,	Frog DGF 48
173-B		Kitchen Woman Blues	QRS R-7008,	Frog DGF 48

“A long time settled personnel, only that some of us doubt the presence of Cyrus St. Clair. But we don’t know any alternative.” This note from our Clarence Williams evaluation of some years ago probably needs some new perspective.

First: there is a distinct dissimilarity of trumpet/cornet playing to the trumpet/cornet player of the last three sides (below). These first matrices sound more like King Oliver than Ed Allen to me (KBR), but it is definitely Allen on the last three sides (session 002 below). But: on ‘Everywoman Blues’ the intro is played using a cub-mute, and sounds like Ed Allen. Then the player uses a straight- or knob-mute and sounds like King Oliver, being relieved by the cub-mute player in the first ten bars of the third chorus, then it is the straight- or knob-mute player again until the end.

Furthermore, these sides present a somewhat unsecure clarinetist with a shaky but sharp tone, quirky phrasing and clumsy and simple inner rhythm, not unlike Harris, yet, who might well be somebody else, or possibly Harris on a bad day.

Tuba playing is of a somewhat sober quality, lacking St. Clair’s known licks, but it is clearly St. Clair on both takes of the third title!

As we know that the QRS people liked to cut three-title sessions, I feel caused to divide the former six-title session into two different three-title ones.

Notes:

- Storyville 23: Ed Allen (cnt); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p251: Ed Allen (cnt); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- BGR*2,*3,*4: Ed Allen, cnt; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
- Rust*3,*4,*6: Ed Allen -c; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

Notable differences of takes (from Lord p252):

- 173-A: 4th chorus: Anna Bell sings „Oh, your ham-fat woman wouldn’t ... “ and repeats it.
- 173-B: 4th chorus: Anna Bell sings „Oh, your ham-fat vamp wouldn’t ... “ and repeats it.

137	ANNA BELL	Clarence Williams and his Orchestra	Long Island City,	Sept. 1928
	Anna Bell – voc;			
	Ed Allen – cnt;			
	Arville Harris – clt;			
	Clarence Williams – pno; Cyrus St. Clair - bbs			
174-		Lock Step Blues	Bwy 5033,	Frog DGF 48
174-B		Lock Step Blues	QRS R-7008,	Frog DGF 48
175-		Shake It, Black Bottom	QRS R-7009,	Frog DGF 48
176-A		I Don’t Care Who Gets What I Don’t Want	QRS R-7009,	Frog DGF 48

“A long time settled personnel, only that some of us doubt the presence of Cyrus St. Clair. But we don’t know any alternative.” Yet, the situation is much simpler here than above. All four musicians are easy to recognize from their own known personal features. And it is definitely St. Clair on tuba here!

Notes:

- Storyville 23: Ed Allen (cnt); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p251: Ed Allen (cnt); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- BGR*2,*3,*4: Ed Allen, cnt; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
- Rust*3,*4,*6: Ed Allen -c; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

Notable differences of takes (KBR):

- 174- : 4th bar of introduction: bbs plays three notes: 2 quarter notes G – E, and 1 half note C.
- 174-B: 4th bar of introduction: bbs plays four notes: 1 quarter note G, 2 eighth notes E – G, and 1 half note C.

138	KATHERINE HENDERSON	Clarence Williams and his Orchestra	Long Island City	Sept. 1928
	Katherine Henderson – voc;			
	Ed Allen – cnt; Ed Cuffee – tbn;			
	Arville Harris – clt;			
	Clarence Williams - pno			
235-A		West End Blues	QRS R-7024,	Frog DGF 48
236-A		St. Louis Blues	QRS R-7024,	Frog DGF 48

The personnel for this session seem clear, but some doubts are raised as to the presence of Ed Cuffee on trombone when hearing the trombone's sound. Yet, these seem to be un-founded. The ensemble parts played in 'West End Blues' are entirely scored, while improvised in 'St. Louis Blues'. And Clarence plays a strong fundamental and consequent piano accompaniment, without any help by anybody else. By the way: Miss Henderson was Mrs. Cyrus St. Clair.

Notes:

- Storyville 23: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno).
- Lord, Clarence Williams p253: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno).
- BGR*2,*3,*4: Ed Allen, cnt; Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno.
- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Arville Harris -cl; Clarence Williams -p.

139	KATHERINE HENDERSON	Clarence Williams and his Orchestra	Long Island City,	c. Oct. 1928
	Katherine Henderson – voc;			
	Joe King Oliver – cnt;			
	Ben Whitted – clt, alt; Ben Waters – ten;			
	Clarence Williams – pno; Cyrus St. Clair - bbs			
256-A	Lonesome Lovesick Blues	QRS R-7032,	Frog DGF 48	
257-A	Have You Felt That Way?	QRS R-7032,	Frog DGF 48	
258-	What Can You Do Without Me?	QRS R-7054,	Frog DGF 48	

The clarinet solo is more blues inflected than Arville Harris' work, so most likely Whitted, who was capable of good blues playing. The tenor is not really prominent, but sounds like Waters, and the brass bass possibly might not be St. Clair.

Notes:

- Storyville 23: Joe Oliver (cnt); Benny Moten (clt, alt); Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p256: Joe Oliver (cnt); unknown (clt, alt); Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Rust*3: King Oliver -c; ?Ben Whitted -cl; Arville Harris or Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.
- Rust*4,*6: King Oliver -c; ?Ben Whitted -cl; Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.
- BGR*2: King Oliver, cnt; Benny Moten, clt; Ben Waters, ten; Clarence Williams, pno; Leroy Harris, bjo; Cyrus St. Clair, bbs.
- BGR*3,*4: King Oliver, c; unknown, cl, as; Ben Waters, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.
- L. Wright, "King" Oliver: Joe 'King' Oliver, c; unknown, cl, as; Benny Waters, ts; Clarence Williams, p; Cyrus St. Clair, bb. The personnel for this date was given by Clarence Williams on hearing the sides, and he also named the unknown reed player as Bennie Moten. However, Tom Lord comments that a Bennie Moten was reported by the Chicago Defender to be in Los Angeles in August 1927 and Detroit in December 1928 and concludes from this that it is unlikely that he would have been available in New York between these dates.

Soloists ad-lib:

- 256: JKO m-cnt + BWh clt 4; JKO m-cnt + BWa ten obl 12; BWh clt obl 31; JKO m-cnt obl
- 257: JKO m-cnt + BWh alt 4; JKO m-cnt + BWa ten obl 16; JKO m-cnt 30; BWa ten 2; BWa ten obl 16; BWh clt 6; ens 2
- 258: JKO m-cnt 32; JKO m-cnt 32

140	CLARENCE WILLIAMS & HIS ORCHESTRA		Long Island City,	c. Nov. 1928
	Ed Allen – cnt; Ed Cuffee – tbn;			
	Arville Harris – alt, clt; Ben Waters – ten, clt;			
	Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair - bbs			
267-	Wildflower Rag	QRS R-7033,	Frog DGF 48	
267-A	Wildflower Rag	QRS R-7033,	Frog DGF 48	
268-	Midnight Stomp	QRS R-7033,	Frog DGF 48	
268-A	Midnight Stomp	Pm 12839,	Frog DGF 48	
269-A	I'm Through	QRS R-7040,	Frog DGF 48	
	<i>Composer credits: 267 (Williams); 268 (Williams – Waller); 269 (Bechet – Simmons)</i>			

The listening team expresses strong doubts as to the presence of two cornets. Although the team do not agree in the cornetist's identity, the majority opts for Ed Allen's presence. YFS hears two cornets at 1:29 of the first title.

It has sometimes been suggested that there is also a soprano sax present, but this is probably mishearing Harris on clarinet.

After re-listening in 2024, I – KBR - would ascertain the personnel as agreed upon in 2015 (above). And: there is no second trumpet/cornet on these sides. So: no King Oliver here.

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno, scat vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p257: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno, scat vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl -as; Ben Waters -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.
- L. Wright, "King" Oliver: Ed Allen, Joe 'King' Oliver, c; Ed Cuffee, tb; Arville Harris, cl/as; unknown, cl/as; Benny Waters, cl/ts; Clarence Williams, p, scat vocal; Leroy Harris, bj; Cyrus St. Clair, bb

Soloists ad-lib:

- 267: CW pno 12; EA m-cnt 1+7; BW ten 8; EC o-tbn 8; EA m-cnt 16; EC o-tbn 6 + 6
- 267-A: CW pno 12; EA m-cnt 1+7; BW ten 8; EC o-tbn 8; EA m-cnt 15; EC o-tbn 6 + 6
- 268: BW ten 12 + 12 + 2; EC o-tbn 2; AH clt 30; EA o-cnt 2; EC o-tbn 32; EA o-cnt 32
- 268-A: BW ten 12 + 12 + 2; EC o-tbn 2; AH clt 30; EA o-cnt 2; EC o-tbn 32; EA o-cnt 32
- 269-A: EA m-cnt above clts 38 + 16; EC o-tbn – CW voc chase 38

Notable differences of takes (from Lord p259):

- 267- : Last bar of second 12-bar strain (bar 60 of tune): upbeat to tenor-sax solo: 1 quarter note Gb, 2 eighth notes Gb – Eb, 1 quarter note Gb on last beat.
- 267-A: Last bar of second 12-bar strain (bar 60 of tune): upbeat to tenor-sax solo: 2 eighth notes F – E on last beat.
- 268- : Last bar of first ens chorus (bar 40 of tune): upbeat to tenor-sax solo: 1 quarter note E, 1 eighth note C.

268-A: Last bar of first ens chorus (bar 40 of tune): no upbeat to tenor-sax solo.

141	CLARENCE WILLIAMS & HIS ORCHESTRA	Long Island City,	c. Nov. 1928
	Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;		
	Buster Bailey – clt; Arville Harris – alt, clt; Ben Waters – ten, clt;		
	Clarence Williams – pno; Cyrus St. Clair - bbs		
270	Bozo	QRS R-7034,	Frog DGF 48
271-B	Bimbo	QRS R-7034,	Frog DGF 48
272-A	Longshoreman's Blues	QRS R-7040,	Frog DGF 48
	<i>Composer credits: 270 (Hite); 271 (Palmer - Williams); 272 (unknown)</i>		

Oliver's presence was noted by Bill Russell who saw Williams' files on this session. Although Bennie Moten has been suggested as the clarinet soloist, this is impossible due to his presence either in Detroit or on the West Coast on the date of the recording. There are two cornets throughout although one is extremely quiet leading to the suggestion that Allen might be absent and have been replaced by an unknown musician.

Storyville 141 reported: "Peter Morgan wrote back in July 1988 that he had two different versions of Longshoreman's Blues on London AL 3561 (which claims matrix 272 on the sleeve) and Biograph BLP 12038 (which claims 272-A). I (Laurie Wright – KBR) have now heard the London, and can confirm that it is different to my QRS which is as reported in the book. However, I note that the sleeve of this LP quotes 'plain' takes for all items, and it should not therefore be assumed that this is 272, it might equally be 272-B! The takes may be identified by the pick-phrase on the alto after the four bar intro: 272-A: two short notes; long note, short note. London AL: four evenly spaced notes. Can anyone confirm a QRS showing something other than 272-A?" After acquiring a copy of this London LP this author (KBR) published an article on this matter in Names&Numbers 55 thus: "The only difference – and there really is one – is, that someone who transcribed the source disc to LP did not notice – or did not care – that there was a needle jump exactly during the third note of the alto – the long one! – shortening it to the length of the other notes, and dropping half a bar (two beats) of the alto solo, so that the solo seemed to begin with four "evenly notes", as L. Wright wrote in 'Storyville'. The remaining 2:30 minutes are absolutely identical to take 272-A on all other reissues." Really: we cannot listen carefully enough!

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Buster Bailey (clt); Arville Harris (clt, alt); prob Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p259: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Buster Bailey (clt); Arville Harris (clt, alt); prob Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3, *4, *6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Buster Bailey -cl; Arville Harris -cl -as; Ben Waters -cl -ts; Clarence Williams -p -v; Cyrus St. Clair -bb.

Soloists ad-lib:

270: EC o-tbn 31; JKO m-cnt 1+14; BB clt 2+14; AH alt 2; ens 14; CSC bbs 2; ens 16
 271: JKO o-cnt 32; ens 16; BB clt 16; EC o-tbn 14; AH alt 2; JKO o-cnt 15; BW ten 1+8; ens 8
 272: EC o-tbn 2; AH alt 12 + 12; BB clt 12 + 12; EC o-tbn 12 + 12; BW ten 12 + 12; BB clt 16 + 16+2 obl

142	KATHERINE HENDERSON	Clarence Williams and his Orchestra	Long Island City,	c. Nov. 1928
	Katherine Henderson – voc;			
	Joe 'King' Oliver – cnt;			
	Ben Whitted – clt, alt; Ben Waters – ten;			
	Clarence Williams – pno; Cyrus St. Clair - bbs			
273-A	Do It Baby	QRS R-7041,	Frog DGF 49	
274-A	Mushy Love	QRS R-7054,	Frog DGF 49	
275-	If You Like Me	Pm 12840,	Frog DGF 49	
275-A	If You Like Me	QRS R-7041,	Frog DGF 49	

From listening the above personnel very probably is correct. Only, that these guys sound so much out of pitch when a clarinet is used. An explanation for this sad situation I have tried to find out. And it seems to be as noted below.

'King' Oliver can easily be recognised by his individual style and his own short-comings. With him we find an alto sax cum clarinet player, and a tenor sax player. Clarence would certainly not have brought – and paid – a clarinet man just for one title. The altoist does not sound like Arville Harris who owns a very shaky – or "trembling" – tone and who likes to play multi-toned phrases. Ben Whitted, as suggested by some early discographies and by Laurie Wright, fits perfectly into the picture, as he was band mate of Benny Waters, could easily play from sight, and had a fine cultured style. A participation of Alberto Socarras on this session can not be recognised! And also he is not needed, as Whitted played clarinet and alto sax in the Charlie Johnson band.

The musicians in the listening group recognise pitching problems here. Ben Whitted is struggling out of tune on his clarinet, this probably caused by an out of tune piano which forces the reedmen to lower their pitch. This may explain the previous suggestion of the Storyville team that there is an additional clarinet player on the first title only. But Whitted has less difficulties to tune his alto sax downwards than tune his clarinet. The tenor sax certainly is Benny Waters.

Notes:

- Storyville 24: Joe Oliver (cnt); poss Ben Whitted (clt); Albert Socarras (alt); poss Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p261: Joe Oliver (cnt); poss Ben Whitted (clt); Albert Socarras (alt); poss Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2: King Oliver, cnt; Benny Moten, clt; Arville Harris, ten; poss unknown, sax (1); Clarence Williams, pno; Cyrus St. Clair, bbs.
 - BGR*3, *4: King Oliver, c; poss Ben Whitted, clt; Albert Socarras, as; poss Ben Waters, ts; Clarence Williams, p; Cyrus St. Clair, bb.
 - Rust*3: King Oliver -c; ?Ben Whitted -cl; Arville Harris or Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.
 - Rust*4, *6: King Oliver -c; ?Ben Whitted -cl; Arville Harris, ?Albert Socarras -as; Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.
 - L. Wright, "King" Oliver: Joe 'King' Oliver, c; Ben Whitted, cl; Albert Socarras, as; Benny Waters, ts; Clarence Williams, p; Cyrus St. Clair, bb

Soloists ad-lib:

- 273: JKO m-cnt 2; BW ten 2; AH alt 1+8
 274: no ad-lib soloing
 275-: JKO m-cnt 16; BW ten 8; JKO m-cnt 8
 275-A: JKO m-cnt 16; BW ten 1+8; JKO m-cnt 1+7
Notable differences of takes (from Lord p262 and KBR):
 275- : Second chorus, bar 16 (bar 66 of tune): second bar of cornet break: 2 long held notes G - F
 275-A: Second chorus, bar 16 (bar 66 of tune): second bar of cornet break: sequence of 2 quarter notes a - G, 2 eighth notes G - Gb, 1 quarter note F.

- 143 **SARA MARTIN** Clarence Williams and his Orchestra Long Island City, c. Nov. 1928
 Sara Martin – voc;
 (Ed Anderson), Joe King Oliver – cnt; Ed Cuffee – tbn;
 Arville Harris – clt;
 Clarence Williams – pno; Cyrus St. Clair - bbs
 276- Hole In The Wall QRS R-7035, Frog DGF 49
 276-A Hole In The Wall QRS R-7035, Frog DGF 49
 277-B Don't Turn Your Back On Me QRS R-7035, Frog DGF 49

There is some doubt that there are 2 cornets present, but in the intro to “Don't Turn ...” and in the break at 0:33 into “Hole In The Wall” you can easily hear two tpts and one tbn. Williams definitely confirmed Oliver. Possibly Anderson plays the intro on “Hole In The Wall” and other first parts (see also #070). He was working steadily with Oliver at this time (compare Oliver's “Aunt Hagar's Blues”, where following confirmations of participants Oliver did NOT play, but only Anderson), but the other work is consistent with Oliver, just as the trombone playing sounds like Cuffee's other work.

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p262: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2,*3,*4: Ed Allen, Joe Oliver, cnt; Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

Notable differences of takes (KBR):

- 276- : bars 3/4 of intro: bbs plays 5 quarter notes: c - g in bar three, c - g - c in bar four.
 276-A: bars 3/4 of intro: bbs plays 2 quarter notes: c - g in bar three, 1 three-quarter note in bar four.

- 144 **SARA MARTIN** Clarence Williams and his Orchestra Long Island City, c. Nov. 1928
 Sara Martin – voc;
 Ed Anderson – cnt; Ed Cuffee – tbn;
 Arville Harris – clt;
 Clarence Williams – pno; Cyrus St. Clair - bbs
 278- Death Sting Me Blues QRS R-7042, Frog DGF 49
 278-A Death Sting Me Blues QRS unissued? not on LP/CD

Although Sara Martin claimed not to have recorded with Oliver, Williams confirms Oliver here. Possibly Martin meant that she did not record under Oliver's leadership. But very recently doubts as to the presence of Oliver have resulted in our suggestion of Ed Anderson, who had been working steadily with Oliver at this time (again compare with Oliver's “Aunt Hagar's Blues” where only Anderson plays). Walter C. Allen notes, that QRS R-7042-A has matrix 278 in the wax and 278-A on the label. This seems to be the sole indication for the existence of matrix 278-A, which, yet, has never been confirmed.

Addition/correction: discussion with Bob Hitchens of UK convinced me – KBR - of Ed Cuffee as trombonist here now.

Notes:

- Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p263: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - BGR*3,*4: prob King Oliver, c; unknown, tb; Arville Harris, cl; Clarence Williams, pn; Cyrus St. Clair, bb.
 - Rust*3,*4,*6: King Oliver -c; unknown -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

- 145 **TEXAS ALEXANDER** New York, Nov. 20, 1928
 Alger 'Texas' Alexander – voc;
 Joe Oliver – cnt;
 Clarence Williams – pno; Eddie Lang – gtr
 W401346-A Tell Me Woman Blues OK 8673, Frog DGF 68
 W401347-B Frisco Train Blues OK 8673, Frog DGF 68

No need for discussion here.

Notes:

- Storyville 24: poss Alger Alexander (vcl); Joe Oliver (cnt); Clarence Williams (pno); Eddie Lang (gtr).
 - Lord, Clarence Williams p264: Alger Alexander (vcl); Joe Oliver (cnt); Clarence Williams (pno); Eddie Lang (gtr).
 - BGR*2,*3,*4: King Oliver, cnt; Clarence Williams, pno; Eddie Lang, gtr.
 - Rust*3,*4,*6: Joe Oliver -c; Clarence Williams -p; Eddie Lang -g.

- 146 **CLARENCE WILLIAMS & HIS NOVELTY FOUR** New York, Nov. 23, 1928
 Joe King Oliver – cnt;
 Clarence Williams – pno, voc; Eddie Lang – gtr, vln; Justin Ring – cel, perc; unknown - perc
 W401390-B In The Bottle Blues OK 8645, Collectors Classics COCD-28

W401391-A

What Ya Want Me To Do?

OK 8645, Collectors Classics COCD-28

At times, the cornet player has been identified as Tommy Dorsey, but Williams stated it was in fact Oliver. The violin player was said to have recently returned from Europe. The only candidate fitting this description is Juice Wilson (KBR). There are two percussionists, one of whom plays the celeste. Hoagy Carmichael is not present, despite claims to the contrary.

Notes:

- Storyville 24: Joe Oliver (cnt); Clarence Williams (pno, cel, vcl); Eddie Lang (gtr, vln); Justin Ring (perc).
- Lord, Clarence Williams p265: Joe Oliver (cnt); Clarence Williams (pno, cel, vcl); Eddie Lang (gtr, vln); Justin Ring (perc).
- Rust*2,*3: Joe King Oliver (cnt); Clarence Williams (pno, cel, vcl); Eddie Lang (gtr, vln); Justin Ring (perc).
- Rust*4,*6: Joe King Oliver -c; Clarence Williams -p -cel -v; Eddie Lang -g -vn; ?Justin Ring -percussion.

147 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Dec. 08, 1928

personnel unknown, presumably including Clarence Williams - pno

147399

Do It, Baby

Col unissued

not on LP/CD

147400

My Kitchen Man

Col unissued

not on LP/CD

Lacking any recording ledger or any other documents this session must remain in absolute obscurity.

Notes:

- Storyville 24: unknown personnel and instrumentation.
- Lord, Clarence Williams p266: instrumentation and personnel unknown.
- Rust*2: prob Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3: Instrumentation and personnel unknown.
- Rust*4,*6: probably including: Ed Allen -c; Albert Socarras -cl -as -f; Arville Harris -cl -as -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

148 CLARENCE WILLIAMS' ORCHESTRA

New York,

Dec. 19, 1928

Ed 'Andy' Anderson - tpt; Ed Cuffee - tbn;

Ben Whitted, (Russell Procope) - alt, clt; Ben Waters - ten, clt;

unknown - pno; Leroy Harris - bjo; Billie Taylor - bbs; Floyd Casey or (George Stafford?) - dms

401466-C

Watchin' The Clock

OK 8663,

Collectors Classics COCD-28

401467-B

Freeze Out

OK 8663,

Collectors Classics COCD-28

Composer credits: 401466 (Oliver); 401467 (Waller)

This session raises a number of doubts regarding the personnel. Anderson is identified from his playing with King Oliver's Dixie Syncopators around the same time and Cuffee is undisputed. The reeds and rhythm section are less clear, with suggestions that the musicians were recruited wholesale from existing bands (Bingie Madison or Leroy Tibbs). Casey, the Harris and Socarras are possible compared to their other work, but several other names have been suggested, including Prince Robinson, Ben Waters, Bingie Madison and Ben Whitted. The pianist is a modern, for the time, stride player and the names Leroy Tibbs, Claude Hopkins, Joe Steele and Gene Rodgers were all put forward. In the past, there were suggestions that the rhythm section, and presumably some of the wind players, were from the Fletcher Henderson Orchestra.

But these suggestions certainly do not find consent with our actual estimation (February 2024):

- Ed 'Andy' Anderson on trumpet is agreed upon for stylistic, technical and sound reasons.
- Also, there is no doubt as to Cuffee's presence for performance and stylistic reasons.
- The first alto player owns a much thicker sound and a much more appropriate approach to his horn than Albert Socarras. His swing is of the 'Harlem' style and much more driving. If we accept that this player also is the author of the 4-bar clarinet solo - what would be appropriate from a stock arrangement - I would suggest Ben Whitted from the Charlie Johnson band as our man here. This also for reasons discussed later. His rather bluesy and funky clarinet solo in the final 4-bar A part of the third chorus are compatible with what we know of Whitted. It has to be added that there are no Whitted alto-sax solos among the Charlie Johnson recordings. He only soloed on clarinet was this band. He did also solo on alto with Fats Waller and his Rhythm on the May 16, 1934 session.
- according to Russell Procope's reminiscences at Rutgers University he might as well be the third (second) alto saxophonist at this session. But lacking any decided individual strains heard, we do not know.
- The tenor sax soloist's tone is much stronger and slimmer than Arville Harris'. The same applies to his vibrato. As we have learned in our Clarence Williams investigation of years ago, Williams almost always hired a group of two or three musicians from a noted and respected working band in Harlem for his recordings. If we accept Ben Whitted as one of the reed players, it would consequently make sense to have a look for further musicians from Charlie Johnson band for this session, here. Thus, Ben Waters, Johnson's tenor player, may be a pretty nice candidate for our tenor sax player. More appropriate than Arville Harris, or Prince Robinson, or Happy Caldwell for stylistic, sound and tone reasons.
- The pianist? No idea! Yet, he presents a very individual ephemeral style in advanced harmonics, but lacking a basic left-hand bass.
- The banjo player "is more adventurous than usual" as he Storyville 'team' remarks in Storyville 24. This - I am sorry - I cannot hear. What I hear is a retained banjo player, almost drowned by the horn-men's strong sound and the drummer's cymbal smashes. And his strumming is swinging and exact, without being unusual. Thus, I do not see any reason to doubt Leroy Harris' presence.
- The tuba player got me on the track of the Charlie Johnson band. Stylistically and tonally he unmistakably is Billy Taylor - Sr. that is - who was with the Charlie Johnson at this time. It decidedly is his rather light, a bit multi-noted and retained sound what can be recognised here. And his somewhat coated tone, not that bell-like sound of St. Clair.
- On drums I would tend to hear Clarence Williams' regular drummer Floyd Casey. But it seems to me that someone had ordered him to play more offensive than usual, and that they had supplied him with a couple of additional cymbals, as he plays a choked hi-hat cymbal in almost the whole 'Watchin' The Clock', alternated by a choked single cymbal in some short parts. In 'Freeze Out' it is the "modern" choked hi-hat cymbal again, played with single or double strokes. As usually, a snare drum cannot be recognised. The drummer's concept sounds a bit erratic, but this might well fit with Floyd Casey's way of playing. Alternately, the presence of Johnson's drummer George Stafford could also be considered. But this only in a state of alcoholic intoxication, as I think.

For this Socarras listing it has yet to be determined that Albert Socarras is not on these sides!

