

THE RECORDINGS OF EVA TAYLOR

An Annotated Tentative Name-Discography

TAYLOR, Eva, singer born: St. Louis, Missouri, 22nd January 1895; died: Jamaica, N.Y., 31st October 1977
Wife of Clarence Williams – made many records accompanied by her husband’s studio bands – also did free-lance recordings. In 1922, at the invitation of Miss Vaughn de Leath (‘The Original Radio Girl’), Eva began her long broadcasting career, she also appeared in many successful stage shows and revues. Her stage career began in infancy when she became a piccaninny in a travelling show, with this unit she visited Australia and New Zealand in 1900 and 1914, and Europe in 1906. During the late 1920s Eva had her own radio show on N.B.C., then worked for many years on radio WOR (guested on Paul Whiteman Radio Show in 1932). Retired from professional singing many years ago, but recorded in Britain during her 1968 summer vacation. (John Chilton, Who’s Who of Jazz)

EVA TAYLOR

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

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

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

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

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

Notes:

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

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

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

- *BGR*4: acc. poss Johnny Dunn, c; poss Garvin Bushell, cl; unknown, as ; poss Clarence Williams, p.*

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

002 **EVA TAYLOR** New York, Sep. 05, 1922
Eva Taylor – voc;
unknown band personnel, but possibly comprising
Ernest Elliott – clt; Clarence Williams – pno
64171 I Got To Cool My Doggies Now unknown label unissued not on LP/CD

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

Note:

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

003 **EVA TAYLOR** New York, c. Nov. 25, 1922
Eva Taylor – voc;

Clarence Williams – pno			
71056-B	I Wish I Could Shimmy Like My Sister Kate	OK 4740,	Doc DOCD-5408
71057-B	Baby, Won't You Please Come Home?	OK 4740,	Doc DOCD-5408

Notes:

- BGR*2: listed, but no statement re accompanist.
- BGR*3,*4: Clarence Williams -p.
- Rust*3:

004 IRENE GIBBONS AND JAZZ BAND

New York, Dec. 05, 1922

Eva Taylor – voc;
 unknown – tpt; Charlie Irvis – tbn;
 unknown (*Ernest Elliott?*) – clt; unknown – alt;
 Clarence Williams – pno; Buddy Christian – bjo; unknown – dms
 80723-4 My Pillow And Me
 80724-3 That Da Da Strain

Col A-3922,	Doc DOCD-5408
Col unissued	not on LP/CD

The trumpet player plays straight melody only throughout and might be anyone. He may even be early Miley, not Morris. (JK hears the same trumpet player as on 'New Moon' of session 006.)

Certainly Irvis on trombone, and very beautiful.

The clarinet player plays quarter and eighth notes only, shown as a characteristic of Elliott's style. In the middle break of the last chorus we hear the first four notes played in pitch and then the next two (or four) notes played with slight downward slides, typical for Elliott's playing. But his smears and slurs are not there. Instead the clarinet plays well pitched phrases unlike Elliott. So, the playing heard here is only slightly fitting and compatible with Elliott's documented style and his assumed presence. Alto sax is playing melody behind Eva Taylor.

Notes:

- *Storyville 13*: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo); unknown (woodblocks)
- BGR*2,*3,*4: prob Tom Morris, cnt; Charlie Irvis, tbn; Ernest Elliott, clt, alt; Clarence Williams, pno; Buddy Christian, bjo; unknown - dms. (BGR*4 lists both titles as unissued. The issued ones are dated early January 1924.)
- Rust*3,*4,*6: ? Tom Morris – c; Charlie Irvis – tb; Ernest Elliott - cl, as; Clarence Williams – p; Buddy Christian – bj; unknown - d
- T. Lord, Clarence Williams p27: prob Thomas Morris – cnt; Charlie Irvis – tbn; Ernest Elliott - clt; Clarence Williams – pno; Buddy Christian – bjo; unknown – woodblocks “TKD lists: Elmer Chambers or Charlie Gaines – tpt; Irvis – tbn; Don Redman – clt; Williams, Christian and unknown – dms. Goldman lists Th. Morris, Irvis, and Sidney Bechet – clt.”

005 IRENE GIBBONS AND JAZZ BAND

New York, Jan. 06, 1923

Eva Taylor – voc;
 unknown - tpt; (*Charlie Irvis?*) – tbn; (*Julian Baugh?*) – clt;
 Clarence Williams – pno; Buddy Christian – bjo; unknown – dms
 80724-6 That Da Da Strain

Col A-3834,	Doc DOCD-5408
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The trumpet player shows J. Dunn influence, but he plays rather insecure and his identity must remain unknown. On trombone Irvis' characteristics cannot be recognized, and this player plays very restricted, other than Irvis on the session before. He also has to remain unknown.

Clarinet here is smoother than Elliott. Elliott tended to play a lead part like a trumpet player, obviously derived from his practice of earlier years (Detroit 1919), where he played lead in Hank Duncan's Kentucky Serenaders. This clarinet player here plays a clarinet part, in his solo passages going back into second harmony part when joining the ensemble again at the appropriate places. This is not Elliott's style.

Therefore, very probably not Elliott. I do not hear an alto saxophone.

Clarence Williams' presence on piano is doubted because the style heard is not his. The banjo is strong and could well be Christian.

Very interesting is the presence of a drummer on woodblocks – just as on the session before – because Clarence only hired a drummer only later in his recording career.

Notes:

- *Storyville 13*: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo); unknown (woodblocks)
- BGR*2,*3,*4: prob Tom Morris – c; Charlie Irvis – tb; poss Clarence Robinson - cl; Clarence Williams – p; Buddy Christian – bj; unknown - d. (BGR*4 lists this as a remake session for both titles of early December 1923. Accordingly 80723-4 or -6 might also stem from this session.)
- Rust*3,*4,*6: ? Tom Morris – c; Charlie Irvis – tb; Ernest Elliott - cl, as; Clarence Williams – p; Buddy Christian – bj; unknown - d
- T. Lord, Clarence Williams p27: prob Thomas Morris – cnt; Charlie Irvis – tbn; poss Clarence Robinson or Ernest Elliott - clt; Clarence Williams – pno; Buddy Christian – bjo; unknown – woodblocks. “Rust *3 says that Clarence Robinson may replace Elliott on clarinet. Rust's source for this is Walter C. Allen, who in his definitive 'Hendersonia' discusses the clarinet on Ethel Waters' 'That Da Da Strain' (Black Swan 14120-A) and states that the clarinetist plays the same ensemble part as on this record by Irene Gibbons.”

006 EVA TAYLOR

New York, c. Jan. 10, 1923

Eva Taylor – voc;
Clarence Williams – pno
 71162-C Down Hearted Blues
 71163-B You Missed A Good Woman When You Picked All Over Me

OK 4805,	Doc DOCD-5408
OK 8047,	Doc DOCD-5408

Notes:

- BGR*2,*3,*4: Clarence Williams -p.
- Rust*3:

007 IRENE GIBBONS

New York, Feb. 07, 1923

Eva Taylor – voc;
Clarence Williams – pno
80838-3 Last Go Round Blues Col A-3848, Doc DOCD-5408

Notes:

- BGR*2,*3,*4: Clarence Williams -p.
- Rust*3:

008 **EVA TAYLOR** New York, c. Feb. 08, 1923
Eva Taylor – voc;
Clarence Williams – pno
71242-B You Can Have My Man (If He Comes To See You) OK 8050, Doc DOCD-5408
71243-B I'm Going Away Just To Wear You Off My Mind OK 8051, Doc DOCD-5408

Notes:

- BGR*2,*3,*4: Clarence Williams -p.
- Rust*3:

009 **EVA TAYLOR** New York, c. Feb. 14, 1923
Eva Taylor – voc;
Clarence Williams – pno
71260-A 12th Street Rag OK 4805, Doc DOCD-5408
71261-B My Pillow And Me OK 8051, Doc DOCD-5408

Notes:

- BGR*2,*3,*4: Clarence Williams -p.
- Rust*3:

010 **EVA TAYLOR & SARA MARTIN** New York, c. Apr. 24, 1923
Eva Taylor, Sara Martin – voc duet;
Thomas Morris – cnt; **Clarence Williams** – pno
71465-A Yodeling Blues OK 8067, Doc DOCD-5408

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

Notes:

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

011 **EVA TAYLOR** Clarence Williams' Blue Five New York, c. May 04, 1923
Eva Taylor – voc;
Thomas Morris – cnt; John Mayfield – tbn; Ernest Elliott – clt;
Clarence Williams – pno; Buddy Christian – bjo
71499-A Farewell Blues OK 3055 (12"), Doc DOCD-5408
71500-A Gulf Coast Blues OK 3055 (12") not on LP/CD

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

Notes:

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

012 **EVA TAYLOR** New York, c. May 08, 1923
Eva Taylor – voc;
Clarence Williams – pno
71512-B From Now On Blues OK 8069, Doc DOCD-5408
71513-B Church Street Sobbin Blues OK 8069, Doc DOCD-5408

Notes:

- BGR*2,*3,*4: Clarence Williams -p.
- Rust*3:

013 **EVA TAYLOR** New York, c. May 15, 1923
Eva Taylor – voc;

Clarence Williams – pno

71533-B	You'll Never Have No Luck By Quittin' Me	OK 8068,	Doc DOCD-5408
71534-A	I'm Gonna See You When Your Troubles Are Just Like Mine	OK 8068,	Doc DOCD-5408

Notes:

- BGR*2,*3,*4: Clarence Williams -p.

- Rust*3:

014	EVA TAYLOR	Clarence Williams' Blue Five	New York,	c. May 17, 1923
Eva Taylor – voc;				
Thomas Morris – cnt; John Mayfield – tbn; Ernest Elliott – clt;				
Clarence Williams – pno; Buddy Christian – bjo				
71538-B	Barefoot Blues	OK 8073,	Doc DOCD-5408	
71539-A	Do It A Long Time Papa	OK 8073,	Doc DOCD-5408	

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

Thomas Morris and Clarence Williams are undisputed.

