

THE RECORDINGS OF ARVILLE HARRIS

An Annotated Tentative Personnelo - Discography

HARRIS, Arville S., saxes, clarinet

born: St. Louis, Missouri, 1904; died: New York, 1954

Uncle of Le Roy Harris, Jr., brothers were Jimmie Harris (violinist and music teacher), and Le Roy Harris, Sr., who played banjo, guitar and flute. Arville played on riverboats from 1920, also with Hershal Brassfield's band (c. 1921). With Bill Brown and his Brownies (1925-28). Many recordings with Clarence Williams in the late 1920s. Joined Cab Calloway early 1931, with Cab until 1935 (including trip to Europe). With Jack Butler (1935), later worked regularly for LeRoy Smith. With Claude Hopkins (1937 and 1939), with pianist Maurice Rocco (1938). Led own band at Majestic Ballroom, N.Y., for the last ten years of his life. Died of a heart attack.

(John Chilton, Who's Who of Jazz)

STYLISTICS CLARINET

STYLE

Arville Harris plays a clarinet style with fluency and beauty, with lyrical and/or fast-moving parts all over the instrument's compass. A style which he probably might have assumed during his work on the riverboats though playing with musicians from New Orleans.

TONE

He plays with a smooth and strong bright tone. (Yet, depending on the record company and their recording equipment, it might also be a little thinner at times.)

VIBRATO

Vibrato is very short and with little altitude.

TIME

His time is a bit un-settled and even hectic, sometimes.

PHRASING

Harris' phrasing on clarinet is what we know of the Southern players and their manner of filling melodic short pauses between the phrases of the horn-men: lyrical or lively and with fast counter-melodies.

STYLISTICS ALTO SAX – TENOR SAX

STYLE

Arville Harris' first recordings with Clarence-Williams-led groups mainly has him ad-lib playing tenor sax, probably his main instrument with Bill Brown and his Brownies, the band he obviously worked with steadily at this time.

TONE

His tone is strong, but still soft, and rather voluminous - yet also depending on the recording company.

VIBRATO

His vibrato is very moderate – of little amplitude and with short duration.

TIME

His time is strict and exact, as needed by a big band reed player.

PHRASING

In the 1920s, Harris obviously was influenced by the young Coleman Hawkins, tenor saxophonist of the contemporary Fletcher Henderson band.

This personnelo-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: Arville Harris
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Arville Harris*
- 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: (*Arville Harris*)

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.

HARRIS, ARVILLE

001 **JELLY ROLL MORTON AND HIS ORCHESTRA**

Chicago, Jun. 1923

Tommy Ladnier – cnt; Roy Palmer – tbn;

Wilson Townes – clt; Charles Harris – alt;

Jelly Roll Morton – pno, ldr; Jasper Taylor – dms

1434-1 *Big Fat Ham*

Pm 12050, Jazz Oracle BDW 8065

1434-2 *Big Fat Ham*

Pm 12050, Jazz Oracle BDW 8065

1435-2 *Muddy Water Blues*

Pm 12050, Jazz Oracle BDW 8065

Composer credits: 1434 (-); 1435 (-)

It is generally agreed today that the alto sax player at this session is a musician by the name of Charles Harris, and not the later well-known Arville Harris, member of the musically well-noted family of St. Louis.

Rust and L. Wright give matrix 1435-2 for the second title, whereas the Jazz Oracle CD claims to have 1435-1! But as for Laurie Wright "no such copy has been reported". Close listening reveals that the Jazz Oracle CD take -1 is identical with take -2 on all other issues.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: *Natty Dominique (c); Roy Palmer (tb); Townes (cl and as); Jelly Roll Morton (p); Jasper Taylor (dm)*

- Rust*2,*3: *unknown (cnt); Roy Palmer (tbn); Wilson Townes (clt); Arville Harris (alt); Jelly Roll Morton (pno); Jasper Taylor (woodblocks)*

- Rust*4,*6: *?Bernie Young -c; unknown -tb; Wilson Townes -cl; Charles Harris -as; Jelly-Roll Morton -p; Jasper Taylor -woodblocks*

- L. Wright, Mr. Jelly Lord: *Tommy Ladnier c; Roy Palmer tb; Wilson Townes cl; Charles Harris as; Jelly Roll Morton p; Jasper Taylor woodblocks*

- *Jazz Oracle CD BDW 8065 (2011): Tommy Ladnier (c); Roy Palmer (tb); Wilson Townes (cl); Charles Harris (as); Jelly Roll Morton (p); Jasper Taylor (woodblocks)*

HENDERSON'S RAINBOW ORCHESTRA, 1925: Ray Carn, Lionel 'Bindad' Howard – tpt; James Archey – tbn; Arville Harris – alt, clt; Eddie Willis – ten, clt; Ellsworth Reynolds, Norwood Fennar – vln; Earl Grey – pno; Leroy Harris, Sr. – gtr, flt; Bob Ysaguirre – bbs; Willie Lynch – dms (W.C. Allen, *Hendersonia*, p. 203)

002 **EVA TAYLOR** Clarence Williams' Morocco Five

New York, Oct. 05, 1926

Eva Taylor – voc;

Clifford King – sop (1), alt (2); Arville Harris – ten (1);

Eddie South – vln;

Clarence Williams – pno; Leroy Harris – bjo

74388-B *Nobody But My Baby Is Getting My Love*

OK 8407, Document DOCD-5409

74389-B *Morocco Blues*

OK 8407, Document DOCD-5409

Composer credits: 74388 (Williams - Razaf); 74389 (Williams - Jordan)

Eva Taylor named Eddie South as the violinist, it yet has to be considered that her memory was often at fault when naming accompanying musicians. But regarding this player's instrumental technique and style, Eva probably was quite right. And South was the violinist of the Jimmy Wade Orchestra from Chicago, which guested in New York for a couple of months.

And again – as at Eva Taylor's August 6 recording session - there might be the possibility of Jimmy Wade's Chicago men participating in this session. This matter still has to be clarified by further information coming forth. But Roy Butler's (Wade's tenorist) statement that his "own playing was at first influenced by Barney Bigard, not as a clarinetist but as a tenor player" (Storyville 71, Darke / Gulliver, Roy Butler's Story) would most probably sort Butler's presence at this session stylistically out and may underline Arville Harris as probable player. This then might also be a point for Arville's brother Leroy on his sober banjo, Clarence Williams' preferred banjo player for the future. We certainly do not hear Buster Bailey on these sides, but I believe Clifford King from the Wade band to be a decent possibility for the straight alto sound in 'Morocco Blues'. Against all discographies, I do not hear any clarinet notes on these sides.

Notes:

- Storyville 20: *Buster Bailey (sop, alt); poss Arville Harris (clt, ten); Eddie South (vln); Clarence Williams (pno); prob Leroy Harris (bjo).*

- Storyville 71, Roy Butler's Story:

- *Born With the Blues*, Perry Bradford, p. 91: " ... and Eddie South gave him this personnel: Man, we had a knockout group; Raymond Whittaker (sic) was blowing coronet (sic), Bill Doner (sic) was our trombone man, Arnett Nelson took care of the tenor sax and clarinet, Clifford King was on alto and doubled on soprano sax; we had a fellow playing guitar and violin named Stanz (sic) Wilson, Eddie Johnson

was drumming. Antonia Spaulding out of Louisville was spanking the piano, Jimmy Wade was our leading cornetist, while your boy Eddie South was pulling the strings across the violi – and also was the teacher for the band.”

- Lord, Clarence Williams p.184: poss Buster Bailey (sop, alt); poss Arville Harris (clt, ten); Eddie South (vln); Clarence Williams (pno); prob Leroy Harris (bjo).

- 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.

- 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.

Soloists ad-lib:

74388: ?CK sop 8; ES vln+?CK sop 8; ET voc+ES vln+?CK sop obl 16; ET voc+ES vln 32; ?CK sop+ES vln 16; AH ten 16;

ET voc+ES vln obl 32; ES vln 16; ET voc+ES vln obl 16; AH ten 8; AH ten+ES vln 8

74389: ES vln+?CK alt 4; ES vln 2; ET voc+ES vln obl 16 + 32; ES vln 16; ET voc+ES vln obl 16

003 EVA TAYLOR Clarence Williams' Blue Seven

New York,

Nov. 16, 1926

Eva Taylor – voc;

Tommy Ladnier - tpt; Jimmy Harrison – tbn;

Carmello Jari – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno; Buddy Christian – bjo

80214-A Candy Lips (I'm Stuck On You)

OK 8414,

Document DOCD-5409

80215-A Scatter Your Smiles

OK 8414,

Document DOCD-5409

Composer credits: 80214 (Jackson - Lauria); 80215 (Kortlande - Wendling)

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. It is Carmelo Jari we hear on alto and clarinet with his characteristic “bouncing trill” style. The tenorist may be Arville Harris, whose possibly second 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).

- 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.

- 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.

Soloists ad-lib:

80214: TL o-tpt+JH o-tbn 4; TL o-tpt+JH o-tbn 1+16; JH o-tbn+ens obl 32

80215: TL m-tpt 1+16; CJ clt 16; JH o-tbn 2+12; AH ten 4+16; JH o-tbn+ens obl 32

004 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; unknown – train tooting noises

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

Composer credits: E-21786 (Williams); E-21788 (Simson - Henry)

Storyville 20, p. 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, p. 160 says: “As has been noted, the singer here (i.e. session 004) 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 as the same man as on session # 107 (Red Hot Flo) of our Clarence Williams list (elsewhere at this website), who by general consensus in our group is now seen to be Arville Harris. He certainly is 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).

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.

Soloists ad-lib:

E-21786/87: EA o-cnt obl 24 + 24; FC wbd 2

E-21788/89: AH clt 1+2; AH clt obl 12 + 12; AH clt obl 24; EA o-cnt+AH clt 12; AH clt 8; EA o-cnt+AH clt 8

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.

005 **SARA MARTIN** Clarence Williams' Blue Five

New York,

Apr. 09, 1927

Sara Martin – voc;

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 former listening-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 Smalls' 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

006 **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

Composer credits: 80728 (Johnson - Spivey); 80729 (Williams – Waller)

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. 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.

Soloists ad-lib:

80728: CSC bbs 6+3; EA m-cnt 6+2; CI o-tbn 6+4; EA m-cnt 6+4; CSC bbs 6; free ens 4

80729: EA o-cnt 16; AH clt 16; EA m-cnt 16; CI o-tbn 16; AH alt 16; free ens 6; CJ clt 2; free ens 8

007 **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

Composer credits: 80739 (Brooks); 80740 (Blake - Bagar)

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 our listening-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. 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).

- 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.

- 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.

Soloists ad-lib:

80739: free ens 4; ET voc+?HN vln obl 16; ET voc+EA m-cnt+?HN vln obl 32; ET voc+?HN vln obl 24; ET voc+EA m-cnt+?HN vln obl 8
 80740: EA m-cnt 2; ?HN vln 2; AH clt 4; ET voc+AH clt+?HN vln 16; ET voc+EA m-cnt+?HN vln 32; free ens 14; EA o-cnt 2; AH clt 8; EA m-cnt 2; AH clt 2; AH clt+EA o-cnt 4; ET voc+ens 32

008 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

Composer credits: E-4861 (McHugh – Healy – Kahal); E-4857 (Williams – Green)

This personnel is listed uniformly by all accessible sources and so our group generally agrees. Even so, DB of our listening team is utterly convinced that this singer is Eva Taylor (see Storyville 14/40 and 16/22 on this matter). Re-listening after a long time, I – KBR – feel certain that this singer's voice is more youthful and less voluminous than Eva Taylor's, and I thus am convinced on Katherine Henderson's presence. Tom Lord, Clarence Williams, p.207 writes: "This next session introduces Eva's niece, Katherine Henderson, as vocalist. As well as belonging to the staff of CWMPC (i.e. 'Clarence Williams Music Publishing Company' – KBR) she was probably rehearsing with the show 'Bottomland' which was to open in June."

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.

Soloists ad-lib:

E-4861: ED o-cnt+ens 16; CI o-tbn 16; EA m-cnt 8; EA m-cnt+ens 16; KH voc+ens obl 32; AH ten 16; EA m-cnt+CH m-tbn 8; AH clt 8; KH voc+ens obl 28; free ens 4

E-4857: ED o-cnt+ens 4 + 20 + 28; KH voc+AH clt obl 28; EA m-cnt 4; CI m-tbn 4; EA m-cnt 2; CI m-tbn 2; EA m-cnt 4; AH clt 12; KH voc+AH clt+CI m-tbn obl 24; free ens 4

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 ...“

009 CLARENCE WILLIAMS AND HIS BOTTOMLAND ORCHESTRA

New York,

Jun. 07, 1927

Ed 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-6055/6 (Charles M. Schwab); E-6057/8 (Bibo - Skinner)

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.

010 CLARENCE WILLIAMS' ORCHESTRA

New York,

Jul. 1927

Ed Allen, – tpt; Charlie Irvis – tbn;

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

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: free ens 12; EA m-cnt+free ens 32; AH alt 24; CI o-tbn 8; AS flt 24; CSC bbs 8; EA m-cnt+free ens 22; CI o-tbn 2; EA m-cnt+free ens 8

2839: free ens 14; CSC bbs 2; free ens 16 + 8 + 14; AS sop 2; free ens 16

Notable differences of takes:

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

011 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 is certainly Louis Metcalf on trumpet here, and not Anderson or Gaines as assumed by us 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 all recordings attributed to Metcalf in a steady row it becomes apparent that here we have all Metcalf's characteristics as heard before, a bit tamed only, and thus retained by being encompassed in a Williams-led conception. Typical Irvis legato playing. Socarras and Arville Harris certainly are the reed-men as indentified 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; free ens 16; CI o-tbn 18; LM o-tpt+free ens 18
 81473: LM m-tpt 12 + 12; CI m-tbn 2+10

012 LE ROY TIBBS AND HIS CONNIE'S INN ORCHESTRA

New York,

Feb. 01, 1928

Allie Ross – vln;

Gilbert Paris, Ed Allen – tpt; Te Roy Williams – tbn;

.... Brown – alt, bar; Arville Harris – alt, clt; unknown – alt;

Le Roy Tibbs – pno; Leroy Harris – bjo; Cyrus St.Clair – bbs; Hugh Davis – dms

145604-2 One O'Clock Blues

Col 14309-D,

Frog DGF 32

145605-2 I Got Worry (Love Is On My Mind)

Col 14309-D,

Frog DGF 32

Composer credits are: 145604 (Allen, Bishop and Waller); 145605 (De Rose and Trent)

This band was house-band at 'Connie's Inn'. W.C. Allen, Hendersonia, p. 251: *"The Immermann brothers fixed it up to their liking, named it after one of themselves (Connie's Inn), engaged Wilbur Sweatman's Orchestra as their first attraction, (Fletcher Henderson says he first heard Coleman Hawkins, playing in this band!), and asked the world to watch for the opening of "Harlem's Largest Cabaret" (July 1923). Under their aegis, it became one of "the" places for downtown white to go slumming in Harlem. Presenting outstanding Negro orchestras and talent, their floor shows came to be elaborate productions with hit tunes and Broadway shows emanating from them. Violinist Leroy Smith replaced Sweatman in September 1923 and led the house band until February 1926. Allie Ross' Orchestra (with Howard Scott and Luke Smith, trumpets) then replaced Smith's. When Ross formed a new band for Lew Leslie's 'Blackbirds' show in late 1927, his pianist Leroy Tibbs staid on as leader at Connie's Inn until the fall of 1928, when Leroy Smith returned. All these bands were essentially "show" or dance bands, although there were always hot men in each of them."*

The personnel was certified by Ed Allen's recollection and approaches correctness. From this band Clarence Williams obviously drew Ed Allen and brothers Arville Harris on reeds and Leroy Harris on banjo for his own recording units, while tuba player St. Clair came over from the Charlie Johnson band.

Gilbert Paris - as a respected first trumpeter with the early Arthur Gibbs band and the Savoy Bearcats in 1926 – plays lead parts only, while Ed Allen shows his own typical clear and sober sort of handling a melody when soloing with his very fine intonation and his lazy rhythm. This great stylistic property may be observed on all his many recordings with Clarence Williams in the 1920s/30s.

On trombone we have Te Roy Williams, a player of little recognition in Harlem, who suddenly appeared named as bandleader on a Harmony recording of Elmer Snowden's Nest Club Orchestra of which he was a member at the recording date in May 1927 until only very shortly thereafter. As Snowden declared later: *"Te Roy was my trombone player, who was on notice when this record was made. Jimmy Harrison came in about a week later, and Te Roy went with Leroy Smith. This was my Nest Club Band, and to this day, I still can't figure out how his name got on the label."* His soloing is assured and performed clearly with harmonic knowledge, yet lacking a swinging jazz beat.

Arville Harris shows his very personal fidgety way of multi-toned soloing on clarinet, which probably made him successor to William Thornton Blue in the Cab Calloway band in early 1931.