Notes:

- Storyville 24: Ed Allen (cnt); Ed Cuffee (tbn); poss Ben Whitted (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms). Note: (Aug/Sep. 1969) "Two cornets have previously been shown

for this session, the second being given as Tommy Ladnier. We can see the reason for this suggestion, but at no time are two men heard simultaneously and all the cornet work is compatible with Ed Allen. Again, the pianist is usually named as Fats Waller, but although this is certainly not Williams, we are equally certain that this is not Fats, since the cross-handed gimmicky playing would be out of character for him and the left hand lacks the firmness associated with him. We can go no further here than to say that it is a Harlem stride man of the second rank. Further problems crop up with the rhythm team which is clearly not one normally associated with Williams; the banjo is more adventurous than usual, the brass lacks the sensitivity of St. Clair and the drummer is much too busy for Casey and his fondness for cymbal work is suggestive of Kaiser Marshall – which leads us to think that this may well be the Henderson rhythm section, and although it is unlikely that Fletcher would have sat in under the nominal leadership of another man the pianistics are well within his technical ability.”

- Lord, Clarence Williams p. 267: poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Ben Whittet (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms).

- Rust*2: Ed Allen, (?) Tommy Ladnier (cnt); Ed Cuffee (tbn); Albert Socarras (?), Russell Procope (?) (clt, alt); Arville Harris (clt, ten); Fats Waller (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; ?Ben Whittet, another -cl -as; Arville Harris -cl -ts; unknown -p; ?Charlie Dixon -bj; ?June Cole -bb; ?Kaiser Marshall -d.

Solos ad-lib:

401466: EA m-tpt 1; EC o-tbn 16; ?BWh clt 4; EA m-tpt 8; ? pno 4; EA m-tpt 4
401467: ? pno 14; ?BWa ten 2+16

149	EVA TAYLOR	Clarence Williams' Orchestra	New York,	Dec. 20, 1928
	Eva Taylor – voc;			
	Ed Allen – cnt;			
	Albert Socarras – flt; (Russell Procope) – alt; unknown – ten;			
	Clarence Williams – pno; Cyrus St. Clair - bbs			
	401469-A	Happy Days And Lonely Nights	OK 8665,	Collectors Classics COCD-28
	401470-B	If You Want The Rainbow (You Must Have The Rain)	OK 8665,	Collectors Classics COCD-28
	Composer credits: 401469 (Rose - Fisher); 401470 (Rose – Dixon - Levant)			

The flute can be heard throughout. There are two other reed players present, one of whom plays alto sax and the other tenor sax. The alto plays very straight and legitimately and has been suggested as Procope (see session 012 above). All accompaniment is scored on these sides, and there is only very little room for ad-lib playing on these sides, mainly by Ed Allen, but also by Socarras on flute for very short 8 bars in the second title. The most tasteful St. Clair with his tuba is a real joy to hear – as always!

Notes:

- Storyville 24: Ed Allen (cnt); unknown (clt, alt); Russell Procope (alt); Albert Socarras (flt, clt); Clarence Williams (pno); Cyrus St. Clair (bbs). “Russell Procope states that he had recorded with Williams at about this time and aurally, this is he. The unknown reed player is a “legitimate” musician.”

- Lord, Clarence Williams p. 268: Ed Allen (cnt); unknown (clt, alt); Russell Procope (alt); Albert Socarras (flt, clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Rust*3: Ed Allen -c; unknown -as; Albert Socarras -f; Clarence Williams -p; Cyrus St. Clair -bb.

- Rust*4,*6: Ed Allen -c; Albert Socarras -cl -f; unknown -cl -as; Russell Procope -as; Clarence Williams -p; Cyrus St. Clair -bb.

- BGR*2: Ed Allen, cnt; unknown alt; Albert Socarras, flt; Clarence Williams, pno; Cyrus At. Clair, bbs.

- BGR*3,*4: Ed Allen, c; unknown, cl, as; Russell Procope, as; Albert Socarras, f, cl; Clarence Williams, pno; Cyrus At. Clair, bb.

Solos ad-lib:

401469: EA m-cnt 8
401470: EA m-cnt 8; EA m-cnt 1+16; AS flt 8

150	CLARENCE WILLIAMS' JAZZ KINGS		New York,	Dec. 21, 1928
	personnel unknown, presumably including Clarence Williams or James P. Johnson - pno			
	147399	Do It, Baby	Col unissued	not on LP/CD
	147400	My Kitchen Man	Col unissued	not on LP/CD
	147726	If You Like Me Like Like I Like You	Col unissued	not on LP/CD

Lacking any recording ledger or any other documents this session must remain in absolute obscurity.

Notes:

- Storyville 24: unknown personnel and instrumentation.

- Lord, Clarence Williams p266/9: instrumentation and personnel unknown.

- Rust*2: prob similar to Ed Allen, (?) Tommy Ladnier (cnt); Ed Cuffee (tbn); Albert Socarras (?), Russell Procope (?) (clt, alt); Arville Harris (clt, ten); Fats Waller (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3: Instrumentation and personnel unknown.

- Rust*4,*6: possibly: Ed Allen -c; Albert Socarras -cl -as -f; Arville Harris – cl -as -ts; Clarence Williams -p -v or James P. Johnson -p; Leroy Harris -bj; Cyrus St. Clair -bb; perhaps others.

151	SARA MARTIN	Clarence Williams and his Orchestra	Long Island City,	c. Dec. 1928
	Sara Martin – voc;			
	Joe King Oliver – cnt; Ed Cuffee – tbn;			
	Clarence Williams – pno; Cyrus St. Clair - bbs			
	305-A	Mean Tight Mama	QRS R-7043,	Frog DGF 49
	306-	Mistreating Man Blues	QRS R-7042,	Frog DGF 49
	307-A	Kitchen Man Blues	QRS R-7043,	Frog DGF 49

Controversy is mainly on the identity of the trombone player who could be Green due to the presence of the Henderson band in New York at the time, but it might also be Joe Williams. In view of the facts stated in connection with session 070, there still are some doubts as to Oliver's presence. This trumpet player might also possibly be Ed Anderson. Addition/correction: discussion with Bob Hitchens of UK makes me think now of Ed Cuffee as trombonist here.

Notes:

- Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p269: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Clarence Williams, pno; Cyrus St. Clair, bbs.
 - BGR*3,*4: prob King Oliver, c; unknown, tb; Clarence Williams, p; Cyrus St. Clair, bb.
 - Rust*3,*4,*6: King Oliver -c; unknown -tb; Clarence Williams -p; Cyrus St. Clair -bb.

152 CLARENCE WILLIAMS & HIS ORCHESTRA

Long Island City,

c. Dec. 1928

Ed Allen, Joe 'King' Oliver – cnt; Ed Cuffee – tbn;
 Arville Harris – alt, clt; Ben Waters – ten, clt;
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs

308--	Beau-Koo-Jack	QRS R-7044,	Frog DGF 49
309--A	Sister Kate	QRS R-7044,	Frog DGF 49
310--	Pane In The Glass	Pm test,	Frog DGF 49
310-A	Pane In The Glass	Pm 12870,	Frog DGF 49

Composer credits: 308 (Melrose – Hill - Armstrong); 309 (Piron); 310 (Williams)

Now, this is really funny: 'Beau Koo Jack' is played from a stock arrangement by Don Redman on a Alex Hill composition, published by Walter Melrose. Armstrong and the early Earl Hines band recorded this title, as Clarence Williams does. But: Clarence drops the nice introduction! Obviously, because the lead alto sax player has some difficulty to play the saxophone sequence in bars two and three of the intro, using of a three-quarter rhythm on the basic four-quarter-rhythm. Ben Whitted certainly would have been able to manage this little difficulty, but – as I assume – Harris shied away from it. (This, by the way, is proof for me to assume Harris as alto sax player here.) Of 'Pane In The Glass' we have two takes on the very nice Frog CD, which show a first take with a number of in-accuracies and wrong notes, and subsequently a take with a much better performance.

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p270: Ed Allen Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl -as; Ben Waters -cl -ts -?cm; Clarence Williams -p, possibly not playing on the first side below; Leroy Harris -bj; Cyrus St. Clair -bb.
 - Rust*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl -as; Ben Waters -cl -ts -?cm; Clarence Williams -p, (apparently absent from 308); Leroy Harris -bj; Cyrus St. Clair -bb.

Soloists ad-lib:

308:	AH alt 15; EC o-tbn 4 + 4; BW ten 2 + 2; EC o-tbn 2; EA m-cnt 30
309:	EA m-cnt 16; EC o-tbn 17; AH clt 18
310-:	EA m-cnt 12; BW ten 12; EC o-tbn 12
310-A:	EA m-cnt 12; BW ten 12; EC o-tbn 12

Notable differences of takes:

310- :	last bar of third chorus (ten – ens)(bar 44 of tune): no bbs under three-quarter note brass chord.
310-A:	last bar of third chorus (ten – ens)(bar 44 of tune): bbs plays Bb under three-quarter note brass chord.

153 LAURA BRYANT Clarence Williams and his Orchestra

Long Island City,

c. Jan. 1929

Laura Bryant – voc;
 Ed Allen – cnt;
 Arville Harris – clt;
 Clarence Williams – pno;
 unknown - dentist drill noises

322-A	Dentist Chair Blues – Part 1	QRS R-7055,	Frog DGF 49
323--	Dentist Chair Blues – Part 2	QRS R-7055,	Document DOCD-5376
323-A	Dentist Chair Blues – Part 2	QRS R-7055,	Frog DGF 49
324--	Saturday Night Jag	Pm test,	Frog DGF 49
324-A	Saturday Night Jag	Pm 12870,	Frog DGF 49

Team opinion here favours Harris, although Elliott is suggested as an alternative on account of the blue playing. Intensive listening very soon proofs Arville Harris' presence on these sides. Not any of Elliott's characteristics, but playing what we are accustomed from Harris. Ed Allen and Clarence Williams are their reliable selves, and the dentist is a virtuoso on the drill! Frog DGF 49 maintains to play 323--, but actually plays 323-A!

Notes:

- Storyville 24: Ed Allen (cnt); prob Ernest Elliott (clt); Clarence Williams (pno). "The (Storyville – KBR) Team's opinion here favours Harris, although Elliott is suggested as an alternative on account of the blue playing."
 - Storyville 25: Ed Allen (cnt); Ernest Elliott (clt); Clarence Williams (pno). "Drilling noises are heard on 332-A."
 - Lord, Clarence Williams p269: Ed Allen (cnt); prob Ernest Elliott (clt); Clarence Williams (pno); dentist drill noises.
 - BGR*2: Ed Allen – cnt; Prince Robinson – clt; Clarence Williams – pno
 - BGR*3,*4: Ed Allen, c; prob Ernest Elliott, cl; Clarence Williams, p
 - Rust*3,*4,*6: Ed Allen, c; Ernest Elliott, cl; Clarence Williams, p
 - Storyville 1998 p 170: Laura Bryant (nee Loretta Bryant) is most probably identical to Laura Smith

Notable differences of takes (from Lord p.274):

323-- :	Vamp-introduction "Um – Hum. Oh Lord. I ever get out o' here, I betcha I won't come back here no more."
323-A:	Vamp-introduction "Uhhh. I ever get outa here, I never come back no more. Mmmmm."
324-- :	Intro clt starts marking the beat, starts playing ad-lib in second half of second bar
324-A:	Intro clt starts on second beat of third bar (no marking the beat earlier)

154 BARREL HOUSE FIVE ORCHESTRA

Long Island City,

c. Jan. 1929

Ed Allen – cnt, voc (3);

Arville Harris – clt, alt;

Clarence Williams – pno, voc (1,2,3); Floyd Casey – wbd, dms

325-	Hot Lovin'	QRS test,	Frog DGF 49
325-A	Hot Lovin'	QRS R-7059,	Frog DGF 49
326-A	Mama Stayed Out	QRS R-7059,	Frog DGF 49
327-	Nobody's Business (How I Love That Man)	QRS R-7057,	Frog DGF 49
330-	Endurance Stomp	QRS R-7019,	Frog DGF 49
330-A	Endurance Stomp	Pm 12875,	Frog DGF 49
331-	Some Do And Some Don't	QRS R-7019,	Frog DGF 49
332-A	Scufflin' Blues	QRS R-7057,	Frog DGF 49

Agreement here with the previously listed personnel.

Notes:

- Storyville 25: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).

- Lord, Clarence Williams p275: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno, vcl); Floyd Casey (wbd).

- Rust*2: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno, vcl); Floyd Casey (wbd, dms).

- Rust*3: Ed Allen -c -v; Arville Harris -cl -as; Clarence Williams -p -?v; Floyd Casey -wb -d; ?W.E. Burton -speech (5,6).

- Rust*4,*6: Ed Allen -c -v; Arville Harris -cl -as; Clarence Williams -p -?v; Floyd Casey -wb -d.

Notable differences of takes (from Lord p.277 and KBR):

325-- : Last bar of pno chorus: cnt plays sequence of eighth notes: F – E – Eb – F – Eb – C – D.

325-A: Last bar of pno chorus; cnt silent.

330-- : Cl. Williams plays one pno chorus, followed by one clt chorus and one cnt chorus, then followed by two clt choruses and one closing ens chorus.330-A: Cl. Williams plays two pno choruses, followed by one clt chorus and one cnt chorus, then followed by one clt chorus and two closing ens choruses.

155 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Feb. 05, 1929

Ed Allen – cnt;

Albert Socarras – alt, flt; Arville Harris – ten, clt;

James P. Johnson – pno; Clarence Williams – pno (1); Leroy Harris – bjo;

Clarence Williams - voc

147726-4	If You Like Me Like Like I Like You	Col 1735-D,	Frog DGF 17
147726-5	If You Like Me Like Like I Like You	Col unissued	not on LP/CD
147728-3	Have You Ever Felt That Way	Col 1735-D,	Frog DGF 17

Composer credits: 147726 (Williams); 147728 (Williams and Castleton)

Tom Lord, Clarence Williams, p.279: "Both sources (Rust and TKD – KBR) assume the presence of Williams on piano, however we feel that it is definitely James P. Johnson on piano, with Williams possibly playing piano on part of the first title." I – KBR – am not able to define any part of these two titles where James P. is not playing the piano. And I feel unable to find any where Clarence takes over the piano.

The group's banjo specialist opted for Charlie Dixon on banjo because of stylistic characteristics that do not apply for Leroy Harris. This would probably mean the single-string parts behind Clarence's vocals and the total loss of the banjo below James P.'s piano. Here I must ask: wouldn't it be possible that Leroy Harris started to execute single-string playing behind Clarence's vocals and James P.'s piano just for his personal interest – or his fun? This banjoist obviously plays very reserved beside James P. Johnson. In general, Leroy Harris was a modest, un-obtrusive and reliable player and fitted perfectly for Clarence's piano playing and imagination.

Of Charlie Dixon's characteristics in contrast to Leroy Harris I am unable to judge. I have listened – as long as my spare time permitted it – to Dixon's recordings with the Henderson band of 1928, without recognition of any traits other than Harris', but an even stricter tendency to strong four-four beat and notice of rhythmical particulars of the scores.

Also, I hear distinct characteristics of Ikey Robinson's style (the rhythmic impetus, the single-string passages below Clarence Williams' vocals, the sound of the banjo) and would be very certain about it, if only Robinson himself in Storyville 2002/3-39 had not reported that he started recording with Jabbo Smith in Chicago in the beginning of 1929 (The Rhythm Aces 29 Jan. 1929 and JS and his Rhythm Aces 22 Feb. 1929). But, physically, his presence in NYC for a day would have been possible at this date, but certainly unlikely.

Socarras does not play clarinet on these sides.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 25: Ed Allen (cnt); Albert Socarras (clt, alt, flt); Arville Harris (clt, ten); James P. Johnson (pno); unknown (bjo); Clarence Williams (vcl). "It is possible that Clarence Williams may play piano on part of the first title."

- Lord, Clarence Williams p279: Ed Allen (cnt); Albert Socarras (clt, alt, flt); Arville Harris (clt, ten); James P. Johnson (pno); Clarence Williams (vcl, pno (1)); poss Leroy Harris (bjo).

- Rust*2: Ed Allen (cnt); Albert Socarras (clt, flt); Arville Harris (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo).

- Rust*3,*4,*6: Ed Allen -c; Albert Socarras -cl -as -f; Arville Harris -cl -ts; James P. Johnson -p; ?Leroy Harris -bj; Clarence Williams -v (and p on 147726-4?).

Solos ad-lib:

147726: EA m-cnt 16 + 8; EA m-cnt 16; CW voc 30; AH clt 2+16; CW voc 16; EA o-cnt 16; AH ten 8; EA o-cnt 8

147728: JPJ pno 8; CW voc 32; EA m-cnt 2+32; AS flt 1+16; JPJ pno 8; AS flt 6; AH ten 2+16; EA m-cnt 8

156 CLARENCE WILLIAMS WASHBOARD BAND

New York,

Feb. 14, 1929

Ed Allen – cnt;

Arville Harris – clt, alt;

Clarence Williams – pno; Floyd Casey - wbd

W401611-A Mississippi Blues (Home Town Toddler)

W401612-B Steamboat Days

OK 8672, Collectors Classics COCD-29

OK 8672, Collectors Classics COCD-29

Composer credits are: W401611 (Hegamin - Williams); W401612 (Williams)

The uncertain player here is the reed player who is, however, unanimously identified as Harris.

Notes:

- Storyville 25: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Lord, Clarence Williams p281: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*2: Ed Allen (cnt); unknown (clt, alt); unknown (alt); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*3,*4,*6: Ed Allen -c; Arville Harris -cl -as; Clarence Williams -p; Floyd Casey -wb.

157	CLARENCE WILLIAMS' JAZZ KINGS	New York,	Mar. 19, 1929
	instrumentation and personnel unknown, presumably including Clarence Williams - pno		
148104	Breeze (Blow My Baby Back To Me)	Col unissued	not on LP/CD
148105	Mountain City Blues	Col unissued	not on LP/CD

Lacking any recording ledger or any other documents this session must remain in absolute obscurity.

Notes:

- Storyville 25: unknown personnel and instrumentation.
- Lord, Clarence Williams p282: unknown personnel and instrumentation.
- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3: Instrumentation and personnel unknown.
- Rust*4,*6: Instrumentation and personnel possibly similar to that of April 6, 1929..

158	MEMPHIS JAZZERS	New York,	c. Mar. 1929
	Ed Allen – cnt; Ed Cuffee – tbn; Ben Whitted, unknown – alt, clt; (Ben Waters) - ten, clt; Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs		
3394-B	Close Fit Blues	GG 1718,	Frog DGF 37
3396-B	Baby, Won't You Please Come Home	GG 1718,	Frog DGF 37
	<i>Composer credits are: 3394 (Clarence Williams); 3396 (Williams)</i>		

The band name is a frequently used pseudonym by the Grey Gull Record Company that used to produce and sell cheap issues of dance and jazz music. This coupling is the only known issue recorded by a Clarence Williams group. (Other most interesting jazz recordings of this label can be found in my 'Walter Bennett' list elsewhere at this website.)

Both titles recorded have a strong Clarence Williams relation, are his compositions – at least in parts – and have been recorded by him several times. The band features the usual Williams personnel of the time for this kind of music. Ed Allen on cornet/trumpet and Ed Cuffee are the usual brass men, as are the reed players. The alto player had been tentatively identified as Harris. There is some tenor playing that could be Ben Waters', but altogether there is too little exposed reed playing to be certain.

'Close Fit Blues' has its usual beautiful form, with the clarinets in harmony and Ed Allen's nice solo at the start. Cuffee then has his chorus followed by Cyrus St. Clair on his wonderful tuba. But different from other recordings by Clarence Williams bands, he uses three saxophones/clarinets here that produce a beautifully full reed sound, especially the clarinet section. Again, I assume Ben Whitted to be the section leader with his even and cultivated alto sound. The second reed man may be anybody – Russell Procope, perhaps. Whitted's presence would then mean Benny Waters' participation, but unfortunately there are no tenor sax solo spots recognised on these sides. In general: this is a very beautiful recording by the accustomed Clarence Williams band, with the accustomed titles, but with a real unfamiliar band name.

Notes:

- Storyville 25: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p283: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*2: similar to Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Arville Harris -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

Soloists ad-lib:

- 3394: EA o-cnt 12 + 12; EC o-tbn 2+11; EA o-cnt 4
- 3396: BWh alt 2+8; EC o-tbn 10; EC o-tbn 1; EA o-cnt 8

159	CLARENCE WILLIAMS' JAZZ KINGS	New York,	Apr. 06, 1929
	Ed Allen – cnt; Ed Cuffee – tbn; Albert Socarras – alt, clt; Prince Robinson – ten, clt; Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs		
148104-4	Breeze (Blow My Baby Back To Me)	Col 14422-D,	Frog DGF 17
148105-5	Mountain City Blues	Col 14422-D,	Frog DGF 17
	<i>Composer credits: 148104 (Hanley, McDonald and Goodwin); 148105 (Troutt)</i>		

Contrary to the findings by Lord and the Storyville team, consensus is that it is the same two reed players throughout the session. There are two clarinets only behind Williams behind his vocal in 'Breeze' and behind Cuffee's solo on 'Mountain City Blues'. Prince Robinson is proposed on account of the virile tenor playing – and the smooth tone – behind Ed Allen's playing the verse in "Breeze", and his documented presence at the recording location two days later. And Socarras may be recognised by his silken tone and a bit wooden rhythm.

The Storyville team's assumption that each side has a different saxophone section is a somewhat odd intellectual construction, as I think.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
- Storyville 25: Ed Allen (cnt); Ed Cuffee (tbn); Albert Socarras (clt, alt)(1); Russell Procope (clt, alt)(2); Prince Robinson (clt, ten)(1); unknown (clt, ten)(2); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p284: Ed Allen (cnt); Ed Cuffee (tbn); Albert Socarras (clt, alt)(1); Prince Robinson (clt, ten)(1); Russell Procope (clt, alt)(2); unknown (clt, ten)(2); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Albert Socarras, Russell Procope -cl -as; Prince Robinson -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

Solos ad-lib:

184104: EC o-tbn 32; EA o-cnt 8; CW voc 28; EA o-cnt + EC o-tbn 4

184105: CW voc 11; AS alt 1+12; CW voc 12; EC o-tbn 12; CW voc 10

160 CLARENCE WILLIAMS AND HIS BAND

New York, Apr. 16, 1929

Frankie Newton – tpt; Ed Cuffee – tbn;

Albert Socarras - alt, clt; Cecil Scott – ten, clt;

(Don Frye) – pno; Leroy Harris – bjo; (Mack Walker) – bbs

51230-1 I'm Not Worrying

Vic V-38630,

Frog DGF 37

51231-1 Touch-Down

Vic V-38630,

Frog DGF 37

Composer credits are: 51230 (C. Williams – "Fats" Waller); 51231 ("Fats" Waller)

Newton was identified aurally by the author a few years ago and this identification has been confirmed by Newton's discographer, Bob Weir. In view of Williams' habit of using groups of musicians from bands resident in Harlem around the times of his recording sessions, the remaining unidentified musicians may well be from the Cecil Scott band, although the straight alto playing is probably Alberto Socarras, a musician mainly employed by Williams for his sight-reading skills.

The tenor sax playing behind the trumpet in the first chorus – as well as the clarinet – is decidedly typical for Cecil Scott's fluent and flexible style. This chase-chorus might have been the idea of Scott, as Newton was trumpeter in his band, and they both certainly knew how to cooperate. And listen to Newton's most individual and typical way of phrasing with its melodic "fragility" and the unequalled way of "hesitation" in its inner rhythm. (Very surprising for me was some author's remark in an article on Frankie Newton somewhere in the internet, that he "did not believe" in Newton's presence on these sides. Just a plain statement, un-substantiated, without any explanation and reason. This is not the way of dealing with such an interesting point. And I – KBR – am very (!) certain on this Newton matter.)

Ed Cuffee is the trombonist aurally.

The musicians given for the rhythm section in Rust and other discographic works do not correspond with what can be heard. The piano may perhaps be Don Frye and the tuba is probably Mack Walker – both players from the Cecil Scott Orchestra of this time, whereas the banjo player probably is Clarence Williams' regular of the time, Leroy Harris. It has to be kept in mind that it was a normal procedure for owners of recording contracts without steady bands to snatch single - or even groups of - musicians from working bands for recording purposes. It is not Clarence Williams on piano here, but possibly Don Frye from the Scott Brothers' band.

The somewhat unusual arrangements used may be caused by the fact that they were Fats Waller compositions and thus possibly be published – and used – as piano sheet-music. 'Touch-Down' was also recorded by Clarence Williams under the title 'Railroad Rhythm' on September 26, 1929

Notes:

- Storyville 25: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs). "Clarence's second Victor session for the year 1929 had some curious results. This coupling is a discographer's nightmare. The band is obviously reading a somewhat tricky and unfamiliar arrangement of the sort that Fats was capable of turning out. It is extremely unlikely that Fats himself is at the piano but it is a stride man, hence the suggestion of J.C. Johnson, who could perform creditably in the idiom. Various ideas have been considered for the trumpet player, from a "sick" King Oliver to almost every other player of note around at the time, but we prefer to leave him as unknown. Cyrus St. Clair is an outside possibility for the bbs chair, but the banjoist is certainly not Leroy Harris or rather the man we have identified as Harris. The session is on all counts, something of a failure, and it is only when one realizes that it was not issued until December 12, 1930 – the height of the depression, when Victor was scaping around in the vaults rather than record new material – that one can see why it was issued."

- Rust, Victor Master Book Vol.2: c; tb; 2s; p; bj; bb.

- Lord, Clarence Williams p285: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).

- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: unknown -c; Ed Cuffee -tb; ?Albert Socarras and another -cl -as; ?J.C. Johnson -p; unknown -bj; unknown -bb.