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

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

Notes:

- Storyville 14: prob Thomas Morris (cnt); Charlie Irvis (tbn); Ernest Elliott (clt); Clarence Williams (pno); Buddy Christian (bjo)

- BGR*2: Tom Morris, cnt; prob Charlie Irvis, tbn; prob Ernest Elliott, clt; Clarence Williams, pno; BuddyChristian, bjo

- BGR*3,*4: Tom Morris, cnt; prob Charlie Irvis, tbn; prob Ernest Elliott, clt; unknown, alt; Clarence Williams, pno; BuddyChristian, bjo

- Rust*3,*4: Tom Morris (cnt); prob Charlie Irvis (tbn); Ernest Elliott (clt); unknown (alt); Clarence Williams -p; BuddyChristian - bj

- Rust*6: Tom Morris -c; ? Charlie Irvis -tb; ? Ernest Elliott -cl; unknown -as; Clarence Williams -p; BuddyChristian - bj

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

015	EVA TAYLOR	Clarence Williams' Blue Five	New York,	c. May 18, 1923
Eva Taylor – voc;				
Thomas Morris – cnt; Charlie Irvis – tbn;				
Ernest Elliott – clt; unknown – alt;				
Clarence Williams – pno; Buddy Christian – bjo				
71499-F	Farewell Blues	OK 3055 (12")	not on LP/CD	
71500-F	Gulf Coast Blues	OK 3055 (12"),	Doc DOCD-5408	

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

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

Notes:

- Charters/Kunstadt, Jazz A History of the New York Scene p 228: Tommy Morris, cornet; Charlie Irvis, trombone; "Sticky" Elliott, clarinet; Clarence Williams, piano; Buddy Christian, banjo;

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

- Lord, Clarence Williams p48: Thomas Morris – cnt; prob Charlie Irvis –tbn; Ernest Elliott –clt; unknown –alt; Clarence Williams – pno; Buddy Christian –bjo.

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

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

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

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

As in session 010 all participants are named on the label of the original pressing. So, there is no discussion necessary. Clarence's playing is a bit heavy here, and Morris' performance is equally unsatisfying.

Notes:

- Storyville 14: Thomas Morris (cnt); Clarence Williams (pno)

- Lord, Clarence Williams p51: Thomas Morris (cnt); Clarence Williams (pno)

- BGR*2,*3,*4: Thomas Morris, cnt; Clarence Williams, pno

- Rust*3,*4,*6: Thomas Morris -c; Clarence Williams -p

- T. Lord, Clarence Williams, p51: Thomas Morris (cnt); Clarence Williams (pno).

017	EVA TAYLOR	Clarence Williams' Blue Five	New York,	c. Aug. 11, 1923
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Eva Taylor – voc (2); Eva Taylor, Clarence Williams – voc duet (1);
 Thomas Morris – cnt; *John Mayfield* – tbn; Sidney Bechet – clt;
 Clarence Williams – pno, voc (1); Buddy Christian – bjo
 71747-B Oh ! Daddy Blues OK 4927, Doc DOCD-5408
 71748-B I've Got The Yes! We Have No Banana Blues OK 4927, Doc DOCD-5408

The personnel is obviously definitive. Amazing Bechet on clarinet here, not so far from the soprano sound-wise. The Blue Five seem to have settled by now with their personnel and appear to be a fantastic group in “Southern” style in New York.

Notes:

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

018 **EVA TAYLOR** Clarence Williams’ Blue Five New York, c. Aug. 27, 1923
 Eva Taylor – voc;
 Thomas Morris – cnt; Charlie Irvis – tbn;;
 Clarence Williams – pno; Buddy Christian – bjo;
 three band members – voc exhortations (1)
 71803-B Original Charleston Strut OK 8089, Doc DOCD-5408
 71804-A If You Don’t, I Know Who Will OK 8089, Doc DOCD-5409

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

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

Notes:

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

019 **EVA TAYLOR** Clarence Williams Trio New York, c. Sep. 29, 1923
 Eva Taylor – voc;
 Sidney Bechet – sop; Clarence Williams – pno; Buddy Christian – bjo
 71910-A Irrisistible Blues OK 8129 not on LP/CD
 71910-C Irrisistible Blues OK 8129, Doc DOCD-5409
 71911-B Jazzin’ Babies Blues OK 8129, Doc DOCD-5409

There is absolutely no doubt as to the participants to this session. Authoritativ Bechet here, very beautiful.

Notes:

- *Storyville 14: Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)*
 - *Lord, Clarence Williams p62: Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)* “Bechet plays as constantly as the rhythm instruments, from the introduction right through to the end. It is certainly Clarence on piano and Buddy Christian is assumed, as on most of the recordings of this period.”
 - *BGR*2,*3,*4: Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo*
 - *Rust*3,*4,*6: Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj*

Notable differences of takes:

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

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

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

Notes:

- *Storyville 14: Thomas Morris (cnt); John Masefield (tbn); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)*

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

021	EVA TAYLOR	Clarence Williams' Harmonizers	New York,	c. May 16, 1924
	Eva Taylor - voc;			
	Peter Bocage - cnt; John Lindsey - tbn; Lorenzo Tio - clt;			
	Clarence Williams - pno			
72531-B		When You're Tired Of Me (Just Let Me Know)	OK 8145,	Doc DOCD-5409
72532-A		Ghost Of The Blues	OK 8145,	Doc DOCD-5409

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

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

Notes:

- Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); poss Lorenzo Tio (clt); Clarence Williams (pno)
 - Lord, Clarence Williams p87: Thomas Morris (cnt); Charlie Irvis (tbn); poss Lorenzo Tio (clt); Clarence Williams (pno) "This next session offers Lorenzo Tio as clarinetist. He came North with the Piron Orchestra and played on their recordings made in New York. Sometime this year the orchestra returned to New Orleans, but Tio remained in New York. Eva has suggested Tio as the clarinetist on this date. He should be considered as a possibility on other recording dates, as well. Eva states: "I'm sure he played on more than one record with Clarence. I am also sure he played with Joe Jordan's outfit, too." There seems to be agreement on most of the personnel with the exception of the clarinet. Elliott was suggested earlier, but Tio seems to be a more logical choice upon hearing the record."
 - BGR*2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; poss Lorenzo Tio, clt; Clarence Williams, pno
 - Rust*3,*4,*6: Tom Morris -c; Charlie Irvis -tb; ? Lorenzo Tio -cl; Clarence Williams -p

022	EVA TAYLOR	vocal duets with Clarence Williams	New York,	c. Oct. 17, 1924
	Eva Taylor, Clarence Williams - voc;			
	Peter Bocage - cnt;			
	Buddy Christian - bjo; Clarence Williams - kazoo			
72912-B		Terrible Blues	OK 8183,	Doc DOCD-5409
72913-B		Arkansaw Blues	OK 8183,	Doc DOCD-5409

This trumpeter/cornetist certainly is not Morris with his unsecure and limited kind of performance. Because of the stylistic delivery and the time of recording (the Piron band probably still was in New York) I would assume Peter Bocage on cornet. If this should be correct the presence of Charles Bocage on banjo should be considered (see below). But stylistically the banjo part is Christian's with his steady 4/4 beat.

Notes:

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

023	CLARENCE WILLIAMS' BLUE FIVE		New York,	Nov. 06, 1924
	Louis Armstrong - cnt; Aaron Thompson - tbn; Buster Bailey - sop;			
	Clarence Williams - pno; Buddy Christian - bjo;			
	Eva Taylor - voc			
72958-B		Of All The Wrongs You've Done To Me	OK 8181,	Frog DGF 81
72959-B		Everybody Loves My Baby (But My Baby Don't Love Nobody But Me)	OK 8181,	Frog DGF 81

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

Notes:

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

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

Well, what is there to say? The Blue Five in full flight, and Bechet on sarrusophone, a very peculiar reed instrument of the 19th century used for march music purposes. And here now, at last, we have Charlie Irvis on trombone! Phantastic music!
 Gunther Schuller, Early Jazz, discusses Armstrong's solo on 'Mandy, Make Up Your Mind' at length, complete with notation.

Notes:

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

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

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

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

Notes:

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

026 CLARENCE WILLIAMS' BLUE FIVE New York, Mar. 04, 1925
 Louis Armstrong – cnt; Charlie Irvis – tbn; Sidney Bechet, Buster Bailey – sop;
 Clarence Williams – pno; Buddy Christian – bjo;
 Eva Taylor – voc
 73204-A Cast Away OK 40330, Hot'n Sweet FDC 5109
 73205-A Papa De-Da-Da OK 8215, Hot'n Sweet FDC 5109

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

Notes:

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

027 EVA TAYLOR New York, Jul. 11, 1925
 Eva Taylor – voc;
 Clarence Williams – pno; Buddy Christian – bjo

73524-B	Far As I'm Concerned	OK 8228,	Doc DOCD-5409
73525-B	Get Off My Money Blues	OK 8228,	Doc DOCD-5409

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

Notes:

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

028	CLARENCE WILLIAMS' BLUE FIVE	New York,	Oct. 06, 1925
Louis Armstrong – cnt; Charlie Irvis – tbn; Buster Bailey – sop; Clarence Williams – pno; Buddy Christian – bjo; Eva Taylor – voc			
73686-B	Just Wait 'Til You See My Baby Do The Charleston	OK 8272,	Frog DGF 81
73687-B	Livin' High Sometimes	OK 8272,	Frog DGF 81

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

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

Notes:

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

029	CLARENCE WILLIAMS' BLUE FIVE	New York,	Oct. 08, 1925
Louis Armstrong – cnt; Charlie Green – tbn; Buster Bailey – sop; Clarence Williams – pno; Buddy Christian – bjo; Eva Taylor – voc			
73694-B	Coal Cart Blues	OK 8245,	Frog DGF 81
73695-B	Santa Claus Blues	OK 8245,	Frog DGF 81

This stylistically is unmistakably Charlie Green on trombone now. Bailey very fluent, but poorly swinging and too much to the fore, and Louis in heroic fashion. Redman is not there as already noticed in the above session. It is Armstrong playing background when Bailey solos. Absolutely great Blue Five recordings. Probably Green was the best trombonist for this kind of band and music.

Notes:

- Storyville 17: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt); Buster Bailey (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "It is possible that Redman plays only on the first side."
- Lord, Clarence Williams p138: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt); Buster Bailey (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "... The same group returns, although Goldman lists Charlie Green on trombone. Here again the two reeds cause a little confusion. It is possible that Redman plays only on the first side. Sidney Bechet is quoted in TKD as saying that both he and Bailey are present, with Bailey playing the lead. This doesn't sound like Bechet to me, and no other sources mention him."
- BGR*2,*3: Louis Armstrong, cnt; Charlie Irvis, tbn; Buster Bailey, clt, sop; Don Redman, clt or sop; Clarence Williams, pno; Buddy Christian, bjo; Eva Taylor, vcl
- BGR*4: Louis Armstrong, c; Charlie Irvis, tb; Don Redman, cl; Buster Bailey, ss; Clarence Williams, p; Buddy Christian, bj
- Rust*2,*3,*4,*6: Louis Armstrong (cnt); Charlie Irvis (tbn); Buster Bailey (clt/sop); Don Redman (clt/alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
- BGR*2,*3: Louis Armstrong, cnt; Charlie Irvis, tbn; Buster Bailey, clt, sop; Don Redman, clt or sop; Clarence Williams, pno; Buddy Christian, bjo; Eva Taylor, vcl
- BGR*4: Louis Armstrong, c; Charlie Irvis, tb; Don Redman, cl; Buster Bailey, ss; Clarence Williams, p; Buddy Christian, bj

030	CLARENCE WILLIAMS' TRIO	New York,	Oct. 16, 1925
Eva Taylor, Clarence Williams, Clarence Todd – voc Louis Armstrong – cnt; Clarence Williams – pno; Buddy Christian – bjo;			
73721-A	Santa Claus Blues	OK 8254,	Frog DGF 81

Very beautiful, soulful and melodious Louis Armstrong here, quite another side of his playing power. Clarence seems to be on piano, but he stops playing when singing.