Rust*6 names Andrew Brown (of Missourians and Calloway fame) an alto sax, but this seems to be guess-work only - which might, yet, possibly be correct – but is denied by Ed Allen. As Ed Allen did not remember the first name of this altoist Brown, and several musicians with that same surname did not uncover this player's real identity, I would like to mention Ralph Brown, altoist with Clarence Jones and his bands in Chicago, and two years later with Fess Williams and his Royal Flush Orchestra in New York. As it is known, he was an experienced dance band musician and might well have been able to handle the Allie Ross/Le Roy Tibbs band-book. Unfortunately only, in his recollections (Storyville 51-87) he did not mention such a recording date. It has to be accounted that he was a Chicago musician, what did not prevent him to join the Fess Williams band in 1929. And: Harlem and Chicago were not worlds apart! As I assume, this player Brown may be seen as doubling on baritone, because he obviously was a band member - Allen recalled the surname! – and may therefore be playing his fixed and special part.

At last, there was a third alto player, as remembered by Ed Allen (see below), without any name. He may possibly have been hired for this recording session out of a dilemma, when the tenor sax player did not show up of whatever reason at all, and no substitute tenor player could be presented on the spot. Thus, he certainly was not part of the band, and Ed Allen's failure to remember his name is understandable. But, there is a problem to have an alto player play a tenor sax part of the band-book on alto sax! And this at short notice. So, what did this man do at the session? Regular three-part saxophone sections at this time had their scores transposed – the altos a minor third downward and the tenors a whole step upward – and thus it certainly was not possible – or extremely difficult – to have the altoist play from a tenor score. As the band's arrangements do not seem to be very complicated and the saxophone parts mainly consist of background parts, the bandleader might have prepared a third alto part on the spot and further more relied on the player's experience and expertness.

From earlier recordings we recognise Leroy Tibbs as a well-educated classically trained player on the full-handed side of pianists, with little single-tone melodic lines, but harmonic (vertical) sounds displaying "symphonic" and orchestral thinking of the performer not unlike Joe Steele. His left hand is only faintly that of the Harlem School of pianists, but rather encompassing bass-notes as completion of the right-hand chords/harmonies. In his right hand he mainly plays chordal figures sounding like band arrangements, what may demonstrate that he was a band pianist/arranger above all.

LeRoy Harris is an utterly dependable banjo player, without soloistic ambitions, what made him Clarence Williams' favourite for his recording sessions all through the late 1920s. And then Cyrus St. Clair, the poet on the big brass horn. What more could you wish for the

rhythm section. Interesting are the use of the newly invented and fashionable hand-cymbals by the Zildjian Co. (intro of second title) by drummer Hugh Davis, and his use of mallets on cymbal. Listen to the whole-tone alto break in the coda of first title, and the overall sound of the band led by the violin. And all the little details of making jazz music an artistic pretension.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed
 - Rust*2: Ed Allen and another (cnts); Ed Cuffee (tbn); Arville Harris (clt/alt); unknown alt/bar; unknown ten; unknown vln; Le Roy Tibbs (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)
 - Rust*3: Ed Allen and another -c; Ed Cuffee -tb; Arville Harris -cl -as; unknown -as -bar; unknown -ts; Allie Ross -vn; Le Roy Tibbs -p; Leroy Harris -bj; Cyrus St. Clair -bb; Hugh Davis -d
 - Rust*4: Ed Allen -Gilbert Paris -c; Te Roy Williams -tb; Arville Harris -cl -as; ?Andrew Brown -as -bar; unknown -ts; Allie Ross -vn; Le Roy Tibbs -p; Leroy Harris -bj; Cyrus St. Clair -bb; Hugh Davis -d
 - Rust*6: Ed Allen, Gilbert Paris, c; Te Roy Williams, tb; Arville Harris, cl, as; ?Andrew Brown, as, bar; unknown, ts; Allie Ross, vn; Le Roy Tibbs, p; Leroy Harris, bj; Cyrus St. Clair, ob; Hugh Davis, d

Tune-structures:

One O'Clock Blues Key of Eb Columbia
 (Intro 5 bars ens 3 – TRW o-tbn 2)(Chorus 1 32 bars AABA EA o-cnt 6 – brk 2 saxes – EA o-cnt 8 – saxes + vln 8 – saxes + vln 6 – brk 2 brass)(Verse 16 bars AABA EA o-cnt + ens)(Chorus 2 32 bars AABA TRW o-tbn 16 – AH clt 14 – CSC brk 2 bbs)(1/4 Chorus 8 bars EA o-cnt 8 + ens)(Coda 2 bars ? alt 2 + ens)
I Got Worry (Love Is On My Mind) Key of C Columbia
 (Intro 6 bars ens + HD hand-cymbal)(Chorus 1 32 bars AABA EA m-cnt 6 – brass brk 2 – EA m-cnt 6 – saxes brk 2 – ens 8 – EA m-cnt 8)(modulation 2 bars ens)(Verse 16 bars AA' ens)(Chorus 2 32 bars AABA ?B bar 16 – AH clt 8 – ?B bar 6 – TRW o-tbn 2 brk)(1/2 Chorus 16 bars BA TRW o-tbn 7 – ens 1 – ens 8)

013 CLARENCE WILLIAMS' WASHBOARD FIVE

New York,

Apr. 18, 1928

Ed Allen – cnt; Arville Harris – clt;
 Clarence Williams – pno; Cyrus St. Clair – bbs; Floyd Casey – wbd;
 unknown – voc tag (1)

W400620-B Sweet Emmaline

OK 8572, Collectors Classics COCD-19

W400621-B Log Cabin Blues

OK 8572, Collectors Classics COCD-19

Composer credits: W400620 (Razaf - Palmer); W400621 (Delaney)

“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.” This is what I – KBR - wrote a decade ago. But my recent purcuit of Arville Harris’ recordings brought me to the below noted recognition:

Laurie Wright, in *Storyville* 2002/3, p. 7, very probably in accord with a couple of other researchers, lists Arville Harris (in italics) as the most probable clarinetist for this session. And he almost decidedly is right!

While re-listening: mind St. Clair’s wonderful “singing” tuba!

Notes:

- Storyville 23: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, voc); Cyrus St. Clair (bbs).
 - Storyville 2002/3: Ed Allen, c; Arville Harris, cl; Clarence Williams, p; Cyrus St. Clair, bb; Floyd Casey, wb
 - 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).

Solos ad-lib:

W400620: ens 32 + 16; AH clt 32; FC wbd 16; EA o-cnt 8; ens 8

W400621: ens 12 + 12; AH clt 12; ens 12 + 12

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 # 019)!

014 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 8584, Collectors Classics COCD-19

W400703-A Red River Blues

OK 8584, Collectors Classics COCD-19

Composer credits: W400702 (Urquhart - Williams); W400703 (Williams)

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).

Solos ad-lib:

W400702: FC wbd 2; EA o-cnt 2; AH clt 2; FC wbd 4; AH clt 14; EA m-cnt 2; FC wbd 6; JKO m-cnt 2; FC wbd 6; JKO m-cnt 2; JKO m-cnt 2

W400703: free ens 12 + 12; AH clt 12; JKO m-cnt 1+12; free ens 12

015 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

146366-3 I Need You

Col 14326-D,

Col 14326-D,

Frog DGF 14

Frog DGF 14

Composer credits: 146365 (Williams); 146366 (Jackson and Williams)

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.

Solos ad-lib:

146365: CSC bbs 12; AH clt 11; EA m-cnt 1+12; EC o-tbn 12

146366: EA m-cnt+EC o-tbn 16; AH alt 16; EC o-tbn+EA m-cnt 16; free ens 14; AH clt 2 + 2

016 EVA TAYLOR

New York,

Jun. 02, 1928

Eva Taylor – voc;

Ed Allen – cnt; Arville Harris or (Buster Bailey) – clt, alt; Alberto Socarras – flt;

David Martin – cello; Clarence Williams – pno

400738-B Chloe

OK 8585,

Collectors Classics COCD-19

400739-A Back In Your Own Back Yard

OK 8585,

Collectors Classics COCD-19

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

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. (My – KBR's – opinion: this player's tone definitely is not as straight as Bailey's, and I would name Arville Harris as the player.) The flute playing is definitely Socarras. 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+ens obl 32; EA m-cnt obl 16+16

400739: AS flt+EA m-cnt 8; AS flt obl 16; AS flt obl+ens 30; EA m-cnt 2+16; AH clt 1+6; EA m-cnt 2; AS flt+ens obl 8

017 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

Composer credits: E-27684 (New Orleans Rhythm Kings); E-27685 (Oliver); E-27686 (Razaf – Palmer); E-27687 (Gifford – Grey)

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 examples 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." But mind that there are two clarinetists soloing!

- 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 break)(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 1+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 – AH clt – 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)

018 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.

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

- BGR*2,*3,*4: 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?"

019 CLARENCE WILLIAMS' WASHBOARD FIVE

New York,

Jun. 23, 1928

Ed Allen – cnt; Albert Socarras – clt;

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

W400620-C Sweet Emmaline

OK 8572, Collectors Classics COCD-19

Composer credits: W400620 (Razaf - Palmer)

"This is the remake session to Clarence Williams' Washboard Five session of April 18, 1928 (# 013 above), only that Arville Harris seems not to have been available for Clarence. Buster Bailey had been listed before as clarinetist, but he probably was out of town with the Henderson band. Clarence might have hired Carmelo Jari – judging by the many 'bouncing-trills' – 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."

These lines above were my opinion of more than two decades ago. But with regard to the subsequent session 020 – in fact the same session as this one – where no un-deniable proof of Carmelo Jari is recognisable, the clarinet player might well be Albert Socarras being asked to play many bouncing-trills in the Jari manner, requested by Clarence Williams!? (Both players were Caribbean!)

Notes:

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

- Storyville 2002/3, p. 8: Ed Allen, c; Ed Cuffee, tb; Arville Harris, cl; Clarence Williams, p, vocal tag; Cyrus St. Clair, bb; Floyd Casey, d

- 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 the April 18 session of my Clarence Williams' Bands list, and definitely has a different clarinet player, whose identity is uncertain.

020 CLARENCE WILLIAMS' ORCH.

New York, Jun. 23, 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;
 Albert Socarras – alt, clt; Arville Harris – ten, clt;
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs; Floyd Casey – dms
 400818-A Lazy Mama
 400819-A Mountain City Blues
 Composer credits: 400818 (Grey - Gifford); 400819 (Troutt)

OK 8592, Collectors Classics COCD-19
 OK 8592, Collectors Classics COCD-19

This is the same recording session as before, and the altoist might well be 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 – and Tom Lord in his book 'Clarence Williams' decidedly lists him only as '(dir)'.

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).
 - Storyville 2002/3, p. 8: Ed Allen, Joe Oliver, c; Ed Cuffee, tb; unknown, cl, as; Arville Harris, cl, as, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb; Floyd Casey, d
 - 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.

Soloists ad-lib:

400818: CSC bbs 1; EA o-cnt 1+8; AH ten 2; EA o-cnt 2; EC o-tbn 1+16; EA o-cnt 14; EA o-cnt 16
 400819: EC o-tbn obl 12; AS alt 12; EC o-tbn 12; AH ten 8; EC o-tbn 2; JKO m-cnt 1+12

021 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
 146826-3 Walk That Broad
 Composer credits: 146825 (Jackson); 1460826 (Delany and Frisimo)

Col 14348-D, Frog DGF 14
 Col 14348-D, Frog DGF 14

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 unexperienced 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

022 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 Moten – 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 Irviss 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: HB or (BWh) alt 12; EA m-cnt 12; EC o-tbn 16; BWh clt 12

023 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York,

Aug. 13, 1928

Ed Anderson, Joe 'King' Oliver – tpt; Ed Cuffee – tbn;

Omer Simeon – clt; Arville Harris – ten;

Leroy Tibbs – pno; Leroy Harris – bjo; (William 'Bass' Moore) – bbs; unknown – dms (4,5);

Andy Pendleton, Willie Jackson – voc duet

E-28055-A Got Everything (Don't Want Anything But You)

Br 4028,

Frog DGF 35

E-28055-B Got Everything (Don't Want Anything But You)

Br 4028,

Frog DGF 35

E-28055-G Got Everything

BrG 7890,

Frog DGF 35

E-28056-A or B Four Or Five Times

Br 4028,

Frog DGF 35

E-28056-G Four Or Five Times

BrG 7890,

Frog DGF 35

Composer credits: E-28055 (Razaf – Palmer); E-28056 (Hellman – Gay)

The personnel is identified by singer Andy Pendleton who owned a copy of the record, with the exception of Omer Simeon who was unknown in New York at the time of recording, but who identified himself when hearing the record in 1940 (L. Wright, "King" Oliver, p. 100). Clarence Williams assumed Henry "Bass" Edwards as tuba player when hearing the record.

Ed Anderson – for me - is the trumpet player in the first and last chorus of 'Got Everything', Oliver taking over for 8 bars only, playing the verse on open cornet. (Ed Anderson is known for playing in a style very close to Oliver's. Thus, he played all solo work on the subsequent Oliver Dixie Syncopators session, as is sincerely reported!) Ed Cuffee is easily identified by his sober trombone playing, and Simeon is clear when hearing his tone and phrases that he also uses on his recordings with Morton's Red Hot Peppers in Chicago in late 1926. Then we have Arville Harris with his quivering tone, soloing on tenor sax, not on alto as given in the discos. There is little Leroy Tibbs piano soloing on this side, but he improvises one chorus on 'Four Or Five Times' in his very own moderate "classical" style. The banjo player is reported to be Leroy Harris. I sincerely doubt Clarence Williams' identification of the tuba player as 'Bass' Edwards, because he owns a much shorter and harder tone, and he swings much more. Our tuba player drags, and owns a rather smooth and full tone, and may thus probably be 'Bass' Moore as on the 'Georgia Gigolos' and the 'Luis Russell's Burning Eight', where his forename is listed as Ernest (?). I assume that Clarence Williams – when asked – mixed up both tuba players because of their identical sobriquet 'Bass'.

And now I have to ask everybody to listen to the last eight bars of 'Four Or Five Times' - both takes. Because: I hear somebody hitting a snare-drum in acceptable time and execution in the last half-chorus of 8 bars (the first half of this chorus is not played). May this have been one of the singers using a studio drum-set?

Notes:

- Ch. Delaunay, New Hot Discography, 1948: King Oliver, Henry Allen (tp); James Archey (tb); Omer Simeon, Leroy Harris, Barney Bigard (s); Will Johnson (bjo); Lawson Buford (b); Paul Barbarin (dm); Willy Edwards and Andy Pendleton (vo duet). "Probable personnel, according to Omer Simeon who played clarinet on the date."

- Rust*2,*3,*4: King Oliver, Ed Anderson (cnt); Ed Cuffee (tbn); Omer Simeon (clt); Arville Harris (alt); Leroy Tibbs (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Andy Pendleton, Willie Jackson (vcl).

- Rust*6: King Oliver, Ed Anderson, c; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, poss William Bass Moore, bb; Andy Pendleton, Willie Jackson, v.
 - L. Wright, "King" Oliver: Joe King Oliver, c; Edward Anderson, t; Ed Cuffee, tb; Omer Simeon, cl; Arville Harris, as; Leroy Tibbs, p; Leroy Harris, bj; unknown, bb; Andy Pendleton, Willie Jackson, vcl duet.

Tunes Structures:

E-28055-A-B *Got Everything (Don't Want Anything But You)* Key of Bb Brunswick
 (Intro 8 bars ens)(Chorus 1 32 bars AABA EA m-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA AP+WJ voc duet 30 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – ens 6 – EA o-tpt break 2 – ens 8)(Coda 2 bars ens)

E-28055-G *Got Everything (Don't Want Anything But You)* Key of Bb Brunswick (G)
 (Intro 8 bars ens)(Chorus 1 32 bars AABA EA o-tpt + ens)(Verse 16 bars EC o-tbn 8 – JKO o-cnt 8)(Chorus 2 32 bars AABA OS clt 16 – LT pno 14 – AH ten 2)(Chorus 3 32 bars AABA AH ten 16 – ens 16)(Coda 2 bars ens)

E-28056-A or B *Four Or Five Times* Key of Eb Brunswick
 (Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AP+WJ voc duet)(Chorus 4 16 bars AA' AP+WJ voc duet)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 – AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS clt over ens)

E-28056-G *Four Or Five Times* Key of Eb Brunswick (G)
 (Chorus 1 16 bars AA' ens)(Chorus 2 16 bars AA' LT pno)(Chorus 3 16 bars AA' AH ten 14 – EC o-tbn 2)(Chorus 4 16 bars AA' EC o-tbn)(Chorus 5 16 bars AA' AH ten + OS clt over ens 6 – OS clt break 2 – AH ten + OS clt over ens 8)(1/2 Chorus 6 8 bars A' OS clt over ens)

Notable differences of takes:

E-28055-A: Bar 8 of Verse (tbn-solo): EA tpt fluffs melody

E-28055-B: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-e-b-d / title has vocal chorus

E-28055-G: Bar 8 of Verse (tbn-solo): EA tpt plays clear 4 eighth-notes f-e-e-b-d / title has no vocal chorus, but clarinet solo (16 bars) and piano solo (16 bars) instead

E-28056-A or B: Title has vocal chorus

E-28056-G: Title has no vocal chorus, but alto sax solo (16 bars) and trombone solo (16 bars) instead

024 CLARENCE WILLIAMS' ORCH.

New York,

Sep. 20, 1928

Ed Allen, (Ed Anderson) – cnt; Ed Cuffee – tbn;

Albert Socarras, (Russell Procope) – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs; Floyd Casey – dms

401131-B Organ Grinder Blues

OK 8617, Collectors Classics COCD-28

401132-B I'm Busy And You Can't Come In

OK 8617, Collectors Classics COCD-28

Composer credits: 401131 (Williams); 401132 (Williams)

Again beautiful Clarence Williams big band music. Recognizable musicians are Allen, Cuffee, Socarras, and the rhythm section. Doubtful are the second trumpet player, second (third!) alto and the tenor man, and Ed Anderson, who had been listed in the past, as well as Russell Procope and Arville Harris. Harris may be OK, but there is nothing to identify Anderson or even Procope. And for all the listings of Procope, our group has been unable to find any certain prove of his presence in the Williams ranks before 1937, although he himself has stated that his first recordings were with Williams.