Tunes structures:

51230-1 I'm Not Worrying Key of C

Victor

(Intro 4 bars ens)(Verse 8 bars EC o-tbn 4 – saxes 4)(Chorus 1 32 bars AABA FN m-tpt + CS ten 16 – ens 8 – FN m-tpt 8)(Chorus 2 32 bars AABA CS clt + FN o-tpt + DF pno obbl)

51231-1 Touch-Down Key of C / F

Victor

(Strain A1 8 bars ens)(Strain A2 8 bars saxes)(Bridge 4 bars ens)(Strain B 32 bars AABA saxes 6 – FN o-tpt 2 – AS clt + CS ten 8 – EC o-tbn 6 – ens 2 - saxes 6 – ens 2)(Strain C 12 bars EC o-tbn 6 – ens 4)(Strain D1 32 bars AB FN o-tpt + reeds)(Strain D 32 bars EC o-tbn + clts 28 – ens 4)

Solos ad-lib:

51230: EC o-tbn 4; FN m-tpt + CS ten 16; FN m-tpt 8; CS clt + FN o-tpt + DF pno 32

51231: FN o-tpt 4 + 2; EC o-tbn 6; EC o-tbn 6; FN o-tpt 32; EC o-tbn 32

161 BESSIE SMITH

New York,

May 08, 1929

Bessie Smith – voc;

Clarence Williams – pno; Eddie Lang - gtr

W148485-3 I'm Wild About That Thing

Col 14427-D,

Frog DGF 46

W148486-2 You've Got To Give Me Some

Col 14427-D,

Frog DGF 46

W148487-4 Kitchen Man

Col 14435-D,

Frog DGF 46

Personnel documented in the company files and aurally correct, therefore no discussion needed.

Notes:

- Mahony, Columbia 13/14000-D Series: Files: Clarence Williams, p; Eddie Lang, g.

- Storyville 25: Clarence Williams (pno); Eddie Lang (gtr).
- Lord, Clarence Williams p286: Clarence Williams (pno); Eddie Lang (gtr).
- BGR*2,*3,*4: Clarence Williams, pno; Eddie Lang, gtr.
- Rust*3,*4,*6: Clarence Williams -p; Eddie Lang -g.

162 BESSIE SMITH Bessie Smith – voc; Ed Allen – cnt; Garvin Bushell – alt; Greely Walton – ten; Clarence Williams – pno; Cyrus St. Clair - bbs	New York,	May 15, 1929
W148533-2 I Got What It Takes (But It Breaks My Heart To Give It Away)	Col 14435-D,	Frog DGF 46
W148534-3 Nobody Knows You When You're Down And Out	Col 14451-D,	Frog DGF 46

According to Al Vollmer (Storyville 51, Feb-Mar 1974) Greely Walton claims to play the tenor sax on this date with Bessie, and confirms Garvin Bushell as the alto. Ed Allen is clearly present, as are Williams and St.Clair.”

Notes:

- Mahony, Columbia 13/14000-D Series: Ed Allen, cnt; Garvin Bushell, alt (first title),ten (second title); Clarence Williams, pno; Cyrus St. Clair, tu are given as personnel for both sides, yet not marked as from the company files. KBR assumes these as not documented, but from the author's estimation.
- Storyville 25: Ed Allen (cnt); Garvin Bushell (alt); Greely Walton (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p287: Ed Allen (cnt); unknown (alt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- BGR*2: Ed Allen, cnt; Garvin Bushell, alt; Arville Harris, ten; Clarence Williams, pno; Cyrus St. Clair, bbs.
- BGR*3,*4: Ed Allen, c; Garvin Bushell, as; Greely Walton, ts; Clarence Williams, p; Cyrus St. Clair, bb.
- Rust*3: Ed Allen -c; Garvin Bushell -as and/or Arville Harris -ts; Clarence Williams -p; Cyrus St. Clair -bb.
- Rust*4,*6: Ed Allen -c; Garvin Bushell -as; Greely Walton -ts; Clarence Williams -p; Cyrus St. Clair -bb.

163 CLARENCE WILLIAMS' WASHBOARD BAND Ed Allen – cnt; Cecil Scott – alt, clt; Arville Harris – ten, clt; Clarence Williams – pno; Floyd Casey - wbd	New York,	May 22, 1929
53654-1 In Our Cottage Of Love	Vic test,	Frog DGF 37
53654-2 In Our Cottage Of Love	Vic V-38063,	Frog DGF 37
53655-1 Lazy Mama	Vic V-38063,	Frog DGF 37
53655-2 Lazy Mama	Vic test,	Frog DGF 37

Composer credits are: 53654 (Frank Milno – Bob Schafer); 53655 (Len Gray – Al Gifford, Jr.)

The only previously unidentified musician is the clarinet player doubling alto sax. I hear snatches of alto playing with sandpaper tone, otherwise smoother clarinet than displayed by Harris. As this was the time of the Scott band becoming well-known in Harlem (see the previous session above), I see no reason for Clarence not to hire Cecil Scott for this session, too. Cecil performed on clarinet, tenor sax and baritone sax in his band. It thus was absolutely no problem for him to expose himself on alto sax, as well.

In the first title we hear an assured and swinging Ed Allen on cornet here, ensued by Cecil Scott on alto, then Arville Harris on clarinet, and Scott again. The sandpaper alto solo with its fast arpeggios certainly is by Scott, the ensuing clarinet outing with its shaky tone is by Harris, as is the tenor solo later in the title. 'Lazy Mama' has Scott on his alto as first soloist, Harris is on clarinet immediately thereafter. And then we have a typical tenor sax solo by Arville Harris (compare Fats Waller and his Buddies of 1st March of this same year).

There is a surprisingly strong and driving Floyd Casey on the washboard.

Notes:

- Storyville 25: Ed Allen (cnt); Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).
- Rust, Victor Master Book Vol.2: c; tb; 2s; p; bj; bb.
- Lord, Clarence Williams p288: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).
- Rust*2,*3: Ed Allen (cnt); Buster Bailey (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms).
- Rust*4,*6: Ed Allen -c; unknown -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -d.

Discernable differences of takes (from Lord p289):

- 53654-1: Two saxes are playing in final chorus.
- 53654-2: Clarinet and alto sax are playing in final chorus
- 53655-1: In bars 15/16 of final chorus, tenor sax plays solo break while piano is silent.
- 53655-2: In bars 15/16 of final chorus, tenor sax plays solo break while piano plays straight rhythm behind tenor sax.

164 BERTHA IDAHO Bertha Idaho – voc; Ed Allen – cnt; Tom Delaney - pno	New York,	May 25, 1929
W148627-3 Down On Pennsylvania Avenue	Col 14437-D,	Document DOCD-5514
W148628-3 Move It On Out Of Here	Col 14437-D,	Document DOCD-5514

Ed Allen certainly is first choice for the cornet, but I – KBR – am not finally convinced of his presence. There are a couple of phrases/licks that I am not accustomed from Allen. Equally so, Tom Delaney seems to be much more the piano player for his frequent two-handed four-four playing and a somewhat softer rhythmic feeling than Clarence Williams shows. This very probably is not a Clarence Williams item!

Notes:

- Mahony, Columbia 13/14000-D Series: Cornet and piano accompaniment.
- Storyville 25: Ed Allen (cnt); poss Clarence Williams or Tom Delaney (pno). “The piano here has certain similarities to Williams and some authorities name him. However, in ‘Jazz Journal’ if February 1966 Merrill Hammond stated that Bertha Idaho herself had named her

accompanist on this coupling as Tom Delaney, who was her regular pianist at this period and it is worth noting that both composer credits are to him."

- Lord, Clarence Williams p287: Ed Allen (cnt); Clarence Williams (pno).

- BGR*2,*3,*4: Ed Allen, cnt; Clarence Williams, pno. BGR*4: "Although Clarence Williams is traditionally listed as pianist, Bertha Idaho herself stated that the pianist was Tom Delaney, who is listed as the composer of both tunes."

- Rust*3,*4,*6: Ed Allen -c; Clarence Williams -p.

165	CLARENCE WILLIAMS' JAZZ KINGS	New York,	May 28, 1929
Ed Allen – cnt; Wilbur de Paris – tbn;			
Albert Socarras – alt, clt; Arville Harris – ten, clt;			
Clarence Williams – pno; Cyrus St. Clair – bbs; Floyd Casey - dms			
148638-2	In Our Cottage Of Love	Col 14434-D,	Frog DGF 17
148639-2	Them Things Got Me	Col 14434-D,	Frog DGF 17
Composer credits: 148638 (Milne and Schafer); 148639 (Williams and Jackson)			

Allen, Harris and rhythm team undisputed, also the somewhat strained jazzy Socarras. The problem is the trombone player. He is suggested to be Wilbur de Paris because of this man's not very melodic legato style and his ability to play bouncing trills which requires some amount of technique that certainly was not common in those days among jazz trombone players (see also next session).

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 26: Ed Allen (cnt); unknown (tbn); Buster Bailey (alt); unknown (clt, alt); prob Arville Harris (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms). "Note. The trombonist here previously listed as Jimmy Harrison (!) makes far too many mistakes to be he and equally sounds far too mobile to be Cuffee, so we prefer to list him unknown. We would have identified the clarinet player as Harris ... as we would the tenor which rides straight out of of the clarinet on 148639, but on balance think that Harris is more likely as the tenor man – but who then is the clarinet???"

- Lord, Clarence Williams p290: Ed Allen (cnt); unknown (tbn); unknown (clt, alt); prob Arville Harris (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*2: Ed Allen (cnt); Jimmy Harrison (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3: Ed Allen -c; unknown -tb; Buster Bailey and another -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -d.

- Rust*4,*6: Ed Allen -c; unknown -tb; unknown -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -d.

Solos ad-lib:

148638: AH ten 4; AS alt 4; AH ten 4; AS alt 4; WdP o-tbn 8; AH ten 4; AS alt 4; WdP o-tbn 16; EA m-cnt 1+8; WdP o-tbn 8; AH clt 8

148639: EA o-cnt 4 +4; AS alt 16; WdP o-tbn 4 + 4; AH clt 16

166	CLARENCE WILLIAMS' JAZZ KINGS	New York,	Jun. 21, 1929
Ed Allen – cnt; Wilbur de Paris – tbn;			
Albert Socarras – alt, clt; Arville Harris – ten, clt;			
Clarence Williams – pno; Cyrus St. Clair – bbs; Floyd Casey – dms;			
Clarence Williams - voc			
148744-2	Whoop It Up	Col 14447-D,	Frog DGF 17
148745-3	I'm Not Worrying	Col 14447-D,	Frog DGF 17
Composer credits: 148744 (Jackson); 148745 (Williams and Waller)			

Again, only two reeds present, most likely Socarras and Harris who certainly were Williams' regulars at this time.

According to Storyville 26, p. 51 Wilbur de Paris volunteered the information to Brian Rust that he had made a number of sides with Williams, and on hearing these thought that he might have been on them. He plays a very pleasing and cultivated straight half-chorus in the second title while his obligato to Clarence's vocal in that title has blues and earth.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.

- Storyville 26: Ed Allen (cnt); poss Wilbur de Paris (tbn); unknown (alt); prob Arville Harris (ten); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (dms). "Note: Wilbur de Paris volunteered the information to Brian Rust that he had made a number of sides with Williams, and on hearing these thought that he might have been on them."

- Lord, Clarence Williams p292: Ed Allen (cnt); poss Wilbur de Paris (tbn); 2 unknown (alt); prob Arville Harris (ten); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*2: Ed Allen (cnt); Wilbur de Paris (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3: Ed Allen -c; ?Wilbur de Paris (tbn); 2 unknown -as; ?Arville Harris -ts; Clarence Williams -p -v; Cyrus St. Clair -bb; Floyd Casey -d.

- Rust*4,*6: Ed Allen -c; unknown -tb; unknown -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -d.

Solos ad-lib:

148744: EA m-cnt 18; AS alt 6

148745: EA m-cnt 32; WdP m-tbn 32 obl to voc; EA o-cnt + WdP m-tbn 8

167	CLARENCE WILLIAMS' WASHBOARD BAND	New York,	Jul. 02, 1929
Ed Allen – cnt;			
Arville Harris - clt, alt;			
Clarence Williams – pno; Floyd Casey - wbd			
W402489-A	High Society	OK 8706,	Collectors Classics COCD-29
W402489-C	High Society	OK 8706,	Collectors Classics COCD-29
W402490-A	Whoop It Up	OK 8706,	Collectors Classics COCD-29
Composer credits are: W402489 (Piron); W402490 (Jackson)			

The clarinet player was a mystery man in the past, but the listening team is reasonably confident that it is Harris whom Williams used on a regular basis at this time.

Notes:

- Storyville 26: Ed Allen (cnt); unknown (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Lord, Clarence Williams p293: Ed Allen (cnt); unknown (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*2: Ed Allen (cnt); Ben Whitted or Arville Harris (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*3,*4,*6: Ed Allen -c; unknown -cl -as; Clarence Williams -p; Floyd Casey -wb.

Notable differences of takes (from Lord p.277 and KBR):

- W402489-A: Last bar before final chorus: cnt plays a sequence of five notes: 1 quarter note E, then 2 eighth notes E -C, then 2 quarter notes D - C.
- W402489-C: Last bar before final chorus: cnt plays a sequence of five notes: 2 eighth notes D -C, then 3 quarter notes D - D - C

168 CLARENCE WILLIAMS AND HIS BLUE MOANERS

New York,

Aug. 07, 1929

Ed Allen – cnt; Charlie Green – tbn;

Jimmy Dorsey – clt, alt;

Clarence Williams – pno; Cyrus St. Clair – bbs; Dave Tough – dms, wbd;

Eva Taylor – voc

N-1063-A	Moanin' Low	Ed uniss. on 78, Diamond Cut DCP-303D
N-1063-B	Moanin' Low	Ed uniss. on 78, Document DOCD-5410
N-1063-C	Moanin' Low	Ed uniss. on 78, Diamond Cut DCP-303D
N-1064-A	Come On Home	Ed unissued. on 78 not on LP/CD
N-1064-B	Come On Home	Ed uniss. on 78, Diamond Cut DCP-303D
N-1064-C	Come On Home	Ed uniss. on 78, Diamond Cut DCP-303D

In the past, this has been listed as involving members of Fess Williams' Band on the strength of a statement to the effect by Eva Taylor. Aural evidence does not bear this out and Allen and St. Clair can be easily recognised. The trombone player and the clarinetist are a different matter with the former sounding like Charlie Green, a more versatile and mobile player than usually acknowledged (compare Bessie Smith's "New Orleans Hop Scop Blues"). The clarinet player owes much to Jimmie Noone. Since Eva Taylor recorded with white musicians around this time, Dorsey was not entirely impossible for us, although this suggestion was only half serious. Fess Williams has been suggested by YFS on the strength of his recordings with Georgia White in 1940, but others in our team disagree vehemently. The solution was found in the Charleston Chasers coupling of June 28, 1929, where we hear Eva Taylor together with Jimmy Dorsey and – beware – Dave Tough. Comparison confirms both white men's presence here without doubt! And it has to be emphasised that just around this time in his life Jimmy Dorsey recorded with Ted Lewis using a distinct clarinet style modelled after Jimmy Noone (listen To Ted Lewis' 'Aunt Hagar's Blues'!)

Notes:

- Storyville 26: Ed Allen (cnt); unknown (tbn); unknown (alt, clt); prob Clarence Williams (pno); unknown (bjo); unknown (dms, wbd). "Tom Lord also adds that the clarinet on 19339-A has a distinct New Orleans flavour, resembling Omer Simeon but not definite enough to identify. It is perhaps appropriate at this point to note that both Darnell Howard and Albert Nicholas recalled dates with Clarence Williams about this time; but both thought for Columbia."
- Lord, Clarence Williams, p297: George Temple or Kenneth Roane (tpt); David "Jelly" James (tbn); Felix Gregory or Perry Smith (clt); Clarence Williams or Hank Duncan (pno); Ollie Blackwell or Andy Pendleton (bjo); Ralph Bedell (dms) Eva Taylor (vcl).
- Rust*2: instrumentation and personnel unknown, apart from Clarence Williams (pno); Eva Taylor (vcl).
- Rust*3,*4,*6: George Temple or Kenneth Roane -t; David "Jelly" James -tb; Felix Gregory or Perry Smith -cl; Clarence Williams or Hank Duncan -p; Ollie Blackwell or Andy Pendleton -bj; Ralph Bedell -d -wb; Eva Taylor -v.
- BGR*2: instrumentation and personnel unknown.
- BGR*3,*4; unknown, t; unknown, tb; unknown, cl; Clarence Williams, p; unknown, bj; unknown, d.

Notable differences of takes:

- N-1063-A: Pace c. 84 bpm, playing Ab major as final chord / first two bars of tune: tpt plays 3 half-notes Eb-Eb-Eb / first chorus bar 15/16: clt plays 2 trills / pno plays no final note at very end
- N-1063-B: This take appears on DOCD-5410, and is very probably remastered too fast (Pace c. 102 bpm), playing Bb major as final chord, which might be a factual Ab major, if remastered correctly?
- N-1063-C: first chorus bar 16: clt plays no trill but 4 grace-notes / pno plays final note F (Eb ?) at very end of tune
Pace c. 94 bpm, playing Ab major as final chord / first two bars of tune: tpt plays 3 half-notes Eb-F-Eb / first chorus bar 16: clt plays jumping-trill f-g-f / pno plays no final note at very end
- N-1064-A: This take not issued on LP/CD, thus no comparison possible.
- N-1064-B: Pace c. 116 bpm, playing F major/G major. Introduction bar 3: tpt plays dotted half-note c, quarter-note d. This take also on DOCD-5410, also remastered too fast (pace c. 125 bpm), thus playing G major/A major, but aurally identical.
- N-1064-C: Pace c. 112 bpm, playing F major/G major. Introduction bar 3: tpt plays jumping-trill c-d-c into dotted half-note c
Comparing these takes I have made use of the take designations of the Diamond Cut CD Edison Laterals 4 'Eva Taylor with Clarence Williams', which, by the way, has the first 7 titles mixed up on the CD box – or on the CD, if you like it. Referring to this CD designation, these same two titles on the 'When Edison Recorded Sound' LP have matrices N-1063-B and N-1064-B.

169 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Aug. 26, 1929

Ed Allen – cnt; George Washington – tbn;

Ben Whitted – alt, clt; Benny Waters – ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Billy Taylor – bbs

148940-3 A Pane In The Glass

Col 14460-D,

Frog DGF 17

148941-3 Freeze Out

Col 14460-D,

Frog DGF 17

Composer credits: 148940 (Williams); 148941 (Waller)

This personnel probably is mainly recruited from the Charlie Johnson band of the period and would thus probably imply Billy Taylor (this is not St. Clair's tone!), tuba player of the contemporary Charlie Johnson band, together with trombonist George Washington, whose "dirty"

improvisational style is decidedly recognised here, and their band-colleagues Ben Whitted - playing first alto and clarinet solo parts – and Ben Waters on tenor.

From our group's Clarence Williams investigation a couple of years ago I know that Clarence Williams – as well as other publishers/pianists like Perry Bradford – used to hire musicians or even groups of them from well-known working bands for own recording projects. And in this session's case it looks like the start of a series of 'Charlie Johnson raids' (see below).

Notes:

- Storyville 26: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p298: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, ?Alberto Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Storyville 26: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Rust*2: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, (?) Albert Spocarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3: Ed Allen -Ed Anderson -c; Geechie Fields -tb; ?Russell Procope, another -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

- Rust*4,*6: Ed Allen, Ed Anderson, c; Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.

Tunes structures:

148940 A Pane In The Glass Key of Eb Columbia
(Chorus 1 12 bars saxes)(Chorus 2 12 bars EA o-cnt)(Chorus 3 12 bars BW ten 4 – ens 8)(Chorus 4 12 bars GW m-tbn)(Chorus 5 12 bars BWh clt)(Chorus 6 12 bars EA m-cnt)(Chorus 7 12 bars ens)

148941 Freeze Out Key of C/F Columbia
(Intro 8 bars ens)(Chorus 1 16 bars AA' EA o-cnt)(Chorus 2 16 bars AA' saxes)(Chorus 3 16 bars AA' ens)(Chorus 4 16 bars AA' clts)(Chorus 5 16 bars AA' GW m-tbn)(Chorus 6 16 bars AA' BW ten)(F-major Strain 32 bars AABA ens)

170 CLARENCE WILLIAMS' JAZZ KINGS

New York, Sep. 26, 1929

Charlie Gaines – tpt; George Washington – tbn;

Ben Whitted – alt, clt; Benny Waters – ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Cyrus St.Clair – bbs

149056-3 Nervous Breakdown

Col 14468-D,

Frog DGF 17

149057-1 Railroad Rhythm

Col 14468-D,

Frog DGF 17

Composer credits: 148940 (Williams); 148941 (Waller)

This band personal certainly is one of the strongest Clarence Williams had accumulated in his recording career.

Gaines is now majority opinion, but Ed Anderson is also suggested. The remainder of the band seems to have been recruited from the Charlie Johnson band of the time, although the brass bass certainly the majestic St. Clair.

The clarinet solo in 'Nervous Breakdown', Strain A4, should be by Ben Waters, as the alto sax can be heard immediately after the clarinet's finish, too short for Whitted to change instruments.

In 'Railroad Rhythm' the band swings like hell and interprets a somewhat intricate arrangement with fervour and vigour. Phantastic! This could only be attained wit top-class musicians

Notes:

- Storyville 26: probably: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p299: Ed Anderson, poss Ed Allen (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Rust*2: possibly slightly different from: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, ?Alberto Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Rust*3: probably: Ed Allen -Ed Anderson -c; Geechie Fields -tb; ?Russell Procope, another -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

- Rust*4,*6: Ed Allen, Ed Anderson, c; Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.

Tunes structures:

149056 Nervous Breakdown Key of Bb Columbia
(Tag 2bars ens)(Strain A1 12 bars CG m-tpt over ens)(Strain B 12 bars BWh alt)(Strain A2 12 bars CG m-tpt)(Strain A3 12 bars GW m-tbn)(Strain C1 12 bars CG o-tpt 4 – ens 8)(Strain C2 12 bars CG o-tpt 4 – ens 8)(Strain A4 12 bars BWh clt)(Strain A5 12 bars ens)(Strain D1 12 bars ens 3 - BWh alt 1 – ens 8)(Strain D2 12 bar ens 3 – BWh alt 1 – ens 8)

149056 Railroad Rhythm Key of G/C/F Columbia
(Intro 4 bars ens)(Strain A 16 bars AA ens)(Interlude 1 4 bars ens mod.)(Strain B1 32 bars AABA ens)(Strain B2 32 bars AABA ens)(Interlude 2 12 bars GW o-tbn 6 – ens 6 mod.)(Strain C1 32 bars AA' ens)(Strain C2 32 bars AA' ens)

171 CLARENCE WILLIAMS' WASHBOARD BAND

New York, Oct. 09, 1929

Charlie Gaines – tpt;

Ben Whitted – clt;

Clarence Williams – pno; Floyd Casey – wbd;

Margaret Webster - voc

403045-C You've Got To Give Me Some

OK 8738,

CC COCD-29

403046-B I've Got What It Takes

OK 8738,

CC COCD-29

Composer credits are: 403045 (Williams); 403046 (Williams - Jenkins)

Both Lord and the Storyville team suggest Gaines on the strength of the similarity of the trumpet playing to that on the Waller Buddies date of 1 March, 1929. Rust lists the clarinet as Ben Whitted (?), but Charlie Gaines suggests Ernest Elliott. According to information provided to Walter C. Allen by Helen Chmura the Okeh files list the singer as Margaret Webster.

Notes:

- Storyville 26: Charlie Gaines (tpt); unknown (clt); Clarence Williams (pno); Floyd Casey (wbd); prob Virginia Liston (vcl).
- Lord, Clarence Williams p301: Charlie Gaines (tpt); unknown (clt); Clarence Williams (pno); Floyd Casey (wbd); Margaret Webster (vcl).
- Rust*2: Ed Allen (cnt); Ben Whitted (?) (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); unknown girl (vcl).
- Rust*3: Charlie Gaines -t; unknown -cl; Clarence Williams -p; Floyd Casey -wb; ?Virginia Liston -v.
- Rust*4,*6: Charlie Gaines -t; Arville Harris -cl; Clarence Williams -p; Floyd Casey -wb; Margaret Webster -v.
- BGR*2: not listed
- BGR*3,*4: Ed Allen, c; unknown, cl; Clarence Williams, p; Floyd Casey, wb.

172 CLARENCE WILLIAMS' WASHBOARD BAND

New York,

Nov. 19, 1929

Charlie Gaines – tpt;

Arville Harris – clt;

Clarence Williams – pno; James P. Johnson – pno, cel; Floyd Casey – wbd;

Clarence Williams - voc

W403280-C You Don't Understand

OK 8752,

Collectors Classics COCD-29

W403281-A (Oh Baby) What Makes Me Love You So

OK 8752,

Collectors Classics COCD-29

Composer credits are: W403280 (Williams – Williams - Johnson); W403281 (Longshaw - Williams)

Darnell Howard had been suggested for the clarinet by reedman Emerson Harper (October 28, 1973 interview). Howard has been quoted as having played on a Clarence Williams recording session, but there is no evidence that he travelled to New York at this time. Certainly the characteristics of this clarinet player here are those of Arville Harris, whereas Howard owns a much more fluent and rhythmically regular style. Williams plays piano until just before the vocal on each side, at which point James P. Johnson takes over. Williams can be heard playing piano behind the celeste on 403280-C.

Notes:

- Storyville 26: Charlie Gaines (tpt); unknown (clt, alt); Clarence Williams (pno, vcl); James P. Johnson (pno, cel); Floyd Casey (wbd).
- Lord, Clarence Williams p302: Charlie Gaines (tpt); unknown (clt, alt); Clarence Williams (pno, vcl); James P. Johnson (pno, cel); Floyd Casey (wbd).
- Rust*2: Ed Allen (cnt); Ben Whitted (?) (clt, alt); Fats Waller (pno, cel); Floyd Casey (wbd); Clarence Williams (vcl).
- Rust*3: Charlie Gaines -t; unknown -cl -as; Clarence Williams -p -v; James P. Johnson -p -cel; Floyd Casey -wb.
- Rust*4,*6: Charlie Gaines -t; Arville Harris -cl -as; Clarence Williams -p -v; James P. Johnson -p -cel; Floyd Casey -wb.