Notes:

- Storyville 17: Louis Armstrong (cnt); prob Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor, Clarence Williams, Clarence Todd (voc) "Although the label gives guitar in the accompaniment it is in fact bajo as shown. The piano is only heard in the introduction and this has been previously given as Dan Wilson, we see no reason why Clarence should not have been responsible."
- Lord, Clarence Williams p139: : Louis Armstrong (cnt); prob Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor, Clarence Williams, Clarence Todd (voc) "This is the Clarence Williams Trio that performed on radio, stage, and in department and music stores. This record has only been reissued recently (probably because of the heavily featured vocal sound) despite some excitingly beautiful Louis Armstrong muted cornet work in the background. Although the label gives guitar in the accompaniment, it is a banjo as shown. The piano is only heard in the introduction and this has been previously given as Dan Wilson, we see no reason why Clarence should not have been responsible."
- BGR*2: Louis Armstrong, cnt; Dan Wilson or Clarence Williams, pno; Buddy Christian, bjo.
- BGR*3,*4: Louis Armstrong, c; prob Clarence Williams, p; Buddy Christian, bj
- Rust*2,*3,*4,*6: Louis Armstrong (cnt); Dan Wilson (pno); Buddy Christian (bjo); Eva Taylor, Clarence Williams, Clarence Todd (voc)

031 CLARENCE WILLIAMS' BLUE FIVE

New York, Oct. 26, 1925

Louis Armstrong – cnt; Charlie Green – tbn;
Don Redman – alt, clt; Coleman Hawkins – ten;
Clarence Williams – pno; Buddy Christian – bjo;
Eva Taylor – voc

73738-A	Squeeze Me	OK 8254,	Frog DGF 81
73739-B	You Can't Shush Katie (The Gabbiest Girl In Town)	OK 8342,	Frog DGF 81

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

Notes:

- Storyville 17: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt/alt); Coleman Hawkins (ten); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)
- Lord, Clarence Williams p140: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt/alt); Coleman Hawkins (ten); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "This was to be Louis' last recording session with Clarence Williams. He left Fletcher Henderson to return to Chicago in early November 1925. ... Along with Louis, Clarence had been using other musicians from Henderson's orchestra – Buster Bailey and Don Redman. This session introduces Coleman Hawkins as a Williams sideman. The personnel is pretty well agreed upon by all sources except that TKD and Davies suggest Charlie Green as the trombonist. Aurally, this is not so."
- BGR*2,*3,*4: Louis Armstrong, cnt; Charlie Irvis, tbn; Don Redman, clt or sop; Coleman Hawkins, ten; Clarence Williams, pno; Buddy Christian, bjo; Eva Taylor, vcl
- Rust*2,*3,*4,*6: Louis Armstrong (cnt); Charlie Green (tbn); Don Redman (clt/alt); Coleman Hawkins (clt/ten); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)

032 CLARENCE WILLIAMS' BLUE FIVE

New York, Dec. 15, 1925

'Big Charlie' Thomas – cnt; Buster Bailey – clt; Leonard Fields – alt;
Clarence Williams – pno; Buddy Christian – bjo;
Eva Taylor - voc

73837-B	Shake That Thing	OK 8267,	Frog DGF 81
73838-B	Get It Fixed	OK 8267,	Frog DGF 81

Following John R.T. Davies this cornet player would be the enigmatic "Big Charlie" Thomas. The reader will certainly know how this man came into prominence and how he was identified – and on what facts. As a result of his thoughts and researches John R.T. made a beautiful CD on this matter, bringing together many titles, which were hitherto attributed to unknown cornet players. The whole compilation seems very feasible, only that the first three titles of the CD are the titles of session # 066 (above), and exactly here we know of J. Clark's presence. So, there seem to be two cornetists, sounding very much like Louis (June Clark was a close friend to Louis, and later on a member of his band tross). Clark owns a fat tone, a strong vibrato continuing for the whole duration of a tone and a somewhat erratic time. "Big Charlie" contrarily has a rather light tone, retained vibrato and likes to play high interval jumps. But both players perform in the Armstrong manner. This player here (# 067) is the man we now identify as Thomas. His surname had been given by Eva Taylor, his assumed first name coming from an exhortation by Margaret Carter/Johnson on the Buddy Christian's Jazz Rippers. It has to be conceded, that the name may be speculation in parts, but the identity of this beautiful cornet player can not musically be denied.

Clark had severe lip problems in late 1925, and it might have been the case that Williams engaged Ch. Thomas as a sub for Clark, but keeping on the other participants from Clark's band: Leonard Fields on alto and Buddy Christian on banjo. It has to be added that Buster Bailey obviously was partly related to the Clark band as he participated in the two sessions under the name of "Blue Rhythm Orchestra", aka the Clark band.

Notes:

- Storyville 17: ---- Thomas (cnt); Buster Bailey (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (vcl). "The unknown alto player has been listed previously as one Len Fields – a name unknown to us."
- Lord, Clarence Williams p147: ---- Thomas (cnt); Buster Bailey (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (vcl).
- BGR*2: -- Thomas, cnt; Buster Bailey, clt; poss Len Fields, alt; Clarence Williams, pno; Buddy Christian, bjo.
- BGR*3,*4: -- Thomas, c; Buster Bailey, cl; unknown, as; Clarence Williams, p; Buddy Christian, bj.
- Rust*2: unknown (cnt); Buster Bailey (clt); Len Fields (alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (vcl).
- Rust*3,*4: --- Thomas -c; Buster Bailey -cl; unknown -as; Clarence Williams -p; Buddy Christian -bj; Eva Taylor -v.
- Rust*6: Charlie Thomas -c; Buster Bailey -cl; unknown -as; Clarence Williams -p; Buddy Christian -bj; Eva Taylor -v.

033 CLARENCE WILLIAMS' BLUE FIVE

New York, c. Jan. 22, 1926

Bubber Miley – tpt; Charlie Irvis – tbn; Otto Hardwick – alt;
Clarence Williams – pno; *Buddy Christian* – bjo; Henry “Bass” Edwards – bbs;
Eva Taylor – voc

73957-A	I’ve Found A New Baby	OK 8286,	Frog DGF 81
73958-B	I’ve Found A New Baby	OK 8286,	Frog DGF 81
73959-B	Pile Of Logs And Stone (Called Home)	OK 8286,	Frog DGF 81

As will be seen more often later on, Clarence used to recruit good musicians from well-known bands, or even newcomers to Harlem. It will also be seen later that he used to hire two – sometimes more – musicians from a specific band, so to take advantage of their being used to each other. So, just like in session #068 we have the whole Ellington band of the time here except Clarence and Buddy Christian on bjo.

Notes:

- *Storyville 18*: Bubber Miley (cnt); prob Charlie Irvis (tbn); Otto Hardwick (alt); Clarence Williams (pno); allegedly Leroy Harris (bjo); Cyrus St. Clair (bbs).
- *Lord, Clarence Williams p151*: Bubber Miley (cnt); prob Charlie Irvis (tbn); poss Otto Hardwick or Don Redman (alt); Clarence Williams (pno); allegedly Leroy Harris (bjo); Cyrus St. Clair (bbs).
- *BGR*2*: Bubber Miley, c; prob Charlie Irvis, tb; Otto Hardwicke, as; Clarence Williams, p; poss Leroy Harris, bj; Cyrus St. Clair, bb.
- *BGR*3,*4*: Bubber Miley, c; prob Charlie Irvis, tb; poss Otto Hardwicke or Don Redman, as; Clarence Williams, p; poss Leroy Harris, bj; Cyrus St. Clair, bb.
- *Rust*2*: Bubber Miley, Tom Morris (cnt); Buster Bailey (alt); unknown (ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Eva Taylor (vcl).
- *Rust*3*: Bubber Miley -c; ?Charlie Irvis -tb; Otto Hardwick -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb; Eva Taylor -v.
- *Rust*4,*6*: Bubber Miley -c; ?Charlie Irvis -tb; Otto Hardwick -as; Clarence Williams .p; ?Leroy Harris -bj; Cyrus St. Clair -bb; Eva Taylor -v.

Notable differences of takes:

73957-A:	slow tempo, tune starts with 6 bars intro/vamp, then Eva Taylor singing the verse, then the chorus
73958-B:	fast tempo, tune starts with band playing the chorus, then verse, then chorus alto solo, then Eva Taylor singing the third chorus, then final chorus ens.

034 EVA TAYLOR	New York,	Jul. 01, 1926
Eva Taylor – voc;		
Clarence Williams – pno		
74206-A	Senorita Mine	OK 40655, Document DOCD-5409
74207-B	Charleston Hound	OK 40655, Document DOCD-5409

This is Eva accompanied by her ever-reliable husband Clarence Williams on piano, very pleasing in his modest manner.

Notes:

- *BGR*2,*3,*4*: Clarence Williams, pno.
- *Rust*3,*4,*6*: Clarence Williams -p.

035 EVA TAYLOR	Clarence Williams’ Blue Five	New York,	Aug. 06, 1926
Eva Taylor – voc;			
<i>(Jimmy Wade)</i> – tpt; <i>(Bill Dover)</i> – tbn; <i>(Arnett Nelson)</i> or <i>(Clifford King)</i> – clt;			
Clarence Williams – pno; <i>(Stanley Wilson)</i> – bjo			
74243-B	When The Red, Red, Robin Comes Bob, Bob, Bobbin’ Along	OK 40671,	Frog DGF 81
74244-B	(There’s A Blue Ridge In My Heart) Virginia	OK 40671,	Frog DGF 81

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

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

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

Notes:

- *Storyville 20*: unknown (cnt); Charlie Irvis (tbn); unknown (clt); Clarence Williams (pno); unknown (bjo).
- *Lord, Clarence Williams p174*: unknown (cnt); Charlie Irvis (tbn); unknown (clt); Clarence Williams (pno); unknown (bjo).
- *BGR*2*: unknown, cnt; unknown, tbn; unknown, clt; Clarence Williams, pno; unknown, bjo.
- *BGR*3,*4*: unknown, c; Charlie Irvis, tb; unknown, cl; Clarence Williams, p; unknown, bj.
- *Rust*3*: unknown -c; unknown -tb; unknown -cl; Clarence Williams -p; unknown -bj.
- *Rust*4,*6*: unknown -c; Charlie Irvis -tb; unknown -cl; Clarence Williams -p; unknown -bj.