Notes:

- Storyville 23: Ed Allen and another (cnt); Ed Cuffee (tbn); poss Russell Procope (clt, alt); Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Lord, Clarence Williams p249: Ed Allen, poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Russell Procope (clt, alt); Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*2: Ed Allen, Ed Anderson (cnt); Ed Cuffee (tbn); Russell Procope, Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3,*4,*6: Ed Allen, ?Ed Anderson -c; Ed Cuffee -tb; ?Russell Procope, Albert Socarras -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d.

Soloists as-lib:

401131: CW pno 4; AS alt 2; EA m-cnt 2; AS alt 6 + 12

401132: EA m-cnt 8 + 8; EC o-tbn 1 + 16; EA o-cnt 16

025 CLARENCE WILLIAMS' WASHBOARD FIVE

New York,

Sep. 26, 1928

Ed Allen – cnt; Arville Harris – clt, alt;

Clarence Williams – pno, voc; 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

Composer credits: W401152 (Delaney - Frisino); W401153 (Castleton - Williams)

There does not seem to be any uncertainty here, as Claude Hopkins is reported to have named himself as second piano player. And it is good listening-training to find out where he plays.

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.

Soloists as-lib:

401152: Free ens 4 + 16; AH clt 18; AH clt 18; CW voc+CH pno 18 + 18; EA m-cnt 18; FC wbd 2; EA o-cnt 2; AH clt 2; CH pno 2; FC wbd 2; EA o-cnt 2; AH clt 2

401153: Free ens 16; AH alt 16; EA m-cnt 16; CW voc+AH clt obl 32; free ens 8

026 **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

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

Composer credits: 171 (-); 172 (poss. Clara Smith – Stanley Miller); 173 (Clarence Williams)

“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 – after re-listening - it is definitely Allen on these three sides as on session 027 below. On ‘Every Woman 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).
- Rust*3,*4,*6: Ed Allen -c; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.
- BGR*2,*3,*4: Ed Allen, cnt; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.

Soloists ad-lib:

Almost throughout accompaniment by the entire ensemble!

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.

027 **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

Composer credits: 174 (-); 175 (-); 176 (-)

“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).
- Rust*3,*4,*6: Ed Allen -c; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.
- BGR*2,*3,*4: Ed Allen, cnt; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.

Soloists ad-lib:

Almost throughout accompaniment by the entire ensemble!

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.

028 **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

Composer credits: 235 (Joe Oliver – Clarence Williams); 236 (William C. Handy)

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.

Soloists ad-lib:

235: ens 4; AH clt+ens obl 12 + 12 + 12 + 12 + 12
 236: ens 4; AH clt+ens obl 12 + 12 + 16 + 12 + 12

029 CLARENCE WILLIAMS & HIS ORCHESTRA

Long Island City, c. Nov. 1928

Ed Allen, Joe 'King' Oliver – 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

Composer credits: 267 (Clarence Williams); 268 (Clarence Williams – Fats Waller); 269 (Sidney Bechet – Rousseau Simmons)

Our listening team expressed strong doubts as to the presence of two cornets, but in the ensemble parts of 'Midnight Stomp' two trumpets/cornets are clearly present. Although the team did not agree in the cornet soloist's identity, the majority opting for Ed Allen's presence.

It has sometimes been suggested that there also is a soprano sax present, but this is probably mishearing Harris on clarinet.

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.

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.

030 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

Composer credits: 270 (E.C. Hite); 271 (Clarence Williams – Jack Palmer); 272 (-)

Oliver's presence was noted by Bill Russell who saw Williams' files on this session. Although Bennie Morton 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 obl 16 + 16+2

031 **KATHERINE HENDERSON** Clarence Williams and his Orchestra Long Island City, c. Nov. 1928

Katherine Henderson – voc;

Joe ‘King’ Oliver – cnt;

Arville Harris or (Ben Whitted) – alt, clt; 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 |

Composer credits: 273 (Clarence Williams – Andy Razaf); 274 (Mamie Medina – Edgar Dowell); 275 (Clarence Williams – Thomas Waller – Spencer Williams)

The musicians in the listening group recognise pitching problems here. Harris is struggling out of tune on clarinet, this probably caused by an out of tune piano which forces the reedmen to lower their pitch. This may explain the previous suggestion that there is an additional clarinet player on the first title only. The tenor sax certainly is Waters. Clarinet playing to my ears is rather by Arville Harris than by Ben Whitted!

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 p. 261: Joe Oliver (cnt); poss Ben Whitted (clt); Albert Socarras (alt); poss 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; Arville Harris, ?Albert Socarras -as; Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.

- 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.

Soloists ad-lib:

273: JKO m-cnt 4; BW ten 2; *AH clt 8*

274: JKO m-cnt 4; JKO m-cnt obl 20 + 20+2

275: JKO m-cnt obl 8 + 32; JKO m-cnt 16; BW ten 8; JKO m-cnt 8; JKO m-cnt obl 32

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.

032 **SARA MARTIN** Clarence Williams and his Orchestra Long Island City, c. Nov. 1928

Sara Martin – voc;

(Ed Anderson), Joe ‘King’ Oliver – tpt/cnt; Ed Cuffee – tbn;

Arville Harris – clt;

Clarence Williams – pno; Cyrus St. Clair – bbs

- | | | | |
|-------|----------------------------|-------------|-------------|
| 276- | Hole In The Wall | QRS test, | 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 |

Composer credits: 276 (Shelton Brooks); 277 (Clarence Williams – Andy Razaf)

There is some doubt that there are 2 trumpets/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. 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).

- Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

- BGR*2,*3,*4: Ed Allen, Joe Oliver, cnt; Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.

Soloists ad-lib:

276: ens+*AH clt 4 + 12 + 12+12+12+12+12*

277: *AH clt 4*; ens+*AH clt 16+16+16+4*

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.

033 **SARA MARTIN** Clarence Williams and his Orchestra Long Island City, c. Nov. 1928

Sara Martin – voc;

Ed Anderson – tpt; 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 |

Composer credits: 278 (Sara Martin – Clarence Williams)

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 makes me – KBR – think of Ed Cuffee as trombonist here now.

Soloists ad-lib:

278: EA o-tpt 4; AH clt obl 12; EA m-tpt obl 12; EC m-tbn obl 12; EA m-tpt obl 12

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).
- Rust*3, *4, *6: King Oliver -c; unknown -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.
- 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.

034 CLARENCE WILLIAMS' ORCHESTRA

New York,

Dec. 19, 1928

Ed Anderson – cnt; Ed Cuffee – tbn;

(Albert Socarras), unknown – alt, clt; Arville Harris – ten, clt;

(Leroy Tibbs) – pno; Leroy Harris – bjo; Billy Taylor – bbs; Floyd Casey – 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 Harrises 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 Tibb, 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. My very personal and cautious suspicion re the tuba player is Billy Taylor, because of tone, softness and phrasing. Handling of the hi-hat cymbal is that of Floyd Casey!

Notes:

- Storyville 24: Ed Allen (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).
- Lord, Clarence Williams p267: 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.

Soloists ad-lib:

401466: EA m-tpt 2 + 1+16; AH ten 8; EC o-tbn 16; AH clt 4; EA m-tpt 8; ?LT pno 4; EA o-tpt 8 + 4+2

401467: EC o-tbn 1; EA o-tpt 16; ?LT pno 14; AH ten 2+16

035 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 (Walter Melrose – Alex Hill – Louis Armstrong); 309 (A.J. Piron); 310 (Clarence Williams)

Agreement on the personnel as listed above. Yet, Benny Waters did have a somewhat different tone and phrased more staccato than our player here!

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 16; EC o-tbn 4; EA o-cnt 4; EC o-tbn 4; EA o-cnt 4; BW ten 2+2; EC o-tbn 2; EA m-cnt 30

309: EA m-cnt 16; EC o-tbn 18; AH clt 18

310: JKO 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.

036 **LAURA BRYANT** Clarence Williams and his Orchestra

Long Island City,

c. Jan. 1929

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

Composer credits: 322 / 323 (Clarence Williams – Oscar Jefferson); 324 (-)

Our listening team here favours Arville 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. And our clarinetist here swings! 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.

- Rust*3,*4,*6: Ed Allen, c; Ernest Elliott, cl; Clarence Williams, p

- BGR*2: Ed Allen – cnt; Prince Robinson – clt; Clarence Williams – pno

- BGR*3,*4: Ed Allen, c; prob Ernest Elliott, cl; Clarence Williams, p

- Storyville 1998 p 170: Laura Bryant (nee Loretta Bryant) is most probably identical to Laura Smith

Soloists ad-lib:

Almost throughout accompaniment by the entire ensemble!

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. Mmmm."

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)

037 **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

Composer credits: 325 (Charles Warfield); 326 (Dan Wilson – Andy Razaf); 327 (Gladys Rodgers); 330 (A.C. Fernandez); 331 (-);

332 (Ben Garrison – O.G. Jefferson)

It might be interesting to get to know QRS's reasons not to promote these titles with Clarence Williams' name. Unfortunately, Tom Lord in his book on Williams only gives an explanation of the peculiarity of the titles 'Endurance Stomp' and 'Some Do And Some Don't', which yet is not of significance for our purpose here.

Clarence Williams with his closest warriors, here. Floyd Casey doubles on washboard and a "mistreated" hi-hat. Very curious but nice.

And Arville Harris – if this really is he - had been much more elegant and more swinging, before. He appears coarse and rough here, and I wonder whether this is on purpose, or that we hear a different player. But what a wonderful musician Ed Allen was!

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.

Soloists ad-lib:

325: FC cymbal 2 + 2; free ens 16 + 16; EA m-cnt 16; AH alt 16; CW pno 16, free ens 6; AH clt 2; free ens 8; FC wbd 16

326: free ens 12; AH clt 12; free ens 18; EA+CW voc 18; free ens 12

327: FC cymbal 4; free ens 32 + 16; AH clt 30; free ens 12; EA o-cnt 4; free ens 6; EA o-cnt; FC cymbal 4; free ens 4

330-: CW pno 4; AH clt 20; EA m-cnt 15; AH alt 2+16; EA m-cnt 16; CW pno 16; AH clt 1+16; EA m-cnt 1+16; AH clt 16 + 16; EA m-cnt 8; free ens 8

331: EA o-cnt 16; AH alt 16; EA o-cnt 16; AH alt 16; CW pno 16; free ens 16

332: free ens 12 + 12; EA m-cnt 12; AH clt 12; free ens 12 + 12

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.

038 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Feb. 05, 1929

Ed Allen – cnt;

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

James P. Johnson – pno (2); Clarence Williams – pno (1), voc; Leroy Harris – bjo

147726-4 If You Like Me Like Like I Like You

Col 1735-D,

Frog DGF 17

147728-3 Have You Ever Felt That Way

Col 1735-D,

Frog DGF 17

Composer credits: 147726 (Williams); 147728 (Williams and Castleton)

Socarras is not playing clarinet at this session, but alto sax and flute, only. Our listening-group's banjo specialist opted for Charlie Dixon on banjo because of stylistic characteristics that do not apply for Leroy Harris.

This is what I wrote about ten years or more ago: "I - KBR - hear distinct characteristics of Ikey Robinson's style (the rhythmic impetus, the single-string passages below Clarence Williams' vocals, the sound/?tuning 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 Jabbo Smith and his Rhythm Aces Feb. 22, 1929). But, physically, his presence in NYC for a day would have been possible at this date."

After re-listening (Oct. 14, 2026) I – KBR – would like to revoke, and emphasize Leroy Harris as banjo player, although I do not like to diminish our banjo specialist Robert Smith's – of Mo I Rana, Norway – big ears! Maybe, he knew it better?

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?).

Soloists ad-lib:

147726: EA m-cnt 16 + 8 + 16; CW voc 30; AH clt 2+16; CW voc 16; EA o-cnt 16; AH ten 8; EA o-cnt 4

147728: JPJ pno 8; CW voc 32; EA m-cnt 1+30 + 6; AS flt 1+16; JPJ pno 8; AS flt 1+6; AH ten 2+16; EA m-cnt 8; CW voc 4; free ens 4

039 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 Toddle)

OK 8672,

Collectors Classics COCD-29

W401612-B Steamboat Days

OK 8672,

Collectors Classics COCD-29

Composer credits: W401611 (Hegamin - Williams); 401612 (Williams)

Rust*2 lists two reed players playing alto, one of them also playing clarinet. This is a rather strange identification, as the improvisations heard are quite similar in style, and are certainly performed by one person. This uncertain player here is, however, unanimously identified as Arville Harris.

'Steamboat Days' has a unique chorus form of fourty bars.

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.

Soloists ad-lib:

W401611: free ens 32 + 16; AH alt 32; free ens 32

W401612: free ens 40 + 16 + 8; AH clt 24; EA o-cnt 8; AH clt 6; EA o-cnt 2; FC wbd 24; free ens 16; AH alt 16; free ens 24

040 FATS WALLER AND HIS BUDDIES

New York,

Mar. 01, 1929

Charlie Gaines – tpt; Charlie Irvis – tbn;

Arville Harris – clt, ten;

Thomas 'Fats' Waller – pno; Eddie Condon – bjo

49760-2 The Minor Drag

Vic V-38050,

Chronological Classics 689

49761-2 Harlem Fuss

Vic V-38050,

Chronological Classics 689

Composer credits: 49760 (Waller); 49761 (Waller)

This is one of the all-time classic jazz sessions of Harlem times, known to everyone interested in the music. From Eddie Condon's narration we have a true and dependable documentation of the participating musicians and the circumstances the session was arranged. Apart from that, we here have one of the funniest stories about jazz music and musicians. This session then can serve as reference for the playing of any participant. Much has been said about this session and needs not to be repeated here. The session started with Waller performing his fantastic solo title 'Handful Of Keys'. The two ensemble titles were Waller's ad-hoc compositions, and have become classics in their genre. Arville Harris does not play alto sax on these sides.

Notes:

- Delaunay: Charlie Gaines (tp); Charlie Irvis (tb); Arville Harris (clt & alt); Fats Waller (p); Eddie Condon (bjo)

- Rust*2: Charlie Gaines (tpt); Charlie Irvis (tbn); Arville Harris (clt, alt, ten); Fats Waller (pno); Eddie Condon (bjo)

- Rust*3, *4, *6: Charlie Gaines -t; Charlie Irvis -tb; Arville Harris -cl, as, ts; Fats Waller -p; Eddie Condon -bj

Soloists ad-lib:

49760: TFW pno 6+4; AH clt 16; CG m-tpt 16 + 16; CI o-tbn 16; TFW pno 16 + 16; AH ten 16; CG m-tpt 16; AH ten 16 + 16+2

49761: TFW pno 4 + 4; AH ten 12; CG o-tpt 12; CI o-tbn 12; TFW pno 12; AH clt 12

041 MEMPHIS JAZZERS

New York,

c. Mar. 1929

Ed Allen – cnt; Ed Cuffee – tbn;

Arville Harris, 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

Composer credits: 3394 (*Clarence Williams*); 3396 (*Williams*)

This personnel, without any doubt, comprises a three-part saxophone section, as can easily be concluded from the big sound of the clarinet section, as well as the saxophone section!

The soloistic alto player is 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.

This is typical and wonderful big band music the Clarence Williams way!