173 CLARENCE WILLIAMS AND HIS JAZZ KINGS

New York,

Dec. 03, 1929

Ed Anderson or (Charlie Gaines) – tpt; George Washington – tbn;

Edgar Sampson – alt, clt; Arville Harris – ten, clt;

James P. Johnson – pno; Leroy Harris – bjo; Harry Hull or Richard Fullbright – sbs;

Eva Taylor – voc

149665-4 Zonky

Columbia 14488-D,

Frog DGF 17

146666-3 You've Got To Be Modernistic

Columbia 14488-D,

Frog DGF 17

This is a session where there was much discussion about possible personnel. Our listening group were unanimous to exclude Leonard Davis from this personnel. Leonard Davis had been suggested by Charlie Gaines, who in turn denied his own presence. But Davis seems to be far off the mark. As Gaines and Ed Anderson were the trumpet players of Williams' choice at the time, Anderson seems to be the best possibility, although I (KBR) would certainly see the possibility to assign the linear muted-trumpet solo at the start of 'Zonky' to Charlie Gaines. As trombonist George Washington with his shallow and dirty trombone sound – and band-mate to Edgar Sampson in the Charlie Johnson band at this time – has to be regarded with priority. Sampson is nominated on the grounds of an alto solo on "Take Your Tomorrow" by Jackson & His Southern Stompers, now identified as the Charlie Johnson band. Formerly Benny Carter had been considered as the soloist, but Carter denied ever having recorded or played with Williams. Sampson having been Carter's successor in the Johnson band sounds very Carterish here as he does on the above-named title. From the clarinet solo in the second title we can easily and securely identify Arville Harris, brother of banjo player Leroy Harris. The source of listing Fullbright is unknown to the group and we therefore consider the possibility of James P. Johnson's bass player at the time, Harry Hull. Harris was frequently employed on reeds by Williams during this period and the tenor work is absolutely appropriate for him. It should also be kept in mind that Sampson and Washington were band mates in the Johnson band, and it was Clarence's use to hire two or more musicians from one band each.

Notes:

- Storyville 26: Charlie Gaines, poss Leonard Davis (tpt); unknown (tbn); unknown (clt, alt); Benny Carter (alt); unknown (clt, ten); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl)
- T. Lord, Clarence Williams, p.303: Leonard Davis, unknown (tpt); unknown (tbn); poss 2 unknown (alt, clt); unknown (ten, clt); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl); Clarence Williams (dir)
- Rust*2: unknown (tpt); Geechie Fields (tbn); Arville Harris, unknown (clt, alt); Prince Robinson (clt, ten); James P. Johnson (pno); Leroy Harris (bjo); Richard Fullbright? (sbs); Eva Taylor (vcl)
- Rust*3: Charlie Gaines -?Leonard Davis -t; unknown -tb; Benny Carter -unknown -cl -as; unknown -cl -ts; James P. Johnson -p; Leroy Harris -bj; Richard Fullbright -sb; Eva Taylor -v
- Rust*4,*6: Leonard Davis -unknown -t; ?Geechie Fields -tb; ?Don Redman -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Leroy Harris -bj; ?Richard Fullbright -sb; Eva Taylor -v

Tunes structures:

149665 Zonky Key of F / G / F Columbia

(Intro 4 bars ens)(Chorus 1 32 bars AABA ?EA or ?CG m-tpt 30 – saxes 2)(Tag 2 bars ens)(Verse 16 bars ens)(Chorus 2 32 bars

AABA ET voc)(Bridge 6 bars ens modulation)(Chorus 3 32 bars AABA GW o-tbn 16 – ES alt 8 – ens 8)

146666 You've Got To Be Modernistic Key of Db

Columbia

(Strain A1 16 bars ?EA or ?CG o-tpt + ens)(Strain A2 16 bars ET voc)(Strain B 16 bars clts 12 – ens 4)(Strain C 16 bars ens)(Bridge

4 bars ens)(Strain A3 16 bars GW o-tbn)(Strain A4 16 bars AH clt)(Strain A5 16 bars ES alt)(Strain A6 16 bars ?EA or ?CG o-tpt + ens)

174 THE SEVEN GALLON JUG BAND

New York, Dec. 06, 1929

Charlie Gaines – tpt;

Arville Harris – clt;

(Putney Dandridge) – pno;

(Frank Robinson?) – bsx; Clarence Williams – jug; unknown – tin-whistle

W149690 Wipe 'Em Off

Col unissued not on LP/CD

W149691-3 What If We Do

Col 2087-D, Chronological Classics 810

Despite the alternate proposition of Ed Allen by most of the team, KBR comes out in favour of Charlie Gaines. Arville Harris is favoured by a majority on clarinet and there is no reason to doubt Frank Robinson on the sundry instruments, although no one really knows him. KBR also found a notice somewhere – he is certain about this, but cannot remember, where – that Putney Dandridge was reported as pianist at this session! (What would make sense – KBR.)

Notes:

- Storyville 26: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, tin whistle, vcl); unknown (pno); Clarence Williams (jug, vcl).

- Lord, Clarence Williams p304: Ed Allen (cnt); unknown (clt); unknown (bsx); poss Willie The Lion Smith (pno); Clarence Williams (jug); unknown (tin-whistle).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); unknown (bsx); Ikey Robinson (hca, ocarina, vcl); Clarence Williams (jug, vcl).

- Rust*3: Ed Allen -c; unknown -cl; ?Willie 'The Lion' Smith -p; Frank Robinson -bsx -h -tin w -v; Clarence Williams -jug -v.

- Rust*4: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith -p; Clarence Williams -jug -v.

- Rust*6: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith or James P. Johnson -p; Clarence Williams -jug -v! Thomas Fats Waller -v.

175 EVA TAYLOR

New York, Dec. 16, 1929

Eva Taylor-voc;

Ed Anderson - tpt;

Clarence Williams, James P. Johnson - pno

57782-2 What Makes Me Love You So

Vic V-38575, Document DOCD-5410

57783-1 You Don't Understand

Vic V-38575, Document DOCD-5410

Anderson confirmed by Williams, so, despite so many errors encountered from that side, our group feels no doubt about the personnel here.

Notes:

- Storyville 26: Ed Anderson (tpt); Clarence Williams, James P. Johnson (pno).

- Lord, Clarence Williams p306: Ed Anderson (tpt); Clarence Williams, James P. Johnson (pno).

- BGR*2: unknown, cnt; Clarence Williams, James P. Johnson, pno.

- BGR*3,*4: Ed Anderson, c; Clarence Williams, James P. Johnson, p.

- Rust*3: ?Ed Anderson -c; Clarence Williams, James P. Johnson -p.

- Rust*4,*6: Ed Anderson -c; Clarence Williams, James P. Johnson -p.

176 THE SEVEN GALLON JUG BAND

New York, Jan. 03, 1930

Charlie Gaines – tpt;

Arville Harris – clt;

Thomas Fats Waller – pno, voc; (Frank Robinson?) – bsx, hca;

Clarence Williams – jug, voc

W149690-6 Wipe 'Em Off

Col 2087-D, Chronological Classics 810

W149638 For My Baby

Col unissued not on LP/CD

W149639 What Makes Me Love You So

Col unissued not on LP/CD

With coming out in favour of Waller as the pianist, despite doubts expressed by Laurie Wright and John Collinson, among others, and Harris as the clarinet player, this is far off any hitherto listed personnel, although we have to say that the former personnels mainly consist of "unknowns". Waller is suggested because of his alleged presence as "vocalist" and the rhythmical impetus heard here, which probably stems from the piano. Waller's alleged presence has been doubted in the past, yet what better proof for his presence could be gained than from his own son's statement when hearing this record completely unprepared? YF favours Ed Anderson.

Notes:

- Storyville 26: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, tin whistle, vcl); unknown (pno); Clarence Williams (jug, vcl).

- Lord, Clarence Williams p308: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, vcl); poss Willie The Lion Smith (pno); Clarence Williams (jug, vcl, comments).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); unknown (bsx); Ikey Robinson (hca, ocarina, vcl); Clarence Williams (jug, vcl).

- Rust*3: Ed Allen -c; unknown -cl; ?Willie 'The Lion' Smith -p; Frank Robinson -bsx -h -tin w -v; Clarence Williams -jug -v.

- Rust*4: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith -p; Clarence Williams -jug -v.

- Rust*6: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith or James P. Johnson -p; Clarence Williams -jug -v! Thomas Fats Waller -v.

177 CLARENCE WILLIAMS' ORCHESTRA

New York, Jan. 15, 1930

Leonard Davis – tpt; George Washington – tbn;

Ben Whitted, unknown – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno (1); James P. Johnson – pno (2); Billy Taylor – bbs; Floyd Casey – dms

403630-B Left All Alone With The Blues

OK 8763, Collector's Classics COCD 29

403631-A I've Found A New Baby

OK 8763, Collector's Classics COCD 29

Composer credits are: 403630 (Williams - Johnson); 403631 (Palmer - Williams)

With a fresh look and further developed ears, I – KBR – have to state a partially new personnel for this Clarence Williams session, in parts

different from what our listening group had agreed to about ten years ago, but without consulting my former – or still present – co-workers.

Sorry! I have now discovered a much more reasonable personnel as follows:

The trumpet player shows that clean and strong trumpet sound as owned by Leonard Davis. It is characterized by his academic approach to his instrument as typical for first-chair trumpet players. Please, listen to the two Charlie Johnson sessions of September 1928 and 1929 or the McKinney's Cotton Pickers sessions of November 1929.

The trombonist has that "shallow" growl sound I have got to know from George Washington, as can be heard at Charlie Johnson's recording session of 1929. Both players had joined the Johnson band in early 1929 coming from the Arthur Gibbs band. The Arthur Gibbs band was a very ambitious band, established in Harlem in 1926, playing a couple of important ballrooms and other premises at this time, but unable to state a decent recording contract. As their only recording I have identified the two sides by Lemuel Fowler's Favorites (see my list on Lem Fowler and my article 'A Case of Sudden Enlightenment' at this website!).

The first alto sax is probably played by Ben Whitted, he the first chair altoist with the Charlie Johnson band for many years, and contemporaneously together with Davis and Washington with this famed houseband of 'Smalls' Paradise'. He certainly is not Socarras with his sophisticated tone, nor is he Cecil Scott as assumed earlier. There also is a second (third) alto present, but he only plays section parts, except for 8 solo bars in the middle of James P.'s piano solo in the second title. He might not be Russell Procope, as he - by his own statement - had his first recording session with Clarence Williams. This must accordingly have been sometime in 1928, before his documented Jelly Roll Morton session in December of that year.

Arville Harris is audible briefly on clarinet, mainly playing tenor sax parts.

As can be easily differentiated, we have two pianists: Clarence himself on the first title and the father of the 'Harlem Stride' piano - James P. Johnson - on the second. Oddly, there is no banjo player on these sides.

On tuba we certainly do not hear Cyrus St. Clair, the master. But instead, the above-named horn men obviously have brought their band-mate Billy Taylor - of the Johnson band, as well as the former Arthur Gibbs band - with his multi-toned more modern approach to bass playing - to this session. I believe Taylor to be one of the originators of 'bass-lines' playing, on tuba as well as on his string bass of subsequent years. He became one of the most sought-after bassists of the Swing era.

The drum playing is restricted to soft cymbal playing in the background - the afterbeat double-strokes on cymbal - and the occasional strategic cymbal-crash. This is what we know as from Floyd Casey.

The following is what our listening group agreed to be the personnel when checking all Clarence Williams band recordings about ten years ago: *Ed Anderson* - tpt; *Henry Hicks* - tbn; *Ben Whitted* or *Cecil Scott*, *Russell Procope* - alt, clt; *Arville Harris* - ten, clt; *Clarence Williams* - pno (1); *James P. Johnson* - pno (2); *Cyrus St. Clair* - bbs; *Floyd Casey* - dms. We also wrote: "The drum playing is restricted to cymbal crashes and could be anyone, although we list Casey. Harris is audible briefly on clarinet. The lead alto is not Socarras and Procope is a possibility. Both Anderson and Charlie Gaines were discussed for trumpet and Anderson seems more likely on comparison with Gaines' solo work during the period. The trombonist is uncertain: Rust gives Geechie Fields and George Washington has also been suggested. Hicks is a suggestion, because he was band mate with Anderson in Willie Lynch's band - later Mills Blue Rhythm Band - at the time of recording and on aural grounds compared with his contemporaneous work with the Jungle Town Stompers, the Musical Stevedores and Jasper Davis/Georgia Gigolos."

Notes:

- Storyville 26: *Charlie Gaines* (tpt); *unknown* (tbn); *poss Ben Whitted* (alt); *poss Russell Procope* (alt); *Arville Harris* (clt, ten); *prob James P. Johnson* (pno); *Cyrus St. Clair* (bbs); *Floyd Casey* (cymbal).

- Lord, *Clarence Williams* p311: *Charlie Gaines* or *Roy Eldridge* (tpt); *unknown* (tbn); *possibly Ben Whitted*, *possibly Russell Procope* (if present) (alt); *Arville Harris* (clt, ten); *prob James P. Johnson* (pno); *Cyrus St. Clair* (bbs); *Floyd Casey* (cym); *Clarence Williams* (dir).

- Rust*2: *Charlie Gaines*, *?another* (tpt); *unknown* (tbn); *Ben Whitted*, *?Russell Procope* (clt, alt); *Arville Harris* or *prob Prince Robinson* (clt, ten); *?Fats Waller* (pno); *Cyrus St. Clair* (bbs); *Floyd Casey* (dms)

- Rust*3: *Charlie Gaines* -t; *unknown* -tb; *?Ben Whitted*, *?Russell Procope* -cl -as; *Arville Harris* -cl -ts; *James P. Johnson* -p; *Cyrus St. Clair* -bb; *?Floyd Casey* (or anyone) -cymbal.

- Rust*4,*6: *Charlie Gaines*, t; *?Geechie Fields*, tb; *?Russell Procope*, cl, as; *Arville Harris*, cl, ts; *James P. Johnson*, p; *Cyrus St. Clair*, bb; *?Floyd Casey*, d.

178 MARGARET WEBSTER

Margaret Webster - voc;

Ed Anderson - tpt;

Garvin Bushell - clt; Albert Socarras - alt;

Clarence Williams - pno

149981-1 Wipe 'Em Off

149982-3 How Can I Get It (When You Keep On Snatchin' It Back)

New York,

Feb. 13, 1930

Ve 7976,

Document DOCD-5376

Ve 7966,

Document DOCD-5376

The playing on clarinet is similar to that on the Bessie Smith session of 27 March 1930 on which it is definitely Bushell. So we give Bushell the clt and Socarras the alto despite former determinations.

Notes:

- Storyville 26: *Ed Anderson* (cnt); *unknown* (clt); *Alberto Socarras* (alt); *Clarence Williams* (pno).

- Lord, *Clarence Williams* p313: *Ed Anderson* (tpt); *poss Alberto Socarras* (clt); *poss Garvin Bushell* (alt); *Clarence Williams* (pno).

- BGR*2: *Ed Anderson*, cnt; *Alberto Socarras*, clt; *unknown*, alt; *Clarence Williams*, pno.

- BGR*3,*4: *Ed Anderson*, c; *poss Alberto Socarras*, cl; *poss Garvin Bushell*, as; *Clarence Williams*, p.

- Rust*3: *Ed Anderson* -c; *unknown* -cl; *Albert Socarras* -as; *Clarence Williams* -p.

- Rust*4,*6: *Ed Anderson* -c; *?Albert Socarras* -cl; *?Garvin Bushell* -as; *Clarence Williams* -p.

179 CATHERINE HENDERSON

Katherine Henderson or (*Eva Taylor?*) - voc;

Ed Anderson - tpt;

Garvin Bushell - clt; Albert Socarras - alt;

Clarence Williams - pno

149983-2 What If We Do

149984-1 Keep It To Yourself

New York

Feb. 13, 1930

Ve 7976,

Document DOCD-5376

Ve 7966,

Document DOCD-5376

The vocal is credited to Catherine Henderson, however, Eva Taylor claimed that it is she who is singing. There remain controversies among the listening group members as to the identity of the singer which could not be cleared away. Personnel as #178 above. (see Storyville 14/40 and 16/22 on this matter).

Notes:

- Storyville 26: Ed Anderson (cnt); unknown (clt); Alberto Socarras (alt); Clarence Williams (pno).
- Lord, Clarence Williams p314: Ed Anderson (tpt); poss Albert Socarras (clt); poss Garvin Bushell (alt); Clarence Williams (pno).
- Rust*3: Ed Anderson -c; Albert Socarras -cl; unknown -as; Clarence Williams -p.
- BGR*2: Ed Anderson, cnt; Albert Socarras, clt; unknown, alt; Clarence Williams, pno; Eva Taylor, vcl.
- BGR*3, *4: Ed Anderson, c; poss Albert Socarras, cl; poss Garvin Bushell, as; Clarence Williams, p; Katherine Henderson, v. "Eva Taylor claimed that this coupling was be herself rather than by her niece Katherine Henderson, but aural evidence does not support this."
- Rust*4: Ed Anderson -c; Albert Socarras -cl; ?Garvin Bushell -as; Clarence Williams -p.
- Rust*6: Ed Anderson -c; Albert Socarras -cl; Garvin Bushell -as; Clarence Williams -p.

<p>180 BESSIE SMITH Bessie Smith – voc; Louis Bacon – tpt; Charlie Green – tbn; Garvin Bushell – clt, alt; Clarence Williams – pno</p>	<p>W150131-3 Keep It To Yourself W150132-2 New Orleans Hop Scop Blues</p>	<p>Col 14516-D, Col 14516-D,</p>	<p>Mar. 27, 1930 Frog DGF 47 Frog DGF 47</p>
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This personnel has been given in the Columbia files and should thus be reliable. Charlie Green's presence on "New Orleans Hop Scop Blues" has been the foundation of our identification of the trombone player on session #168.

Notes:

- Mahony, Columbia 13/14000 Series: Louis Bacon, tpt; Charlie Green, tbn; Garvin Bushell, clt, sop; Clarence Williams, pno.
- Storyville 26: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).
- Lord, Clarence Williams p314: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).
- BGR*2, *3: Louis Bacon, tpt; Charlie Green, tbn; Garvin Bushell, clt, sop; Clarence Williams, pno.
- BGR*4: Louis Bacon, t; Charlie Green, tb; Garvin Bushell, cl,as; Clarence Williams, pn.
- Rust*3: Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -ss; Clarence Williams -p.
- Rust*4, *6: Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -as; Clarence Williams -p.

<p>181 BESSIE SMITH Bessie Smith – voc; Charlie Green – tbn; Clarence Williams – pno</p>	<p>W150458-3 See If I'll Care W150458-4 See If I'll Care W150459-3 Baby Have Pity On Me</p>	<p>Col 37576, Col test, Col 37576,</p>	<p>Apr. 12, 1930 Frog DGF 47 Frog DGF 47 Frog DGF 47</p>
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This personnel has been given in the Columbia files and should thus be reliable.

Notes:

- Storyville 27: Charlie Green (tbn); Clarence Williams (pno).
- Lord, Clarence Williams p315: Charlie Green (tbn); Clarence Williams (pno).
- BGR*2, *3, *4: Charlie Green, tbn; Clarence Williams, pno.
- Rust*3, *4, *6: Charlie Green -tb; Clarence Williams -p.

Notable differences of takes:

- W150458-3: Trombone introduction is played un-muted, Green inserts straight-mute in second bar of verse (bar 10 of tune) and plays muted throughout.
- W150458-4: Trombone introduction is played with straight mute.

<p>182 CLARENCE WILLIAMS' WASHBOARD BAND Charlie Gaines – tpt; Prince Robinson – clt, ten; Clarence Williams – pno; Floyd Casey – wbd</p>	<p>W403972-A Whip Me With Plenty Of Love W403972-B Whip Me With Plenty Of Love W403973-A Worn Out Blues W403973-B Worn Out Blues</p>	<p>OK 8790, Collectors Classics COCD-29 OK 8790, Collectors Classics COCD-29 OK 8790, Collectors Classics COCD-29 OK 8790, Collectors Classics COCD-29</p>	<p>New York, Apr. 23, 1930</p>
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Composer credits are: W403972 (Williams - Urquhart); 403973 (Rogalle)

Henry "Red" Allen has for a long time been suggested as trumpet player, as has Roy Eldridge. (According to Chilton, Eldridge did not get to New York before October 1930.) Following Russ Shor in IAJRC 10-2 "Gaines says he still gets "a kick out of those old sides." His favorite Clarence Williams title is "Whip Me With Plenty Of Love" which features liberal doses of his high voltage trumpet...." So, this should have settled the matter for the future. Note that the titles are probably reversed on the original issues.

Notes:

- Storyville 27: Henry 'Red' Allen (tpt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
- Lord, Clarence Williams p316: Charlie Gaines or Henry 'Red' Allen (tpt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*2: Charlie Gaines (tpt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*3, *4, *6: Charlie Gaines or Henry Allen -t; Prince Robinson -cl -ts; Clarence Williams -p; Floyd Casey -wb.

Notable differences of takes (from Lord p317):

- W403972-A: Verse after first chorus: tenor sax starts playing on beat 3 of second bar.
- W403972-B: Verse after first chorus: tenor sax starts playing on beat 1 of third bar.

W403973-A: Final chorus bars 15/16: trumpet solo break
 W403973-B: Final chorus bars 15/16: trumpet – tenor sax duet break

183 CLARENCE WILLIAMS' NOVELTY BAND New York, May 22, 1930
 Cecil Scott – clt;
 Alex Hill or Herman Chittison – pno; Ikey Robinson – bjo;
 Clarence Williams – jug, voc
 404034-A He Wouldn't Stop Doin' It OK 8798, Collectors Classics COCD-29
 404035-B You're Bound To Look Like A Monkey When You Get Old OK 8798, Collectors Classics COCD-29
 Composer credits are: 404034 (Hill - Williams); 404035 (Hill - Williams)

According to Ikey Robinson, he played with Chittison in the Clarence Williams Jug Band (Chittison bio, p. 39). But it is not said, that he recorded with Chittison on this session. So, for some listeners of our group the pianist is rather Alex Hill (compare with the Hokum Trio!).

Notes:

- Storyville 27: Cecil Scott (clt); Herman Chittison (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl).
 - Lord, Clarence Williams p317: Cecil Scott (clt); Herman Chittison (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl).
 - Rust*2: Cecil Scott (clt); Herman Chittison (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl).
 - Rust*3: Cecil Scott -cl; Alex Hill -p; Ikey Robinson -bj; Clarence Williams -jug -v.
 - Rust*4,*6: Cecil Scott -cl; Herman Chittison -p; Ikey Robinson -bj; Clarence Williams -jug -v.

184 LAZY LEVEE LOUNGERS New York, Jun. 25, 1930
 Charlie Gaines, George 'Buddy' Lee – tpt; unknown – tbn;
 Albert Socarras – alt, clt, flt; Prince Robinson – ten, clt;
 Clarence Williams - pno; Leroy Harris - bjo; Cyrus St. Clair – bbs;
 Clarence Williams - voc
 150612-1 If I Could Be With You (One Hour To-Night) Col 2243-D, Frog DGF 17
 150613-1 Shout, Sister, Shout ! Col 2243-D, Frog DGF 17

This session is discussed as an early possible Roy Eldridge appearance on records, but seems unlikely since according to Chilton, Eldridge came to New York in October 1930. Yet it should be considered, that Eldridge might have been in New York before settling down there in October. The only serious suggestion for the second trumpet player is Buddy Lee. YFS suggests Jonas Walker for trombone. There is slight doubt about the banjo player being Leroy Harris.

After occupying myself more intensely with Jonas Walker's trombone style, I must clearly state that the trombonist on these two sides have very little in accordance with Mr. Walker, and I sadly have to revoke YFS' suggestion of a couple of years ago. Sorry, YFS! There is nothing which reminds me of Walker's playing on the foregoing session. But YFS' suggestion for the McKinney's Cotton Pickers' trumpeter Buddy Lee as second trumpeter of this session here implies a good deal of likelihood, and I tend to list this player here, the more so as the MCKP's tenor sax player Prince Robinson is on this session, as well. And the clean and sober trumpet style heard may certainly be Lee's. Thanks, YFS!

The first trumpet solo on 'If I Could Be With You' certainly is by Charlie Gaines. It's his style, tone and vibrato. Gaines' own testimony says that he "definitely was on these two sides". But there is a very agile second trumpet player, whose presence is discussed as a possible first Roy Eldridge appearance on records, but seems unlikely since, according to Chilton, Eldridge came to New York in October 1930. He might be the soloist on the second title. Yet it should be considered, that Eldridge might have been in New York before settling down there in October. Our listening team suggests Jonas Walker for trombone (very interestingly Charlie Green also has been listed as a "possible" for some time). Listen to the sweet saxophone lead by Socarras! And his flute obligato. On clarinet and tenor sax is undoubted Prince Robinson. Harris is the likely banjo player. And there is the incomparable player of the tuba, Cyrus St. Clair.

Notes:

- Storyville 27: Henry 'Red' Allen, prob Charlie Gaines (tpt); Albert Socarras (clt, flt, alt); Prince Robinson (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p321: Charlie Gaines, unknown (tpt); unknown (tbn); Albert Socarras (clt, flt, alt); Prince Robinson (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2: Charlie Gaines and another (tpt); unknown (tbn); Buster Bailey, Arville Harris (clt, alt); Prince Robinson (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3: Charlie Gaines and another -t; unknown -tb; Arville Harris and another -cl -as; Prince Robinson -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.
 - Rust*6: Charlie Gaines, unknown, t; unknown, tb; Albert Socarras, as, cl, fl; Prince Robinson, ts, cl; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.

