

THE RECORDINGS OF WILLIE ‘THE LION’ SMITH

An Annotated Tentative Personnel - Discography

SMITH, Willie ‘The Lion’ William Henry Joseph Bonaparte Bertholoff, piano, composer, vocals

Born: Goshen, New York, 25th November 1897; Died: New York, 18th April 1973

Mother played piano and organ. Willie started on organ, then specialized on piano. From 1912 played many residencies in New York and Atlantic City until joining U.S. Army in November 1916. Saw active service in France, also played bass drum in Lt. Tim Brymn’s Regimental Band. Demobilised in U.S.A. in late 1919. From 1920 began long residencies in New York including: Leroy’s, Small’s (sic), Garden of Joy, etc. Did many (sic – KBR) free-lance recording sessions including Mamie Smith on ‘Crazy Blues’. Toured theatre circuits and was also featured in ‘Holiday in Dixieland’ revue (1922-23). Led own band at Capitol Palace, Rhythm Club, Hooper’s Club, etc., also played and acted in Broadway play ‘The Four Walls’ (1927-28). Featured pianist at Pod’s and Jerry’s in the late 1920s and early 1930s, also toured as accompanist for Nina Mae McKinney and took part in Clarence Williams’ recording sessions. During the 1930s was featured at many venues in New York: The Onyx, Adrian’s Tap Room, The Apollo, etc., etc., also led own recording groups and worked occasionally in the Milt Herth Trio. In the 1940s led own bands at Man About Town, Casablanca, Newark, Venetian Room, etc. etc. Toured Europe as a soloist late 1949 to early 1950. Played regularly at The Central Plaza sessions and took part in ‘Jazz Dance’ film. In the 1950s, 1960s and early 1970s appeared at many jazz festivals, including Newport (1971). Toured Europe in 1965 and 1966. Played many times in Canada, was the subject of two short films.

Duke Ellington, one of Willie the Lion’s most fervent admirers, dedicated ‘Portrait of the Lion’ to him. Willie The Lion was a very successful teacher, his pupils included: Joe Bushkin, Mel Powell, Howard Smith, Jack O’Brian (from Hartford, Connecticut) and Artie Shaw. ‘Music on my Mind’, by Willie ‘The Lion’ Smith and the late George Hofer was published in 1965. (J. Chilton, Who’s Who of Jazz)

‘Music On My Mind’, Editor’s Note: **“Willie ‘The Lion’ Smith is a pianist, a composer, a gunner, a rabbi, a Harlem oral historian and raconteur, and a patron of other jazz musicians.”**

STYLISTICS

STYLE

Willie ‘The Lion’ Smith is seen as one of the three top performers of the 1920/30 Harlem “Stride” piano style. He was the only one of them to live into the 1960s, and his work is thus much better documented by film and television than that of his colleagues.

The piano style developed and used by Willie ‘The Lion’ is characterised by impressionistic and airy flowering melodic phrases, frequently using triplets and romantic themes. He has a very agile left hand in the bass, but seldom plays a strong ragtime beat with his left hand, but has it frequently interrupted by broken rhythm figures, i.e. changing the stress of the bass-notes from the ‘one’ to ‘two’ or ‘three’ to ‘four’ measures of the bar. Off and on he uses the strong left-hand rhythm with low bass-note on one and three, alternating with a less low chord on two and four – the oompa – oompa kind – which is used by Fats Waller and James P. Johnson, and others. But more often, he mixes parallel lines of right and left hand, or he plays a bass line of broken chords similar to a boogie line.

TIME

His time in playing is swinging and urgent as may be presupposed for a top performer of his style.

PHRASING

Smith’s phrasing is a mixture of most lyrical and sensitive melodic themes and phrases, including influences of European classical music, jazz music, and tone-painting. These elements he performs in a swinging and driving way. There is little blues in his phrases, but more classic and intellectuality in his playing. And pure joy in playing when suddenly stopping the beat – and starting again after a few mysterious and un-commonly paused beats.

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

Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Willie 'The Lion' Smith
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Willie 'The Lion' Smith*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: unknown
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Willie 'The Lion' Smith*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

Willie 'The Lion' Smith in the 1920s, and on record, that's a nice problem. And it offers us an interesting look at discography of the 1940s and 1950s and its proceedings. The listener – and collector – will find that of the first 17 sessions of this list only three have personnels with Willie 'The Lion' Smith playing the piano, although he is constantly listed as doing so. I have found out by research and listen that there was a pianist in Harlem by the name of Charlie 'Smitty' Smith in the early 1920s who is responsible for most of these sides of the 17 sessions. (This pianist's work I have accumulated in a list under his own name at this web-site.) And it is my conclusion that early researchers did not check and compare when they found the single composer's name of 'Smith' in the composer credits on the labels. For them, 'Smith' was unerringly 'Willie The Lion Smith' and thus reported to the discographers, not regarding the possibility of a 'Charlie Smitty Smith'.