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 1+12; CSC bbs 8

3396: EA o-cnt 14; AH alt 2+8; EC o-tbn 10; EC o-tbn 2; EA o-cnt 8

042 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

May 16, 1929

Rex Stewart – cnt; Bobby Stark – tpt;

Jimmy Harrison, Charlie Green (if at all) – tbn;

Benny Carter, Harvey Boone – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Clarence Holiday – bjo; Del Thomas – bbs; Kaiser Marshall – dms;

Benny Carter - arr

148540-2 Blazin'

Col 1913-D,

Chronological Classics 572

148541-3 The Wang Wang Blues

Col 1913-D,

Chronological Classics 572

Composer credits: 148540 (*Sanders*); 148541 (*Mueller – Busse – Johnson*)

And another session of the Henderson band playing Benny Carter arrangements, and again the band sounds fat and urgent. All discographies say that now – after a period of Russell Smith's absence and the attempt to install young Cootie Williams as lead trumpeter – Russell Smith is back again on his stool, but I still do hear only two trumpet players as in the former sessions, together with possibly one trombone only. Listen to the brass section chorus in *Blazin'* and the brass parts in *Wang Wang Blues* and keep in mind that Benny Carter in his arrangements wrote four-part harmony – and that he led and arranged for the Savoy Play Boys at exactly this time, with two trumpeters and two trombonists, which might be the cause for the instrumentation of these Henderson personnel! So, for my taste, Russell Smith's presence is highly questionable, as is Charlie Green's. With Bobby Stark taking the main part of trumpet soloing it seems that Stewart again plays first trumpet as he obviously did in the last sessions. A delicate instance occurs at the beginning of the trumpet solo of 'The Wang Wang Blues' (first chorus): Bobby Stark with his rather coated tone starts his solo for one bar, is then interrupted by Rex Stewart with his clean tone in a one bar uprising phrase, and continues his solo in a lowly started but also uprising phrase, without being interrupted again.

The trombone soloist definitely is Jimmy Harrison, and Green's presence cannot be verified by the recorded sound.

With Buster Bailey in Europe now (from early May on), Harvey Boone probably played the first alto with the band, but the sound of the first alto here is so much that of Benny Carter, that I feel positively certain that he had been hired to lead the saxophones here, Boone playing third sax (second alto). And thus, Carter might also be responsible for the two 4 bar solo alto bridges in *Blazin'* (the B parts of 16 bar AABA choruses). After Berger, Berger, Patrick, Benny Carter Vol. II, p. 6, no engagements of the Savoy Play Boys – led by Carter – are documented for May 1929, so he might have been in New York at this time. W.C. Allen assumes possibly Arville Harris on second alto – and following him Rust, but I feel unable to follow as well.

W.C. Allen, *Hendersonia*, p. 250: „The growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be on this session either. Russell Smith had probably replaced him by this time. Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period. Panassie identified all the trumpet solos as by Bobby Stark, including the growl work; he also ascribes the alto sax solos to Don Pasquall, on the basis of the late Freddie Johnson's statements, but Pasquall had gone back to Chicago in late 1928 and staid until 1932, so could hardly have recorded these titles.”

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Bobby Stark, Rex Stewart, Cootie Williams (tp); Jimmy Harrison, prob Benny Morton (tb); Benny Carter (as); Coleman Hawkins (ts); Fletcher Henderson (p); unknown (g); June Coles (b); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: similar as: Rex Stewart, Bobby Stark, Cootie Williams (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)

- *Rust*2*: Cootie Williams, Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gtr); June Coles (bbs); Kaiser Marshall (dms).

- *Rust*3*: two of: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Walter Johnson -d.

- W.C. Allen, *Hendersonia*, p. 250: Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period: Russell Smith, Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Charlie Green? – trombones; Harvey Boone, poss Arville Harris – clarinets and alto saxes; Coleman Hawkins –clarinet and tenor sax; Fletcher Henderson – piano; Clarence Holiday – banjo; Del Thomas ? – tuba. “As described for the Cameo session on the previous page, the growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be present on this session either. Russell Smith had probably replaced him by this time. Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period. Panassie identified all the trumpet solos as by Bobby stark, including the growl work; he also ascribes the alto sax solos to Don Pasquall, on the basis of the late Freddie

Johnson's statements, but Pasquall had gone back to Chicago in late 1928 and stayed until 1932, so could hardly have recorded these titles."

- Rust*4: Russell Smith -Rex Stewart -Bobby Stark -t; Jimmy Harrison -?Charlie Green -tb; Harvey Boone -?Arville Harris -cl -as; Coleman Hawkins -ts -cl; Fletcher Henderson -p -dir; Clarence Holiday -bj; ?Del Thomas -bb

- Rust*6: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, ?Charlie Green, tb; Buster Bailey, ?Harvey Boone, cl, as; Coleman Hawkins, ts, cl; Fletcher Henderson, p, dir; Clarence Holiday, bj; ?Del Thomas, bb

Solos ad-lib:

148540-2: CH ten 2+4+2, BS o-tp 4+2, JH o-tbn 8, RS o-cnt 2, BS m-tp 8, HB alt 4, BS m-tp 4, CH ten 19, BS o-tp 4, CH ten 4, FH pno 2, HB alt 4, RS o-cnt 4

148541-3: BS o-tp 16 with RS o-cnt in bar 2, RS m-tp 10, RS m-tp 8, BS o-tp 2, JH m-tbn 16, RS o-cnt 2, BS m-tp growl 14, BS o-tp 14, CH ten 14

043 CLARENCE WILLIAMS' WASHBOARD BAND

New York,

May 22, 1929

Ed Allen – cnt;

Cecil Scott – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno; Floyd Casey – wbd

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.

Soloists ad-lib

53654: free ens 32 + 16; EA m-cnt 8; EA m-cnt 16 + 8; CS alt 16; AH clt 8; CS alt 8; FC wbd 4 + 4 + 4

53655: FC wbd 2; EA o-cnt 4; CS alt 1+8; AH clt 1 + 2; EA o-cnt 4; EA o-cnt 8 + 4; AH ten 2+16; EA m-cnt 16

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.

044 CLARENCE WILLIAMS' JAZZ KINGS

New York,

May 28, 1929

Ed Allen – cnt; Wilbur de Paris – tbn;

Cecil Scott – 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)

The main point for discussion here is the trombone player who has sufficient proficiency to play bouncing trills without being very melodious. In view of Wilbur de Paris' claim to have recorded with Williams at the time, he is one possibility with Washington of the Charlie Johnson Band another.

The alto sax player with the silken tone at the above session 043 is here again, and I – KBR – believe him to be Cecil Scott as before.

Instead of Arville Harris he plays the clarinet at the end of the first title, and this with his known sand-paper tone, very different from Harris' more wooden clarinet tone as in the second title.

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).

- 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.

Soloists ad-lib

148638: AH ten 4; CS alt 4; AH ten 4; CS alt 4; o-tbn 8; AH ten 4; CS alt 4; ?WDP o-tbn 16; EA m-cnt 8; ?WDP o-tbn 8;

free ens 16; CS clt 8; free ens 8
 148639: *EA o-cnt 4 + 4; CS alt 16; ?WDP o-tbn 4 + 4; AH clt 16; free ens 16*

045 CLARENCE WILLIAMS' JAZZ KINGS

New York, Jun. 21, 1929

Ed Allen – cnt; Wilbur de Paris – tbn;
 Cecil Scott or (Albert Socarras) – alt, clt; Arville Harris – ten, clt;
 Clarence Williams – pno, voc; Cyrus St. Clair – bbs; Floyd Casey – dms
 148744-2 Whoop It Up
 148745-3 I'm Not Worrying
 Composer credits: 148744 (Jackson); 148745 (Williams and Waller)

Col 14447-D, Frog DGF 17
 Col 14447-D, Frog DGF 17

Only two reeds present, most likely Cecil Scott (or Socarras) and Harris, who certainly were some of 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.

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).
- 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.

Soloists ad-lib

148744: EA m-cnt 18; CS alt 4; CW voc 18 + 16 + 14
 148745: EA m-cnt 32; CW voc+?WDP m-tbn obl 32; ?WDP o-tbn 16; free ens 8

046 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
 W402489-C High Society
 W402490-A Whoop It Up
 Composer credits: W402489 (Piron); W402490 (Jackson)

OK 8706, Collectors Classics COCD-29
 OK 8706, Collectors Classics COCD-29
 OK 8706, Collectors Classics COCD-29

The clarinet player was a mystery man in the past, but our listening team is reasonably confident that it is Arville 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.

Soloists ad-lib

W402489: free ens 16 + 16 + 16 + 16 + 4; AH clt 3; FC wbd 2+20; free ens 10; EA o-cnt 2; free ens 32
 W402490: FC wbd 18; EA o-cnt 12; AH alt 18; EA m-cnt 18; AH clt 12; EA m-cnt+AH clt chase 12; FC wbd 2; free ens 4
 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

047 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
 148941-3 Freeze Out
 Composer credits: 148940 (Williams); 148941 (Waller)

Col 14460-D, Frog DGF 17
 Col 14460-D, Frog DGF 17

Although listed in Rust, Harris does not appear to be part of the personnel, here. The personnel probably is mainly recruited from the Charlie Johnson band of the period.

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.

Soloists ad-lib

148940: EA o-cnt 1+10; BW ten 5; ?GW m-tbn 10; BW clt 12; EA m-cnt 1+10
 148941: ?GW o-tbn 1; EA o-cnt 16; EA o-cnt 1+ 16; ?GW m-tbn 16; BW ten 16

048 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
 149057-1 Railroad Rhythm
 Composer credits: 148956 (Williams); 148957 (Waller)

Col 14468-D,
 Col 14468-D,

Frog DGF 17
 Frog DGF 17

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 could well be St. Clair instead of Taylor.

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.

Soloists ad-lib

149056: CG m-tpt 12; BW alt 12; CG m-tpt 12; GW m-tbn 12; BW clt 12; BW alt 2 + 2
 149057: CG o-tpt 8; GW o-tbn 6; CG o-tpt 4 + 4 + 4

049 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
 403046-B I've Got What It Takes (It Breaks My Heart To Give It Away)
 Composer credits: W403045 (Williams); W403046 (Williams - Jenkins)

OK 8738,
 OK 8738,

CC COCD-29
 CC COCD-29

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. But of all that I – KBR – know of Elliott, this clarinetist certainly is not he!

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.

Soloists ad-lib

403045: CG o-tpt 2; BW clt 2; free ens 12 + 12; MW voc+ens obl 12 + 12; CG o-tpt 12; BW clt 12; MW voc+ens obl 12 + 12; FC wbd 12; free ens 12 + 12; FC wbd 2
 403046: free ens 32; MW voc+CW pno obl 32; CG m-tpt 16; BW clt 8; FC wbd 4; free ens 4

050 CLARENCE WILLIAMS' WASHBOARD BAND

New York,

Nov. 19, 1929

Charlie Gaines – tpt; Arville Harris – clt;
 Clarence Williams – pno, voc; James P. Johnson – pno, cel (1); Floyd Casey – wbd
 W403280-C You Don't Understand
 W403281-A (Oh Baby) What Makes Me Love You So
 Composer credits: W403280 (Williams – Williams - Johnson); W403046 (Longshaw - Williams)

OK 8752, Collectors Classics COCD-29
 OK 8752, Collectors Classics COCD-29

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 Whittet (?) (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.

Soloists ad-lib

W403280: free ens 32 + 8; CW voc+JPJ pno+AH clt obl 32; free ens 32; JPJ cel+AH clt obl 32
 W403281: free ens 32 + 16; AH clt 32; CG o-tpt 32; CW voc+JPJ pno obl 32; AH alt 2+16; CW pno 8; free ens 8

051 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; Richard Fullbright – sbs;
 Eva Taylor – voc
 149665-4 Zonky
 149666-3 You've Got To Be Modernistic
 Composer credits: 149665 (Waller and Razaf); 149666 (Johnson)

Columbia 14488-D,
 Columbia 14488-D,

Frog DGF 17
 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 Charlie 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)
 149666 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)

052 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
 W149691-3 What If We Do

Col unissued not on LP/CD
 Col 2087-D, Chronological Classics 810

Composer credits: W149690 (Clarence Williams – Jimmy Johnson); W149691 (Williams and Johnson)

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.) He also asks whether Albert Socarras might be a possibility for the bass-sax man.

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.

Soloists ad-lib

W149691: free ens 32; AH clt 16; CG m-tpt 16; unk ten-whistle+AH clt obl 16; ?PD pno 8; free ens 8

053 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

Composer credits: W149690 (Williams and Johnson); W149638 (Jimmy Johnson – Clarence Williams); W149639 (red Longshaw – Clarence Williams)

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.*Soloists ad-libW149690: free ens 4 + 12 + 12; ?FR hca 12; TFW pno 12; CW voc 12; AH clt 12; free ens 12 + 12; CW voc 12 + 12; free ens 12 + 4; ?FR bsx 4; free ens 4

054 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)

For a couple of years I have assumed this session to encompass Henry Hicks on trombone, together with trumpeter Ed Anderson. Jan Evensmo agreed to my personnel for this session and listed it as such in his great 'Solography' of Henry Hicks. But recent re-listening and recognising Billy Taylor as bassist and the conclusion for Charlie Johnson men in the personnel as a consequence, I reluctantly had to correct my earlier statement as above. Very sorry for leading to the wrong path, Jan!

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 house-band 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 drums 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 Whittet (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 Whittet, 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 Whittet, ?Russell Procope (clt, alt); Arville Harris or poss Prince Robinson (clt, ten); ?Fats Waller (pno); Cyrus St. Clair (bbs); Floyd Casey (dms)

- Rust*3: Charlie Gaines -t; unknown -tb; ?Ben Whittet, ?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.

Soloists ad-lib:

- 403630: BT bbs 15; LD o-tpt 2+15; GW o-tbn 1+15; AH clt 2 + 2 + 4 obl.

- 403631: LD o-tpt 32; JPJ pno 16; BW alt 8; JPJ pno 8; GW m-tbn 16 + 8; AH clt obl 16; ?BW alt 8

Tunes structures:

403630 Left All Alone With The Blues Key of Eb OK

(Verse 20 bars ens)(Chorus 1 16 bars ens)(Chorus 2 16 bars ens)(Chorus 3 16 bars BT bbs)(Chorus 4 16 bars LD o-tpt)(Chorus 5 16 bars GW o-tbn)(Chorus 6 16 bars ens below AH clt)

403631 I've Found A New Baby Key of G (Em) OK

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Verse 16 bars ens)(Chorus 2 32 bars AABA saxes)(Chorus 3 32 bars AABA LD o-tpt)(Chorus 4 32 bars AABA JPJ pno 16 – BW alt 8 – JPJ 8)(Chorus 5 32 bars AABA GW m-tbn 16 – BW alt 8 – GW m-tbn 8)(Chorus 7 32 bars AABA ens - AH clt over ens 16 – BW alt 8 – ens 8)

055 LAZY LEEVE LOUNGERS

New York,

Jun. 25, 1930

Charlie Gaines, unknown – tpt; (Jonas Walker) – tbn;

Albert Socarras – alt, clt, flt; Prince Robinson – ten, clt;

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

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

Composer credits are: 150612 (Creamer and Johnson); 150613 (Williams, Brymn and Hill)

This session is discussed as a 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.

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.

Soloists ad-lib

150612: CG o-tpt 1+16; PR ten 1+1; CW voc+AS flt obl 18; PR ten 6

150613: AS alt 8; PR ten 32; ?JW o-tbn 16; PR clt 8; ?JW o-tbn 8; CG o-tpt 24

056 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

150659-2 High Society Blues

Col 14555-D,

Frog DGF 17

150660-2 Lazy Levee Loungers (From "Garrick Gaieties")

Col 14555-D,

Frog DGF 17

Composer credits are: 150659 (Williams); 150660 (Robinson)

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.

Soloists ad-lib

150659: CSC bbs 30; AS flt 30
150660: CG o-tpt 16 + 4; CG o-tpt 8

057 CAB CALLOWAY AND HIS ORCHESTRA

New York, Feb. 17, 1931

Cab Calloway – voc, ldr;

Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Walter Foots Thomas, Arville Harris – alt, clt; Andrew Brown – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10428-3 Dixie Vagabond

Ban 32116, Chronological Classics 516

10429-3 So Sweet

Ban 32116, Chronological Classics 516

Composer credits: 10428 (Calloway – Mills - Haywood); 10429 (Gillespie – Kanter - Shawn)

Obviously, William ‘Thornton’ Blue, the great and very individual reed player from St. Louis, has left the band at this time. The reed section has lost its pepper. Also, there is no sign of Reuben Reeves as solo trumpeter here. It is still Dickerson here on third – solo – trumpet, although little soling on this session.

This session is differently dated as March 03 in all Rust editions! Calloway was in residence at the Cotton Club in February 1931.