185 CLARENCE WILLIAMS & HIS JAZZ KINGS New York, Jul. 23, 1930
 (Charlie Gaines) – tpt; unknown – tbn;
 Albert Socarras – alt, clt, flt; Arville Harris – ten, clt;
 Leroy Harris – bjo; (Cyrus St. Clair) – bbs;
 Clarence Williams - dir
 150659-1 High Society Blues Col unissued not on LP/CD
 150659-2 High Society Blues Col 14555-D, Frog DGF 17
 150660-1 Lazy Levee Loungers (From "Garrick Gaieties") Col unissued not on LP/CD
 150660-2 Lazy Levee Loungers (From "Garrick Gaieties") Col 14555-D, Frog DGF 17

Once again, this was discussed as a possible Roy Eldridge item, but has been denied because of the above noted reasons. The trombone is impossible to identify for lack of exposure. Socarras is identified on the strength of his flute playing. Harris possibly is the other reed player. There are two of them, only. There is no piano to be heard so Williams might simply be directing. Harris is the likely banjo player. Lord and the Storyville team feel that the sound of the tuba is "too heavy" to be St. Clair, but might nevertheless be his.

Notes:

- Storyville 27: Henry 'Red' Allen (tpt); unknown (tbn); Albert Socarras (clt, flt, alt); unknown (alt, clt); poss Arville Harris (ten, clt); unknown (ten); Clarence Williams (pno); prob Leroy Harris (bjo); unknown (bbs).

- Lord, Clarence Williams p322: possibly Charlie Gaines or Roy Eldridge (tpt); unknown (tbn); Albert Socarras (clt, flt, alt); unknown (alt, clt); poss Arville Harris (ten, clt); unknown (ten); Clarence Williams (pno); prob Leroy Harris (bjo); unknown (bbs).
 - Rust*2: unknown (tpt); unknown (tbn); Albert Socarras (clt, flt, alt); unknown (alt, clt); Arville Harris (?) (ten, clt); Clarence Williams (pno); Leroy Harris (?) (bjo); Cyrus St. Clair (bbs).
 - Rust*3: Henry Allen -t; unknown -tb; Albert Socarras -cl -as -f; unknown -cl -as; Arville Harris -cl -ts; unknown -ts; Clarence Williams -p; ?Leroy Harris -bj; unknown -bb.
 - Rust*4,*6: Henry Allen (or possibly Charlie Gaines or Roy Eldridge) -t; unknown -tb; Albert Socarras -cl -as -f; unknown -cl -as; Arville Harris -cl -ts; unknown -ts; Clarence Williams -p; ?Leroy Harris -bj; unknown -bb.

186 CLARENCE WILLIAMS' WASHBOARD BAND

New York, Aug. 20, 1930

Ed Allen – cnt;

Prince Robinson – clt, ten;

Clarence Williams – pno; Floyd Casey – wbd;

Eva Taylor - voc

W404382-C Where That Ol' Man River Flows

OK 8821, Collectors Classics COCD-29

W404383-C Shout, Sister, Shout

OK 8821, Collectors Classics COCD-29

Composer credits are: W404382 (Verges - West); W404383 (Williams – Brymn - Hill)

While the reed player is conventionally listed as Robinson, the listening panel was divided in its opinion with a strong minority favouring Harris. Williams is normally given as the pianist, but there are passages which sound beyond his normal means suggesting an accomplished stride player. It is possible that there is a second pianist present or that Williams does not play at all.

The recording date has been changed to August 20, 1929 (Storyville 2002/3-8.)

Notes:

- Storyville 27: Ed Allen (cnt); Prince Robinson (ten, clt); Clarence Williams (pno); Floyd Casey (dms); Eva Taylor (vcl).

- Lord, Clarence Williams p322: Ed Allen (cnt); Prince Robinson (ten, clt); Clarence Williams (pno); Floyd Casey (dms); Eva Taylor (vcl).

- Rust*2: Charlie Gaines (tpt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd); Eva Taylor (vcl).

- Rust*3,*4,*6: Ed Allen -c; Prince Robinson -cl -ts; Clarence Williams -p; Floyd Casey -wb; Eva Taylor -v.

- BGR*2,*3,*4: Ed Allen, cnt; Prince Robinson, clt, ten; Clarence Williams, pno; Floyd Casey, wbd.

187 CLARENCE WILLIAMS' JUG BAND

New York, Sep. 09, 1930

Ed Anderson – tpt; Wilbur de Paris - tbn;

Cecil Scott – clt, ten;

(Alex Hill?) – pno; Lonnie Johnson – gtr; Clarence Williams - jug

W404435-B Sitting On Top Of The World

OK 8826, Collectors Classics COCD-29

W404436-B Kansas City Man Blues

OK 8826, Collectors Classics COCD-29

Composer credits are: W404435 (Jacobs - Carter); W404436 (Johnson - Williams)

Despite the small size of the band, considerable uncertainty surrounds the personnel for this session.

While the trumpet sounds like King Oliver, it is not him and Ed Allen denied being present. On the strength of his other work during this period, Ed Anderson is quite likely with Ed Allen an alternative.

The trombone player has been suggested as Charlie Irvis. But no Charlie Irvis here! This trombonist has a very decent and cultivated tone, other than Irvis' at this time. He owns a legato style without the least pauses between his bound notes, with wide vibrato, at a time when Irvis was after his prime. We are rather certain of Wilbur de Paris here, with his light and even legato style.

Opinion in the group favours Scott on both clarinet and tenor, since they are never heard simultaneously. This certainly is Scott's tone, sound and time. And his association with Clarence was very close from this time on. Previous candidates have included Prince Robinson, Happy Caldwell and even Omer Simeon.

YFS and KBR suggest Alex Hill on piano. The even four/four rhythm with both hands, interrupted by very short downward runs in the right hand marks a modest functional player, not from the Harlem piano school, and might possibly be Alex Hill because of his association of recent recording sessions.

Lonnie Johnson is undisputed. And Clarence is much too obtrusive on the jug.

Notes:

- Storyville 27: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt); poss Cecil Scott (ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Lord, Clarence Williams p324: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Rust*2: Ed Allen (cnt); Charlie Irvis (?) (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Rust*3: Ed Allen -c; ?Charlie Irvis -tb; ?Omer Simeon -cl -ts; ?Clarence Williams -p, certainly jug; Lonnie Johnson -g.

- Rust*4,*6: Ed Allen -c; ?Charlie Irvis -tb; unknown -cl -ts; unknown -p, Lonnie Johnson -g; Clarence Williams -jug.

188 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York, Oct. 31, 1930

Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;

Henry Moon Jones - alt, clt; Freddie Skerritt – alt, bar, clt; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs, sbs; Bill Beason – dms;

Eva Taylor, Clarence Williams, Clarence Todd – voc (1,2,3,4,5,6); Ward Pinkett – voc (1,2,3,4)

10199-1 Hot Lovin'

Per 15403,

Frog DGF 57

10199-2 Hot Lovin'

Ban 32063,

Frog DGF 57

10200-1 Papa De Da Da

Ban 32021,

Frog DGF 57

10200-3 Papa De Da Da

Ro 1505,

Frog DGF 57

10201-2 Baby, Won't You Please Come Home

Ban 32021,

Frog DGF 57

10201-3 Baby, Won't You Please Come Home

Per 15387,

Frog DGF 57

Personnel from Freddie Skerritt and others in Storyville 66, so undisputed. This is the Bingie Madison band of the time with forward-looking arrangements by Madison himself.

For this first recording session of the Bingie Madison band we have – thanks to Albert Vollmer’s great research – an un-disputed personnel as recalled by Freddie Skerritt and other musicians of the band. What we hear is the Bingie Madison Broadway Danceland Orchestra of late 1930 with the addition of Clarence Williams’ Trio providing vocals added to the band’s arrangements. Identification of the musicians in early discographies are to be handled with the utmost care, as there had been used a lot of plain fantasy to find out the musicians (see T. Lord, Clarence Williams, p.325).

- ‘Hot Lovin’ (composer Charles Warfield) is a fast romp in strict 4-beat rhythm – in contrast to Clarence Williams’ regular 2-beat rhythm. Ward Pinkett starts proceedings after the introduction in his own very expressive and erratic style, based on gospel singing. As Gene Mikell remarked in an article in Storyville 1998-9: “Ward (Pinkett) plays like he sings”, and this certainly is valid vice versa, what you can hear in all his vocals on these sides which he delivers as part of the arrangements. After hot solos by leader Madison, Archey, Pinkett again, and Dillard, the band swings the out-chorus in pure forward-looking Swing style (Madison’s arrangement!). Pianist Gene Rodgers shines with his very loose rhythm concept, not the old-fashioned ‘oom-pa’ anymore. In Al Vollmer’s article (see above) Rodgers explained that: “... he was into something called ‘Backward Bass’ playing on the piano”. Together with Lucas’ and Fullbright’s strict four-beat rhythm the band swings like mad.

- ‘Papa De Da Da’, one of Cl. Williams’ most famous compositions, is delivered here with the same exuberant punch as ‘Hot Lovin’ before, much owing to Fullbright’s big-sounding slap bass. In A3 we have a rhythmic paraphrase of the title’s melody, arranged in four-part harmony, very probably by Bingie Madison again. In take -1 of this title the pianist clearly plays a sort of discreet “oom-pa” 2-beat rhythm, which might possibly be Clarence Williams’ own playing – on this title only of the whole session – but might also be played by Rodgers on Clarence Williams’ demand?

- ‘Baby, Won’t You Please Come Home?’ has Fullbright on tuba, often falling into a 4-to-the bar beat on his big horn. Other than on the foregoing titles/takes of this session where he uses brushes throughout, Bill Beason plays press-rolls on his snare-drum and his full sounding cymbal on take -3. Listen to Bill Dillard stating the melody in a very fine melodic chorus with off-beat and a little paraphrase. Chorus A3 is extended in length (36 bars here) by doubling every bar. I assume this nice device to give the singer(s) more room and time to stretch out to be copied from Don Redman’s arrangement as recorded by McKinney’s Cotton Pickers 5 months earlier.

It has to be noticed that Bingie Madison as an arranger uses a lot of modern and up-to-date arranging devices that can also be heard from Benny Carter at this time. And Henry Moon Jones proves himself to be a great but much overlooked and un-credited alto soloist who with great care obviously had examined and analysed Benny Carter’s work on alto-sax.

Notes:

- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).

- Lord, Clarence Williams p324: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).

- Rust*2: Bill Dillard (tpt); Ward Pinkett (tpt, vcl (2)); James Archey (tbn); Fred Skeritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fulbright (sbs); Bill Beason (dms); Clarence Williams (vcl)(2,3); Eva Taylor (vcl)(2,3); Clarence Todd (vcl)(2,3).

- Rust*3: Bill Dillard -t; Ward Pinkett -t -v(2); James Archey -tb; Bingie Madison -cl -ts; Fred Skeritt -as -bar; Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj -g; Richard Fulbright -sb; Bill Beason -d; Clarence Williams, Eva Taylor, Clarence Todd -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skeritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fulbright, bb, sb; Bill Beason, d; Clarence Williams, Eva Taylor, Clarence Todd, v.

- BGR*2: Bill Dillard, tpt; Ward Pinkett, tpt, vcl; James Archey, tbn; Fred Skeritt, alt; Henry L. Jones, Bingie Madison, ten; Gene Rodgers, pno; Goldie Lucas, bjo, gtr; Richard Fulbright, sbs, bbs; Bill Beason, dms; Clarence Williams, vcl; Eva Taylor, vcl.

- BGR*3,*4: Eva Taylor, Clarence Williams, Clarence Todd, v trio; Bill Dillard, t; Ward Pinkett, t, v; James Archey, tb; Fred Skeritt as, bar; Henry Jones, as; Bingie Madison, ts, cl; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fulbright, sb, bb; Bill Beason, d.

Tune Structures:

10199-1-2 Hot Lovin’ key of C

Banner/ARC

(Intro 6 bars ens)(A1 Chorus 16 bars AA’ WP o-tpt 14 – BM ten 2)(A2 Chorus 16 bars AA’ BM ten 14 – ens 2)(Verse 16 bars ABAC WP o-tpt 8 – ens 8)(A3 Chorus 16 bars AA’ voc trio)(A4 Chorus 16 bars AA’ voc trio)(A5 Chorus 16 bars AA’ GR pno 14 – WP voc 2)(A6 Chorus 16 bars AA’ WP voc 14 – JA o-tbn 2)(A7 Chorus 16 bars AA’ JA o-tbn 8 – BD m-tpt 2)(A8 Chorus 16 bars AA’ BD m-tpt 14 – ens 2)(A9 Chorus 16 bars AA’ ens + ens 1)

10200-1-3 Papa De Da Da key of Eb

Banner/ARC

(Intro 4 bars ens)(A1 Chorus 20 bars AB WP o-tpt)(Verse 16 bars AA’ WP o-tpt + JA o-tbn)(A2 Chorus 20 bars AB voc trio)(A3 Chorus 20 bars AB voc trio)(A4 Chorus 20 bars AB HMJ alt)(A5 Chorus 20 bars AB ens)(A6 Chorus 20 bars AB WP voc 18 – ens 2)

10201-2-3 Baby, Won’t You Please Come Home key of G/Ab/Db

Banner/ARC

(Intro 4 bars ens)(A1 Chorus 18 bars AB BD m-tpt)(A2 Chorus 18 bars AB FS alt)(Bridge 2 bars modulation G – Ab ens)(A3 Chorus 36 bars AB voc trio 35 – modulation Ab – Db ens 1)(A4 Chorus 18 bars AB ens)

Notable differences of takes (from Lord p327 and KBR):

10199-1: No verbal comment after coda.

10199-2: Cl. Williams verbal comment “Hot Lovin’” after coda.

10200-1: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on first beat of bar: “De-Bop-De-Bop // De-Da-Da. No bass-viol slap after band stop in final bar of coda.

10200-3: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on second beat of bar: “Got-De-Bop // De-Da-Da. Bass-viol slap on beat four after band stop in final bar of coda (band stops on third beat!).

10201-2: Last bar of vocal chorus (bar 78 of tune): descant pno chord Db major on third beat, no subsequent cymbal stroke on fourth beat. Dms with strong brushes beats in final chorus.

10201-3: Last bar of vocal chorus (bar 78 of tune): strong high pno chord Db major on third beat, strong subsequent cymbal stroke on fourth beat. Dms playing soft press-rolls in last chorus.

189 CLARENCE WILLIAMS’ WASHBOARD BAND

New York,

Nov. 11,1930

Ed Allen – cnt;

Buster Bailey – clt, alt; Prince Robinson – clt, ten;

Clarence Williams – pno; Floyd Casey – wbd;

W404546-B Kentucky

OK test, Collectors Classics COCD-29

W404547-B Papa De Da Da (A New Orleans Stomp)

OK 8842, Collectors Classics COCD-29

W404548-B Loving

OK 8842, Collectors Classics COCD-29

Composer credits are: W404546 (Williams); W404547 (Williams – Williams - Todd); W404548 (Warfield)

Little reason to doubt the personnel routinely given for this session.

Notes:

- Storyville 27: Ed Allen (cnt); Buster Bailey (clt, alt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
 - Lord, Clarence Williams p328: Ed Allen (cnt); Buster Bailey (clt, alt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
 - Rust*2: Ed Allen (cnt); Buster Bailey (clt, alt); Prince Robinson (?)(clt, ten); Clarence Williams (pno); Floyd Casey (wbd).
 - Rust*3,*4,*6: Ed Allen -c; Buster Bailey -cl -as; Prince Robinson -cl -ts; Clarence Williams -p; Floyd Casey -wb.

190	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Nov. 24, 1930
<i>Bill Dillard</i> , Ward Pinkett – tpt; James Archey – tbn;			
Henry Moon Jones - alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;			
Clarence Williams – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;			
Eva Taylor – voc; <i>Bingie Madison</i> - arr			
10276-1	Shout, Sister, Shout	Ban 32063,	Frog DGF 57
10276-3	Shout, Sister, Shout	Per 15403,	Frog DGF 57
10277	Press The Button	ARC unissued	not on LP/CD
10278	You're Bound To Look Like A Monkey When You Get Old	ARC unissued	not on LP/CD

And again, the wonderful and very modern Bingie Madison's Broadway Danceland Orchestra under Williams' name. Personnel from Freddie Skerritt and others, so undisputed (see session # 188).

From this second recording session under Clarence Williams' name only one title was issued with two takes, two other titles remaining unissued and most unfortunately not found as tests in later years. Again, we hear the wonderful and very modern Bingie Madison's Broadway Danceland Orchestra under Clarence Williams' name. And also, identification of the musicians in early discographies are to be read with care. Personnel is from Freddie Skerritt and others from the same source as before and can easily be identified, so beyond dispute. - 'Shout, Sister, Shout'. There seems to be one trumpet only, thus Ward Pinkett who takes all the trumpet solos. But Bill Dillard can still be detected leading the background in the last four bars of the first chorus' A-parts, each. But I cannot hear him in the brass section doing the verse! From the Williams stable we hear Eva Taylor doing the vocals and obviously Clarence himself on piano, best recognized behind his wife's vocals and his strict 2-beat style in ensembles. Lucas is rock-steady on his banjo, and Fullbright on tuba and Beason on brushes make a fine rhythm unit. But for me, the most interesting is Bingie Madison on clarinet, here. He solos in a way that distinctly shows his deep knowledge of chords as awaited from a former pianist, but also – as typical for a saxophonist – in a style rather trumpet-like than filigree like a Southern clarinetist. And this is nothing at all like Scott Yanow describes it as erratic (see above), but compares favourably with Benny Carter's efforts on clarinet on the Chocolate Dandies sides (see Names& Numbers 91)! To me, his clarinet playing is the real gem of these sides/takes, played in strict four-bar beat and advanced style. And again, we hear beautiful soloing by 'Moon' Jones and Jimmy Archey. This version of 'Shout, Sister, Shout' – other than the same title on session 004 - contains a 16-bar verse.

Notes:

- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).
 - Lord, Clarence Williams p329: prob Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl); Clarence Williams (dir).
 - Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).
 - Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skerritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb; Bill Beason -d; Eva Taylor -v.
 - Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Eva Taylor, v.
 - BGR*2: Charlie Gaines and another, tpt; unknown tbn; Buster Bailey, clt; unknown alt; unknown ten; Clarence Williams, pno; unknown bjo; unknown bbs.
 - BGR*3,*4: Eva Taylor, v; prob Ward Pinkett, t; James Archey, tb; Fred Skerritt cl, as; Henry Jones or Bingie Madison, ts; Gene Rodgers, p; Goldie Lucas, bj; Richard Fullbright, bb; Bill Beason, d; Clarence Williams, dir.

Tune Structure:

10276-1-3 *Shout, Sister, Shout* key of Ab (Fm) Banner/ARC
 (A1 Chorus 32 bars AABA WP o-tpt 16 – BM clt 6 – WP o-tpt 2 + 8)(A2 Chorus 32 bars AABA BM clt 16 – HMJ alt 8 – BM clt 6 – ens 2)(A3 Chorus 32 bars AABA ET voc)(Verse 16 bars AA WP o-tpt over ens)(A4 Chorus 32 bars AABA JA o-tbn 16 – WP o-tpt 8 – WP o-tpt over ens 8)

Notable differences of takes:

- 10276-1: No final banjo note after band stops on third beat in last bar of tune.
 10276-2: A final banjo note Bb on fourth beat, after band stops on third beat of final bar of tune.

191	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Feb. 19, 1931
<i>Bill Dillard</i> , Ward Pinkett – tpt; James Archey – tbn;			
Henry Moon Jones - alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;			
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;			
Clarence Williams – voc (1,4); Bingie Madison, Freddie Skerritt, Goldie Lucas – voc trio (3); Ward Pinkett – voc (3);			
<i>Bingie Madison</i> - arr			
404854-A	Shout, Sister, Shout	Cl 5381-C,	Frog DGF 17
404855-B	Rockin' Chair	Har unissued	not on LP/CD
404856-A	Papa De Da Da	Col 14666-D,	Frog DGF 17
404857-B	Baby, Won't You Please Come Home	Col 14666-D,	Frog DGF 17

The Bingie Madison band just as before with the same personnel as documented by Freddie Skerritt and others, so undisputed. Three tunes from the fore-going sessions under Williams' name are recorded by Columbia, Clarence's main recording label of then recent years. But here now Madison seems to have got rid of the quasi-Clarence Williams stamp and interpretation and has revised these three Williams war-horses and given them arrangements entirely of his own imagination. The result seems to be music five years ahead of its time.

- 'Shout, Sister, Shout' received a complex swing arrangement, strictly in four/four rhythm, with a largely syncopated paraphrase of this Williams composition (co-composed by Alex Hill and Tim Brymn) and is played by an apparently full-fledged swing band, now. Very enthusiastic and inspired.

- 'Papa De Da Da' again is a revision of the previously used arrangements, and it sounds like to be from a more modern period of jazz music. The vocal trio is without Clarence and features what probably has become a working unit within the big band. Listen to the fabulous swing of the rhythm section, the drummer all over his drum kit now, using high-hat in some choruses. And enjoy the great instrumental background behind Henry 'Moon' Jones' alto solo. He certainly is one of the most unsung and underrated great musicians of the 1920s/30s!

- 'Baby, Won't You Please Come Home' is taken at a faster pace as on the first session and uses a different arrangement, omitting the prolonged (doubled) chorus of the vocal trio, but still maintaining the paraphrase of the melody in the last chorus. Clarence Williams is the sympathetic singer and Rodgers takes a very individual solo.

Notes:

- Storyville 27: Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Clarence Williams (vcl); Trio (vcl).

- Lord, Clarence Williams p331 Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skerritt (alt); Henry Jones, Bingie Madison (?alt, ?ten, bar); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Bill Beason (dms); Clarence Williams (vcl); unknown male trio (vcl).

- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).

- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skerritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb -bb; Bill Beason -d; Eva Taylor -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Fred Skerritt, Bingie Madison, Goldie Lucas, Clarence Williams, v.

Tune Structures:

404854-A *Shout, Sister, Shout* key of Ab (Fm) Clarion

(A1 Chorus 32 bars AABA ens - HMJ alt fill-in 1+1)(Bridge 4 HMJ alt)(A2 Chorus 32 bars AABA CW voc + voc trio)(Bridge 4 HMJ alt)(A3 Chorus 32 bars AABA ens 16 - BM ten 8 - JA o-tbn 6 - ens 2)(A4 Chorus 32 bars AABA ens 14 - BM ten 2 - WP o-tpt 8 - ens 8)(Coda 2 bars ens)

404856-A *Papa De Da Da* key of Eb Columbia

(Intro 4 bars ens)(A1 Chorus 20 bars AB ens)(Verse 16 bars AA' ens)(A2 Chorus 20 bars AB saxes)(A3 Chorus 20 bars AB WP o-tpt)(A4 Chorus 20 bars AB voc trio)(A5 Chorus 20 bars AB HMJ alt + ens)(A6 Chorus 20 bars AB ens)(A7 Chorus 20 bars AB WP scat-voc 16 - ens 4)

404857-B *Baby, Won't You Please Come Home* key of G/Bb/Db Columbia

(A1 Chorus 18 bars AB ens)(Bridge 1 bar ens modulation G-Bb)(Verse 16 bars AA BD m-tpt)(A2 Chorus 18 bars AB CW voc + BD m-tpt)(A3 Chorus 36 bars AB JA o-tbn)(A4 Chorus 18 bars AB GR pno)(Bridge 4 bars modulation Bb - Db WP o-tpt - ens)(A5 Chorus 18 bars AB ens)

192 **BESSIE SMITH**

New York,

Jun. 11, 1931

Bessie Smith - voc;

Louis Metcalf - tpt; William W. Christian - tbn;

unknown - pno; unknown - dms

W151594-1 *In The House Blues*

Col 14611-D,

Frog DGF 47

W151595-3 *Long Old Road*

Col 14663-D,

Frog DGF 47

W151596-1 *Blue Blue*

Col 14611-D,

Frog DGF 47

W151597-3 *Shipwreck Blues*

Col 14663-D,

Frog DGF 47

Metcalf claimed to have played trumpet on this session, although some authorities (notably Chris Albertson) think it is more likely Louis Bacon. The trombone man is another mystery with suggestions of Charlie Irvis (from Metcalf), Trombone Red (Robert Freeman) or Christian. The strongest evidence for this being Christian, who is otherwise an unknown quantity, comes from the July 18, 1931 Chicago Defender, stating "William W. Christian, trombonist has just finished recording with Bessie Smith." KBR has doubts that this is a Clarence Williams item at all as this is not Clarence Williams' way of playing the piano..

Notes:

- Storyville 28: Louis Bacon (tpt); Charlie Green (tbn); Clarence Williams (pno); Floyd Casey (dms).

- Lord, Clarence Williams p333: Louis Metcalf (tpt); poss Charlie Irvis or William W. Christian (tbn); poss Clarence Williams (pno); unknown (dms).

- BGR*2: Louis Bacon, tpt; Charlie Green, tbn; Clarence Williams, pno; Floyd Casey, dms.

- BGR*3,*4: Louis Metcalf, c; Charlie Green, tb; Clarence Williams, p; Floyd Casey, d.

- Rust*3: unknown -c (not Louis Bacon, says the latter); Charlie Green -tb; Clarence Williams -p; Floyd Casey -d.

- Rust*4,*6: Louis Metcalf -c William W. Christian -tb; ?Clarence Williams -p; unknown -d.

193 **CLARENCE WILLIAMS' JUG BAND**

New York,

May 15, 1933

Albert Nicholas - clt;

Clarence Todd - pno; Jimmy McLin - gtr; Floyd Casey or (Willie Williams) - wbd;

Clarence Williams - jug, voc; Eva Taylor - voc

13473 High Society

Voc unissued

not on LP/CD

13474 High Society

Voc unissued

not on LP/CD

13475- Mississippi Basin

Voc 03350,

Timeless CBC 1-056 I

13476 I Like To Go Back In The Evening

Voc unissued

not on LP/CD

13477 I Like To Go Back In The Evening

Voc unissued

not on LP/CD

TO 1301 I Like To Go Back In The Evening

Voc test,

Timeless CBC 1-056 I

Composer credits are: 13475 (Andy Razaf - Reginald Foresythe); 13476 (-)

Date corrected from 'test only' files, since TO 1301 is aurally similar to 'Mississippi Basin'. Piano previously listed as Willie 'The Lion' Smith, but this is contrary to aural impressions. Eva Taylor has identified the pianist as Todd. Willie Williams is said to be Clarence's brother and is described in Lord as being more likely than Casey, the obvious candidate for this period. KBR tends to hear Casey (see session #197).