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

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

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

Notes:

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

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

037	EVA TAYLOR	Clarence Williams' Blue Seven	New York,	Nov. 16, 1926
	Eva Taylor – voc;			
	Tommy Ladnier - tpt; Jimmy Harrison – tbn;			
	Carmelo Jari – alt, clt; Arville Harris – ten, clt;			
	Clarence Williams – pno; Buddy Christian – bjo			
80214-A		Candy Lips (I'm Stuck On You)	OK 8414,	Frog DGF 81
80215-A		Scatter Your Smiles	OK 8414,	Frog DGF 81

The absolutely great team of Ladnier and Harrison in the Henderson aggregation must have been a sensation in Harlem. And immediately Clarence Williams recruits them for his recording date. And again, we hear Carmelo Jari on alto and clarinet with his characteristic “bouncing trill” style. The tenorist may be Arville Harris, whose possibly first performance in the Williams stable this seems to be.

Notes:

- Storyville 20: possibly Ed Allen (cnt); poss Ed Cuffee (tbn); unknown (clt, alt); poss Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p190: possibly Ed Allen (cnt); poss Ed Cuffee (tbn); unknown (clt, alt); poss Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - BGR*2: Tommy Ladnier, tpt; Jimmy Harrison, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Clarence Williams, pno; Leroy Harris, bjo; Cyrus St. Clair, bbs.
 - BGR*3,*4: poss Ed Allen, t; poss Ed Cuffee, tb; unknown, cl, as; poss Arville Harris, ts; Clarence Williams, p; prob Leroy Harris, bj.
 - Rust*3,*4,*6: Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -cl; Coleman Hawkins -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

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

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

Notes:

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

039	EVA TAYLOR	Clarence' Williams Blue Five	New York,	Feb. 10, 1927
	Eva Taylor – voc;			
	Jabbo Smith – cnt; Charlie Irvis – tbn;			
	Clarence Williams – pno; Buddy Christian - gtr			
80412-A		I Wish You Would (Love Me Like I'm Loving You)	OK 8444,	Collectors Classics COCD-19
80413-B		If I Could Be With You	OK 8444,	Collectors Classics COCD-19

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

Notes:

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

040	EVA TAYLOR	Clarence Williams' Blue Five	New York,	Apr. 16, 1927
	Eva Taylor – voc;			
	Ed Allen – cnt; Arville Harris – clt; Howard Nelson - vln;			
	Clarence Williams – pno			
80739-B		Smile Your Bluesies Away	OK 8463,	Collectors Classics COCD-19
80740-A		Red Hot Flo (From Ko-Ko-Mo)	OK 8463,	Collectors Classics COCD-19

Every unprepared but knowledgeable listener is flabbergasted to hear Johnny Dodds on “Red Hot Flo”, although it is known that Dodds did not record in NYC in the 20s. And much controversy and arguing (and guessing) has been going on in the last years, even on the world-wide-web. Some participants of this long controversy are luckily with us in this group. And the other members of our group could not help but finally agree on proposed Arville Harris as the clarinet player. It may long be speculated why – or even if – Clarence Williams wanted a Dodds copy for this date, but Harris’ ability to give a real carbon copy of Dodds without copying any definite solo is astonishing.

Other participants are undisputed, except for Howard Nelson on violin, of whom we do not know any confirmed record to compare, as the recording of February 17/27, 1928 has Noel Clukies on violin, according to Rust*6. The name of Nelson has been listed for many years now, source unknown.

Notes:

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

041 EVA TAYLOR	Clarence Williams' String Four Eva Taylor – voc; unknown – vln; unknown – cello; prob Clarence Williams – pno	New York,	Sep. 29, 1927
81491-B	Longing	OK unissued, test exists	not on LP/CD
81492-C	I'm Going Back To Bottomland	OK unissued, test exists	not on LP/CD

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

Notes:

- *Storyville 21: King Oliver (cnt); Clarence Williams (pno); Eddie Lang (gtr).*
- *Lord, Clarence Williams p218: unknown (vln; unknown (cello); prob Clarence Williams (pno).*
- *BGR*2: unknown, cnt; unknown, clt; unknown, gtr.*
- *BGR*3,*4: unknown, vn; unknown, vc; Clarence Williams, p.*
- *Rust*3: unknown -c; unknown -cl; unknown -g according to some sources; King Oliver -c; Clarence Williams -p; Eddie Lang -g according to others.*
- *Rust*4,*6: 2 unknown -vn; unknown -vc; Clarence Williams -p.*

042 EVA TAYLOR	Clarence Williams' String Four Eva Taylor – voc; unknown – vln; unknown – cello; prob Clarence Williams – pno	New York,	Oct. 13, 1927
81492-E	I'm Going Back To Bottomland	OK unissued	not on LP/CD

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

Notes:

- *Storyville 21: not listed.*
- *Lord, Clarence Williams p218: unknown (vln; unknown (cello); prob Clarence Williams (pno).*
- *BGR*2: not listed.*
- *BGR*3,*4: unknown, vn; unknown, vc; Clarence Williams, p.*
- *Rust*3: not listed.*
- *Rust*4,*6: 2 unknown -vn; unknown -vc; Clarence Williams -p.*

043 EVA TAYLOR	Eva Taylor – voc; David Martin – vlc; Clarence Williams – pno	New York,	Nov. 04, 1927
81786-B	May We Meet Again (Florence Mills)	OK 8518,	Document DOCD-5409
81787-B	She's Gone To Join The Songbirds In Heaven	OK 8518,	Document DOCD-5409

Everything necessary said in Rust*6's comment below.

Notes:

- *BGR*2,*3,*4: David Martin, 'cello; Clarence Williams, pno.*
- *Rust*3,*4: David Martin -vc; Clarence Williams -p.*
- *Rust*6: David Martin, vc; Clarence Williams, p. "This issue is of no jazz interest, being straight renditions of two sentimental songs memorializing Florence Mills. It is included solely for the sake of completeness."*

044 IRENE GIBBONS	Eva Taylor – voc; Noel Clukies – vln; Marion Cumbo – cello; Clarence Williams – pno	New York,	Feb. 17, 1928
145652-1	Longing	Col 14296-D,	Document DOCD-5410
145653-2	Let Me Forget	Col 14296-D,	Document DOCD-5410

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

Notes:

- *Mahony, Columbia 13/14000-D Series: Author gives ?assumed: Howard Nelson, vln; Clarence Williams, p.*
- *Storyville 21: Howard Nelson (vln); Clarence Williams (pno).*
- *Lord, Clarence Williams p224: Howard Nelson (vln); unknown (cello); Clarence Williams (pno).*
- *BGR*2: Howard Nelson, vln; unknown, cello; Clarence Williams, pno.*
- *BGR*3,*4: Noel Clukies, vn; Marion Cumbo, vc; Clarence Williams, p.*
- *Rust*3: Howard Nelson -vn; ?Davis Martin -vc; Clarence Williams -p.*

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

045 **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

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. (KBR: 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 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).
 - 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.
 - 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.

046 **IRENE GIBBONS** New York, Jul. 31, 1928
 Eva Taylor – voc;
 Clarence Williams – pno
 401040-C My Different Kind Of Man OK 41104, Document DOCD-5410
 401041-A You're A Real Sweetheart OK 41104, Document DOCD-5410

The usual presentation of songs by Eva Taylor and her husband and manager Clarence Williams from his catalogue.

Notes:

- Lord, Clarence Williams p240: Clarence Williams (pno).
 - BGR*2,*3,*4: Clarence Williams, pno.
 - Rust*3,*4,*6: Clarence Williams -p.

047 **IRENE GIBBONS & CLARENCE WILLIAMS JAZZ BAND** New York, Sep. 18, 1928
 Eva Taylor – voc;
 Joe King Oliver – cnt; Omer Simeon – clt;
 Clarence Williams – pno; Eddie Lang – gtr
 W147012-2 I'm Busy And You Can't Come In Col 14362-D, Document DOCD-5410
 W147013-2 Jeannine I Dream Of Lilac Time Col 14362-D, Document DOCD-5410

This personnel has been settled for a long time now, so no need to discuss.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives ?assumed or reported: Joe Oliver, cnt; Omer Simeon, clt; Clarence Williams, p; Eddie Lang, g.
 - Storyville 23: Joe Oliver (cnt); Omer Simeon (clt); Clarence Williams (pno); Eddie Lang (gtr).
 - Lord, Clarence Williams p248: Joe Oliver (cnt); Omer Simeon (clt); Clarence Williams (pno); Eddie Lang (gtr).
 - BGR*2,*3,*4: King Oliver, cnt; Omer Simeon, clt; Clarence Williams, pno; Eddie Lang, gtr; Eva Taylor, v.
 - Rust*3,*4,*6: King Oliver -c; Omer Simeon -cl; Clarence Williams -p; Eddie Lang -g.

048 **EVA TAYLOR** Clarence Williams' Orchestra New York, Dec. 20, 1928
 Eva Taylor – voc;
 Ed Allen – cnt;
 (*Russell Procope*) – alt; unknown – ten; Albert Socarras – flt;
 Clarence Williams – pno; Cyrus St. Clair - bbs
 401469-A Happy Days And Lonely Nights OK 8665, Collectors Classics COCD-28
 401470-B If You Want The Rainbow (You Must Have The Rain) OK 8665, Collectors Classics COCD-28

Flute can be heard throughout. There are two other reed players present, one of whom plays alto sax and the other tenor sax. The alto plays very straight and legitimately and has been suggested as Procope, although it is not known why.

Notes:

- Storyville 24: Ed Allen (cnt); unknown (clt, alt); Russell Procope (alt); Albert Socarras (flt, clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p268: Ed Allen (cnt); unknown (clt, alt); Russell Procope (alt); Albert Socarras (flt, clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - BGR*2: Ed Allen, cnt; unknown alt; Albert Socarras, flt; Clarence Williams, pno; Cyrus At. Clair, bbs.
 - BGR*3,*4: Ed Allen, c; unknown, cl, as; Russell Procope, as; Albert Socarras, f, cl; Clarence Williams, pno; Cyrus At. Clair, bb.
 - Rust*3: Ed Allen -c; unknown -as; Albert Socarras -f; Clarence Williams -p; Cyrus St. Clair -bb.
 - Rust*4,*6: Ed Allen -c; Albert Socarras -cl -f; unknown -cl -as; Russell Procope -as; Clarence Williams -p; Cyrus St. Clair -bb.