Notes:

- Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue (s); Andrew Brown (as); Walter Thomas (ts, fl); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists:

10428-3: WC m-tpt 4 + 4 + 4; ?RQD o-tpt 8; AB ten 4 + 4; MW gtr 8

10429-3: WC o-tpt 10; AB ten 4 + 4

058 CAB CALLOWAY AND HIS ORCHESTRA

New York, Mar. 03, 1931

Cab Calloway – voc, ldr;

Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

E-36212-A Minnie The Moocher

Br 6074, Chronological Classics 516

E-36213-A Doin’ The Rumba

Br 6074, Chronological Classics 516

Composer credits: E-36212 (Mills - Calloway); E-36213 (Mills – Perkins - Kenny)

Delaunay and Rust*6 have William Thornton Blue here again! But there aren’t any glimpses of him!

From this session on we can definitely recognize Harry ‘Father’ White on trombone in the band. He will then also be responsible for a good number of arrangements in the future.

And further more: this obviously is the first recording of ‘Minnie The Moocher’, the “femme-fatale” of Harlem and her creator and life-long evaluator Cabell Calloway.

Notes:

- Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown (as); Walter Thomas (ts, fl); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

E-36212-A: RQD m-tpt 4; RQD m-tpt obl 8; DPW m-tbn obl 8; RQD m-tpt obl 8; DPW m-tbn obl 8

E-36213-A: HFW m-tbn 18; WFT ten 4 + 4; ?LW o-tpt 4

059 CAB CALLOWAY AND HIS ORCHESTRA

New York, Mar. 03, 1931
live radio broadcast from the Cotton Club

Cab Calloway – voc;

Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter ‘Foots’ Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms;

Lethia Hill – voc; Hellmut H. Hellmut - commentator

CRC53039-1	I'll Make Fun For You	Vic uniss., Bear Family BCD 16340-1 BL
CRC53039-1/40-1	(Please Give Me) Something To Remember You By	Vic uniss., Bear Family BCD 16340-1 BL
CRC53040-1	Minnie The Moocher	Vic uniss., Bear Family BCD 16340-1 BL
CRC53041-1/42-1	St. Louis Blues	Vic uniss., Bear Family BCD 16340-1 BL
CRC53043-1	Farewell Blues	Vic uniss., Bear Family BCD 16340-1 BL

These titles were recorded at the Cotton Club for a German Radio Station and transmitted across the ocean. The German announcer presents a horrible mixture of nonsense and trash describing the atmosphere at the Cotton Club.

Notes:

- Rust*2, *3, *4, *6: not listed

Soloists:

CRC53039: RQD o-tpt 16; DPW o-tbn 8; RQD o-tpt 6; AH alt 32; WFT ten 8
 CRC53039/40: AH clt obl 8; WFT ten + AH clt obl to voc 32 + 32 + 24
 CRC53040: RQD m-tpt 4; RQD m-tpt obl to voc 8
 CRC53041/42: RQD m-tpt 12 + 12; DPW o-tbn + RQD o-tpt chase 16; RQD o-tpt 12
 CRC53043 soloist not identifiable because of background noises.

060 CAB CALLOWAY AND HIS ORCHESTRA

New York, Mar. 09, 1931

Cab Calloway – voc, ldr;

Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10482-2	Mood Indigo	Ban 32152,	Chronological Classics 516
10482-3	Mood Indigo	Ban 32152	not on LP/CD
10483-1	Farewell Blues	Ban 32152,	Chronological Classics 516
10483-3	Farewell Blues	Ban 32152	not on LP/CD
10484-3	I'm Crazy 'Bout My Baby	Ban 32185,	Chronological Classics 516
10484-4	I'm Crazy 'Bout My Baby	Ban 32185	not on LP/CD

Composer credits: 10482 (Ellington – Bigard - Mills); 10483 (Mares – Rappolo - Schoebel); 10484 (Waller – Hill)

Calloway starts to use Ellington-material in his band-book. Only, that there are no words available for 'Mood Indigo'. But the band works well with Arville Harris, now. He certainly does not have Blue's genius, but he is a very accomplished and professional musician, sadly overlooked. 'Farewell Blues' comes over as a "railroad" tune, well founded on the tuba's fast 4/4 beat. Calloway tries out his scat singing. It is Arville Harris' mobile clarinet after him. And listen to Leroy Maxey's fast woodblock drumming at the end. At the same pace, the band performs Fats Waller's 'Im Crazy 'Bout My Baby'. It's a tour-de-force, but they manage it perfectly.

And again, Delaunay and Rust*2, *3 still have William Thornton Blue here in the personnel.

Notes:

- Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4, *6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Earres Prince -p; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown (as); Walter Thomas (ts, fl); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10482-2: WC m-tpt 16; AH clt 16; WC m-tpt 8; MW gtr 8; WC m-tpt 16

10483-1: AH clt 14; DPW m-tbn 2+14; RQD m-tpt 2+6+2; WFT ten 2+14

10484-3: RQD o-tpt 4 + 4; HFW o-tbn 8; RQD o-tpt 4; AH alt 7 + 16; ?LW m-tpt 8; AH alt 6; WC o-tpt obl 8; WC o-tpt 8; WFT ten 8

Notable differences of takes:

10482 / 83 / 84: As one take each of these titles is reissued only, comparison is impossible.

061 CAB CALLOWAY AND HIS ORCHESTRA

New York, May 05, 1931

Cab Calloway – voc, ldr;

Lammar Wright, Wendell Cully, R.Q. Dickerson – tpt;

Harry Father White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter Foots Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10602-1	Creole Love Song	Ban 32185,	Chronological Classics 516
10602-3	Creole Love Song	Ban 32185	not on LP/CD
10603-3	The Levee Low-Down	Ban 32221,	Chronological Classics 516
10604-2	Blues In My Heart	Ban 32221,	Chronological Classics 516
10604-3	Blues In My Heart	Ban 32221	not on LP/CD

Composer credits: 10602 (Ellington – Miley - Jackson); 10603 (Brooks - Mills); 10604 (Mills - Carter)

And again an Ellington-title without words: 'Creole Love Call'. But Calloway invents some and sings at the end of the tune. 'The Levee Low-Down' is a swinger, not the least because of Jimmy Smith's four/four tuba playing. Wonderful. And the band is hot and swings.

Delaunay and Rust*2,*3 still have William Thornton Blue here. But this is Arville Harris' disregarded facility! Benny Carter's 'Blues In My Heart' is not the convenient material for the young Calloway, I think.

Notes:

- Delaunay, *New Hot Discography*: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown (as); Walter Thomas (ts, fl); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10602-1: RQD m-tpt 12; AH clt 12; ?HFW m-tbn 1+12; EP pno 2; WC m-tpt 12; WFT ten 2
 10603-3: RQD m-tpt 16; DPW m-tbn 8; RQD m-tpt 8; DPW m-tbn 4; WFT ten 2+2+2; AH clt 8; AH alt 2
 10604-2: ?WC m-tpt 8, ?WC m-tpt 4

Notable differences of takes:

10602 / 04: As one take each of these titles is reissued only, comparison is impossible.

062 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 11, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Reuben Reeves, R.Q. Dickerson – tpt;

Harry White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter Foots Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms, bells;

Walter Foots Thomas - arr

E-36803-A Black Rhythm

Br 6141,

Chronological Classics 516

E-36804-A Six Or Seven Times

Br 6141,

Chronological Classics 516

Composer credits: E-36803 (Mills - Heywood); E-36804 (Mills – Waller)

Delaunay and Rust*2 still have William Thornton Blue in the personnel, but there is no sign of him. There is a previously unheard trumpet sound in 'Black Rhythm' who should be Reuben Reeves following all the discographies. He would probably have replaced Wendell Cully by this date, but not R.Q. Dickerson as assumed by Björn Englund in VJM.

Notes:

- Delaunay, *New Hot Discography*: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr. "Slight personnel changes may have taken place about this time."

- Rust*4,*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

E-36803-A: ?RR o-tpt 12; RQD m-tpt obl 2+2+2; ?RR o-tpt 10; RQD m-tpt obl 2; AH clt 2; RQD m-tpt obl 2; MW gtr 2

E-36804-A: ?AB alt 16; RQD m-tpt vamp 4; WFT ten + CC voc 16

063 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 17, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Reuben Reeves, R.Q. Dickerson – tpt;

Harry White, De Priest Wheeler – tbn;

Andrew Brown - alt, clt, bcl; Arville Harris – alt, clt; Walter Foots Thomas – ten, clt;

Earres Prince – pno; Morris White – gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10710-2 My Honey's Lovin' Arms

Stg 291171

on LP/CD ?

10710-3 My Honey's Lovin' Arms

Ban 32227,

Chronological Classics 516

10711-3 The Nightmare

Ban 32227,

Chronological Classics 516

Composer credits: 10710 (Ruby - Meyer); 10711 (Meyers – Handler - Riley)

Rust*6 has William Thornton Blue here again, but no sign of him! The quirky clarinetist in 'My Honey's Lovin' Arms' certainly is Arville Harris. After this session of June 17, 1931, R.Q. Dickerson is reported to have left the Calloway band, replaced by Chicago trumpet player Reuben Reeves. No further commercial recordings of his are known except a quartet session under his name of c. 1949, on Burnett Test Record 100, no copy of which seems to be known.

Notes:

- Delaunay, *New Hot Discography*: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter

Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Rust*4: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Rust*6: R.Q. Dickerson -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.
 - Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: R.Q. Dickerson, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown (as); Walter Thomas (ts, fl); Earres Prince (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)
Soloists ad-lib:
 10710-3: RQD m-tpt 16 + 4; AH clt obl 4 + 16; HFW o-tbn 8; AH clt 6
 10711-3: ?RR m-tpt 12 + 4; RQD m-tpt 2+2; AB bcl 12; WFT ten 4
Notable differences of takes:
 10710 As no alternate take of this title seems to be reissued, comparison is impossible.

064 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jul. 09, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Pike Davis or unknown, Reuben Reeves – tpt;

Harry White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter Foots Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – bbs; Leroy Maxey – dms

10726-1 It Looks Like Susie

Ban 32237,

Chronological Classics 526

10726-3 It Looks Like Susie

Stg 291176

not on LP/CD

10727-2 Sweet Georgia Brown

Cq 7817,

Chronological Classics 526

10728-2 Basin Street Blues

Ban 32237,

Chronological Classics 526

Composer credits: 10726 (C. Friend); 10727 (B. Bernie – M. Pinkard – K. Casey); 10728 (S. Williams)

Rust*6 has William Thornton Blue here again! The quirky clarinetist in ‘My Honey’s Lovin’ Arms’ certainly is Arville Harris in William-Thornton-Blue-style. He had obviously been asked to take over Thornton Blue’s enthusiastic style, but he certainly could not reach Blue’s mastery and skill. And the alto sax solo must be by the otherwise not soloing Andrew Brown.

Reuben Reeves in pure Louis Armstrong style, aurally replacing Dickerson. Wonderful! Possibly Pike Davis on second trumpet as on the subsequent session, soloing on ‘Sweet Georgia Brown’. Pike Davis on second trumpet is recalled by Calloway himself (B. Englund, VJM c. 131) and might also be on this session.

Notes:

- Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

“Slight personnel changes may have taken place about this time.”

- Rust*3: Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4: Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*6: Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10726-1: RR o-tpt 8; AH clt 8; RR o-tpt 8

10727-2: PD o-tpt 16; HFW o-tbn 16; AB alt 32; AH clt obl 32

19728-2: ?RR m-tpt 12; WFT ten ; RR o-tpt 2 + 24 + 6 obl +4

Notable differences of takes:

10726 As no alternate take of this title seems to be reissued, comparison is impossible.

065 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Sep. 23, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Pike Davis, Reuben Reeves – tpt;

Harry White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter Foots Thomas – ten, clt;

Earres Prince – pno; Morris White – bjo, gtr; Jimmy Smith – sbs; Leroy Maxey – dms

E-37220-A Bugle Call Rag

Br 6196,

Chronological Classics 526

E-37221-A You Rascal, You

Br 6196,

Chronological Classics 526

Composer credits: E-37220 (E. Schoebel – J. Pettis – B. Meyers); E-37221 (S. Theard)

Rust*6 has William Thornton Blue here again! The quirky clarinetist again is Arville Harris in William-Thornton-Blue-style. Again, Harris owns a lot of technique, but he cannot come close to Thornton Blue. His attempts may have caused somebody to assume Blue’s presence in the Calloway band at this time in late 1931.

Pike Davis on second trumpet is recalled by Calloway himself (B. Englund, VJM c. 131).

Notes:

- Delaunay, New Hot Discography: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown

(alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 "Slight personnel changes may have taken place about this time."

- Rust*3: Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -tb; Arville Harris -cl -as; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*4: Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Rust*6: Edwin Swayzee -Lamar Wright - Reuben Reeves -t; De Priest Wheeler -Harry White -tb; Arville Harris -William Thornton Blue -cl -as; Andrew Brown -ts -bcl; Walter Thomas -as -ts -bar -f; Bennie Payne -p -v; Morris White -bj; Jimmy Smith -bb -sb; Leroy Maxey -d; Cab Calloway -v -ldr.

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

E-37220-A: RR o-tpt 4; WFT ten 16; ?PD m-tpt 20; RR o-tpt 18; AH clt obl 16

E-37221-A: WFT ten 16; AH clt 16; RR o-tpt 16

066 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Oct. 12, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Pike Davis, Reuben Reeves – tpt;

Harry White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter Foots Thomas – ten, clt;

Earres Prince – pno; Morris White – grt; Jimmy Smith – bbs, sbs; Leroy Maxey – dms

10865-1 Stardust

Ban 32295,

Chronological Classics 526

10865-3 Stardust

Ban 32295

on LP/CD ?

10866-1 You Can't Stop Me From Loving You

Ban 32295,

Chronological Classics 526

10866-3 You Can't Stop Me From Loving You

Ban 32295

on LP/CD ?

10867-2 You Dog

Ban 32323,

Chronological Classics 526

10867-3 You Dog

Ban 32323

on LP/CD ?

10868-1 Somebody Stole My Gal

Ban 32323,

Chronological Classics 526

10868-2 Somebody Stole My Gal

Ban 32323

on LP/CD ?

Composer credits: 10865 (Carmichael); 10866 (Nichols - Holliner); 10867 (Hoover - Calloway); 10868 (Wood)

The trumpet player beginning 'Stardust' I assume to be Lamar Wright playing lead trumpet. The ensemble chorus after the vocal is propelled by Leroy Maxey's strong press-rolls on the snare drum. I assume Pike Davis soloing in 'I Can't Stop Loving You' behind Calloway's vocal and in the middle-eight of the trombone chorus. Calloway sings very nice and sympathetic, here. And there is nice woodblock work by Mr. Maxey. 'You Dog' features Walter 'Foots' Thomas on his technically very fluent and lively tenor sax. Only the tone leaves much to be desired. And at the end of 'Somebody Stole My Gal' we hear Arville Harris and Cab Calloway compete for the most notes in shortest time.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway -v-dir. Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10865-1: LW o-tpt 6; RR o-tpt 4

10866-1: ?PD m-tpt obl 8; HFW o-tbn 16; ?PD m-tpt 8; HFW o-tbn 8; EP pno 4

10867-2: AH clt 12; PD m-tpt 15; WFT ten 2 + 14

10868-1: RR o-tpt 16; AB bcl 22; WFT ten 16; AH clt obl 24 +8

Notable differences of takes:

As no alternate takes of the above titles seem to be reissued, thus comparison is impossible.

067 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Oct. 21, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Pike Davis, Reuben Reeves – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Earres Prince – pno; Morris White – grt; Jimmy Smith – bbs, sbs; Leroy Maxey – dms

E-37265-A Ain't Got No Gal In This Town

Br 6214,

Chronological Classics 526

E-37266-A Between The Devil And The Deep Blue Sea

Br 6209,

Chronological Classics 526

E-37267-A Trickeration

Br 6214,

Chronological Classics 526

E-37268-A Kickin' The Gong Around

Br 6209,

Chronological Classics 526

Composer credits: E-37265 (Greer - Robinson); E-37266 (Arlen - Koehler); E-37267 (Arlen - Koehler); E-37268 (Arlen - Koehler)

There is not much jazz soloistic on these sides, which are mainly commercial Calloway, but that is what it was meant to be.

I hear nice guitar by Moris White and four-four tuba by the band's former leader, Jimmy Smith. Re the muted/growled trumpet bits in the first title: I am in doubt as to the performer. I assume them to be by Reuben Reeves because of the fast trills, but I haven't heard him growling before. Pike Davis, who apparently did the muted trumpet work on the former session, plays with fewer notes when soloing. If Davis is not with the Calloway band anymore, who then is the second trumpet player?

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr
 - Rust*4, *6: Cab Calloway -v-dir. Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d
 - Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

E-37265-A: WFT ten 4, ?RR m-tp 4, ?RR m-tp 2 + 2
 E-37266-A: no solos
 E-37267-A: AH clt 16, WFT ten 8
 E-37268-A: no solos

068 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 18, 1931

Cab Calloway – voc, ldr;

Lamar Wright, Pike Davis, Reuben Reeves – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo, gtr; Jimmy Smith – sbs; Leroy Maxey – dms

10867-7	You Dog	Ban 32323	not on LP/CD
11015-1	Downhearted Blues	Ban 32340,	Chronological Classics 526
11016-1	Without Rhythm	Ban 32378,	Chronological Classics 526
11016-2	Without Rhythm	Per 15572	not on LP/CD ?
11017-3	Corrine Corrina	Ban 32340,	Chronological Classics 526
11018-1	Stack O'Lee Blues	Ban 32378,	Chronological Classics 526
11018-2	Stack O'Lee Blues	Per 15572	not on LP/CD ?