Notes:

- Storyville 28: Albert Nicholas (clt); prob Willie 'The Lion' Smith (pno); Jimmy McLin (gtr); unknown (wbd); Clarence Williams (jug); Eva Taylor (vcl).
 - Lord, Clarence Williams p344: Albert Nicholas (clt); prob Willie 'The Lion' Smith (pno); Jimmy McLin (gtr); prob Willie Williams (wbd); Clarence Williams (jug, vcl); Eva Taylor (vcl).
 - Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (?) (pno); Ikey Robinson (bjo); Jimmy McLin (gtr); Clarence Williams (jug); Floyd Casey (wbd); Eva Taylor (vcl).
 - Rust*3,*4,*6: Albert Nicholas -cl; ?Willie 'The Lion' Smith -p; Jimmy McLin -g; Clarence Williams -jug; unknown -wb; Eva Taylor -v.
 - BGR*2: Cecil Scott, clt; poss Willie 'The Lion' Smith, pno; Ikey Robinson, bjo; Jimmy McLinn, gtr; Clarence Williams, jug; Floyd Casey, wbd; two male voices.
 - BGR*3,*4: Albert Nicholas, cl; prob Willie 'The Lion' Smith, p; Jimmy McLinn, g; Clarence Williams, j, v; prob Willie Williams, wbd; Clarence Todd, v. "It is thought likely on aural grounds that these titles were in fact recorded at the session on 15 May 1933 and that the date quoted above from the ARC files refers to a re-mastering by the ARC engineers."

194 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jul. 14, 1933

Ed Allen – cnt;

(Arville Harris) – clt;

Clarence Williams – pno; Floyd Casey – wbd; unknown – tom tom;

Ed Allen, Floyd Casey – voc (1,2)

13544-1 Black-Eyed Susan Brown

Voc 25009,

Timeless CBC 1-056 I

13545-1 Mama Stayed Out All Night Long

Voc 25009,

Timeless CBC 1-056 I

13546-1 High Society

Voc 25010,

Timeless CBC 1-056 I

13547-1 I Like To Go Back In The Evening (To That Old Sweetheart Of Mine)

Voc 25010,

Timeless CBC 1-056 I

Composer credits are: 13544 (Magidson – Hoffman – Goodhart); 13545 (Wilson – Razaf); 13546 (Steele – Melrose); 13547 (Pascott – Clint – Williams)

The clarinetist owns a distinct Creole flavour, and it is very doubtful that Harris was able to play that way. Yet other features hint to Arville Harris who certainly had gained profile as a member of the Calloway band at this time. Lacking any comparisons as to tom-tom standards this player must remain anonymous. Certainly he is not Casey, because at times washboard and tom-tom are played simultaneously without being able to be played by one single player. (May this be a clue as to Clarence's brother Willie's activities as percussionist? – see sessions #195 and #197.)

Notes:

- Storyville 28: Ed Allen (tpt); Cecil Scott (clt); Clarence Williams (pno); Floyd Casey (wbd, vcl).

- Lord, Clarence Williams p345: Ed Allen (cnt); unknown (clt); Clarence Williams (pno); Floyd Casey (wbd, vcl); unknown (percussion).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno); Floyd Casey (wbd).

- Rust*3: Ed Allen t -v; Cecil Scott -cl; Clarence Williams -p; Floyd Casey -wb -v; there appears to be a tom-tom player present in addition to Casey.

- Rust*4,*6: Ed Allen t -v; Cecil Scott -cl; Clarence Williams -p; Floyd Casey -wb -v; unknown -bass d or tom-tom.

195 CLARENCE WILLIAMS' JUG BAND

New York,

Aug. 07, 1933

Cecil Scott – clt;

Herman Chittison, Claude Hopkins or (Willie "The Lion" Smith) – pno; Ikey Robinson – gtr;

Clarence Williams – jug; Floyd Casey or (Willie Williams) – wbd; Clarence Todd – kazoo (4,5);

Eva Taylor – voc (1,2,3,4,5); Clarence Williams – voc (1,2); Clarence Todd – voc (1,2); Ikey Robinson – scat-voc (2,3), voc (6,7).

152463-2 Shim Sham Shimmy Dance

Col 2806-D,

Timeless CBC 1-056 I

152464-2 Organ Grinder

Col 2863-D,

Timeless CBC 1-056 I

152465-2 Chizzlin' Sam

Col 2829-D,

Timeless CBC 1-056 I

152466-2 High Society

Col 2806-D

not on LP/CD

152466-3 High Society

Col 2806-D,

Timeless CBC 1-056 I

152467-2 Mister, Will You Serenade?

OK 41565,

Timeless CBC 1-056 I

152468-2 You Ain't Too Old

Col 2863-D,

Timeless CBC 1-056 I

Composer credits are: 152463 (Williams and Razaf); 152464 (Clarence Williams); 152465 (Clarence Williams); 152466 (Piron and Williams); 152467 (Williams, Robinson and Hill); 152468 (Williams & Hill)

After close to three years pause, Cecil Scott is back on record again, and still with Clarence Williams. A severe accident – reportedly by a streetcar – caused the loss of one of his legs. But he is back here, without any decline in playing and power.

The piano soloist definitely is Chittison. Chittison himself named Claude Hopkins as the other piano player, and he very probably is the reticent other pianist ('The Lion' certainly wouldn't have been that modest!). 'The Lion's' presence is listed only because of his own documented remembrance, but this obviously has to be questioned like so many other reminiscences of musicians. And his distinct musical features can not be noticed on these sides. Ikey Robinson certainly plays a four-string guitar on these sides, not banjo. As Willie Williams was Clarence's brother and not known for musical activities, KBR assumes Floyd Casey as washboard player here, referring to the next session #196 where Casey plays, also pointing to the expertise needed for a washboard played like that displayed here.

Notes:

- Storyville 28: Cecil Scott (clt); Herman Chittison, Willie 'The Lion' Smith (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl); Willie Williams (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl). (The 'Lowland Singers' are Eva Taylor, Clarence Williams and Clarence Todd.)

- Lord, Clarence Williams p347: Cecil Scott (clt); Herman Chittison, Willie 'The Lion' Smith (pno); Ikey Robinson (bjo, tenor-gtr, vcl);

Clarence Williams (jug, vcl); Willie Williams (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl).

- Rust*2: Cecil Scott (clt); Herman Chittison or Willie 'The Lion' Smith (pno); Ikey Robinson (bjo); Clarence Williams (jug); Floyd Casey (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl); The 'Lowland Singers' (Eva Taylor, Clarence Williams and Clarence Todd.)

- Rust*3: Cecil Scott -cl; Herman Chittison - Willie 'The Lion' Smith -p; Ikey Robinson -bj; Clarence Williams -jug -v; Willie Williams -wb; Clarence Todd -kazoo -v; Eva Taylor -v; where Clarence Williams, Eva Taylor and Clarence Todd all sing, they are known collectively as "The 'Lowland Singers'".

- Rust*4,*6: Cecil Scott -cl; Clarence Todd -k -v; Herman Chittison - Willie 'The Lion' Smith -p; Ikey Robinson -bj -g -v; Clarence Williams -jug -v; Willie Williams -wb; Eva Taylor -v; sides where Clarence Williams, Eva Taylor and Clarence Todd all sing, are credited vocally to "The 'Lowland Singers'".

- BGR*2: Cecil Scott, clt; Herman Chittison or Willie 'The Lion' Smith, pno; Ikey Robinson, bjo; Clarence Williams, jug, vcl; Floyd Casey, wbd; Clarence Todd, kazoo, vcl; Eva Taylor, vcl. (The 'Lowland Singers' are Eva Taylor, Clarence Williams and Clarence Todd.)

Notable differences of takes:

152466: as take -2 is not not reissued comparison is not possible.

196 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Aug. 18, 1933

Ed Allen – cnt;

Cecil Scott – clt;

Clarence Williams – pno; Floyd Casey – wbd;

Ed Allen – voc (3); Clarence Williams – voc (5);

13835-1 Beer Garden Blues

Voc/OK 2541,

Timeless CBC 1-056 I

13835-2 Beer Garden Blues

Col 30057,

Timeless CBC 1-056 I

13836-1 The Right Key But The Wrong Keyhole

Voc 2563,

Timeless CBC 1-056 I

13837-2 Dispossessin' Me

Voc 2584,

Timeless CBC 1-056 I

13838-1 Breeze (Blow My Baby Back To Me)

Voc/OK 2541,

Timeless CBC 1-056 I

Composer credits are: 13835 (Bishop – Raymond – Williams); 13836 (Green); 13837 (Schiller – Bishop – Williams); 13838 (MacDonald – Goodwin – Hanley)

Personnel undisputed. What a beautiful ensemble sound and what fantastic bluesy playing by Cecil Scott. And hear Ed Allen's phantastic obligato to Cecil Scott's theme chorus in the first tune. Clarence pounds on his piano with little finesse, but swinging hardly. And Casey tries out his soloistic powers.

This is very hot and urging jazz music with little exertion. But beautiful! And this might be the first of two only vocal performances of trumpeter – or cornetist - Ed Allen on record.

Notes:

- Storyville 28: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); Floyd Casey (wbd).

- Lord, Clarence Williams p349: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); Floyd Casey (wbd).

- Rust*2,*3,*4,*6: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); Floyd Casey (wbd).

Notable differences of takes (from Lord p350):

13835-1: Break in bars 29/30 of final chorus (bars 157/158 of tune): washboard heard only.

13835-2: Break in bars 29/30 of final chorus (bars 157/158 of tune): piano and washboard heard.

197 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Sep. 01, 1933

Ed Allen – cnt;

Cecil Scott – clt;

Clarence Williams – pno; unknown – gtr (3); Floyd Casey – wbd;

Ed Allen – voc (1); Clarence Williams – voc (2)

13935-2 She's Just Got A Little Bit Left

Voc 2563,

Timeless CBC 1-056 I

13936-1 After Tonight

Voc 2736,

Timeless CBC 1-056 I

13937-1 Bimbo

Voc 2778,

Timeless CBC 1-056 I

13938-1 Chocolate Avenue

Voc 2584,

Timeless CBC 1-056 I

Composer credits are: 13935 (-); 13936 (Matthews – Armstrong - Williams); 13937 (Williams – Palmer); 13938 (-)

Personnel undisputed. It is the same musical conception Clarence has developed for most of his recordings in the 1930s: modest but essential Ed Allen on trumpet/cornet and virtuoso and melodic Cecil Scott on clarinet, together with his very own effective but simple piano, and Floyd Casey's washboard. Although most discographies have Clarence Williams as vocalist on the second title – Rust*2 offers Chick Bullock – I am certain it is neither, and would like to leave him unknown. He might have been the name-less obscure guitarist of the third title with his strange two-eighth-and-one-quarter beat. This peculiar guitar player on the third title probably was the brother of the recording engineer's cleaner's second cousin?

Notes:

- Storyville 28: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); unknown (gtr); Floyd Casey (wbd).

- Lord, Clarence Williams p352: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); unknown (gtr); Floyd Casey (wbd).

- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); unknown (gtr); Floyd Casey (wbd); Chick Bullock (vc1)(2).

- Rust*3,*4,*6: Ed Allen -c -v; Cecil Scott -cl; Clarence Williams -p -v; unknown -g; Floyd Casey -wb.

198 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Nov. 10, 1933

Ed Allen – cnt;

Cecil Scott – clt;

Clarence Williams – pno; Ikey Robinson – bjo (1), gtr (2,3); Cyrus St.Clair – bbs;

Ed Allen – voc (3)

14291-2 Harlem Rhythm Dance

Voc 2602,

Timeless CBC 1-056 I

14292-1 Way Down Home

Voc 2778,

Timeless CBC 1-056 I

14293-1 For Sale (Hannah Johnson's Big Jack Ass)

Voc 2602,

Timeless CBC 1-056 I

Composer credits are: 14291 (Razaf – Williams); 14292 (Dowell - Williams); 14293 (Troy – Williams)

Personnel undisputed. Instead of Floyd Casey's washboard we find old Clarence's compatriot Cyrus St. Clair on these sides again. Ikey Robinson plays banjo only on the first title and a six-string guitar on the remaining ones. St. Clair shines with his beautiful and sombre tone, falling into four-to-the-bar beats sometimes. And it's Ed Allen's voice in the coda of the last title.

Notes:

- Storyville 28: Ed Allen (cnt, jibe); Cecil Scott (clt); Clarence Williams (pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p352: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); Ikey Robinson (bjo); Cyrus St. Clair (bbs).
 - Rust*3: Ed Allen -c -v; Cecil Scott -cl; Clarence Williams -p; Ikey Robinson -bj -g; Cyrus St. Clair -bb. "The label of the third side bears the words "Jibe by Ed Allen".
 - Rust*4,*6: Ed Allen -c -v; Cecil Scott -cl; Clarence Williams -p; Ikey Robinson -bj -g; Cyrus St. Clair -bb. "The label of the third side reads "Jibe by Ed Allen".

199 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Dec. 06, 1933

Ed Allen – cnt;

Cecil Scott – clt, ten;

Clarence Williams – pno (1,4); James P. Johnson – pno (2,3,5,6); Roy Smeck – gtr, steel-gtr (4);

Cyrus St.Clair – bbs ; Floyd Casey – wbd;

Chick Bullock – voc (1,2,3); Ed Allen – voc (5,6);

14422-1	Swaller-Tail Coat	Voc 2616,	Timeless CBC 1-056 II
14423-1	Looka-There, Ain't She Pretty	Voc 2616,	Timeless CBC 1-056 II
14423-2	Looka-There, Ain't She Pretty	Voc 2616,	Timeless CBC 1-056 II
14424-1	St. Louis Blues	Voc 2676,	Timeless CBC 1-056 II
14425-1	How Can I Get It?	Voc 2630,	Timeless CBC 1-056 II
14425-2	How Can I Get It?	Voc 2630,	Timeless CBC 1-056 II

Composer credits are: 14422 (Bob Miller); 14423 (Clarence Todd); 14424 (W.C. Handy); 14425 (Spencer – Williams)

Personnel as given in the discos and undisputed. And again, it is the same conception, only that Clarence does not sing. For the first two titles the Vocalion people have assigned him white singer Chick Bullock, and the last title is sung by trumpeter Ed Allen. Also, Clarence is substituted by the father of the Harlem Stride piano, James P. Johnson on the second and fourth titles with favorite results.

St. Louis Blues has solos from everybody, even St. Clair has a go, rather stiff and less jazzy. And white ukulele star and guitarist Roy Smeck unwraps his Hawaiian guitar. He is added to the proceedings for six sessions from now on, trying out his jazz potencies.

Did Clarence possibly have a bad day here?

Notes:

- Storyville 28: Ed Allen (cnt, vcl); Cecil Scott (clt, ten); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl)(1,2).

- Lord, Clarence Williams p353: Ed Allen (cnt, vcl); Cecil Scott (clt, ten); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl)(1,2).

- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs).

- Rust*3,*4,*6: Ed Allen -c -v; Cecil Scott -cl -ts; Clarence Williams, James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Chick Bullock -v.

Notable differences of takes (from Lord p354 and KBR):

14423-1: Last bar of introduction (bar 8 of tune): clt enters on last beat

14423-2: Last bar of introduction (bar 8 of tune): clt is silent, and enters with first bar of first chorus.

14425-1: First chorus (after intro): 8 bars of ens, then 10 bars Cecil Scott clt.

14425-2: First chorus (after intro): 16 bars of ens, then 2 bars Cecil Scott clt

200 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jan. 10, 1934

Ed Allen – cnt;

Cecil Scott – clt;

Clarence Williams – pno (1,2,4,5); James P. Johnson – pno (1,2,3); Roy Smeck – gtr, steel-gtr (1,2);

Cyrus St.Clair – bbs ; Floyd Casey – wbd;

Chick Bullock – voc (1,3,4); Clarence Williams – voc (3,5)

14571-1	On The Sunny Side Of The Street	Voc 2616,	Timeless CBC 1-056 II
14571-2	On The Sunny Side Of The Street	Voc test,	Timeless CBC 1-056 II
14572-1	Won't You Come Over And Say "Hello"	Voc 2616,	Timeless CBC 1-056 II
14573-2	Old Street Sweeper	Voc 2616,	Timeless CBC 1-056 II
14574-2	I'm Gonna Wash My Sins Away	Voc 2616,	Timeless CBC 1-056 II

Composer credits are: 14571 (McHugh - Fields); 14572 (Ben Barnett – Clarence Williams); 14573 (Sullivan - Gray); 14574 (Williams - Brevard)

Personnel as given in the discos and undisputed. Clarence is still following the same pattern in his music, and he will do so for another year. I suppose that Clarence was not the least interested in praising new compositions published by his Music Publishing Company when recording. And it is interesting to note that very few only of these tunes found their way into the spotlight of the developing 'Swing' period. As an exception, we find 'On The Sunny Side Of The Street' here at this session, a composition by Jimmy McHugh and Dorothy Fields, who apparently used to work with other publishers. As for Rust*6, this is the fourth recording of this tune ever – after the Casa Lomas, the British Rhythm Wreckers, and – only one month before – Chick Webb and his Orchestra. Did Clarence recognise the potencies of this song?

'Won't You Come Over ...' is joyous swinging song with great ensemble playing and great solos by Scott and James P., Ed Allen's reliable trumpet lead, and Roy Smeck trying honestly to find his way in a most jazzy ensemble. And in 'Old Street Sweeper' we also hear a most daring Cyrus St. Clair on his tuba.

Notes:

- Storyville 28: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Lord, Clarence Williams p354: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs).

- Rust*3: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v or James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Chick Bullock -v.

- Rust*4,*6: Ed Allen -c -v; Cecil Scott -cl -ts; Clarence Williams, James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Chick Bullock -v.

Notable differences of takes:

14571-1: Bullock voc in second chorus
 14571-2: Bullock does not sing

201 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jan. 17, 1934

Ed Allen – cnt;

Cecil Scott – clt;

James P. Johnson – pno; Roy Smeck – bjo, gtr; Cyrus St. Clair – bbs; Floyd Casey – wbd;

Clarence Williams – voc (3,4); Dick Robertson – voc (1,2)

14611-1 Jimmy Had A Nickel

Voc 2629,

Timeless CBC 1-056 II

14612-1 He's A Colonel From Kentucky

Voc 2629,

Timeless CBC 1-056 II

14630-1 Pretty Baby, Is It Yes Or No?

Voc 2628,

Timeless CBC 1-056 II

14631-1 Mister, Will You Serenade?

Voc 2676,

Timeless CBC 1-056 II

Composer credits are: 14611 (Sigler – Goodhart - Hoffman); 14612 (Tobias – Scholl – Baer - Mencher); 14630 (W.C. Handy); 14631 (Edna Bevard – Clarence Williams)

Personnel as given in the discs and undisputed. Smeck plays bjo on the first title only. And we hear these crazy double-strokes we also heard on sessions # 199 and # 200, and the later ones comprising Roy Smeck. (Have a look to his film appearances on 'You Tube'. You will see exactly these technical devices performed on screen. Very interesting. But a bit mis-placed in a jazz band context of this kind.) On the following titles he also performs in this way. (I could do without that!) It's a permanent carpet of guitar sound below the ensemble which makes the piano obsolete. At the end of 'He's A Colonel Of Kentucky' we hear beautiful soloing by Scott and Allen, Allen riffing the chorus to the end. And Cecil Scott always is a bundle of swing, melodic beauty, and instrumental elegance, using forward looking harmonic turns together with blues phrases.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Dick Robertson (vcl); Clarence Williams (vcl).

- Lord, Clarence Williams p356: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Dick Robertson (vcl); Clarence Williams (vcl).

- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs); Clarence Williams (vcl); Dick Robertson (vcl).

- Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl; James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; Dick Robertson -v.

202 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Feb. 07, 1934

Ed Allen – cnt; (Jonas 'Sweet Papa' Walker) – tbn;

Cecil Scott – clt;

Clarence Williams – pno (3); James P. Johnson – pno; Roy Smeck – gtr; Cyrus St. Clair – bbs;

Clarence Williams – voc

14804-1 I Got Horses And Got Numbers On My Mind

Voc 2654,

Timeless CBC 1-056 II

14805-1 New Orleans Hop Scop Blues

Voc 2654,

Timeless CBC 1-056 II

14806-1 Let's Have A Showdown

Voc 2659,

Timeless CBC 1-056 II

Composer credits are: 14804 (Bernard – Wirges - Bilbo); 14805 (George W. Thomas); 14806 (Pinkard - Page)

The trombone player has not been identified in earlier discs. For a time I (KBR) thought the trombonist to be Charlie Green (see Jazz Journal 7/77 p. 14: "Margot Taft listened long and hard to these titles and became convinced the mysterious trombonist was Charlie Green and an additional inquiry to Ikey Robinson brought forth the same answer." But after recent listening – encompassing my experiences from this whole Cl. Williams project – I would deny his presence. As part of our group denies Green and his presence, it has to be questioned for the player's tone, sound, and phrasing. This player's characteristics surprisingly present a modernized and developed version of what Jonas 'Sweet Papa' Walker showed in his recordings of Eddie Heywood's Black Bottom Ramblers accompanying Annie Summerford on August 29, 1924 and with Eddie Heywood and his Jazz Six of October 06, 1926.

The guitarist is called by name: "Oh, play it, Mr. Smeck" on the second title. St. Clair plays an on-going four beat rhythm in the second title, and Clarence gives us a very rare piano solo in the third title, decently supported by James P.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p 357: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt, vcl); unknown (tbn); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Dick Robertson (vcl).

- Rust*3,*4,*6: Ed Allen -c; unknown -tb; Cecil Scott -cl; Clarence Williams -p -v or James P. Johnson -p; Roy Smeck -g; Cyrus St. Clair – bb.

203 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Mar. 23, 1934

Charlie Gaines – tpt; Ed Allen – cnt;

Louis Jordan – alt, ten; unknown – alt; Cecil Scott – clt, ten;

James P. Johnson – pno; Cyrus St. Clair – bbs; Floyd Casey – wbd;

Louis Jordan, Charlie Gaines, Clarence Williams – voc (1); Chick Bullock – voc (2,3,4)

14989-1 I Can't Dance, I Got Ants In My Pants

Voc 2689,

Timeless CBC 1-056 II

14990-1 Christmas Night In Harlem

Voc 2689,

Timeless CBC 1-056 II

14991-1 Ill Wind (You're Blowing Me No Good)

Voc 2674,

Timeless CBC 1-056 II

14992-1 As Long As I Live

Voc 2674,

Timeless CBC 1-056 II

Composer credits are: 14989 (Gaines - Williams); 14990 (Parish - Scott); 14991 (Koehler - Arlen); 14992 (Koehler - Arlen)

Personnel seems to be clear, except for the hitherto listed second alto player who seems to be un audible. Instead a tenor and alto might be heard behind Scott's clarinet solo in the last title, who might then be Jordan. The choir answering Jordan in the first title probably consists of three singers: Gaines, Williams and probably Bullock. Charlie Gaines recalled 'a trumpet player from St. Louis' as session mate here, so this probably has to be Allen. This, by the way, is the very first of a growing number of recordings of 'I Can't Dance, I Got Ants In My Pants', a composition of Charlie Gaines, who participates on this session, and which became a frequently performed show number with its joyous choir singing in call-and-response manner and its crazy words.

In the first title Scott shows some fast octave jumps in three-quarter rhythm over the normal four-quarter rhythm, and in 'Christmas Night In Harlem' we hear him soloing convincingly on his tenor sax. Charlie Gaines solos with aplomb and fire in 'As Long As I Live' after the vocal chorus. I really do not miss the guitar.

The arrangements used transpose this session into an early swing-band session, and not the worst for it. It is not so much Clarence Williams music, but very enjoyable and great jazz music.

Notes:

- Storyville 29: Charlie Gaines, poss Ed Allen (tpt); Cecil Scott (clt, ten); Louis Jordan (alt, ?ten); unknown third reed added (3,4); James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Lord, Clarence Williams p359: Charlie Gaines, poss Ed Allen (tpt); Cecil Scott (clt, ten); Louis Jordan (alt, ?ten); unknown third reed added (3,4); James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*2: Charlie Gaines (tpt, vcl); Cecil Scott (clt, ten); Louis Jordan (alt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Rust*3: Charlie Gaines -t -v; Ed Allen -c; Cecil Scott -cl -ts; Louis Jordan -as -?ts -v; unknown third sax; James P. Johnson -p; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; unknown third voice in v-trio; Chick Bullock -v.

- Rust*4,*6: Charlie Gaines -t -v; Ed Allen -c; Cecil Scott -cl -ts; Louis Jordan -as -?ts -v; unknown -as; James P. Johnson -p; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; Chick Bullock -v.

204 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jun. 28, 1934

Hudson 'Buddy' Farrow - tpt;

unknown, unknown - alt; Cecil Scott - clt, ten;

(Don Frye) - pno; Cyrus St. Clair - bbs ; unknown - dms;

Hudson 'Buddy' Farrow - voc

15368-1 Tell The Truth

Voc test,

Timeless CBC 1-056 II

15368-2 Tell The Truth

Voc 2889,

Timeless CBC 1-056 II

15369-1 Sashay, Oh Boy

Voc 2838,

Timeless CBC 1-056 II

Composer credits are: 15368 (Scott - O'Frye); 15369 (Scott - O'Frye)

And again, Clarence Williams bitten by the swing-bug!

This is a very interesting item, as we hear a very 'modern' sounding trumpet player whose identity has been the cause of a lively discussion. The solution may be found in Storyville 2002/3: "Little Brother Farrow named as vocalist on this date may be Hudson (Buddy) Farrow, a trumpeter listed with Frank L. Young's (this is not Lester's father! - KBR) troupe of N.Y. Minstrels (CD 27/9/30, p.7/4), and may therefore be the unknown player." The tenor player is definitely Scott and no other tenorist present. Lester Young has been named as tenorist by Rust *6, but there is definitely no sign of his presence. Don Frye as pianist has been suggested by Lord because of composer credit for both titles as 'O'Frye' which might mistakenly be D. Frye, but nothing can be heard or identified as this very piano player. It certainly is St. Clair on tuba, but well below his peak. The drummer plays very rudimentary, but much more swinging than Casey. It so seems that Clarence hired a couple of musicians from this minstrel troupe to fill in the vacancies, supposed that Farrow still was a member of this troupe in 1934.