049 **THE CHARLESTON CHASERS** New York, Jun. 28, 1929
 Phil Napoleon – tpt; Miff Mole – tbn; Jimmy Dorsey – clt, alt;
 Arthur Schutt – pno, har; Joe Tarto – sbs; Dave Tough – dms;

Eva Taylor – voc			
148762-2	Ain't Misbehavin'	Col 1891-D,	Timeless CBC 1-040
148763-3	Moanin' Low	Col 1891-D,	Timeless CBC 1-040

Eva Taylor in first-class white company. This is white New York Jazz at its peak. And it is extraordinary as they had a coloured singer with them. Clarence Williams must have had good relations to the Columbia people to book his wife for three records with this top group. And the music is beautiful and very appealing.

Notes:

- BGR*2, *3: not listed
 - BGR*4: Phil Napoleon, t; Miff Mole, tb; Jimmy Dorsey, cl, as; Arthur Schutt, p, har; Joe Tarto, sb; Dave Tough, d; Eva Taylor, v.
 - Rust*2, *3, *4, *6: Phil Napoleon (tpt); Miff Mole (tbn); Jimmy Dorsey (clt, alt); Arthur Schutt (pno, harmonium); Joe Tarto (sbs); Dave Tough (dms); Eva Taylor (vcl).

050 EVA TAYLOR		New York,	Jul. 30, 1929
Eva Taylor – voc;			
Clarence Williams - pno			
N-1049-A	Have You Ever Felt That Way?	Ed 14046	not on LP/CD ?
N-1049-B / 19325-B	Have You Ever Felt That Way?	Ed 14046,	Diamond Cut DCP-303D
N-1049-C	Have You Ever Felt That Way?	Ed 14046,	Document DOCD-5410
N-1050-A	West End Blues	Ed 14046,	Document DOCD-5410
N-1050-B / 19326-A	West End Blues	Ed 14046,	Diamond Cut DCP-303D
N-1050-C	West End Blues	Ed 14646,	Document DOCD-5410

This is the regular Eva Taylor – Clarence Williams song out-put.

Notes:

- BGR*2, *3, *4: Clarence Williams (pno)

- Rust*3, *4, *6: Clarence Williams -p.

Notable differences of takes (from Lord p296 and KBR):

N-1049-A: as take -A of this title does not seem to be reissued comparison is not possible.
 N-1049-B: bar 14 of the verse: Eva Taylor sings "... everyone around refused to lend you ..."
 N-1049-C: bar 14 of the verse: Eva Taylor sings "... and, everyone around refused to lend you ..."
 N-1050-A: last chorus: final pno arpeggio ending with C note
 N-1050-B: last chorus: final pno arpeggio ending with G note
 N-1050-C: last chorus: final pno arpeggio ending with arpeggiated C major chord and subsequent bass note C

051 CLARENCE WILLIAMS AND HIS BLUE MOANERS		New York,	Aug. 07, 1929
Ed Allen – cnt; Charlie Green – tbn; Jimmy Dorsey – clt, alt;			
Clarence Williams – pno; Cyrus St. Clair – bbs; Dave Tough – dms, wbd;			
Eva Taylor – voc			
N-1063-A	Moanin' Low	Ed unis.on 78,	Diamond Cut DCP-303D
N-1063-B / 19338-A-1-1	Moanin' Low	Ed unis.on 78,	Ed ZM-473202 (LP)
N-1063-C	Moanin' Low	Ed unis.on 78,	Diamond Cut DCP-303D
N-1064-A	Come On Home	Ed unis.on 78,	Document DOCD-5410
N-1064-B / 19339-A-1-1	Come On Home	Ed unis.on 78,	Diamond Cut DCP-303D
N-1064-C	Come On Home	Ed unis.on 78,	Diamond Cut DCP-303D

Note: matrix numbers are as on the LP or CD covers!

In the past, this has been listed as involving members of Fess Williams' Band on the strength of a statement to the effect by Eva Taylor. Aural evidence does not bear this out and Allen and St. Clair can be easily recognised. The trombone player and the clarinetist are a different matter with the former sounding like Charlie Green, a more versatile and mobile player than usually acknowledged (compare Bessie Smith's "New Orleans Hop Scop Blues"). The clarinet player owes much to Jimmie Noone. Since Eva Taylor recorded with white musicians around this time, Dorsey was not entirely impossible for us, although this suggestion was only half serious. Fess Williams has been suggested by YFS on the strength of his recordings with Georgia White in 1940, but others in our team disagree vehemently. The solution was found in the Charleston Chasers coupling of June 28, 1929, where we hear Eva Taylor together with Jimmy Dorsey and – beware – Dave Tough. Comparison confirms both white men's presence here without doubt!

Notes:

- Storyville 26: Ed Allen (cnt); unknown (tbn); unknown (alt, clt); prob Clarence Williams (pno); unknown (bjo); unknown (dms, wbd).

"Tom Lord also adds that the clarinet on 19339-A has a distinct New Orleans flavour, resembling Omer Simeon but not definite enough to identify. It is perhaps appropriate at this point to note that both Darnell Howard and Albert Nicholas recalled dates with Clarence Williams about this time; but both thought for Columbia."

- Lord, Clarence Williams p297: George Temple or Kenneth Roane (tpt); David "Jelly" James (tbn); Felix Gregory or Perry Smith (clt); Clarence Williams or Hank Duncan (pno); Ollie Blackwell or Andy Pendleton (bjo); Ralph Bedell (dms) Eva Taylor (vcl).

- Rust*2: instrumentation and personnel unknown, apart from Clarence Williams (pno); Eva Taylor (vcl).

- Rust*3, *4, *6: George Temple or Kenneth Roane -t; David "Jelly" James -tb; Felix Gregory or Perry Smith -cl; Clarence Williams or Hank Duncan -p; Ollie Blackwell or Andy Pendleton -bj; Ralph Bedell -d -wb; Eva Taylor -v.

- BGR*2: instrumentation and personnel unknown.

- BGR*3, *4; unknown, t; unknown, tb; unknown, cl; Clarence Williams, p; unknown, bj; unknown, d.

Notable differences of takes:

Differences of takes as listed above are generally very slight – if existing at all – and could not be realistically detected nor depicted. The musicians seem to be playing written parts, possibly laid down by the players themselves as they show the player's commonly known individual stylistic characteristics. Yet, there might be minimal variations in the inner micro-rhythms of the played - otherwise identical - phrases. These are very hard – if not impossible - to determine. The author has not taken this task upon himself. But: Take -B of 'Moanin' Low' has very prominent snare-drum in its first half, different from the other takes, which might thus arouse the suspicion that all three takes might have been recorded simultaneously on different plants.

Take -B only of 'Come On Home' plays a single piano E as beat 4 immediately after band stops on beat 3 at the very end of the tune. And in the penultimate bar of take -C two beats seem to be cut-off; what makes an otherwise phrase of three equal clarinet notes become a phrase of only two notes.

052 THE CHARLESTON CHASERS

New York, Sep. 28, 1929

Phil Napoleon – tpt; Miff Mole – tbn;
Benny Goodman – clt; Babe Russin – ten;
Arthur Schutt – pno; Joe Tarto – sbs; Stan King – dms;
Eva Taylor – voc
149072-2 What Wouldn't I Do For That Man?
149073-3 Turn On The Heat

Col 1989-D, Timeless CBC 1-040
Col 1989-D, Timeless CBC 1-040

As in session 049 above, expertly played white hot jazz, partly arranged, and Eva with her affable and pleasing vocal.

Notes:

- BGR*2, *3: not listed

- BGR*4: Phil Napoleon, t; Miff Mole, tb; Benny Goodman, cl; Dave Russin, ts; Arthur Schutt, p; Joe Tarto, sb; Stan King, d; Eva Taylor, v.

- Rust*2, *3, *4, *6: Phil Napoleon (tpt); Miff Mole (tbn); Benny Goodman (clt); Babe Russin (ten); Arthur Schutt (pno); Joe Tarto (sbs); Stan King (dms); Eva Taylor (vcl).

053 EVA TAYLOR

New York, Oct. 03, 1929

Eva Taylor – voc;
Clarence Williams – pno

N-1173-A	Oh Baby! What Makes Me Love You So?	Ed uniss. on 78, Diamond Cut DCP-303D
N-1173-B	Oh Baby! What Makes Me Love You So?	Ed uniss. on 78
N-1173-C	Oh Baby! What Makes Me Love You So?	Ed uniss. on 78
N-1174-A	You Don't Understand	Ed uniss. on 78, Diamond Cut DCP-303D
N-1174-B	You Don't Understand	Ed uniss. on 78
N-1174-C	You Don't Understand	Ed uniss. on 78, Diamond Cut DCP-303D
N-1175-A	In Our Cottage Of Love	Ed uniss. on 78
N-1175-B	In Our Cottage Of Love	Ed uniss. on 78
N-1175-C	In Our Cottage Of Love	Ed uniss. on 78, Diamond Cut DCP-303D
N-1176-A	I'm Not Worryin'	Ed uniss. on 78
N-1176-B	I'm Not Worryin'	Ed uniss. on 78, Document DOCD-5410
N-1176-C	I'm Not Worryin'	Ed uniss. on 78, Diamond Cut DCP-303D

This is the regular Eva Taylor – Clarence Williams song out-put.

Notes:

- BGR*2, *3, *4: Clarence Williams (pno)

- Rust*3, *4, *6: Clarence Williams -p.

Notable differences of takes (from KBR):

N-1173: as one take seems to be reissued only, nothing can be said about the alternate takes.

N-1174-A: first chorus (after verse), bars 4 and 5 of "middle-eight", Eva sings: "No-one else will do, 'cause its only you I'm needing."

N-1174-C: first chorus (after verse), bars 4 and 5 of "middle-eight", Eva sings: "Its only you ... only you ... I'm needing."

N-1175: as one take seems to be reissued only, nothing can be said about the alternate takes.

N-1176-B: title plays in G major, final pno chord on 1st beat of bar 32 of last chorus G major. Eva starts "middle-eight" of first chorus with: "My deerie, l (on first beat of first bar of "middle-eight") will always ..."

N-1176-C: title plays in F major, final pno chord on 3rd beat of bar 32 of last chorus F major. Eva starts "middle-eight" of first chorus with: "My deerie, l (after eighth pause of first beat of first bar of "middle-eight") will always ..."