Composer credits: 11015 (Hunter - Austin); 11016 (Keohler - Arlen); 11017 (Williams - Chatman); 11018 (Lopez - Dotwell)

The Chronological Classics CD 526 claims to have 11016-1 and 11018-1, whereas my Jazum 29 LP claims to have 11016-2 and 11018-2. On either records I am unable to detect any differences. Unfortunately, the JSP CD908B issue does not note takes, but sounds identical, too. I thus assume that the Jazum LP notes are incorrect. Either take -2 is remastered from Perfect 15572 as noted on the LP cover. May this have caused an error?

B. Englund hears a kazoo in 'Stack O'Lee Blues', but there definitely is none, but there is exquisite muted playing by both trombonists and one of the trumpeters.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr

- Rust*4, *6: Cab Calloway -v-dir. Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

11015-1: PD o-tp 2, AH clt 2+2, ?RR m-tp – WFT ten chase 12, WFT ten 1
 11016: PD m-tp 30, PD o-tp 16, AH clt 8, PD o-tp 8, AH clt obl 16, BP pno 8, AH clt obl 6
 11017-3: RR m-tp 12, DPW m-tbn 12, WFT ten chase 12, BP pno 12, AH clt obl 8
 11018: HFW o-tbn – RR o-tp chase 12, ?DPW m-tbn 12, ?LW m-tp 10, RR o-tp 2 + 12

Notable differences of takes:

11016: Although Jazum 29 (LP) claims to play 11016-2, but no difference to Chronological Classic 526 or JSPCD 908B could be detected!

11018: Although Jazum 29 (LP) claims to play 11018-2, but no difference to Chronological Classic 526 or JSPCD 908B could be detected!

069 CAB CALLOWAY AND HIS ORCHESTRA

New York,

c. Jan. 1932

Cab Calloway – voc, ldr;

Lammar Wright, *Pike Davis*, Reuben Reeves – tpt; De Priest Wheeler – tbn;
 Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Earres Prince – pno; Morris White – bjo; Jimmy Smith – bbs; Leroy Maxey – dms;
 Mae Questel – voc

St. James Infirmary
 Minnie The Moocher
 Tiger Rag

copyright date Mar. 11, 1932
 Film soundtrack Betty Boop Cartoon
 'Minnie The Moocher'

www.youtube.com
 www.youtube.com
 www.youtube.com

This Betty Boop cartoon of the Paramount Publix Corp. is the first known film with Cab Calloway and his Orchestra. The personnel of the band in the opening sequence is that of c. September/October 1931, in that there still is Earres Prince on piano and probably Pike Davis on trumpet – he plays the beautiful solo in 'St. James Infirmary', and the facial features are his as may be recognised. The second trombone is missing, which would terminate filming into February 1931 before Harry White's joining the band. But possibly, White was not accessible for the film cuts in later 1931.

Here we find the Calloway band in a fine film sequence with great visual brilliance, Leroy Maxey doing drum-stick acrobatics without touching his drums. Thanks to preceding recording of the sound-track, we can yet hear the full band sound. And listen to the final parts of the short 'Tiger Rag' sequence with the use of the arrangement of 'Vine Street Drag' (the final bars only), which still dates from the 'Missourians' days.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed

- Rust*2,*3,*4,*6: not listed

- Stratemann, *Negro Bands on Film, Vol. 1: Edwin Swayzee, Lammar Wright, Reuben Reeves -tp; DePriest Wheeler -tb; Arville Harris -cl, as; Andrew Brown -as; Walter Thomas -ts; Bennie Payne -p; Morris White -bj, g; Jimmy Smith -b; Leroy Maxey -dm*

Soloists ad-lib:

SJI: PD m-tpt growl 8, WFT ten obl 16

MTM: ?m-tpt growl 4, ?m-tpt obl 8 + 2

TR: no solos

070 CAB CALLOWAY AND HIS ORCHESTRA

Chicago,

Feb. 29, 1932

Cab Calloway – voc, ldr;

Lammar Wright, *Pike Davis*, Reuben Reeves – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo, gtr; Jimmy Smith – sbs; Leroy Maxey – dms;

Bennie Payne – voc (2)

JC-8479-A The Scat Song

Br 6272,

Chronological Classics 526

JC-8480-A Cabin In The Cotton

Br 6272,

Chronological Classics 526

Composer credits: JC-8479 (*Parish – Perkins – Calloway*); JC-8480 (*Parish – Perkins*)

The band sound now has changed omitting the tuba in favour of the string bass which is swingingly slapped by Jimmy Smith, the long time tuba man. There is a nice muted trumpet solo after Cab's vocal that could well be by Pike Davis playing the melody of 'Cabin In The Cotton'. The vocal dialogue is by Calloway and his from now on longtime pianist Bennie Payne.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).*

- Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway -v-dir. Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d);

Cab Calloway (vo/ldr)

Soloists ad-lib:

JC-8479-A: RR o-tpt 4+4 + 4; BP pno 4; WFT ten 2 + 2; MW bjo 4; HFW o-tbn 8

JC-8480-A: LW m-tpt 4; AB bcl 16; ?PD m-tpt 16

071 CAB CALLOWAY AND HIS ORCHESTRA

Chicago,

Mar. 14, 1932

Cab Calloway – voc, ldr;

Lammar Wright, unknown or (*Pike Davis?*), Reuben Reeves – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – bjo, gtr; Jimmy Smith – bbs, sbs; Leroy Maxey – dms

JC-8526-A

Strictly Cullud Affair

Br 6292,

Neatwork RP 2065

JC-8526-B

Strictly Cullud Affair

Br 6292,

Chronological Classics 526

JC-8527-A

Aw You Dog

Br 6292,

Chronological Classics 526

Composer credits: JC-8526 (*Pinkard – Neiburg*); JC-8527 (*Hoover – Calloway*)

What a nice swinging rhythm section they have with Jimmy Smith on slap-bass and Leroy Maxey with his snare-drum and traps. Good and swinging solos by Reuben Reeves and 'Father' White in the first title, and by Arville Harris and 'Foots' Thomas in 'Aw You Dog'. And the band swings.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr
 - Rust*4,*6: Cab Calloway -v-dir. Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d
 - Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

JC-8526: RR o-tpt 16 + 8, HFW o-tbn 8,
 JC-8527-A: AH clt 8, AH clt 12, RR o-tpt 16, WFT ten 16

Notable differences of takes:

JC-8526-A: R.Reeves' trumpet glissando immediately after Calloway's vocal reaches up to high d (the Neatwork CD plays the tune in D major – Eb major as on Chronogical Classics CD certainly is the correct pitch!)

JC-8526-B: R.Reeves' trumpet glissando immediately after Calloway's vocal reaches up to high bb

072 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Apr. 20, 1932

Cab Calloway – voc, ldr;
 Lamar Wright, unknown or (Pike Davis?), Reuben Reeves – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown - alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Jimmy Smith – sbs; Leroy Maxey – dms
 B-11725-A Minnie The Moocher's Wedding Day
 Composer credits: B-11725 (H. Arlen – T. Koehler)

Br 6321,

Chronogical Classics 526

After Cab Calloway's success with 'Minnie The Moocher' – his brain-child and immense source of income - the Mills organization were eager to find suitable successors to this hit title. White composers/texters Harold Arlen and Ted Koehler were successful in thinking out this attractive tune which was copied and used by other bands later on.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tp); De Priest Wheeler, Harry White (tb); William Blue, Andrew Brown, Walter Thomas (s); Earres Prince (p); Charlie Stamps (bjo); Jimmy Smith (b); LeRoy Maxey (dm); Cab Calloway (vo).
 - Carey, McCarthy, *Jazz Directory*, Vol.2: Exact personnel uncertain, but including many members of previous group: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*2: R.Q. Dickerson, Lamar Wright, Reuben Reeves (tpt); De Priest Wheeler, Harry White (tbn); William Blue (clt, alt); Andrew Brown (alt); Walter Thomas (ten); Earres Prince (pno); Charlie Stamps (bjo); Jimmy Smith (bbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).
 - Rust*3: Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -tb; Arville Harris -as -cl; Andrew Brown -as; Walter Thomas -ts -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d; Cab Calloway -v -ldr
 - Rust*4,*6: Cab Calloway -v-dir. Edwin Swayzee -Lamar Wright -Reuben Reeves -t; DePriest Wheeler -Harry White -tb; Arville Harris -as -cl; Andrew Brown -bcl -ts; Walter Thomas -as -ts -bar -f; Bennie Payne -p; Morris White -bj; Jimmy Smith -bb -sb; LeRoy Maxie -d
 - Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Edwin Swayzee, Lamar Wright, Ruben Reeves (tp); De Priest Wheeler, Harry White (tb); Arville Harris (cl/as); Andrew Brown, Walter Thomas (s); Bennie Payne (p); Charley Stamps (banjo); Jimmy Smith (b); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

B-11725-A: ?PD m-tpt growl obl 16 + 8, ?PD m-tpt growl obl 6 + 6

073 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 07, 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown - alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan - sbs; Leroy Maxey – dms, vib
 11910-2 Dinah
 11911-1 How Come You Do Me Like You Do?
 11912-A Old Yazoo
 11913-A Angeline
 11914-1 I'm Now Prepared To Tell The World It's You
 11915-1 Swanee Lullaby
 Composer credits: 11910 (Akst – Lewis - Young); 11911 (Austin - Berger); 11912 (Waller); 11913 (Waller - Browne); 11914 (Razaf - Waller); 11915 (White - Koehler)

Ban 32483, Chronogical Classics 526
 Ban 32540, Chronogical Classics 537
 Br 64000, Chronogical Classics 537
 Ban 32910, Chronogical Classics 537
 Ban 32483, Chronogical Classics 537
 Ban 32540, Chronogical Classics 537

Cab's trumpet section has changed now drastically with the advent of Doc Cheatham – mainly on the first trumpet chair – and Edwin Swayze on the third – hot solo – chair. And Al Morgan, younger brother of the famous New Orleans musicians/bandleaders, has taken over string

bass duties from Jimmy Smith, first bassist – and leader – of the Calloway band's forerunners, the Missourians and the Cotton Club Orchestra.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

- Howard Rye in Doc Cheatham, 'I Guess I'll Get The Papers And Go Home', p.93: „Doc Cheatham recorded with Cab Calloway from the session of 7 June 1932 until at least the session of 2 November 1938. It is uncertain whether or not he was present at the sessions on 20 February and 28 March 1939.“

Soloists ad-lib:

11910-2: HFW m-tbn 16 + 6; WFT ten 16; AH clt 2; WFT ten 6; AH clt chase 16; AH clt obl 16
 11911-1: AH clt obl 8, DPW m-tbn 8, WFT ten 1+16, ES m-tpt 16
 11912-A: WFT ten 2 + 2, WFT ten 4, ES o-tpt 4, WFT ten 4, ES o-tpt 4, BP pno 8, WFT ten 4, ES o-tpt 2
 11913-A: BP pno 16, HFW o-tbn 8, WFT ten 6
 11914-1: WFT ten obl 16, HFW o-tbn 8, WFT ten 8
 11915-1: BP pno 4, AH clt obl 10 + 1

074 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 09, 1932

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown – alt, clt, bar; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms, vib, bells;

Benny Carter – arr (1)

11922-A	Hot Toddy	ARC unissued	not on LP/CD
11923-A	Reefer Man	Ban 32944,	Chronological Classics 537
11924-A	The Old Man Of The Mountain	Ban 32511,	Chronological Classics 537
11924-1	The Old Man Of The Mountain	Per 15635,	Jazum 29 (LP)
11925-A	You Gotta Ho-De-Ho (To Get Along With Me)	Ban 32945,	Chronological Classics 537

Composer credits: 11923 (Razaf - Robinson); 11924 (Young - Brown); 11925 (Browne - Robinson)

As with session 017, Jazum 29 (LP) claims to have take -1 of 'The Old Man Of The Mountain', this take seems to be identical with the one on Classics 537.

'Hot Toddy' is one of Benny Carter's early arrangements for his own band. And it's a great pity that it is unissued in Benny Carter's own Victor recording, as well as in Calloway's ARC version.

A fast 'Reefer Man', with strong bass playing by Al Morgan from New Orleans. And Calloway's heroes from the drug scene, the 'Reefer Man', here. 'The Old Man Of The Mountain' is taken from the movie world – or vice versa? The third title then brings us Calloway's favorite lyrics: 'Ho-De-Ho' and 'Hi-De-Hi'. Now we know!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

11923-A: AM sbs 22, ES o-tpt 16, AH clt 7, ?AB bar 6
 11924-A: HFW m-tbn 4 + 8; ES or LW o-tpt 6
 11925-A: ES o-tpt 6; WFT ten 2+16; ES m-tpt 6

Notable differences of takes:

11924: Although Jazum 29 (LP) claims to play 11924-1, there seems to be no difference to Chronological Classics 537 which claims to have 11924-A!

075 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Jun. 22, 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown - alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan - sbs; Leroy Maxey – dms
 11959-1 Strange As It Seems
 11960-1 This Time It's Love
 Composer credits: 11959 (Razaf - Waller); 11960 (Koehler - Hayes)

Ban 32624, Chronological Classics 537
 Ban 32624, Chronological Classics 537

Calloway alternating between words and scats when singing. And hear Al Morgan's great slap-bass playing, driving the band with his strong beat. There is an increasing amount of Cab's vocals and arranged playing in relation to jazz soloistic of earlier times, now.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

10865-1: LW o-tpt 2, HFW o-tbn 8

10866-1: AH clt 2 + 3 + 2

076 CAB CALLOWAY AND HIS ORCHESTRA

New York,

mid Sep. 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown - alt, clt, bar, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – bjo, gtr; Al Morgan - sbs; Leroy Maxey – dms, xyl;
 Mae Questel - voc

copyright date Aug. 02, 1933
 Film soundtrack Betty Boop Cartoon

Minnie The Moocher
 The Old Man Of The Mountain
 You Gotta Ho-De-Ho (To Get Along With Me)
 The Scat Song
 www.youtube.com
 Doctor Jazz DJ-010 I
 Doctor Jazz DJ-010 I
 Doctor Jazz DJ-010 I

Again, as in the Betty Boop Cartoon 'Minnie The Moocher' (session 018 of 1932 without Harry White – see Cab Calloway Orchestra list elsewhere at this web-site), we have a nice introduction by the Calloway band live playing 'Minnie The Moocher', this time the growl part is performed by Edwin Swayze on muted trumpet. (Pike Davis, in the earlier movie, plays his solo open, muted by a derby-hat, only.) And it sounds like Swayze all through the whole film.

This is one of the Betty Boop Cartoons that were very famous at this time of early animated films. Jazz music found a new way of publicity. And Calloway with his extraordinary personality and presence was a fantastic partner of this animated little person, her strange squeezed voice being lent by singer Mae Questel in call-and-response manner with Calloway.

There is little soloing by the musicians. Behind Calloway's vocal in the first title we hear a baritone sax which probably is played by Andrew Brown.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed

- Rust*2,*3,*4,*6: not listed- Stratemann, *Negro Bands on Film*, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm

Soloists ad-lib:

MTM: ES m-tpt 3

TOMOTM: DPW o-tbn 4; HFW o-tbn 8; ES o-tpt 6

YGHHDH: LW m-tpt 6; WFT ten 16; AM sbs obl 8

TSS: LW o-tpt 4 + 4 + 4; BP pno 4; WFT ten 2 + 2; MW bjo 4; DPW o-tbn 8; WFT ten 1 + 1

077 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Sep. 21, 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown - alt, clt, bcl; Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Roy Smeck – gtr (1); Chick Bullock – voc (1); Benny Carter – arr (3)

12339-A Git Along

12339-2 Git Along

12340-A Hot Toddy

Ban 32563, Chronological Classics 537

Mt M-12485 not on LP/CD

Ban 6400, Chronological Classics 537

Composer credits: 12339 (Austin); 12340 (Carter)

Obviously, the ARC/Banner people saw the necessity to give Chick Bullock and Roy Smeck a lift into higher regions of the recording business. But Bullock sounds pale against Cab, and Roy Smeck is no really fitting addition to the fine Calloway band. So, for the second title the two thankfully have left the band on their own.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo), Roy Smeck (g)

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir); Chick Bullock (vcl)(1); Roy Smeck (gtr 1).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr; Roy Smeck -g; Chick Bullock -v

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d; Roy Smeck, g; Chick Bullock, v

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb) Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr). Chick Bullock (vo); Roy Smeck (g) for first tune only.