Poor old Cyrus St. Clair obviously has to struggle with swing rhythms.

Judging from the above listed composer credits, both arrangements may have been written and brought to the session by Cecil Scott as a co-operation with his old band companion Don Frye.

Notes:

- Storyville 29: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); unknown (pno); unknown (dms); Little Brother Farrow (vcl).

- Lord, Clarence Williams p360: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); poss Don Frye (pno); prob Cyrus St. Clair (bbs); poss Floyd Casey (dms); Little Brother Farrow (vcl).

- Rust*2: Ed Allen (cnt); two unknown (alt); Cecil Scott (clt, ten); Little Brother Farrow (pno, vcl); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*3: unknown -c; 2 unknown -as; Cecil Scott -cl -ts; ?Don Frye -p; unknown -d; Little Brother Farrow -v.

- Rust*4,*6: unknown -c; Cecil Scott -cl -ts; unknown -as; ?Lester Young -ts or unknown 2nd -as; ?Don Frye -p; Cyrus St. Clair -bb; ?Floyd Casey -d; Little Brother Farrow -v.

Notable differences of takes (from Lord p361):

15368-1: last eight bars of vocal: No pickup word, just "Tell the Truth ..."

15368-2: last eight bars of vocal: Pickup word "Oh, Tell the Truth ..."

205 CLARENCE WILLIAMS & WASHBOARD BAND

New York,

Jun. 28, 1934

Ed Allen - cnt;

Cecil Scott - clt;

Clarence Williams - pno; Cyrus St. Clair - bbs ; Floyd Casey - wbd;

Clarence Williams - voc

15370-1 I Can't Beat You Doin' What You're Doin' Me

Voc 2788,

Timeless CBC 1-057 I

15370-2 I Can't Beat You Doin' What You're Doin' Me

Voc test,

Timeless CBC 1-057 I

15371-1 Trouble

Voc 2788,

Timeless CBC 1-057 I

Composer credits are: 15370 (Piron - Williams); 15371 (Hofkin - Walman - Blank)

Personnel as given in the discos and undisputed. Here we are back to the hitherto used format, without approaches to the swing mode. The band is very relaxed and swings nicely.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Lord, Clarence Williams p361: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*2: Ed Allen (cnt); two unknown (alt); Cecil Scott (clt, ten); Little Brother Farrow (pno, vcl); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; Cyrus St. Clair -bb; Floyd Casey -(bd

Notable differences of takes (from Lord p362):

15370-1: Final four bars of Scott's clarinet chorus are played "growl" / Verbal tag at end of tune by Clarence Williams.

15370-2: Final four bars of Scott's clarinet chorus are played "clean" / No verbal tag at end of tune.

206 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jul. 06, 1934

Ed Allen – cnt;

Cecil Scott – clt;

James P. Johnson – pno; Floyd Casey – wbd;

Clarence Williams – voc; Eva Taylor – voc (2,5,6); band – voc (1,5,6)

15398-1 Jerry The Junker

Voc 2854,

Timeless CBC 1-057 I

15399-1 Organ Grinder Blues

Voc 2871,

Timeless CBC 1-057 I

15400-1 I'm Getting My Bonus In Love

Voc 2889,

Timeless CBC 1-057 I

15400-2 I'm Getting My Bonus In Love

Voc 2889,

Timeless CBC 1-057 I

15401-1 Chizzlin' Sam

Voc 2854,

Timeless CBC 1-057 I

15401-2 Chizzlin' Sam

Voc 2854,

Timeless CBC 1-057 I

Composer credits are: 15398 (Clarence A. Stout); 15399 (Clarence Williams); 15400 (Williams – Grainger); 15401 (Clarence Williams)

It's very easy here, as Clarence introduces all participating musicians. But why did he introduce Ed Allen as "big fat Red Allen" in Organ Grinder Blues? So: Personnel as given in the discos and undisputed.

I wonder whether 'Jerry The Junker' might be a pun with the German meaning of this word. In any case it certainly is Clarence's answer on Cab Calloway's immense success with 'Minnie The Moocher' and the attempt to cash in on it. But it lacks Calloway's way of handling this matter. And I wonder if Clarence was enough of a lady's man to have a chance to succeed on it.

James P. Johnson is great all over this session, as are his colleagues.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Floyd Casey (wbd); Eva Taylor (vcl); Clarence Williams (vcl).

- Lord, Clarence Williams p363: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Floyd Casey (wbd); Eva Taylor (vcl); Clarence Williams (vcl); band (vcl).

- Rust*2,*3,*4,*6: Ed Allen (cnt); Cecil Scott (clt, ten); James P. Johnson (pno); Floyd Casey (wbd); Clarence Williams (vcl); Eva Taylor (vcl).

- BGR*2: Ed Allen, cnt; Cecil Scott, clt, ten; James P. Johnson, pno; Floyd Casey, wbd; Clarence Williams, vcl.

- BGR*3,*4: Ed Allen, c; Cecil Scott, cl, ten; James P. Johnson, p; Floyd Casey, wbd; Clarence Williams, vcl; unknown, vcl, band, vcl.

Notable differences of takes (from KBR and Lord p362):

15400-1: Last chorus: Clarence answers all ens riffs with a "Yeah"

15400-2: Last chorus: Clarence answers all ens riffs with a "Yeah", but forgets the "Yeah" on bar 25, yet adding "Yeah" in bar 31 of the piano chorus and in bar 24 of the last chorus.

15401-1: Ed Allen enters using a "growl" tone.

15401-2: Ed Allen enters using a "clean" tone.

207 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Aug. 14, 1934

Ed Allen – cnt;

Cecil Scott – clt;

Clarence Williams – pno; unknown - second pno (1,2); Roy Smeck – gtr;

Richard Fullbright – sbs; Floyd Casey – dms;

Ed Allen – voc (1,2); Clarence Williams – voc (3,4)

15601-1 Big Fat Mama

Voc 2838,

Timeless CBC 1-057 I

15601-2 Big Fat Mama

Voc test,

Timeless CBC 1-057 I

15602-2 Ain't Gonna Give Nobody None Of My Jelly Roll

Voc 2854,

Timeless CBC 1-057 I

15602-3 Ain't Gonna Give Nobody None Of My Jelly Roll

Voc test

not on LP/CD but held

Composer credits are: 15601 (Roland – Williams - Calaway); 15602 (Clarence Williams)

The reported test of 15602-3 probably is a dub since there are no discernable differences between -2 and -3! We hear our regular horn men here, both of them growling almost throughout the first title.

'I Ain't Gonna Give ...' has a terribly dragging Floyd Casey on drums here playing press-rolls. Richard Fullbright has to work hard to compensate it and adjust the rhythm. Fullbright's presence was first listed by Rust, but it is not known on which source. And Roy Smeck with his two-eighths-and-one-quarter rhythm plays nice when lets out one-string fills.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); prob Clarence Williams (pno, vcl); unknown (pno); prob Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd).

- Lord, Clarence Williams p364: Ed Allen (cnt, vcl); Cecil Scott (clt); prob Clarence Williams, unknown (pno); prob Roy Smeck (gtr);

Richard Fullbright (sbs); Floyd Casey (wbd).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt, ten); James P. Johnson (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd);

Clarence Williams (vcl).

- Rust*3: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; unknown 2nd -p; ?Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -wb.

- Rust*4,*6: Ed Allen -c; Cecil Scott -cl; ?Clarence Williams -p, certainly -v; unknown 2nd -p on 15601-1; ?Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -wb.

Notable differences of takes (from Lord p365 and KBR):

15601-1: Beginning of Allen's vocal in third chorus: "I'm hollerin' Hey Big Mama. I mean Hey you, big Mama ..."

15601-2: Beginning of Allen's vocal in third chorus: "I'm hollerin' Hey Hey Big Mama. I hollerin' Hey Hey, big Mama ..."

15602-2: Both takes -2 and -3 are musically identical, ...

15602-3: ... only that take -3 appears to be a dub at a somewhat faster pace.

208 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Aug. 22, 1934

Ed Allen – cnt; Joe Britton – tbn;

Cecil Scott – clt;

Willie “The Lion” Smith – pno; (*Ikey Robinson*) or (*Joe Smith*) – gtr; Richard Fullbright – sbs;

Clarence Williams – voc (1,2,3,5,6)

15721-1	I Saw Stars	Voc 2899,	Timeless CBC 1-057 I
15721-2	I Saw Stars	Voc 2899,	Timeless CBC 1-057 I
15722-2	Crazy Blues	Ban 33261,	Timeless CBC 1-057 I
15723-1	The Stuff Is Here And It’s Mellow	Ban 33261,	Timeless CBC 1-057 I
15724-1	Rhapsody In Love	Voc 2899,	Timeless CBC 1-057 I
15724-2	Rhapsody In Love	Voc 2899,	Timeless CBC 1-057 I

Composer credits are: 15721 (*Sidler – Goodhart – Hoffman*); 15722 (*Perry Bradford*); 15723 (*Smith – Williams*); 15724 (*Clarence Williams*)

Although the trombone player does not sound bad, he does not show Wells’ obvious characteristics, but seems much more be influenced by J.C. Higginbotham, but he certainly is not Higgy. Thanks to Frank Büchmann-Möller’s book on Baron Timme Rosenkrantz’ photo collection ‘Is This To Be My Souvenir?’ we know that Joe Britton was part of Teddy Hill’s band, probably before Dicky Wells. Chilton reports Britton with the Teddy Hill band at the Lafayette Theatre in 1934, and stylistically he might well be our man. In a letter to Stanley Dance, Dicky Wells did not recall making these recordings with Clarence Williams. Wells’ and Fullbright’s presence seems to be suggested from the fact, that they were both members of Teddy Hill’s band at the time. But following Chilton’s “Who’s Who of Jazz” Wells did not join Hill’s band until September ‘34! Thus, Britton’s presence, together with Scott, Fullbright, and perhaps Joe Smith on guitar – all from the contemporary Teddy Hill band – should be considered.

Very characteristic piano playing by “The Lion” on Crazy Blues. Other players undisputed, but where are the drums listed in earlier discographies? Therefore Casey omitted.

Could Roy Smeck really change into such a jazzy guitarist in such a short time? I’d rather suggest to look for this guitar player in the Teddy Hill band ranks. Joe Smith, perhaps? Or else, was it Ikey Robinson?

Notes:

- Storyville 29: Ed Allen (cnt); poss Dicky Wells (tbn); Cecil Scott (clt); Willie ‘The Lion’ Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (dms); Clarence Williams (vcl)(1,2,3).

- Lord, Clarence Williams p366: Ed Allen (cnt); poss Dicky Wells (tbn); Cecil Scott (clt); Willie ‘The Lion’ Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (dms); Clarence Williams (vcl)(1,2,3).

- Rust*2: Ed Allen (cnt); Ed Cuffee (?) (tbn); Cecil Scott (clt); Willie ‘The Lion’ Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (?) (dms); Clarence Williams (vcl).

- Rust*3,*4,*6: Ed Allen -c; ?Dicky Wells -tb; Cecil Scott -cl; Willie ‘The Lion’ Smith -p; Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -d; Clarence Williams -v.

Notable differences of takes (from Lord p367... and KBR):

15721-1: Clarence W. ends his vocal chorus with: “The moment I fell for you.”

15721-2: Clarence W. ends his vocal chorus with: “Your wonderful dream come true.”

15724-1: Trombonist is silent in first chorus until final two bars. Then ensemble starts modulation in bar 32 of first chorus, then adding two bars after first chorus before start of second chorus.

15724-2: Trombonist plays softly during first chorus (except bridge) until bar 31. Then piano plays solo modulation in bar 32. No added two bars after chorus!

209 ALABAMA JUG BAND

New York,

Sep. 05, 1934

Ed Allen – cnt;

Cecil Scott – clt;

Willie “The Lion” Smith – pno; Ikey Robinson – bjo, gtr; unknown – sbs; Bruce Johnson – wbd; Clarence Williams – jug;

Ikey Robinson (Hambone Jackson) - voc

38545-A	“Ida” Sweet As Apple Cider	Dec 7000,	Frog DGF 57
38546-A	My Gal Sal	Dec 7000,	Frog DGF 57
38547-	Gulf Coast Blues	Dec 7001,	Frog DGF 57
38548-	I Wish I Could Shimmy Like My Sister Kate	Dec 7001,	Frog DGF 57

Personnel certainly is partly OK, except for the string bass player, who is impossible to be identified as Richard Fullbright - in case it is this player on the previous sessions. This bass player is a different player than on session # 026, a smoother attack without noises on the side.

And: the washboard player very probably is not Floyd Casey, because his style is essentially different to Casey’s – compare it with all foregoing Casey contributions. He may be Bruce Johnson as on the subsequent Decca session. Nice to have Ikey Robinson on board again!

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Willie ‘The Lion’ Smith (pno); Ikey Robinson (gtr, bjo); unknown (sbs); Floyd Casey (wbd); Clarence Williams (jug).

- Lord, Clarence Williams p368: Ed Allen (cnt); Cecil Scott (clt); Willie ‘The Lion’ Smith (pno); Ikey Robinson (gtr, bjo); unknown (sbs); Floyd Casey (wbd); Clarence Williams (jug).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie ‘The Lion’ Smith (?) (pno); Ikey Robinson (bjo, gtr); Richard Fullbright (?) (sbs); Floyd Casey (wbd); Clarence Williams (jug): “Hambone Jackson” (vcl).

- Rust*3: Ed Allen -c; Cecil Scott -cl; ?Willie ‘The Lion’ Smith -p; Ikey Robinson -bj -g; Richard Fullbright -sb; Floyd Casey -wb; Clarence Williams -jug -v: “Hambone Jackson” (vcl).

- Rust*4,*6: Ed Allen -c; Cecil Scott -cl; Willie ‘The Lion’ Smith -p; Ikey Robinson -bj -v (as “Hambone Jackson”); ?Richard Fullbright -sb; Floyd Casey -wb; Clarence Williams -jug -v.

210 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Sep. 11, 1934

Ed Allen – cnt;

Louis Jordan, unknown – alt; Cecil Scott – clt, ten;

Clarence Williams – pno; Ikey Robinson – gtr; Richard Fullbright – sbs; Floyd Casey – dms;

Chick Bullock – voc

15845-1	Tain’t Nobody’s Biz-ness If I Do	Voc 2871,	Timeless CBC 1-057 I
15846-1	I Can’t Think Of Anything But You	Voc 2958,	Timeless CBC 1-057 I
15846-2	I Can’t Think Of Anything But You	Voc test,	Timeless CBC 1-057 I

15847-2	Sugar Blues	Voc 2805,	Timeless CBC 1-057 I
15847-3	Sugar Blues	Voc test,	not on LP/CD but held
15848-1	Jungle Crawl	Voc test,	Timeless CBC 1-057 I
15848-2	Jungle Crawl	Voc 2899,	Timeless CBC 1-057 I

Composer credits are: 15845 (Grainger - Robins); 15846 (Clarence Williams); 15847 (Fletcher – Williams); 15848 (Clarence Williams – Ernie Williams)

Ed Allen and Cecil Scott clear again. And certainly a piano can be heard, at least in “Jungle Crawl”, so certainly Clarence Williams – although he is dropped in Rust from *3 on.

The alto saxophonist in ‘Sugar Blues’ is a very interesting player! And he might well be Louis Jordan, other than I assumed before. His solo shows essential melody parts played calmly, interspersed with short multi-toned fast runs, very much in Cecil Scott’s way. I hear conformity with later Louis Jordan recordings with his own band, which yet are more relaxed than this somewhat nervous performance. This might be explained by his youth. Unfortunately, John Chilton’s book on Louis Jordan, ‘Let The Good Times Roll’, does not say anything about other recordings of Louis with Clarence Williams, except for the ‘I Can’t Dance, I Got Ants In My Pants’ session of March 23, 1934 (# 019).

The banjo most probably is a tenor guitar, and by the virtuoso guitar runs in “I Can’t Think ...” this guitarist most probably is Ikey Robinson, no less a player! In any case the bass player of session # 024 again, thus Dick Fullbright.

The rudimentary drumming again seems to be too swinging to be Casey, so his presence has to be questioned. Yet, the tom-tom work in ‘Jungle Crawl’ sounds much like Casey on other occasions when using the tom-tom.

‘Jungle Crawl’ is not the same tune as Tiny Parham’s with the same name!

Notes:

- Storyville 29: Ed Allen (cnt); poss Louis Jordan (alt); unknown (alt); Cecil Scott (clt, ten); unknown (bjo); Richard Fullbright (sbs); Floyd Casey (dms); Chick Bullock (vcl).

- Lord, Clarence Williams p369: Ed Allen (cnt); poss Louis Jordan (alt); unknown (alt); Cecil Scott (clt, ten); unknown (bjo); Richard Fullbright (sbs); Floyd Casey (dms); Chick Bullock (vcl); Clarence Williams (dir).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Louis Jordan (?)(alt); Clarence Williams (?)(pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Rust*3,*4,*6: Ed Allen -c; Louis Jordan and another -as; Cecil Scott -cl -ts; unknown -bj; Richard Fullbright -sb; Floyd Casey -d; Chick Bullock -v.

Notable differences of takes (from Lord p370... and KBR):

15846-1: No pick-up word in bar 19 of Bullock’s vocal in second chorus.

15846-2: Pick-up word in bars 18/19 of Bullock’s vocal in second chorus: “Oh, In the stars ...”

15847: Both takes -2 and -3 are musically identical, so, take -3 appears to be a dub.

15848-1: Allen starts the tune with a half-note Ab. No cymbal crash in last bar of vamp immediately before clarinet solo.

15848-2: Allen starts the tune with an eighth note and a half-note, both Ab. Cymbal crash in last bar of vamp immediately before clarinet solo.

211 ALABAMA JUG BAND

New York,

Oct. 03, 1934

Ed Allen – cnt;

Cecil Scott – clt;

Willie “The Lion” Smith – pno; Ikey Robinson – bjo;

Clarence Williams – jug; Cyrus St. Clair – bbs; Bruce Johnson – wbd;

Ham And Cabbage Trio (Williams, Robinson – voc, Clarence Todd – kazoo) (1); Ikey Robinson – voc (3); Clarence Williams – voc (4)

38781-A Jazz It Blues

Dec 7041,

Frog DGF 57

38782- Somebody Stole My Gal

Dec 7041,

Frog DGF 57

38783-A Crazy Blues

Dec 7042,

Frog DGF 57

38784-A Sugar Blues

Dec 7042,

Frog DGF 57

The washboard player again certainly is Bruce Johnson, not Casey. It is a pity that ‘The Lion’ is given so little soloistic room on these sides. And also it is a pity that Clarence Williams drowns St. Clair’s tuba with his not so much interesting jug. He should have known better.

The following note from Tom Lord, Clarence Williams, p. 370, should be regarded: “*However, Robinson claims he has never recorded with Ed Allen or Willie “The Lion” Smith. Allen is credited with the cornet work on this session, however the cornet chorus on ‘Crazy Blues’ shows a different style of playing.*” Whereas on page 367, Lord cites Robinson re the former Alabama Jug Band session: “*Ikey Robinson claims (to Al Vollmer) that he is the vocalist, Hambone Jackson, and I see no reason to doubt it.*”

If we consider Robinson’s notes to be correct, we have to deduce that a) Robinson is not on these two Decca sessions – contrary to his own identification as ‘Hambone Jackson’, or b) trumpeter and pianist are not Allen and Smith. I – KBR – have credited Ed Allen for the trumpet/cornet solo on the session of 23. March 1934 (# 019 above) as a modernised Allen. This would apply to this very session as well. And the few piano solo bits are definitely “The Lion” Smith’s, stylistically. I cannot but leave to solve this problem to the listener/reader himself.

Sorry!

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Willie ‘The Lion’ Smith (pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Clarence Williams (jug).

- Lord, Clarence Williams p371: Ed Allen (cnt); Cecil Scott (clt); Willie ‘The Lion’ Smith (pno); Ikey Robinson (gtr, vcl); unknown (sbs); Floyd Casey (wbd); Clarence Williams (jug, vcl); Ham and Cabbage Trio (Clarence Williams, Ikey Robinson, Clarence Todd) (vcl).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie ‘The Lion’ Smith (?)(pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Clarence Williams (jug): “Hambone Jackson” (vcl); Ham And Cabbage Trio (Clarence Williams, Cecil Scott, Ikey Robinson) (vcl).

- Rust*3: Ed Allen -c; Cecil Scott -cl; ?Willie ‘The Lion’ Smith -p; Ikey Robinson -bj -g; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -jug; “Hambone Jackson” -v; Ham And Cabbage Trio (Clarence Williams, Hambone Jackson, Clarence Todd, the latter also playing kazoo) -v.

- Rust*4,*6: Ed Allen -c; Cecil Scott -cl; Willie ‘The Lion’ Smith -p; Ikey Robinson -bj -v (as “Hambone Jackson”); Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -jug -v; Ham And Cabbage Trio (Clarence Williams, Hambone Jackson, Clarence Todd, the latter also playing kazoo) -v.

212 CLARENCE WILLIAMS AND HIS BAND

New York,

late 1934 – early 1935

Clarence Williams – dir, voc;

copyright date Aug. 23, 1935

unknown – tpt;

Film soundtrack Oscar Micheaux Pictures

Cecil Scott – clt; <i>Louis Jordan</i> – alt, ten;			
Willie 'The Lion' Smith, Harry 'Hank' Duncan – pno; Jimmy McLin - gtr			'Lem Hawkins' Confession'
I Can't Dance, Got Ants In My Pants			or 'Murder in Harlem'
<i>Ain't Misbehavin'</i> (variant – different middle-eight)			www.youtube.com
I Can't Dance, Got Ants In My Pants			www.youtube.com
<i>Nobody's Sweetheart</i> (variant)			www.youtube.com
I Can't Dance, Got Ants In My Pants			www.youtube.com
Harlem Rhythm Dance / Shim Sham Shimmy Dance			www.youtube.com
unknown title			www.youtube.com

Clarence Williams' only appearance, yet un-credited, – as far as I know – is in Oscar Micheaux's film 'Lem Hawkins' Confession', also titled 'Murder in Harlem'. Mark Cantor, noted and internationally known authority on the subject of Jazz on film (www.jazz-on-film.com) has published a comprehensive article on this film with its most interesting cabaret scene showing Clarence Williams fronting "his" band (see Names & Numbers 62). And today, you can watch this film quite simply on 'You Tube'. Amazing! Cecil Scott can be heard on clarinet with all his power, his virtuosity, and his individuality. Louis Jordan – if it really is he – is over-shadowed by Cecil, and the pianists also could have had much more playing time I would have wished. The trumpet player noted can only be heard very faintly at the beginning of the cabaret scene. Cecil Scott plays clarinet throughout, Jordan plays alto and tenor sax.

Notes:

- *Names & Numbers 62, Mark Cantor, 'Lem Hawkins' Confession': Clarence Williams, vocal and leader; unidentified trumpet; Cecil Scott, clarinet and tenor sax; possibly Louis Jordan, alto sax; probably Hank Duncan, piano; Willie 'The Lion' Smith, piano; Jimmy McLin, guitar*

213 **BIRMINGHAM SERENADERS**

unknown, (<i>Hudson "Buddy" Farrior</i>) – tpt; (<i>Charlie Green</i>) – tbn;	New York,	Feb. 01, 1935
unknown, <i>Pete Brown</i> – alt; unknown – ten, clt;		
<i>Clarence Williams</i> – pno; <i>Cyrus St. Clair</i> – bbs; (<i>Floyd Casey</i>) – dms		
39324-A Milk Cow Blues	Dec 7060,	Frog DGF 57
39325-A Black Gal Blues	Dec 7052,	Frog DGF 57
39326-A Papa De Da Da	Dec 7052,	Frog DGF 57
39327-A You're Bound To Look Like A Monkey When You Get Old	Dec 7060,	Frog DGF 57

While Storyville 29 states "that there is nothing on the records to suggest that they are anything to do with Williams" (the same could be said of sessions # 190, # 192 and # 193, where Clarence uses the Bingie Madison band complete with their own arrangements, which certainly are not in Clarence Williams style), our group would not exclude a possible connection with Clarence, considering their similarity with sessions

205 and # 216. So, these titles might as well have been recorded by a couple of N.Y. Minstrel musicians, Hudson Farrior among them. Our group discussed the presence of Bill Dillard here. Charlie Green had been suggested in Jazz Journal many years ago, and this certainly is a possibility. "Pete Brown recalled that his first recording date was with Clarence Williams and mentioned the title *Milk Cow Blues*. The alto playing on this session certainly sounds like Brown and there does not appear another Williams session that fits this testimony" (FROG CD DGF 57). The rhythm – especially the drummer – resemble session # 205, and might be recruited from the same Minstrel band.