054 CLARENCE WILLIAMS AND HIS JAZZ KINGS

New York, Dec. 03, 1929

Ed Anderson – tpt; George Washington – tbn;
Edgar Sampson – alt, clt; Arville Harris – ten, clt;
James P. Johnson – pno; Leroy Harris – bjo; Harry Hull or Richard Fulbright – sbs;
Eva Taylor – voc

149665-2	Zonky	Col unissued	not on LP/CD
149665-4	Zonky	Col 14488-D,	Frog DGF 17
149666-2	You've Got To Be Modernistic	Col unissued	not on LP/CD
146666-3	You've Got To Be Modernistic	Col 14488-D,	Frog DGF 17

This is a session where there was much discussion about possible 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. As trombonist George Washington, Charlie Green, Wilbur de Paris or – as hitherto listed – Geechie Fields might be regarded. 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. The source of listing Fullbright is unknown to the group and we therefore consider the possibility of James P. Johnson's bass player at the time, Harry Hull. Harris was frequently employed on reeds by Williams during this period and the tenor work is absolutely appropriate for him. It should also be kept in mind that Sampson and Washington were band mates in the Johnson band, and it was Clarence's use to hire two or more musicians from one band each. And the trombone features George Washington's shallow growl playing!

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).
 - Lord, Clarence Williams p303: Leonard Davis and unknown (tpt); unknown (tbn); possibly 2 unknown (clt, alt); unknown (clt, ten); prob James P. Johnson (pno); Leroy Harris (bjo); prob Richard Fullbright (sbs); Eva Taylor (vcl); Clarence Williams (dir).
 - BGR*2: unknown, tpt; Geechie Fields, tbn; Arville Harris and another, clt, alt; Prince Robinson, clt, ten; James P. Johnson, pno; Leroy Harris, bjo; poss Richard Fullbright, sbs
 - BGR*3,*4: Leonard Davis, unknown, t; unknown, tb; unknown, cl, as; poss second unknown, cl, as; unknown, cl, ts; prob James P. Johnson, p; Leroy Harris, bj; poss Richard Fullbright, sb.
 - Rust*2: unknown (tpt); Geechie Fields (tbn); Arville Harris, another (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, another -cl -as; unknown -cl -ts; James P. Johnson -p; Leroy Harris -bj; ?Richard Fullbright -sb; Eva Taylor -v.
 - Rust*4,*6: Leonard Davis, another, 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.

055 **BEN SELVIN AND HIS ORCHESTRA** New York, Dec. 09, 1929
 Manny Klein, Leo McConville – tpt; Tommy Dorsey – tbn;
 Louis Martin, Andy Sannella – alt, clt; Hymie Wolfson – ten, clt;
 Irving Brodsky – pno; Tony Colucci – bjo, gtr; Hank Stern – bbs; Stan King – dms;
 Eva Taylor – voc
 149701-3 My Man Is On The Make Col 2067-D, Document DOCD-5410
 149702-3 When I'm Housekeeping For You Col 2067-D, Document DOCD-5410

Very good hot-dance music of the time with a vocal chorus by Eva Taylor in her own individual way.

Notes:

- BGR*2: not listed.
 - BGR*3,*4: acc by The Knickerbockers (1), Kolster Dance Orchestra (2): Leo McConville, Manny Klein, t; Tommy Dorsey, tb; Andy Sanella, cl, as; Louis Martin, as; Hymie Wolfson, ts; Ben Selvin, vn, ldr; unknown p; unknown bjo; unknown bb; Stan King, d.
 - Rust*2: Leo McConville, Manny Klein (tpt); Tommy Dorsey (tbn); Andy Sanella (clt, alt); Louis Martin (alt); Hymie Wolfson (ten); Ben Selvin (vn, ldr); Irving Brodsky (?) (pno); unknown (bjo); unknown (bbs); Stan King (dms).
 - Rust*3,*4,*6: The Knickerbockers (1), Kolster Dance Orchestra (2): Leo McConville, Manny Klein -t; Tommy Dorsey -tb; Andy Sanella -cl, as; Louis Martin -as; Hymie Wolfson -ts; Ben Selvin -vn, ldr; ?Irving Brodsky -p; Tony Colucci -bj -g; ?Hank Stern -bb; Stan King -d.

056 **EVA TAYLOR** New York, Dec. 16, 1929
 Eva Taylor-voc;
 Ed Anderson-tpt; Clarence Williams, James P. Johnson - pno
 57782-2 What Makes Me Love You So Vic V-38575, Document DOCD-5410
 57783-1 You Don't Understand Vic V-38575, Document DOCD-5410

All BGR editions: "The Victor files name Willie Williams on cornet but Eva Taylor has stated that he never played cornet on her records."
 Ed Anderson is generally assumed to be on trumpet here on aural reasons and our listening group will gladly follow this assumption.

Notes:

- BGR*2: unknown (cnt); Clarence Williams, Jamwes P. Johnson (pno)
 - BGR*3,*4: Ed Anderson, c; Clarence Williams, James P. Johnson p.
 - Rust*3: ?Ed Anderson -c; Clarence Williams, James P. Johnson -p.
 - Rust*4,*6: Ed Anderson -c; Clarence Williams, James P. Johnson -p.
 - B. Rust, The Victor Master Book Vol.2: unknown c; Clarence Williams, James P. Johnson, p.

057 **CATHERINE HENDERSON** New York, Feb. 13, 1930
 Katherine Henderson or (Eva Taylor) – voc;
 Ed Anderson – tpt; Garvin Bushell – clt; Albert Socarras – alt;
 Clarence Williams - pno
 149983-2 What If We Do Ve 7976, Document DOCD-5376
 149984-1 Keep It To Yourself Ve 7966, Document DOCD-5376

The vocal is credited to Catherine Henderson, however, Eva Taylor claimed that it is she who is singing. There remain controversies among the listening group members as to the identity of the singer which could not be cleared away. Personnel as at the Margaret Webster session of the same day and with consecutive matrix numbers.

Notes:

- Storyville 26: Ed Anderson (cnt); unknown (clt); Alberto Socarras (alt); Clarence Williams (pno).
 - Lord, Clarence Williams p314: Ed Anderson (tpt); poss Albert Socarras (clt); poss Garvin Bushell (alt); Clarence Williams (pno).
 - Rust*3: Ed Anderson -c; Albert Socarras -cl; unknown -as; Clarence Williams -p.
 - Rust*4: Ed Anderson -c; Albert Socarras -cl; ?Garvin Bushell -as; Clarence Williams -p.
 - Rust*6: Ed Anderson -c; Albert Socarras -cl; Garvin Bushell -as; Clarence Williams -p.
 - BGR*2: Ed Anderson, cnt; Albert Socarras, clt; unknown, alt; Clarence Williams, pno; Eva Taylor, vcl.
 - BGR*3,*4: Ed Anderson, c; poss Albert Socarras, cl; poss Garvin Bushell, as; Clarence Williams, p; Katherine Henderson, v. "Eva Taylor claimed that this coupling was be herself rather than by her niece Katherine Henderson, but aural evidence does not support this."

058 **CLARENCE WILLIAMS' WASHBOARD BAND** New York, Aug. 20, 1930
 Ed Allen – cnt; Prince Robinson – clt, ten;
 Clarence Williams – pno; Floyd Casey – wbd;
 Eva Taylor - voc
 W404382-C Where That Ol' Man River Flows OK 8821, Collectors Classics COCD-29

W404383-C

Shout, Sister, Shout

OK 8821, Collectors Classics COCD-29

While the reed player is conventionally listed as Robinson, the listening panel was divided in its opinion with a strong minority favouring Harris. Williams is normally given as the pianist, but there are passages which sound beyond his normal means suggesting an accomplished stride player. It is possible that there is a second pianist present or that Williams does not play at all.

The recording date has been changed to August 20, 1929 (Storyville 2002/3-8.)

Notes:

- Storyville 27: Ed Allen (cnt); Prince Robinson (ten, clt); Clarence Williams (pno); Floyd Casey (dms); Eva Taylor (vcl).
- Lord, Clarence Williams p322: Ed Allen (cnt); Prince Robinson (ten, clt); Clarence Williams (pno); Floyd Casey (dms); Eva Taylor (vcl).
- Rust*2: Charlie Gaines (tpt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd); Eva Taylor (vcl).
- Rust*3, *4, *6: Ed Allen -c; Prince Robinson -cl -ts; Clarence Williams -p; Floyd Casey -wb; Eva Taylor -v.
- BGR*2, *3, *4: Ed Allen, cnt; Prince Robinson, clt, ten; Clarence Williams, pno; Floyd Casey, wbd.

059 THE CHARLESTON CHASERS

New York,

Sep. 30, 1930

Phil Napoleon – tpt; Tommy Dorsey – tbn; Jimmy Dorsey – clt, alt;

Frank Signorelli – pno; Ward Lay – sbs; Stan King – dms;

Eva Taylor – voc

150846-2 Lovin' You The Way I Do

Col 2309-D,

Timeless CBC 1-081

150847-2 You're Lucky To Me

Col 2309-D,

Timeless CBC 1-081

150847-3 You're Lucky To Me

Col 2309-D,

Timeless CBC 1-081

As in session 049 and 052 above, expertly played white hot jazz, partly arranged, and Eva with her affable and pleasing vocal.

Notes:

- BGR*2, *3: not listed
- BGR*4: Phil Napoleon, t; Miff Mole, tb; Benny Goodman, cl; Dave Russin, ts; Arthur Schutt, p, har; Joe Tarto, sb; Stan King, d; Eva Taylor, v.
- Rust*2, *3, *4, *6: Phil Napoleon (tpt); Tommy Dorsey (tbn); Jimmy Dorsey (clt, alt); Frank Signorelli (pno); Ward Lay (sbs); Stan King (dms); Eva Taylor (vcl).

060 BEN SELVIN AND HIS ORCHESTRA

New York,

Oct. 24, 1930

Tommy Gott, Manny Klein – tpt; Tommy Dorsey – tbn;

Jimmy Dorsey – alt, clt; Louis Martin – alt; Hymie Wolfson – ten, clt; Lew Conrad – vln;

Rube Bloom – pno; Hank Stern – bbs; Stan King – dms;

Eva Taylor - voc

150900-1 My Man From Caroline

Col 2323,

Document DOCD-5654

Very good hot-dance music of the time with a vocal chorus by Eva Taylor in her own individual way.

Notes:

- BGR*2: not listed.
- BGR*3, *4: acc by The Knickerbockers (1), Kolster Dance Orchestra (2): Leo McConville, Manny Klein, t; Tommy Dorsey, tb; Andy Sanella, cl, as; Louis Martin, as; Hymie Wolfson, ts; Ben Selvin, vn, ldr; unknown p; unknown bjo; unknown bb; Stan King, d.
- Rust*2: Leo McConville, Manny Klein (tpt); Tommy Dorsey (tbn); Andy Sanella (clt, alt); Louis Martin (alt); Hymie Wolfson (ten); Ben Selvin (vln, ldr); Irving Brodsky (?) (pno); unknown (bjo); unknown (bbs); Stan King (dms).
- Rust*3, *4, *6: The Knickerbockers (1), Kolster Dance Orchestra (2): Leo McConville, Manny Klein -t; Tommy Dorsey -tb; Andy Sanella -cl, as; Louis Martin -as; Hymie Wolfson -ts; Ben Selvin -vn, ldr; ?Irving Brodsky -p; Tony Colucci -bj -g; ?Hank Stern -bb; Stan King -d.