Soloists ad-lib:

12339-A: ?LW m-tpt growl 20, HFW o-tbn 8, ?LW m-tpt growl 10, RS gtr 20

12340-A: AH alt 16; ES o-tpt 16; WFT ten 16; AH clt 16; BP pno obl 16

Notable differences of takes:

12339: As take -2 of this title is not reissued, comparison is impossible.

078 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 09, 1932

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

12543-A I've Got The World On A String

Br 6424,

Chronological Classics 537

12544-A Harlem Holiday

Br 6424,

Chronological Classics 537

12545-A Dixie Doorway

Ban 32812,

Chronological Classics 537

Composer credits: 12543 (Koehler - Arlen); 12544 (Koehler - Arlen); 12545 (Parish - Perkins)

The first title has Calloway singing a ballad, which seems to be new ground for him. But he is beautifully followed by one of the few solos of first-chair trumpet player Doc Cheatham who shines with great tone and phrasing. 'Harlem Holiday' is a riff tune with interesting harmonization and quirky Arville Harris on his clarinet. 'Dixie Doorway', then, is a somewhat unjazzy tune with trashy singing by Cab (no instrumental solos, here).

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

12543-A: AH clt 1, DC o-tpt 16, ?HFW m-tbn+AH clt 8, DC o-tpt 6

12544-A: AH clt 16, WFT ten 8

12545-A: no solos

079 CAB CALLOWAY AND HIS ORCHESTRA

New York,

late 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms
 King Porter Stomp

broadcast from the Cotton Club

Milan A 252 (LP)

This little known live recording shows the Calloway band in a tune that is not suited for the leader in that it has no lyrics at all. But it gives a good expression of the band when playing for dancers and listeners. The arrangement contains a lot of melodic material which is not known from the ubiquitous Redman/Henderson arrangement and may be original for the Calloway band, probably the work of the band's main arranger Walter 'Foots' Thomas.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed

- Rust*2, *3, *4, *6: not listed

Soloists ad-lib:

KPS: DPW o-tbn 4, WFT ten 2, WFT ten 16, ?ES o-tpt 16, AH clt 16

080 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 15, 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

12586-A Wah-Dee-Dah

Ban 32812,

Chronological Classics 537

12587-A Sweet Rhythm

Br 6473,

Chronological Classics 537

12588-A Beale Street Mama

Ban 32624,

Chronological Classics 537

Composer credits: 12586 (Mills – Washington - Robinson); 12587 (Maxey - Bechet); 12588 (Turk - Robinson)

There is a very strong and exact rhythm section now dominated by Al Morgan's string-bass. The trumpet soloist on the first two titles seems to be Doc Cheatham with his very light and airy tone, whereas I believe to hear Edwin Swayze soloing on the third title, fat and high up.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb);

Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Benny Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4, *6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Benny Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown (bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Benny Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

12586-A: ?DC o-tpt 16, AH clt 8

12587-A: BP pno 4, ?DC o-tpt 8, WFT ten 6, ?DC o-tpt 8

12588-A: ES o-tpt 1+7, ES o-tpt obl 24, WFT ten 14

081 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Nov. 30, 1932

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

12672-A That's What I Hate About Love

Br 6460,

Chronological Classics 537

12673-A The Man From Harlem

Ban 32866,

Chronological Classics 537

12674-A I Got A Right To Sing The Blues

Br 6460,

Chronological Classics 537

12675-A My Sunday Gal

Br 6450,

Chronological Classics 537

Composer credits: 12672 (Koehler - Arlen); 12673 (Hudson); 12674 (Koehler - Arlen); 12675 (Parish - Perkins)

The Calloway band with their singer grow commercial more and more. There is increasingly less jazz solistic and the part of the arrangements become trifling and trashy. This is the case with the first title of this session. It may be this development that brings us the appearance of Walter Footh Thomas playing a short flute part in the arrangement.

'The Man From Harlem' then is a real gasser, obviously written for Cab himself and related to the 'Minnie The Moocher' fashion. The band swing smoothly and modern for the time, but sadly, there is little jazz soloistic.

The third title brings a ballad, and thus Doc Cheatham – engaged for first chair duties – once again plays beautiful solo trumpet with his delicate and silvery tone. A nice solution for the background to Cab's first chorus is a muted-trumpet leading the saxophone section.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

12672-A: ?LW m-tpt obl 16 + 6, WFT ten 4, MW gtr 2
12673-A: BP pno obl 16 + 16, WFT ten 16, BP pno obl 16 + 16
12674-A: ?DC m-tpt 4, DC o-tpt 8 + 8, WFT ten 2, WFT ten obl 4
12675-A: ?LW o-tpt 32, BP pno obl 32, AH clt 8, WFT ten 8

082 CAB CALLOWAY AND HIS ORCHESTRA

New York,

Dec. 07, 1932

Cab Calloway – voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms, xyl;

Will Hudson – arr (3)

12694-A Eady Was A Lady

Ban 32647,

Chronological Classics 537

12695-A Gotta Go Places And Do Things

Br 6473,

Chronological Classics 537

12696-A Hot Water

Ban 32647,

Chronological Classics 544

Composer credits: 12694 (DeSilva – Whiting - Browne); 12695 (Burns - Shillings); 12696 (Hudson)

'Eady' seems to be a sympathetic companion to 'Minnie The Moocher', intended to make up successful successors to Minnie. The only ad-lib players here obviously are Al Morgan – and, notwithstandingly, Benny Payne.

'Gotta Go Places ...' shows a developing Arville Harris on clarinet and very beautiful open-trumpet solo by Edwin Swayze. Swayze must be the most under-rated musician in this band. There is little we know about this musician, but his detention might perhaps be explained by his psyche? He is reported to be greatly influenced by Joe King Oliver's trumpet style. He again plays great eight bars of solo on 'Hot Water', an otherwise tedious and un-inventive arrangement by Will Hudson who delivered more arrangements of this kind to the dance-band world in the early 1930s.

With this recording session the Calloway band ceased their recording activities for the ARC group of record companies. The American Victor recording company had become aware of Calloway's potentials and had given Calloway a recording contract.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

12694-A: no instrumental solos
12695-A: AH clt 4 + 4, DPW o-tbn 4, WFT ten 4, ES o-tpt 16
12696-A: ES o-tpt 8

083 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Sep. 18, 1933

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno, cel; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Harry White – arr (1)

77684-1 Evenin'

Vic 24414,

Chronological Classics 544

77685-2 I Learned About Love From Her

Vic unissued

not on LP/CD

Composer credits: 77684 (H. White – M. Parrish)

This recording session starts Calloway's contractual duties for the Victor recording company. Most interestingly, the contract only lasted from this session until January of the following year. The year 1933 saw the band recording only for film companies, and for their extensive activities at the Cotton Club, New York. Now, in September 1933, they had added Eddie Barefield to strengthen their reed section and for arranging duties. And from now on, listen for the arrangements! There will be much novelty in this respect. Thanks to Mr. Barefield!

The title '*I Learned About Love From Her*' was re-recorded on 19 December 1933 and subsequently issued (session 040).

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d); Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, *Cab Calloway a.h.O.*: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar; Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

77684-1: BP pno 4, BP pno 2, DC m-tpt 16

084 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Sep. 21, 1933

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

77697-1 Little Town Gal

Vic 24494,

RCA LPM 10120 (LP)

77698-1 Harlem Hospitality

Vic 24414,

Chronological Classics 544

Composer credits: 77697 (Jeanne Burns); 77698 (J. Van Heusen – H. Arlen)

The German LP RCA LPM 10120 Jazz Star Serie No. 15 claims to have 'Little Town Gal' take 1 – unissued take, but this take is identical with 77697-4 of the session of 19 December 1933, and is thus listed only in italics! I have checked Cab's vocal moans and high screams as well as guitar accents and the second tenor sax 4-bars, which start with two bars of very high playing – including a high Bb shake – that sound like from a soprano sax (can this be a soprano?). All these marks are identical with the issued take -4 of 19 December 1933 (session 040). Thus I suspect that take -1 is not on this LP – as the publisher of this LP series has made this same mistake on other LPs of this series.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d); Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, *Cab Calloway a.h.O.*: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar; Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

77697-1(?): WFT ten 4 + 4

77698-1: ES m-tpt obl 16 + 6, EB alt + HFW o-tbn chase 16

085 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Nov. 02, 1933

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Eddie Barefield – arr (1); Harry White – arr (2,3,4)

78503-1 The Lady With The Fan

Vic 24451,

Chronological Classics 544

78504-1 Harlem Camp Meeting

Vic 24494,

Chronological Classics 544

78505-1 Zaz Zuh Zaz

Vic 24557,

Chronological Classics 544

78506-1 Father’s Got His Glasses On

Vic 24451,

Chronological Classics 544

Composer credits: 78503 (Calloway – Burns - Brackman); 78504 (Harry White); 78505 (C. Calloway – H. White); 78506 (Ed Swayze)

For a very amusing visual version of ‘The Lady With The Fan’ see the film ‘Cab Calloway’s Hi-De-Ho’ (see session 089). There is novel writing for the reeds in this title, obviously brought in by Eddie Barefield (reeds-chorus after Calloway’s first vocal chorus and final band chorus). And there is great bluesy trumpet playing in the King Oliver traditional, thus most probably Edwin Swayze.

Adequately, the second title is started by bell-effects produced by the trumpets, and later on tube-bells are used to underline the religious appearance of the number. The bells may be played by the title’s arranger, Harry ‘Father’ White.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Benny Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Benny Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d; Harry White, a

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar; Arville Harris (cl/as); Walter Thomas (cl/ts/f); Benny Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr); Harry White (arr)

Soloists ad-lib:

78503-1: EB alt obl 4 + 4, BP pno obl 8, BP pno obl 8, ES o-tp 8, BP pno obl 8, EB alt 8, BP pno obl 8

78504-1: ?AH clt 30, LW m-tpt growl 14, BP pno 8

78505-1: BP pno obl 8 + 8, BP pno obl 8 + 8, EB alt obl 7

78506-1: HFW o-tbn 2+16 + 6, DC m-tpt 16, EB alt 8, DC m-tpt 6, LW o-tpt

086 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Dec. 18, 1933

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno, cel; Morris White – bjo, gtr; Al Morgan – sbs; Leroy Maxey – dms, bells, xyl;

Bennie Payne – voc (7); Harry White – arr (3,4)

78866-1 Minnie The Moocher

Vic unissued on 78,

Neatwork RP 2065

78866-2 Minnie The Moocher

Vic uniss 78,

RCA NL 89560 (LP)

78867-1 The Scat Song

Vic 24511,

Chronological Classics 544

78867-2 The Scat Song

Vic uniss 78,

RCA NL 89560 (LP)

78868-1 Kickin’ The Gong Around

HMV X-4318,

Chronological Classics 544

78868-2 Kickin’ The Gong Around

Vic unissued on 78,

RCA NL 89560 (LP)

78869-1 There’s A Cabin In The Cotton

Vic 24511,

Chronological Classics 544

Composer credits: 78866 (C. Calloway – I. Mills); 78867 (Cab Calloway); 78868 (T. Koehler – H. Arlen); 78869 (Parrish - Parkins)

Unfortunately, I do not possess the Chronological Classics CD 544 claiming to have ‘Minnie The Moocher’ take -2, taken from the German RCA LP LPM 10120 Jazz Star Series No. 15, which asserts to carry the unissued take -2. Instead, I own the French double LP NL 89560 (2) which includes both takes of ‘Minnie ...’. From this source I have to state that this very tune in reality has take -1 on the German Jazz Star Series – the normal take, and thus conclusively also on Classics 544! None of these two takes were issued on 78.

‘The Scat Song’ has a lot of soloistic, certainly Doc Cheatham – who rhythmically fluffs his first 4 bars in take -1.

The German Jazz Star Series has take -2 of ‘Kickin’ The Gong Around’, just like the French RCA NL 89560 LP, as well as my British JSP CD 908D. The French Chronological Classics CD 544 claims to have take -1, but this could not be checked missing this CD in my collection.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir); Benny Paine (vcl).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel -v; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d; Bennie Payne, v

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown (bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr); Bennie Payne (vo)

Soloists ad-lib:

78866: LW m-tp growl 4, BP pno obl 8, LW m-tp obl 8 + 8, BP pno obl 8

78867: DC o-tp 4, EB alt 4, BP pno 4, WFT ten 2 + 2, DC m-tp 16, BP pno 8, WFT ten 8, MW gtr 4, HFW o-tbn 8, EB alt - WFT ten chase 4, EB alt 4

78868-2: BP cel obl 16, BP pno obl 8 + 4

78869-1: DC m-tp 16,

Notable differences of takes:

78866-1: LW second growl phrase in bars 11/12 of tune: 3 eighth-notes b - e - f#, 1 half note g, 5 eighth-notes e - c - b - g - f#

78866-2: LW second growl phrase in bars 11/12 of tune: 7 eighth-notes/triplets E - B - F# - g - d# - e - f#, 1 half-note g, 1 quarter-note d (approximately)

78867-1: MW gtr plays in bar 7 of tune: 2 half-notes c - a / DC o-tp 4 bars are initially rhythmically disorganized

78867-2: MW gtr plays in bars 7/8 of tune: three-quarter-note eb, quarter-note d, 2 half-notes c - a / DC o-tp 4 bars are rhythmically correct

78868-1: Missing Chronological Classics 544 claiming 'Kickin'...' take -1, comparing to take -2 on RCA NL 89560 is impossible

78868-2: Missing Chronological Classics 544 claiming 'Kickin'...' take -1, comparing to take -2 on RCA NL 89560 is impossible

087 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Dec. 19, 1933

Cab Calloway - voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze - tpt;

Harry 'Father' White, De Priest Wheeler - tbn;

Andrew Brown, Arville Harris - alt, clt; Eddie Barefield - alt, clt, bar; Walter 'Foots' Thomas - ten, clt;

Bennie Payne - pno; Morris White - bjo, gtr; Al Morgan - sbs; Leroy Maxey - dms

77685-3 I Learned About Love From Her

Vic 24557,

Chronological Classics 544

77685-4 I Learned About Love From Her

Vic 24557,

Neatwork RP 2065

77697-4 Little Town Gal

Vic 24494,

Chronological Classics 544

Composer credits: 77685 (Cab Calloway); 77697 (Jeanne Burns)

Here, now, we have the issued takes of 'I Learned About Love From Her', recorded for the first time at the session 18 September 1933. But there is very little jazz on this tune, a nice muted introduction by Doc Cheatham, and I like Morris White's guitar spots, and I am sad to say that Garvin Bushell in his book 'Jazz from the Beginning' devalues White's playing for lacking drive in his beat.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, bj; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown (bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

77685: DC m-tp 8, MW gtr obl 8

77697-4: WFT ten 4 + 4

Notable differences of takes:

77685-3: Third bar of first chorus: DC m-tp plays: c - c# - d - c - bb - a - g

77685-4: Third bar of first chorus: DC m-tp plays: e - d - b - bb - a - g

088 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Jan. 22, 1934

Cab Calloway - voc, ldr;

Doc Cheatham, Lamar Wright, Edwin Swayze - tpt;

Harry 'Father' White, De Priest Wheeler - tbn;

Andrew Brown - alt, clt, bcl; Arville Harris - alt, clt; Eddie Barefield - alt, clt, bar; Walter 'Foots' Thomas - ten, clt;

Bennie Payne - pno; Morris White - gtr; Al Morgan - sbs; Leroy Maxey - dms, xyl;

Alex Hill - arr (1); Will Hudson - arr (2); Harry White - arr (3,4)

81088-1	Long 'Bout Midnight	Vic 24592,	Chronological Classics 544
81089-1	Moon Glow	Vic 24690,	Chronological Classics 544
81090-1	Jitterbug	Vic 24557,	Chronological Classics 544
81090-2	Jitterbug	Vic 24557,	Neatwork RP 2065

Composer credits: 81088 (A. Hill – I. Mills); 81089 (Will Hudson); 81090 (Ed Swayze – Cab Calloway)

'Long 'Bout Midnight' features a trumpet solo by high-note man Lammar Wright and a soft-sounding trombone solo by Harry Father White. On 'Moon Glow' I believe to hear both clarinet solos plus the alto solo played by Eddie Barefield. This is always multi-toned playing on either instrument in Barefield's style. (Arville Harris' clarinet style also is multi-toned, but quirky and shaking in contrast to Barefield's style.)