Notes:

- *Storyville 29: Apart from an association of titles there is nothing on the records to suggest that they are anything to do with Williams.*

- *Lord, Clarence Williams p424: unknown: 2 tpt, tbn, 2 alt, ten, pno, bbs, dms, vcl.*

- *Rust*2: possibly: Ed Allen or Charlie Gaines (tpt); Cecil Scott (clt, ten); Clarence Williams or Willie 'The Lion' Smith (pno); Ikey Robinson (bjo, gtr); Floyd Casey (dms, wbd).*

- *Rust*3: Ed Allen -Charlie Gaines -c; unknown -tb; Cecil Scott -cl -ts; 2 unknown -as; Clarence Williams -p -v; Floyd Casey -d -wb.*

- *Rust*4,*6: 2 t; tb; 2 as; ts; p; bb; d; v; believed by some collectors to be a Clarence Williams unit, and by as many others to be unidentifiable, but not Williams.*

214 **CLARENCE WILLIAMS & HIS ORCH.**

Ed Allen – cnt;	New York,	Feb. 09, 1935
Cecil Scott – clt, ten;		
<i>Clarence Williams</i> – pno; <i>Roy Smeck</i> – gtr; <i>Cyrus St. Clair</i> – bbs;		
<i>Clarence Williams</i> – voc		
16839-1 I Can See You All Over The Place	Voc 2958,	Timeless CBC 1-057 II
16840-1 Savin' Up For Baby	Voc 2909,	Timeless CBC 1-057 II
16840-2 Savin' Up For Baby	Voc 2909,	Timeless CBC 1-057 II

Composer credits are: 16839 (Clarence Williams); 16840 (Ernie Golden)

And once again we have Clarence's conception of trumpet and reed plus rhythm. And again, he sings himself, and he plays a seldom piano Chorus in 'Savin' Up For Baby'. We hear Ed Allen with his clear and no-nonsense trumpet and brilliant Cecil Scott on clarinet and tenor sax. Personnel as given in the discs and undisputed.

Notes:

- *Storyville 29: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs).*

- *Lord, Clarence Williams p374: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs).*

- *Rust*2: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (?) (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd); Chick Bullock (vcl).*

- *Rust*3: Ed Allen -c; Cecil Scott -cl -ts; Clarence Williams -p -v; ?Roy Smeck -g; unknown -bb.*

- *Rust*4,*6: Ed Allen -c; Cecil Scott -cl -ts; Clarence Williams -p -v; ?Roy Smeck -g; ?Cyrus St. Clair -bb.*

Notable differences of takes (from KBR):

15840-1: Fourth chorus is a chordal piano solo by Clarence. The eight bar coda is played by the ens, first 4 bars ad-lib, last 4 bars in riffs.

15840-2: Fourth chorus: first half (16 bars) is a guitar solo, second half (16 bars) chordal piano solo by Clarence. The eight bar coda is played by the ens, first 4 bars by low clarinet, last 4 bars ens ad-lib.

215 CLARENCE WILLIAMS & HIS ORCH.

New York,

Mar. 07, 1935

Ed Allen – cnt; (*Hudson "Buddy" Farrior*) – tpt; (*Wilbur de Paris*) – tbn;
Cecil Scott – clt, ten;

Clarence Williams – pno, voc; *Roy Smeck* – gtr; *Cyrus St. Clair* – bbs; *Bruce Johnson* - wbd

16985-1	Milk Cow Blues	Voc 2927,	Timeless CBC 1-057 II
16985-2	Milk Cow Blues	Voc test,	Timeless CBC 1-057 II
16986-1	Black Gal	Voc 2938,	Timeless CBC 1-057 II
16986-2	Black Gal	Voc test,	Timeless CBC 1-057 II
16987-1	A Foolish Little Girl Like You	Voc test,	Timeless CBC 1-057 II
16987-2	A Foolish Little Girl Like You	Voc 2938,	Timeless CBC 1-057 II
16988-1	There's Gonna Be The Devil To Pay	Voc 2927,	Timeless CBC 1-057 II
16988-2	There's Gonna Be The Devil To Pay	Voc test,	Timeless CBC 1-057 II

Composer credits are: 16985 (Arnold); 16986 (-); 16987 (Bibo – Little – Amshel); 16988 (Emmerich – Hueston)

The unknown (second) tpt player obviously is the same man as on session #204, and possibly on session #212. He solos on the first title in chorus 5 (very weird harmonic changes here) – the same simple upward runs as in session 204, so possibly the said Hudson 'Buddy' Farrior. What a delight to hear Ed Allen soloing in the second title as compared to the unknown tpt man. Yet, in the last chorus of "A Foolish ..." this unknown man (Farrior?) plays with much more imagination and certainty – and not at all bad, so that our suggestion of Dillard might be seen as a compliment to this unknown. Wilbur de Paris' presence is questioned because of stylistical reasons, perhaps Charlie Green here? Probably St.Clair here, very swinging, but not up to his own heights in the 20s. It is certainly Bruce Johnson on washboard.

Notes:

- *Storyville 29: Ed Allen (cnt); unknown (tpt); poss Wilbur de Paris (tbn); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs); poss Bruce Johnson (wbd).*

- *Lord, Clarence Williams p377: Ed Allen (cnt); unknown (tpt); poss Wilbur de Paris (tbn); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs); poss Bruce Johnson (wbd).*

- *Rust*2: Ed Allen (cnt); unknown (tbn); unknown (alt); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); unknown (gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd).*

- *Rust*3,*4,*6: Ed Allen -c; unknown -t; ?Wilbur de Paris -tb; Cecil Scott -cl -ts; Clarence Williams -p -v; ?Roy Smeck -g; unknown -bb; ?Bruce Johnson -wb.*

Notable differences of takes (from Lord p378 ... and KBR):

16985-1: Next to last chorus is traditional 12 bars in length.

16985-2: Next to last chorus is 8 bars in length --- probably an error.

16986-1: Tenor sax starts solo in second chorus with a soft half-note C.

16986-2: Tenor sax starts solo in second chorus with a fast jumping-trill C-Eb-C

16987-1: Tenor solo in third chorus has no brass accompaniment.

16987-2: Tenor solo in third chorus has brass accompaniment.

16988-1: Tenor sax in final bar of tune plays quarter note C, two eighth notes A-G, one half-note C.

16988-2: Tenor sax in final bar of tune plays an octave upward rip C-c.

216 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

May 14, 1935

Ed Allen – cnt;

Cecil Scott – clt, ten;

Clarence Williams – pno, voc; *Jimmy McLinn* – gtr;

Cyrus St. Clair – bbs; *Bruce Johnson* - wbd

17601-1	This Is My Sunday Off	Voc test exists	not on LP/CD
17601-2	This Is My Sunday Off	Voc 3195,	Timeless CBC 1-057 II
17602-1	Yama Yama Blues	Voc 2991,	Timeless CBC 1-057 II
17603-1	Let Every Day Be Mother's Day	Voc 3195,	Timeless CBC 1-057 II
17604-1	Lady Luck Blues	Voc test,	Timeless CBC 1-057 II
17604-2	Lady Luck Blues	Voc 2991,	Timeless CBC 1-057 II

Composer credits are: 17601 (Shelton Brook, Jr.); 17602 (Spencer Williams – Clarence Williams); 17603 (Williams – Smith - Hammed); 17604 (Weber - Williams)

Personnel as given in the discos and undisputed. And again, Clarence uses his own and special conception to record his jazz. It still is surprising what a great rhythm he achieves with his own simple four-four piano rhythm, without any embellishments and tinkling, just pure chordal and swinging rhythm, not even solos. And still using the tuba and the washboard, when other musicians already are at the height of swing music.

Notes:

- *Storyville 30: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno); Jimmy McLinn (gtr); Cyrus St. Clair (bbs); unknown (wbd).*

- *Lord, Clarence Williams p379: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno); Jimmy McLinn (gtr); Cyrus St. Clair (bbs); unknown (wbd).*

- *Rust*2: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); Jimmy McLinn (bjo); Cyrus St. Clair (bbs); Floyd Casey (wbd).*

- *Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl -ts; Clarence Williams -p; ?Jimmy McLinn -g; Cyrus St. Clair -bb; ?Willie Williams -wb.*

Notable differences of takes (from Lord p380):

17601: Since take-1 is not reissued, nothing can be said about its musical content.

17604-1: Cecil Scott begins the final chorus with a definite "gargle" tone.

17604-2: Cecil Scott begins the final chorus with a "clean" tone and plays that way throughout

217 WILLIE SMITH (THE LION) AND HIS CUBS

New York,

May 22, 1935

Ed Allen – cnt;

Cecil Scott – clt;

Willie "The Lion" Smith – pno; Clarence Williams – pno (4,5); Willie Williams – wbd

Clarence Williams – voc (4,5,6,7)

39535-A	Echo Of Spring	Br 02388,	Neatwork RP 2040
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39535-B	Echo Of Spring	Dec 7090,	Chronological Classics 662
39535-C	Echo Of Spring	Dec 7090,	Neatwork RP 2040
39536-A	Breeze (Blow My Baby Back To Me)	Dec 7086,	Chronological Classics 662
39536-B	Breeze (Blow My Baby Back To Me)	Dec 7086,	Neatwork RP 2040
39537-A	Swing, Brother, Swing	Dec 7090,	Chronological Classics 662
39537-B	Swing, Brother, Swing	Dec 7090,	Neatwork RP 2040
39538-A	Sitting At The Table Opposite You	Dec 7086,	Chronological Classics 662
39538-B	Sitting At The Table Opposite You	Dec 7086,	Neatwork RP 2040

Of this wonderful relaxed jazz session under the great Willie "The Lion" Smith's name Storyville 153-120 says: "*Pat Hawes comments that when he wrote the sleeve note to Affinity 1032 in 1991 he drew attention to the points raised by John Collinson, that there are two pianos to be heard on 'Breeze' and that aurally Clarence Williams is the second pianist and probably the vocalist. Steven Lasker agrees and says that he has knowledge of a 16" Decca ET which contains the four titles and actually credits this session to Clarence Williams!*" And indeed, this concept of swing band certainly is Clarence Williams' own, and the side-men certainly are his. Only that the whole affair is strengthened by "The Lion's" pinao playing with its impressionistic charme.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Ed Allen (tp); Cecil Scott (cl & ts); Willie Smith (p); Willie Williams (wb).*
- Rust*2: *Ed Allen (cnt); Cecil Scott (clt, ten); Willie Smith (pno); Willie Williams (wbd).*
- Rust*3,*4: *Ed Allen -c; Cecil Scott -cl -ts); Willie "The Lion" Smith -p; Willie Williams -wb; ? Willie "the Lion" Smith -v.*
- Rust*6: *Ed Allen, c; Cecil Scott, cl; Willie "The Lion" Smith, p, v; Willie Williams, wb; ? Clarence Williams, p, v added on 39536, 39537.*

Notable differences of takes (from Howard Rye, N&N 21-11):

- 39535-A: *transition from first (ens) chorus to second (pno and wbd) chorus pass direct from ensemble with tpt lead to pno and wbd duet,*
fourth (ens) chorus, following clt solo, starts with clt and rhythm only, followed by entry of tpt.
- 39535-B: *ascending clarinet phrase interveves at end of first chorus,*
fourth (ens) chorus, following clt solo, tpt enters at beginning of chorus.
- 39535-C: *transition from first (ens) chorus to second (pno and wbd) chorus pass direct from ensemble with tpt lead to pno and wbd duet,*
fourth (ens) chorus, following clt solo, tpt enters at beginning of chorus.
- 39536-A: *vocal: "When I woke up this morning, oh sweet, evening breeze, you blew her from my side."*
- 39536-B: *vocal: "When I woke up this morning, sweet, oh breeze, you blew her from my side."*
- 39537-A: *vocal: "It must be rhythm fever, that makes me hate to leave ya. So play that thing, swing, gate, swing."*
- 39537-B: *vocal: "It must be rhythm fever, that hates (sic) me hate to leave ya. Just play that thing, now swing, gate, swing."*

218 CLARENCE WILLIAMS AND HIS WASHBOARD BAND

New York,

Apr. 08, 1937

Ed Allen – cnt;

Buster Bailey – clt; Prince Robinson – ten;

Clarence Williams – pno; Cyrus St. Clair – bbs; Floyd Casey – wbd;

Eva Taylor – voc (2,4,6); William Cooley – voc (1,3,5)

06849-1 Cryin' Mood

BB B-6932,

Timeless CBC 1-057 II

06850-1 Top Of The Town

BB B-6918,

Timeless CBC 1-057 II

06851-1 Turn Off The Moon

BB B-6919,

Timeless CBC 1-057 II

06852-1 More Than That

BB B-6918,

Timeless CBC 1-057 II

06853-1 Jammin'

BB B-6919,

Timeless CBC 1-057 II

06854-1 Wanted

BB B-6942,

Timeless CBC 1-057 II

Composer credits are: 06849 (Andy Razaf – Chick Webb); 06850 (Harold Adamson – Jimmy McHugh); 06851 (Sam Coslow); 06852 (Ben Barnet – Clarens Williams); 06853 (Sam Coslow); 06854 (Peter Tinturin – Jack Lawrence)

Personnel as given in the discos and undisputed. This is a session of sheer beauty. Even Buster Bailey plays relaxed and swinging. And, ... listen to the heavenly tuba of St.Clair!

Notes:

- Storyville 30: *Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).*
- Lord, *Clarence Williams p385: Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).*
- Rust*2: *Ed Allen (cnt); Buster Bailey (clt); Cecil Scott or Prince Robinson (ten); Clarence Williams (pno); unknown (bjo); Cyrus St. Clair (bbs); Floyd Casey (?)(wbd); Eva Taylor (vcl); William Cooley (vcl).*
- Rust*3,*4,*6: *Ed Allen -c; Buster Bailey -cl; Prince Robinson -ts; Clarence Williams -p); Cyrus St. Clair -bb; Floyd Casey -wb; Eva Taylor -v; William Cooley -v.*
- BGR*2: *Ed Allen, cnt; Buster Bailey, clt; poss Cecil Scott or Prince Robinson, ten; Clarence Williams, pno; unknown, bjo; unknown, bbs; prob Floy Casey, wbd..*
- BGR*3,*4: *Ed Allen, c; Buster Bailey, cl; prob Prince Robinson, ts; Clarence Williams, p; Cyrus St. Clair, bb; Floy Casey, wb..*

219 CLARENCE WILLIAMS' SWING BAND

New York,

c. Apr. 29, 1937

Ed Allen – tpt;

Buster Bailey – alt, clt; Russell Procope – alt, clt; Cecil Scott – ten, clt;

Clarence Williams – pno, voc; (Richard Fulbright) – sbs, voc; (Bill Beason) – dms;

Bill Cooley – voc			
MS 07862-1	Feel De Spirit	Lang-Worth Prog. 268,	Circle CCD-4
MS 07862-1	Old Time Religion	Lang-Worth Prog. 268,	Circle CCD-4
MS 07862-1	Lord Deliver Daniel	Lang-Worth Prog. 268,	Circle CCD-4
MS 07862-1	Sweet Kisses	Lang-Worth Prog. 268,	Circle CCD-4
MS 07863-1	Go Down, Moses	Lang-Worth Prog. 270,	Circle CCD-4
MS 07863-1	Do You Call Dat Religion ?	Lang-Worth Prog. 270,	Circle CCD-4
MS 07863-1	Jericho	Lang-Worth Prog. 270,	Circle CCD-4
MS 07863-1	Lazy Swing	Lang-Worth Prog. 270,	Circle CCD-4

The horn players are identified by Clarence himself on the second title, and this is the first time we definitely hear Russell Procope with Clarence, all other – earlier – assumptions seemingly being only pure guesses. In a Storyville note (see Storyville 68/63) it is assumed that Clarence might not be the pianist on this first session. Yet, what we hear is a pianist exactly in the Clarence Williams mode, albeit a little more developed to smoother playing in the swing mode. The bass player may be Fulbright as he was with the Teddy Hill band at the time, together with Scott and Procope. In a letter to Eric Townley Cozy Cole stated that he never did record with Clarence Williams (Storyville 68/63). Cole had been named as drummer in earlier discographies. The drummer is mostly listed as Floyd Casey after Cole had been cancelled. But this drummer here is a much more swinging drummer than Casey, so Casey's presence here is at least in doubt. Instead we would opt for Bill Beason on drums here (i.e. on "Sweet Kisses"!), who also was with the Hill band at the time.

Notes:

- Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Russell Procope (alt); Cecil Scott (ten); prob Clarence Williams (pno, vcl interjections); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).
 - Lord, Clarence Williams p387: Ed Allen (cnt); Buster Bailey, Russell Procope (alt, clt); Cecil Scott (ten, clt); prob Clarence Williams (pno, talk); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).
 - Rust*2: not listed
 - Rust*3: Ed Allen -c; Buster Bailey -cl; Russell Procope -as; Cecil Scott -ts; Clarence Williams -p; ?Richard Fullbright -bb; ?Cozy Cole -d; William Cooley -v.
 - Rust*4,*6: Ed Allen -c; Buster Bailey, Russell Procope -cl -as; Cecil Scott -cl -ts; Clarence Williams -p; unknown -sb; Floyd Casey -d; William Cooley -v.

220 CLARENCE WILLIAMS' SWING BAND

New York, c. Oct. 1937

Ed Allen – tpt;
 Buster Bailey – alt, clt; Russell Procope – alt, clt; Cecil Scott – ten, clt;
 Clarence Williams – pno, voc; Cyrus St. Clair – sbs; (Bill Beason) – dms;
 Bill Cooley – voc

MS 014994-1	Roll, Jordan Roll	Lang-Worth Prog. 399,	Circle CCD-4
MS 014994-1	Heaven, Heaven	Lang-Worth Prog. 399,	Circle CCD-4
MS 014994-1	There Is Love (see session 220)	Lang-Worth Prog. 399,	Circle CCD-4
MS 014995-1	It's Me O Lord	Lang-Worth Prog. 400,	Circle CCD-4
MS 014995-1	Get On Board, Li'l Chillun	Lang-Worth Prog. 400,	Circle CCD-4
MS 014996-1	Step On It	Lang-Worth Prog. 438,	Circle CCD-4
MS 014996-1	Swing Low, Sweet Chariot	Lang-Worth Prog. 438,	Circle CCD-4

Personnel seems to be the same as on session # 137 with the possible exception of the bass player, who may be St.Clair on string bass, although we do not know on which grounds his name has been stated in the discographies. Again we hear a slightly modernized Clarence Williams on piano, and again we opt for Beason as the drummer (see above).

Notes:

- Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Russell Procope (alt); Cecil Scott (ten); prob Clarence Williams (pno, vcl injections); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).
 - Lord, Clarence Williams p389: Ed Allen (cnt); Buster Bailey, Russell Procope (alt, clt); Cecil Scott (ten, clt); prob Clarence Williams (pno, talk, vcl); Cyrus St. Clair (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).
 - Rust*2: not listed
 - Rust*3: Ed Allen -c; Buster Bailey -cl; Russell Procope -as; Cecil Scott -ts; ?Clarence Williams -p; Richard Fullbright -sb; ?Cozy Cole -d; William Cooley -v.
 - Rust*4,*6: Ed Allen -c; Buster Bailey, Russell Procope -cl -as; Cecil Scott -cl -ts; ?Clarence Williams -p -v -speech; Cyrus St. Clair -sb; ?Floyd Casey -d; William Cooley -v.

221 CLARENCE WILLIAMS' WASHBOARD FIVE

New York, c. Oct. 1937

Ed Allen – cnt;
 Cecil Scott – clt;
 Clarence Williams – pno, voc; Cyrus St.Clair – sbs; Floyd Casey – wbd;
 Bill Cooley – voc

014994-1	There Is Love	Lang-Worth Prog. 399,	Circle CCD-4
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Beautiful swinging band here, Clarence' old formula modernized. We are unable to hear a tuba (St.Clair) here, but a string bass player can be heard.

Notes:

- Storyville 30: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); unknown (sbs); Floyd Casey (wbd); William Cooley (vcl).
 - Lord, Clarence Williams p389: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); unknown (sbs); Floyd Casey (wbd); William Cooley (vcl).
 - Rust*2: not listed
 - Rust*3: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; unknown -sb; ?Willie Williams -wb; William Cooley -v.
 - Rust*4,*6: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; Cyrus St. Clair -sb; Floyd Casey -wb; William Cooley -v.

222 CLARENCE WILLIAMS' TRIO

New York, May 24, 1938

Don Baker – electric organ; Connie Berry – pno; Cozy Cole – dms;

Babe Matthews – voc (3,4)

22976	Rattling Rhythm	Voc unissued, test exists	not on LP/CD
22977	Wontcha?	Voc unissued, test exists	not on LP/CD
22978-1	Bluer Than Blue	Voc 4157,	Chronological Classics 953
22979-1	I'm Falling For You	Voc 4157,	Chronological Classics 953
22980-1	Liza (All The Clouds'll Roll Away)	Voc 4157,	Chronological Classics 953

Personnel as given in the discos, but: in a letter to Eric Townley Cozy Cole stated that he never did record with Clarence Williams (Storyville 68/63). Cole had been named as drummer in earlier discographies, and what can be heard definitely seems to be Cole (compare Lionel Hampton, intro to 'Drum Stomp').

Notes:

- Storyville 30: Don Baker (electric organ); poss Connie Berry (pno); Cozy Cole (dms); Babe Matthews (vcl)(3,4); .

- Lord, Clarence Williams p392: Don Baker (electric organ); poss Connie Berry (pno); Cozy Cole (dms); Babe Matthews (vcl)(3,4).
unknown personnel (1,2).

- Rust*2: Clarence Williams (pno); Don Baker (el.organ); Cozy Cole (dms); Connie Berry (vcl).

- Rust*3: Clarence Williams -p -v; Connie Berry -p; Don Baker -elo (3,4,5); Cozy Cole -d; Babe Matthews -v.

- Rust*4,*6: Connie Berry -p; Don Baker -elo (3,4,5); Cozy Cole -d; Clarence Williams, Babe Matthews -v.

223 CLARENCE WILLIAMS' TRIO

New York, May 24, 1938

Clarence Williams – voc;

Connie Berry – pno; Cozy Cole – dms

22981-1	Hop On Me Blues	Voc test,	Frog DGF 57
22981-2	Hop On Me Blues	Voc test,	Frog DGF 57
22982-1	Going Home Blues	Voc test,	Frog DGF 57

Personnel as given in the discos (see session #222 above).

Notes:

- Storyville 30: Don Baker (electric organ); poss Connie Berry (pno); Cozy Cole (dms); Babe Matthews (vcl)(3,4); .

- Lord, Clarence Williams p392: unknown (pno); unknown (dms); Clarence Williams (dir, vcl).

- Rust*2: Clarence Williams (pno); Don Baker (el.organ); Cozy Cole (dms); Connie Berry (vcl).

- Rust*3: Clarence Williams -p -v; Connie Berry -p; Cozy Cole -d.

- Rust*4,*6: Connie Berry -p; Cozy Cole -d; Clarence Williams, Babe Matthews -v.

Notable differences of takes (from Lord p394 ... and KBR):

22981-1: 8 bar piano introduction, piano plays double-time stride in bars 5-8 of piano solo in third chorus.

22981-2: tune starts with 12 bar chorus (no 8 bars intro); no double-time in piano solo, but in bars 7-8 of last chorus behind vocal.

224 CLARENCE WILLIAMS' BLUE FIVE

New York, Oct. 22, 1941

Clarence Williams – pno; James P. Johnson – pno (1,2);

Grace Harper, Nathan Barlow – gtr; Wellman Braud – sbs;

Eva Taylor – voc; Clarence Williams – voc (1,2);

071198-1	Uncle Sammy, Here I Am	BB test,	IAJRC 52 (LP)
071198-2	Uncle Sammy, Here I Am	BB B-11368,	Frog DGF 57
071199-1	Thriller Blues	BB B-11368,	Frog DGF 57

Personnel as given in the discos and undisputed.

Notes:

- Storyville 30: Clarence Williams (pno, vcl); James P. Johnson (pno); Grace Harper, Nathan Barlow (gtr); Wellman Braud (sbs); Eva Taylor (vcl).

- Lord, Clarence Williams p404: Clarence Williams (pno, vcl); James P. Johnson (pno); Grace Harper, Nathan Barlow (gtr); Wellman Braud (sbs); Eva Taylor (vcl). .

- Rust*2,*3,*4,*6: Clarence Williams (pno, vcl); James P. Johnson (pno); Grace Harper, Nathan Barlow (gtr); Wellman Braud (sbs); Eva Taylor (vcl)..

-BGR*2,*3,*4: Clarence Williams, pno, vcl; James P. Johnson, pno; Grace Harper, Nathan Barlow, gtr; Wellman Braud, sbs.

Notable differences of takes (from Lord p394):

071198-1: Eva Taylor's second chorus, beginning with bar 25: "You're the one feeds me, so if you needs me ..."
Clarence's second chorus, beginning with bar 25: "You clothes and feeds me, so if you needs me ..."

071198-2: Eva Taylor's second chorus, beginning with bar 25: "I'll keep raisin' sons 'till the battle is won ..."
Clarence's second chorus, beginning with bar 25: "You clothes and shoes me, so if you can use me ..."

225 CLARENCE WILLIAMS QUARTET

New York, Feb. 22, 1947

Albert Nicholas – clt;

WNYC Jazz Festival

Clarence Williams – pno; Pops Foster – sbs; Baby Dodds – dms;

Irene Williams – voc (2,4)

Blues - spoken introduction by announcer	Jazz Unlimited JU 49 (LP)
Gulf Coast Blues	Jazz Unlimited JU 49 (LP)
High Society	Jazz Unlimited JU 49 (LP)
Baby, Won't You Please Come Home	Jazz Unlimited JU 49 (LP)

Personnel as introduced by Clarence himself and given in the discos.

Notes:

- Storyville 30: not listed

- Lord, Clarence Williams p408: Albert Nicholas (clt); Clarence Williams (pno); Pops Foster (sbs); Baby Dodds (dms); Irene Williams (vcl); Bob Maltz (producer) .

This is what we – the authors – have found out and/or suggested on the personnels of all the many - and beautiful – recordings of Clarence Williams' bands. The first drafts of this compilation were issued in the Dutch discographical magazine Names&Numbers 58 – 61 and 75, 76, 78, 79 respectively.

About 30 years after Tom Lord's fantastic fundamental work our critical pencil entries into this book became more and more, and increasingly reasonable. And so we felt that something had to be done. Although our group did not have access to prime sources, we used all accessible sources as the editions of Rust and other discographies, all current magazines – above all the inestimable Storyville magazine – and our ears. We hope that for the next 30 years there is enough cause and material for critical listening and discussion, until somebody else issues a better and more reasonable list on the way to the final and correct version of a Clarence Williams discography. And we certainly would like to thank everybody who did send objections, corrections, remarks and even approvals! We hope to have brought the whole matter a step further, and would like to point the interested reader to our article on Carmelo Jari in the Frog Yearbook Vol. 2.

K. – B. Rau
04-10-2015
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