061 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Oct. 31, 1930

Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;

Henry Moon Jones – alt, clt; Freddie Skerritt – alt, bar, clt; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs, sbs; Bill Beason – dms;

Eva Taylor, Clarence Williams, Clarence Todd – voc (1,2,3,4,5,6); Ward Pinkett – voc (1,2,3,4)

10199-1 Hot Lovin'

Per 15403,

Frog DGF 57

10199-2 Hot Lovin'

Ban 32063,

Frog DGF 57

10200-1 Papa De Da Da

Ban 32021,

Frog DGF 57

10200-3 Papa De Da Da

Ro 1505,

Frog DGF 57

10201-2 Baby, Won't You Please Come Home

Ban 32021,

Frog DGF 57

10201-3 Baby, Won't You Please Come Home

Per 15387,

Frog DGF 57

Personnel from Freddie Skerritt and others in Storyville 66, so undisputed. This is the Bingie Madison band of the time with forward-looking arrangements by Madison himself.

Notes:

- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skerritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).
- Lord, Clarence Williams p324: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).
- Rust*2: Bill Dillard (tpt); Ward Pinkett (tpt, vcl (2)); James Archey (tbn); Fred Skerritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms); Clarence Williams (vcl)(2,3); Eva Taylor (vcl)(2,3); Clarence Todd (vcl)(2,3).
- Rust*3: Bill Dillard -t; Ward Pinkett -t -v(2); James Archey -tb; Bingie Madison -cl -ts; Fred Skerritt -as -bar; Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj -g; Richard Fullbright -sb; Bill Beason -d; Clarence Williams, Eva Taylor, Clarence Todd -v.
- Rust*4, *6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Clarence Williams, Eva Taylor, Clarence Todd, v.
- BGR*2: Bill Dillard, tpt; Ward Pinkett, tpt, vcl (2); James Archey, tbn; Fred Skerritt, alt; Henry Jones, Bingie Madison, ten; Gene

Rodgers, pno; Goldie Lucas, bjo, gtr; Richard Fulbright, sbs; Bill Beason, dms; Clarence Williams, vcl(2,3); Eva Taylor, vcl(2,3); Clarence Todd, vcl(2,3).

- BGR*3,*4: Bill Dillard, t; Ward Pinkett, t, v (2); James Archey, tb; Fred Skeritt, as, bar; Henry Jones, as; Bingie Madison, clt, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fulbright, sb, bb; Bill Beason, d; Clarence Williams, dir; vocal trio Clarence Williams, Eva Taylor, Clarence Todd.

Notable differences of takes (from Lord p327 and KBR):

- 10199-1: No verbal comment after coda.
 10199-2: Cl. Williams verbal comment "Hot Lovin'" after coda.
 10200-1: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on first beat of bar: "De-Bop-De-Bop // De-Da-Da. No bass-viol slap after band stop in final bar of coda.
 10200-3: Last bar of fifth chorus (bar 120 of tune): Pinkett starts scat-voc on second beat of bar: "Got-De-Bop // De-Da-Da. Bass-viol slap on beat four after band stop in final bar of coda (band stops on third beat!).
 10201-2: Last bar of vocal chorus (bar 78 of tune): descant pno chord Db major on third beat, no subsequent cymbal stroke on fourth beat. Dms with strong brushes beats in final chorus.
 10201-3: Last bar of vocal chorus (bar 78 of tune): strong high pno chord Db major on third beat, strong subsequent cymbal stroke on fourth beat. Dms playing soft press-rolls in last chorus.

062 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Nov. 24, 1930

Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;

Henry Moon Jones - alt, clt; Freddie Skeritt – alt, bar, clt; Bingie Madison – ten, clt;

Clarence Williams – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;

Eva Taylor – voc

10276-1	Shout, Sister, Shout	Ban 32063,	Frog DGF 57
10276-3	Shout, Sister, Shout	Per 15403,	Frog DGF 57
10277	Press The Button	ARC unissued	not on LP/CD
10278	You're Bound To Look Like A Monkey When You Get Old	ARC unissued	not on LP/CD

And again, the wonderful and very modern Bingie Madison's Broadway Danceland Orchestra under Williams' name. Personnel from Freddie Skeritt and others, so undisputed (see session # 061).

Notes:

- Storyville 27: prob Bill Dillard or Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skeritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl).

- Lord, Clarence Williams p329: prob Ward Pinkett (tpt); James Archey (tbn); unknown (clt); Fred Skeritt (clt, alt); Henry Jones or Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs); Bill Beason (dms); Eva Taylor (vcl); Clarence Williams (dir).

- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skeritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).

- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skeritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb; Bill Beason -d; Eva Taylor -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skeritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Eva Taylor, v.

- BGR*2: Charlie Gaines and another, tpt; unknown, tbn; Buster Bailey, clt; unknown, alt; unknown, ten; Clarence Williams, pno; unknown, bjo; unknown, bbs.

- BGR*3,*4: prob Ward Pinkett, t; James Archey, tb; Fred Skeritt, cl, as; Henry Jone or Bingie Madison, ts; Gene Rodgers, p; Goldie Lucas, bj; Richard Fullbright, bb; Bill Beason, d; Clarence Williams, dir.

Notable differences of takes:

10276-1: No final banjo note after band stops on third beat in last bar of tune.

10276-2: A final banjo note B on fourth beat after band stops on third beat of final bar of tune.

063 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Feb. 19, 1931

Bill Dillard, Ward Pinkett – tpt; James Archey – tbn;

Henry Moon Jones - alt, clt; Freddie Skeritt – alt, bar, clt; Bingie Madison – ten, clt;

Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;

Eva Taylor, Clarence Williams, Clarence Todd – voc (3); Clarence Williams – voc (1,4)

404854-A	Shout, Sister, Shout	Har 1368-H,	Frog DGF 17
404855-B	Rockin' Chair	Har unissued	not on LP/CD
404856-A	Papa De Da Da	Col 14666-D,	Frog DGF 17
404857-B	Baby, Won't You Please Come Home	Col 14666-D,	Frog DGF 17

The Bingie Madison band just as before. Personnel from Freddie Skeritt and others, so undisputed (see session # 061).

Notes:

- Storyville 27: Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skeritt (alt); Henry Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Clarence Williams (vcl); Trio (vcl).

- Lord, Clarence Williams p331 Bill Dillard (tpt); Ward Pinkett (tpt, vcl); James Archey (tbn); Fred Skeritt (alt); Henry Jones, Bingie Madison (?alt, ?ten, bar); Gene Rodgers (pno); Goldie Lucas (bjo); Richard Fullbright (bbs, sbs); Bill Beason (dms); Clarence Williams (vcl); unknown male trio (vcl).

- Rust*2: Probably: Bill Dillard, Ward Pinkett (tpt); James Archey (tbn); Fred Skeritt (alt); Henry L. Jones, Bingie Madison (ten); Gene Rodgers (pno); Goldie Lucas (bjo, gtr); Richard Fullbright (sbs); Bill Beason (dms).

- Rust*3: Ward Pinkett -t; James Archey -tb; Fred Skeritt -cl -as; Bingie Madison or Henry Jones -ts; Gene Rodgers -p; Goldie Lucas -bj; Richard Fullbright -sb -bb; Bill Beason -d; Eva Taylor -v.

- Rust*4,*6: Bill Dillard, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skeritt, as, bar; Henry Jones, as; Bingie Madison, cl, ts; Gene Rodgers, p; Goldie Lucas, bj, g; Richard Fullbright, bb, sb; Bill Beason, d; Fred Skeritt, Bingie Madison, Goldie Lucas, Clarence Williams, v.

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

064 **EVA TAYLOR** New York, 1931 / 1932
 Eva Taylor – voc;
 unknown, unknown – vln; unknown – vla; unknown – sbs;
 Clarence Williams – pno
 A-566 De Trouble I See Durium Junior A-5, Archeophone 3003

This is a short straight rendition of the classic spiritual song with minimal string accompaniment – and no jazz content at all.

Notes:

- BGR*2, *3, *4: not listed
 - Rust *3, *4: not listed
 - Rust*6: acc unknown

065 **EVA TAYLOR'S SOUTHERNAIRES** New York, May 15, 1933
 Albert Nicholas – clt;
 Clarence Todd – pno; Jimmy McLin – gtr; *Floyd Casey* or (*Willie Williams*) – wbd; Clarence Williams – jug, voc;
 Eva Taylor - voc

13473	High Society	Voc unissued	not on LP/CD
13474	High Society	Voc unissued	not on LP/CD
13475-	Mississippi Basin	Voc 03350,	Timeless CBC 1-056 I
13476	I Like To Go Back In The Evening	Voc unissued	not on LP/CD
13477	I Like To Go Back In The Evening	Voc unissued	not on LP/CD
TO 1301	I Like To Go Back In The Evening	Voc test,	Timeless CBC 1-056 I

Matrices 13473 to 13477 are without Eva Taylor and issued as Clarence Williams' Jug Band or Clarence Williams and his Orchestra. Date corrected from 'test only' files, since TO 1301 is aurally similar to 'Mississippi Basin' of this same session. Piano previously listed as Willie 'The Lion' Smith, but this is contrary to aural impressions. Eva Taylor has identified the pianist as Todd. Willie Williams is said to be Clarence's brother and is described in Lord as being more likely than Casey, the obvious candidate for this period. KBR tends to hear Casey.

Notes:

- Storyville 28: Albert Nicholas (clt); prob Willie 'The Lion' Smith (pno); Jimmy McLin (gtr); unknown (wbd); Clarence Williams (jug); Eva Taylor (vcl).
 - Lord, Clarence Williams p344: Albert Nicholas (clt); prob Willie 'The Lion' Smith (pno); Jimmy McLin (gtr); prob Willie Williams (wbd); Clarence Williams (jug, vcl); Eva Taylor (vcl).
 - Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (?) (pno); Ikey Robinson (bj); Jimmy McLin (gtr); Clarence Williams (jug); Floyd Casey (wbd); Eva Taylor (vcl).
 - Rust*3, *4, *6: Albert Nicholas -cl; ?Willie 'The Lion' Smith -p; Jimmy McLin -g; Clarence Williams -jug; unknown -wb; Eva Taylor -v.
 - BGR*2: Cecil Scott, clt; poss Willie 'The Lion' Smith, pno; Ikey Robinson, bjo; Jimmy McLinn, gtr; Clarence Williams, jug; Floyd Casey, wbd; two male voices.
 - BGR*3, *4: Albert Nicholas, cl; prob Willie 'The Lion' Smith, p; Jimmy McLinn, g; Clarence Williams, j, v; prob Willie Williams, wbd; Clarence Todd, v. "It is thought likely on aural grounds that these titles were in fact recorded at the session on 15 May 1933 and that the date quoted above from the ARC files refers to a re-mastering by the ARC engineers."