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, as, bar; Walter Thomas, cl, ts, f; Bennie Payne, p, cel; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar; Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

81088-1: LW o-tpt 8, HFW o-tbn 8, WFT ten 6

81089-1: EB clt 8, MW gtr 2, EB alt 32, BP pno 2, EB clt 8, EB clt 2

81090: ES m-tpt obl 1+15, HFW m-tbn obl 1+15, EB alt 1+15, AH clt 2+15, WFT ten 4

Notable differences of takes:

81090-1: measure four of last bar of intro and measure 1 of first bar of chorus are played by string-bass playing D - G

81090-2: measure four of last bar of intro and measure 1 of first bar of chorus are played by vibraphone playing D - G

089 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

New York,

Jan. 23, 1934

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry 'Father' White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt;

Bennie Payne – pno, cel; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

81093-1 Hotcha Razz-Ma-Tazz

Vic 24690,

Chronological Classics 544

81094-1 Margie

Vic 24659,

Chronological Classics 544

81095-1 Emaline

Vic 24659,

Chronological Classics 544

Composer credits: 81093 (Razaf – Hudson - Mills); 81094 (B. Davis – C. Conrad – J. Russell Robinson); 81095 (M. Parrish – F. Perkins)

'Hotcha-Razz-Ma-Tazz' brings a hot muted trumpet solo by Ed Swayze and then DePriest Wheeler on trombone almost J.C. Higginbotham-like. 'Margie' has her melody by tenor and baritone saxophones and later a single-string guitar solo, followed by some high-note blowing by Lammar Wright, Eddie Barefield on baritone, followed by some kettle-drum breaks – as far as I hear - and then a two-trombones section in harmony. The melody of 'Emaline' is exposed by Doc Cheatham on muted trumpet followed by Harry Father White on muted-trombone. Behind Cab's alst chorus there are some nice saxophones combined with a muted trobone.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Arville Harris, Eddie Barefield, Andrew Brown, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Eddie Barefield (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Pops, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown /bcl/as/bar; Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

81093-1: ES m-tpt 16, DPW o-tbn 8, EB alt 8

81094-1: MW gtr 14, LW o-tpt 14, EB bar 2+14, AH clt 8, WFT ten 4

81095-1: HFW m-tbn 4, DC m-tpt 14, HFW m-tbn 8, BP pno obl 14 + 6

090 CAB CALLOWAY AND HIS ORCHESTRA

New York, May/June 1934

Cab Calloway – voc, ldr;

copyright date Aug. 21, 1934

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Film soundtrack Paramount Productions

Harry ‘Father’ White, De Priest Wheeler – tbn;

‘Cab Calloway’s Hi-De-Ho’

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

Minnie The Moocher

Harlequin HQ2005 (LP)

Rail Rhythm

Harlequin HQ2005 (LP)

Zaz Zuh Zaz

Harlequin HQ2005 (LP)

The Lady With The Fan

Harlequin HQ2005 (LP)

Minnie The Moocher (fragment)

www.youtube.com

I Love A Parade

www.youtube.com

This film shows an amusing story about musicians touring in their luxury Pullman railroad waggon and the infidelity of a Pullman porter’s wife.

It can be watched at www.youtube.com in its entirety.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed

- Rust*2,*3,*4,*6: not listed

- Stratemann, *Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists ad-lib:

MTM: no solos

RR: ES o-tpt 14, EB bar 24

ZZZ: BP pno obl 8 + 8 + 8 + 8, EB alt 8

TLWTF: BP pno obl 8, WFT ten obl 4, BP pno obl 8, EB alt obl 4, BP pno obl 8

MTM (fragment): EB alt 2

ILAP: no solos

091 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

Chicago,

Sep. 04, 1934

Cab Calloway – voc, ldr;

Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;

Harry ‘Father’ White, De Priest Wheeler – tbn;

Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter ‘Foots’ Thomas – ten, clt, flt;

Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Edwin Swayzee – arr (4)

CP-1104-A Chinese Rhythm

Br 6992,

Chronological Classics 544

CP-1105-A Moonlight Rhapsody

Br 7411,

Chronological Classics 544

CP-1106-A Avalon

Br 7411,

Chronological Classics 544

CP-1107-A Weakness

Br 6992,

Chronological Classics 554

Composer credits: CP-1104 (White - Calloway); CP-1105 (Parish - Miller); CP-1106 (Rose - Jolson); CP-1107 (Swayze)

‘Chinese Rhythm’ is an unfortunate joke on Chinese people speaking their language. But there is good performance by two trumpeters, probably Doc Cheatham in his elegant and sober style, and later probably Edwin Swayze grunting behind the singer.

‘Moonlight Rhapsody’ obviously tries to leap up on Ellington’s successful “Mood” style. Avalon, then, is a very common recitation of this Al Jolson song of 1920 and carries Walter Thomas’ flute and Morris White’s very tasteful and effective guitar when reacting to melodic movements.

The most interesting title is ‘Weakness’, as it is a real jazzy arrangement of trumpeter Edwin Swayze, including good soloistic: the verse played by Lammar Wright on muted trumpet, Swayze’s full chorus on open horn, and DePriest Wheeler and Bennie Payne taking 8-bar solo spots. Most remarkable is Swayze’s solo – it must be he as arranger to procure this extended solo performance for himself. His stylistic origin from the King Oliver style is still to be recognized.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Edwin Swayzee, Lamar Wright (tp); De Priest Wheeler, Harry White (tb); Andrew Brown, Thornton Blue, Arville Harris, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; De Priest Wheeler, Harry White -tb; Eddie Barefield -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Edwin Swayzee, Lamar Wright, Doc Cheatham, t; De Priest Wheeler, Harry White, tb; Eddie Barefield, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); De Priest Wheeler, Harry White (tb); Eddie Barefield (cl/as/bar); Andrew Brown (bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

CP-1104-A: ?DC m-tpt 30, AH clt 30, ?ES m-tpt obl 30, EB alt 16, LW o-tpt 8

CP-1105-A: EB clt 12

CP-1106-A: ES o-tpt 8, WFT flt – MW gtr chase 16, DC m-tpt 8, WFT flt 6, HFW m-tbn 4
 CP-1107-A: LW m-tpt 16, ES o-tpt 30, DPW o-tbn 8, BP pno 8

092 CAB CALLOWAY AND HIS ORCHESTRA

New York, late 1934/ early 1935
 Film soundtrack Paramount Productions
 'Cab Calloway's Jitterbug Party'

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Harry 'Father' White, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms

The Call Of The Jitterbug (fragment)

www.youtube.com

Minnie The Moocher

www.youtube.com

Hotcha-Razz-Ma-Tazz

www.youtube.com

Long About Midnight 1

www.youtube.com

Long About Midnight 2

www.youtube.com

Long About Midnight 3

www.youtube.com

The Call Of The Jitterbug 1

www.youtube.com

The Call Of The Jitterbug 2

www.youtube.com

And again, an amusing story about Cab, his musicians, and their followers.

This film can be watched at www.youtube.com in its entirety.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: not listed

- Rust*2, *3, *4, *6: not listed

- Stratemann, *Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee, Lammar Wright -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm*

Soloists ad-lib:

TCOTJ (fragment): no solos

MTM: no solos

HRMT: no solos

LAM 1: no solos

LAM 2: DC m-tpt 16 + 2

LAM 3: DC m-tpt 8

TCOTJ 1: BP pno obl 32

TCOTJ 2: LW m-tpt 16, AH clt 4, WFT ten 2

093 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

Chicago, Jan. 21, 1935

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Edwin Swayze – tpt;
 Claude Jones, Keg Johnson, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms;

Eddie Barefield - arr

16587-A Good Sauce From The Gravy Bowl

Br 7386, Chronological Classics 554

16588 Devil In The Moon

Br unissued not on LP/CD

16589-A Keep That Hi-De-Hi In Your Soul

Br 7386, Chronological Classics 554

Composer credits: 16587 (Calloway – Mills - Swayze); 16589 (Calloway – Mills -White)

Rust*6 has William Thornton Blue here again – for Barefield! But William Thornton Blue did never rejoin the Calloway band – as confirmed by Doc Cheatham (B. Englund, VJM 131). Keg Johnson on trombone replaces Harry 'Father' White from this session on, and sometimes did play guitar (with the band?). And Claude Jones of Henderson/Redman fame augments the trombone section to three players, he most probably taking the first parts.

'Good Sauce' is a standard riff tune and carries the first outing of the newly established three-part trombone section. Cheatham plays a somewhat un-engaged 8-bar trumpet solo with little invention.

The third title cashes in on the Hi-De-Ho mode again, and has nice soloistic by Swayze and Eddie Barefield.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Edwin Swayzee, Lamar Wright (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Andrew Brown, Thornton Blue, Arville Harris, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lammar Wright -Doc Cheatham - Edwin Swayzee -t; Claude Jones -De Priest Wheeler -Harry White -tb; Thornton Blue -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; LeRoy Maxey -d; Cab Calloway -v -ldr

- Rust*4, *6: Cab Calloway, v, dir; Edwin Swayzee, Lammar Wright, Doc Cheatham, t; Claude Jones, De Priest Wheeler, Harry White, tb; Thornton Blue, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, Cab Calloway a.h.O.: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Thornton Blue (cl/as); Andrew Brown (bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr)

Soloists ad-lib:

16587-A: EB alt 8, AH clt 16, DC o-tpt 8
 16589-A: ES o-tpt 16, EB alt 6

094 CAB CALLOWAY AND HIS COTTON CLUB ORCHESTRA

Chicago,

Jul. 02, 1935

Cab Calloway – voc, ldr;
 Doc Cheatham, Lammar Wright, Irving Randolph – tpt;
 Claude Jones, Keg Johnson, De Priest Wheeler – tbn;
 Andrew Brown, Arville Harris – alt, clt; Eddie Barefield – alt, clt, bar; Walter 'Foots' Thomas – ten, clt;
 Bennie Payne – pno; Morris White – gtr; Al Morgan – sbs; Leroy Maxey – dms, vib;
 Bennie Payne – voc (4);
 Eddie Barefield - arr

C-1053-A	Miss Otis Regrets (She's Unable To Lunch Today)	Br 7504,	Chronological Classics 554
C-1054-A	I Ain't Got Nobody	Br 7530,	Chronological Classics 554
C-1055-A	Nagasaki	Br 7504,	Chronological Classics 554
C-1056	Echoes	Br unissued	not on LP/CD
C-1057-A	Baby, Won't You Please Come Home?	Br 7530,	Chronological Classics 554

Composer credits: C-1053 (Porter); C-1054 (Graham - Williams); C-1055 (Warren - Dixon); C-1057 (Williams - Warfield)

Rust*6 has William Thornton Blue here again – for Barefield (but see last session above!). Now, with the three-part trombone section, in 'Miss Otis Regrets' they are immediately featured playing one entire chorus in close harmony, Claude Jones leading the section. Very nice! No further instrumental solo. Obviously, Cab had recognised their potential. In 'Nagasaki' the trombone trio appears again in the middle-eight of the last chorus. In this same title the band's new trombone soloist Keg Johnson is presented with fast and technically brilliant outings. And even bassist Al Morgan has his solo outing. And the fourth title also has its trombone choir, together with rhythmically demanding saxophone parts. I assume that Eddie Barefield wrote at least three of the arrangements recorded here. And he should have known how to do it.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Doc Cheatham, Edwin Swayzee, Lamar Wright (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Andrew Brown, Thornton Blue, Arville Harris, Walter Thomas (s); Benny Payne (p); Morris White (g); Al Morgan (b); LeRoy Maxey (dm); Cab Calloway (vo).

- Carey, McCarthy, *Jazz Directory*, Vol.2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Arville Harris, Walter Thomas (ten); Benny Payne (pno); Morris White (g); Al Morgan (bs); LeRoy Maxey (d; Cab Calloway (vcl, dir).

- Rust*2: Lamar Wright, Doc Cheatham, Edwin Swayzee (tpt); Claude Jones, De Priest Wheeler, Harry White (tbn); Thornton Blue (clt, alt); Andrew Brown (alt, bar); Walter Thomas (clt, ten); Benny Paine (pno); Morris White (bjo, gtr); Al Morgan (sbs); Leroy Maxey (dms); Cab Calloway (vcl, dir).

- Rust*3: Lamar Wright -Doc Cheatham - Edwin Swayzee -t; Claude Jones -De Priest Wheeler -Harry White -tb; Thornton Blue -cl -as -bar; Andrew Brown -bcl -as -bar; Arville Harris -as -cl; Walter Thomas -cl -ts -f; Bennie Payne -p -cel; Morris White -bj -g; Al Morgan -sb; Leroy Maxey -d; Cab Calloway -v -ldr

- Rust*4,*6: Cab Calloway, v, dir; Lamar Wright, Doc Cheatham, t; Claude Jones, De Priest Wheeler, Harry White, tb; Thornton Blue, cl, as, bar; Arville Harris, cl, as; Andrew Brown, bcl, ts; Walter Thomas, as, ts, bar, f; Bennie Payne, p, v; Morris White, g; Al Morgan, sb; Leroy Maxey, d

- Joyce Music Pub., J. Popa, *Cab Calloway a.h.O.*: Lamar Wright, Doc Cheatham, Edwin Swayzee (tp); Claude Jones, De Priest Wheeler, Harry White (tb); Thornton Blue (cl/as); Andrew Brown (bcl/as/bar); Arville Harris (cl/as); Walter Thomas (cl/ts/f); Bennie Payne (p); Morris White (banjo/g); Al Morgan (sb); LeRoy Maxey (d); Cab Calloway (vo/ldr); Bennie Payne (vo)

Soloists ad-lib:

C-1053: no instrumental solos
 C-1054: EB alt 2; ?IR m-tpt 4+obl 30; EB alt 4+16; BP pno 8; IR o-tpt 8
 C-1055: IR o-tpt 4; BP pno obl 32; KJ o-tbn 30; AM sbs 8; ?LW o-tpt 6; KJ o-tbn 4
 C-1057: no instrumental solos

095 CLAUDE HOPKINS AND HIS ORCHESTRA

New York,

Apr. 21, 1937

Shirley Clay, Jabbo Smith, Lincoln Mills – tpt;
 Floyd Brady, Fred Norman, Vic Dickenson – tbn;
 Gene Johnson, Arville Harris, Ben Smith – alt, clt; Bobby Sands – ten, clt;
 Claude Hopkins – pno, ldr; Walter Jones – gtr; Abe Bolar – sbs; George Foster – dms;
 Beverly White – voc

62140-A	Honey	Dec 1316,	Chronological Classics 733
62141-A	June Night	Dec 1286,	Chronological Classics 733
62142-A	Church Street Sobbin' Blues	Dec 1286,	Chronological Classics 733
62143-A	My Kinda Love	Dec 1316,	Chronological Classics 733

Composer credits: 62140 (Simon – Gillespie - Whiting); 62141 (Baer - Friend); 62142 (Lada – Cawley – Nunez – Williams); 62143 (Alter – Trent)

It seems that Claude Hopkins tries to save his minimalistic big band style over into new eras of big band Swing. But his recordings become less interesting, the more so as the soloists do not appear at any length soloing. Jabbo Smith, a hero of the late 1920s with his fantastic 'Rhythm Aces', is heard for eleven bars on this session, as the only one of the high-quality trumpet section. And there also are only 18 bars

by young trombonist Vic Dickenson, as I believe. But, at least, Mr. Hopkins sets great value on having nicely arranged scores for his very good trombone section.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Shirley Clay, Lincoln Mills, Jabbo Smith (tp); Floyd Brady, Fred Norman, Vic Dickinson (tb); Arville Harris, Gene Johnson, Bobby Sands, Ben Smith (s); Claude Hopkins (p & arr); Walter Jones (g); Abe Bolar (b); George Foster (dm); Baby White (vo)*

- *Carey, McCarthy, Jazz Directory, Vol. 4: Shirley Clay, Lincoln Mills, Jabbo Smith (tpt); Floyd Brady, Fred Norman, Vic Dickinson (tbn); Arville Harris, Gene Johnson, Bobby Sands, Ben Smith (sax); Claude Hopkins (p, arr); Walter Jones (g); Abe Bolar (bs); George Foster (d); Baby White (vcl)*

- *Rust*2: Shirley Clay, Jabbo Smith, Lincoln Mills (tpt); Floyd Brady, Fred Norman, Vic Dickinson (tbn); Arville Harris, Gene Johnson, Ben Smith (alt); Bobby Sands (ten); Claude Hopkins (pno, arr); Walter Jones (gtr); Abe Bolar (sbs); George Foster (dms); Baby White (voc)*

- *Rust*3,*4: Shirley Clay -Jabbo Smith -Lincoln Mills -t; Floyd Brady -Fred Norman -Vic Dickinson -tb; Gene Johnson -Arville Harris -Ben Smith -as; Bobby Sands -ts; Claude Hopkins -p -ldr -a; Walter Jones -g; Abe Bolar -sb; George Foster -d; Beverley White -v*

Soloists ad-lib:

62140:	CH pno 15; BW voc 16 + 16; ?GJ or ?AH clt 12
62141:	?GJ or ?AH clt 6; BW voc 32; CH pno 1+8
62142:	BS ten 1+19; JS o-tpt 11; ?GJ or ?AH clt 10; GF dms 2 + 2 + 4
62143:	CH pno 16; ?BS alt 8; CH pno 7; BW voc 30; VD m-tbn 2+16; BW voc 16

K.- B. Rau
30-05-2023
16-10-2026