066 **WILLIAMS' JUG BAND** New York, Aug. 07, 1933
 Cecil Scott – clt;
 Herman Chittison, *Claude Hopkins* or (*Willie "The Lion" Smith*) – pno; Ikey Robinson – gtr;
 Clarence Williams – jug; *Floyd Casey* or (*Willie Williams*) – wbd; Clarence Todd – kazoo (4,5);
 Eva Taylor – voc (1,2,3,4,5); Clarence Williams – voc (1,2); Clarence Todd – voc (1,2); Ikey Robinson – scat-voc (2,3), voc (6,7).

152463-2	Shim Sham Shimmy Dance	Col 2806-D,	Timeless CBC 1-056 I
152464-2	Organ Grinder	Col 2863-D,	Timeless CBC 1-056 I
152465-2	Chizzlin' Sam	Col 2829-D,	Timeless CBC 1-056 I
152466-2	High Society	Col 2806-D	not on LP/CD
152466-3	High Society	Col 2806-D,	Timeless CBC 1-056 I
152467-2	Mister, Will You Serenade?	OK 41565,	Timeless CBC 1-056 I
152468-2	You Ain't Too Old	Col 2863-D,	Timeless CBC 1-056 I

The piano soloist definitely is Chittison. Chittison himself named Claude Hopkins as the other piano player, and he very probably is the reticent second pianist ('The Lion' certainly wouldn't have been that modest!). 'The Lion's' presence is listed only because of his own documented remembrance, but this obviously has to be questioned like so many other reminiscences of musicians. And his distinct musical features can not be noticed on these sides. Ikey Robinson certainly only plays a four-string guitar on these sides, not banjo. As Willie Williams was Clarence's brother and not known for musical activities, KBR assumes Floyd Casey as washboard player here, referring to the next session #198 where Casey plays, also pointing to the expertise needed for a washboard played like that displayed here.

Notes:

- Storyville 28: Cecil Scott (clt); Herman Chittison, Willie 'The Lion' Smith (pno); Ikey Robinson (bj); Clarence Williams (jug, vcl); Willie Williams (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl). (The 'Lowland Singers' are Eva Taylor, Clarence Williams and Clarence Todd.)
 - Lord, Clarence Williams p347: Cecil Scott (clt); Herman Chittison, Willie 'The Lion' Smith (pno); Ikey Robinson (bjo, tenor-gtr, vcl); Clarence Williams (jug, vcl); Willie Williams (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl).
 - Rust*2: Cecil Scott (clt); Herman Chittison or Willie 'The Lion' Smith (pno); Ikey Robinson (bj); Clarence Williams (jug); Floyd Casey (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl); The 'Lowland Singers' (Eva Taylor, Clarence Williams and Clarence Todd.)
 - Rust*3: Cecil Scott -cl; Herman Chittison - Willie 'The Lion' Smith -p; Ikey Robinson -bj; Clarence Williams -jug -v; Willie Williams -wb; Clarence Todd -kazoo -v; Eva Taylor -v; where Clarence Williams, Eva Taylor and Clarence Todd all sing, they are known collectively as "The 'Lowland Singers'".

- Rust*4,*6: Cecil Scott -cl; Clarence Todd -k -v; Herman Chittison - Willie 'The Lion' Smith -p; Ikey Robinson -bj -g -v; Clarence Williams -jug -v; Willie Williams -wb; Eva Taylor -v; sides where Clarence Williams, Eva Taylor and Clarence Todd all sing, are credited vocally to "The 'Lowland Singers'".

- BGR*2: Cecil Scott, clt; Herman Chittison or Willie 'The Lion' Smith, pno; Ikey Robinson, bjo; Clarence Williams, jug, vcl; Floyd Casey, wbd; Clarence Todd, kazoo, vcl; Eva Taylor, vcl. (The 'Lowland Singers' are Eva Taylor, Clarence Williams and Clarence Todd.)

Notable differences of takes:

152466: as take -2 is not not reissued comparison is not possible.

067 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jul. 06, 1934

Ed Allen – cnt; Cecil Scott – clt;

James P. Johnson – pno; Floyd Casey – wbd;

Clarence Williams – voc; Eva Taylor – voc (2,5,6); band – voc (1,5,6)

15398-1 Jerry The Junker

Voc 2854,

Timeless CBC 1-057 I

15399-1 Organ Grinder Blues

Voc 2871,

Timeless CBC 1-057 I

15400-1 I'm Getting My Bonus In Love

Voc 2889,

Timeless CBC 1-057 I

15400-2 I'm Getting My Bonus In Love

Voc 2889,

Timeless CBC 1-057 I

15401-1 Chizzlin' Sam

Voc 2854,

Timeless CBC 1-057 I

15401-2 Chizzlin' Sam

Voc 2854,

Timeless CBC 1-057 I

It's very easy here, as Clarence introduces all participating musicians. But why did he introduce Ed Allen as "big fat Red Allen" in Organ Grinder Blues? So: Personnel as given in the discos and undisputed.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Floyd Casey (wbd); Eva Taylor (vcl); Clarence Williams (vcl).

- Lord, Clarence Williams p363: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Floyd Casey (wbd); Eva Taylor (vcl); Clarence Williams (vcl); band (vcl).

- Rust*2,*3,*4,*6: Ed Allen (cnt); Cecil Scott (clt, ten); James P. Johnson (pno); Floyd Casey (wbd); Clarence Williams (vcl); Eva Taylor (vcl).

- BGR*2: Ed Allen, cnt; Cecil Scott, clt, ten; James P. Johnson, pno; Floyd Casey, wbd; Clarence Williams, vcl.

- BGR*3,*4: Ed Allen, c; Cecil Scott, cl, ten; James P. Johnson, p; Floyd Casey, wbd; Clarence Williams, vcl; unknown, vcl, band, vcl.

Notable differences of takes (from KBR and Lord p362):

15400-1: Last chorus: Clarence answers all ens riffs with a "Yeah"

15400-2: Last chorus: Clarence answers all ens riffs with a "Yeah", but forgets the "Yeah" on bar 25, yet adding "Yeah" in bar 31 of the piano chorus and in bar 24 of the last chorus.

15401-1: Ed Allen enters using a "growl" tone.

15401-2: Ed Allen enters using a "clean" tone.

068 CLARENCE WILLIAMS AND HIS WASHBOARD BAND

New York,

Aprl. 08, 1937

Ed Allen – cnt;

Buster Bailey – clt; Prince Robinson – ten;

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

Eva Taylor – voc (2,4,6); William Cooley – voc (1,3,5)

06849-1 Cryin' Mood

BB B-6932,

Timeless CBC 1-057 II

06850-1 Top Of The Town

BB B-6918,

Timeless CBC 1-057 II

06851-1 Turn Off The Moon

BB B-6919,

Timeless CBC 1-057 II

06852-1 More Than That

BB B-6918,

Timeless CBC 1-057 II

06853-1 Jammin'

BB B-6919,

Timeless CBC 1-057 II

06854-1 Wanted

BB B-6942,

Timeless CBC 1-057 II

Personnel as given in the discos and undisputed. This is a session of sheer beauty. Even Buster Bailey plays relaxed and swinging. And, ... listen to the heavenly tuba of St. Clair!

Notes:

- Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).

- Lord, Clarence Williams p385: Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).

- Rust*2: Ed Allen (cnt); Buster Bailey (clt); Cecil Scott or Prince Robinson (ten); Clarence Williams (pno); unknown (bjo); Cyrus St. Clair (bbs); Floyd Casey (?) (wbd); Eva Taylor (vcl); William Cooley (vcl).

- Rust*3,*4,*6: Ed Allen -c; Buster Bailey -cl; Prince Robinson -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -wb; Eva Taylor -v; William Cooley -v.

- BGR*2: Ed Allen, cnt; Buster Bailey, clt; poss Cecil Scott or Prince Robinson, ten; Clarence Williams, pno; unknown, bjo; unknown, bbs; prob Floy Casey, wbd..

- BGR*3,*4: Ed Allen, c; Buster Bailey, cl; prob Prince Robinson, ts; Clarence Williams, p; Cyrus St. Clair, bb; Floy Casey, wb..

069 CLARENCE WILLIAMS' BLUE FIVE

New York,

Oct. 22, 1941

Clarence Williams – pno; James P. Johnson – pno (1,2);

Grace Harper, Nathan Barlow – gtr; Wellman Braud – sbs;

Eva Taylor – voc; Clarence Williams – voc (1,2);

071198-1 Uncle Sammy, Here I Am

BB test,

IAJRC 52 (LP)

071198-2 Uncle Sammy, Here I Am

BB B-11368,

Frog DGF 57

071199-1 Thriller Blues

BB B-11368,

Frog DGF 57

Personnel as given in the discos and undisputed.

Notes:

- *Storyville 30*: Clarence Williams (pno, vcl); James P. Johnson (pno); Grace Harper, Nathan Barlow (gtr); Wellman Braud (sbs); Eva Taylor (vcl).
- *Lord, Clarence Williams p404*: Clarence Williams (pno, vcl); James P. Johnson (pno); Grace Harper, Nathan Barlow (gtr); Wellman Braud (sbs); Eva Taylor (vcl).
- *Rust*2,*3,*4,*6*: Clarence Williams (pno, vcl); James P. Johnson (pno); Grace Harper, Nathan Barlow (gtr); Wellman Braud (sbs); Eva Taylor (vcl).
- *BGR*2,*3,*4*: Clarence Williams, pno, vcl; James P. Johnson, pno; Grace Harper, Nathan Barlow, gtr; Wellman Braud, sbs.

Notable differences of takes (from Lord p394):

- 071198-1: Eva Taylor's second chorus, beginning with bar 25: "You're the one feeds me, so if you needs me ..."
 Clarence's second chorus, beginning with bar 25: "You clothes and feeds me, so if you needs me ..."
- 071198-2: Eva Taylor's second chorus, beginning with bar 25: "I'll keep raisin' sons 'till the battle is won ..."
 Clarence's second chorus, beginning with bar 25: "You clothes and shoes me, so if you can use me ..."

Eva Taylor recorded in the USA, in Great Britain, and in Sweden later in her life.

K.-B. Rau
17-12-2018