WILLIE 'THE LION' SMITH

001 MAMIE SMITH	<i>Rega Orchestra</i>	<i>New York,</i>	<i>Feb. 14, 1920</i>
<i>Mamie Smith – voc;</i>			
<i>unknown – tpt; unknown – tbn;</i>			
<i>unknown – clt; unknown – alt; unknown – ten;</i>			
<i>Frank Banta - pno</i>			
7275-E	<i>That Thing Called Love</i>	<i>OK/Phonola 4113,</i>	<i>Doc DOCD 5357</i>
7276-D	<i>You Can't Keep A Good Man Down</i>	<i>OK/Phonola 4113,</i>	<i>Doc DOCD 5357</i>

After repeated listening the above personnel sounds much more probable as by a white orchestra (Rega Orchestra OKeh house orchestra with Frank Banta – pno, RR 30, p.5) than the band given by Bushell in RR 57. The band plays a throughout straight performance. No individual musicians recognizable. In "Born With The Blues" p.118ff, Bradford talks in detail about Mr. Hager's pick-up band accompanying Mamie Smith. (This unfortunately diminishes the importance of Bushell's notes on personnels all together!)

DB: agree white. Bushell did not claim to be present so presumably he was played the sides and guessed. Bad guess. Or, even worse, he was not played the sides.

Notes:

- *Charters/Kunstadt, Jazz in New York: Rega Dance Orchestra (OK house orchestra)*
- *RR 30 p5: Frank Banta: Q – "Did You Accompany Lillian or "Sister" Harris?" A – "Not guilty. The only blues singer I accompanied was Mamie Smith on OKeh. I played with the house orchestra."*
- *RR 57: Personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell (RR 57) comprises Ed Cox, Dope Andrews, Ernest Elliott, Leroy Parker, Willie The Lion Smith.*
- *RR 63 p12: "Perry Bradford stated that this was by Hager's orchestra rather than with a Negro band. Note that label (of some copies) says 'Rega Orchestra'; now, Wallace Rega was a song-writing pseudonym of Frederick W. Hager – I believe he took his middle name, and reversed Hager to get 'Regah' which was shortened to 'Rega'" (Walter C. Allen in RR 63, p.12).*
- *Rust*3, *4: ? Ed Cox – t; Dope Andrews – tb; Ernest Elliott – cl, ten; Leroy Parker – vn; Willie 'The Lion' Smith - p*
- *Rust*6: Rega Orchestra: ?Ed Cox – t; ?Dope Andrews – tb; ?Ernest Elliott – cl, ts; ?Leroy Parker – vn; ?Willie 'The Lion' Smith – p*
- *BGR*2, *3, *4: Rega Orchestra: Ed Cox, cnt; Dope Andrews, tbn; Ernest Elliott, clt; Leroy Parker, vln; Willie 'The Lion' Smith, pno; unknown, bsx*

002 MAMIE SMITH	<i>her Jazz Hounds</i>	<i>New York,</i>	<i>Aug. 10, 1920</i>
<i>Mamie Smith – voc;</i>			
<i>Addington Major – tpt; Dope Andrews – tbn;</i>			
<i>Bob Fuller – clt; Leroy Parker – vln;</i>			
<i>Willie 'The Lion' Smith - pno</i>			
7529-C	<i>Crazy Blues</i>	<i>OK/Phonola 4169,</i>	<i>Doc DOCD 5357</i>
7539-B	<i>It's Right Here For You (If You Don't Get It, 'Tain't No Fault Of Mine)</i>	<i>OK/Phonola 4169,</i>	<i>Doc DOCD 5357</i>

Personnel is the one from the well-known photo of Black Beauty, White Heat p. 125, but Elliott's presence has to be doubted as the clarinet playing does not have his style and Elliott's presence on the photo has been refuted. The photo shows Bob Fuller instead, and he very

probably is present on this recording. In "Born with the Blues" p.123ff Bradford talks about preparing and organizing this recording session, and it seems that Ernest Elliott had been considered to be the clarinetist. But this clarinet player's style is not at all Elliott's! The trumpet player may be Major as in the photo, at least he is not Dunn! This trumpet player owns a rather straight and simple (subdued?) style, quite different from Johnny Dunn's on following sessions (BGR*4 names Dunn). Dunn with his characteristic style cannot be heard before the session of Nov. 05, 1920!

Dope Andrews' style is characterized in Bushell/Tucker p. 21:" Dope Andrews ... had the style they called tailgate later on, but there was more beauty and control of tone in his work than in George Brunies', for example." Because of this statement and Andrews' presence in the photo, his presence on this session is assumed for certain. Any identification of other trombonists listed as Andrews are based on this and the next session! The clarinet is not Elliott, but – according to the photo – rather B. Fuller.

The pianist is not P. Bradford as named in BGR*4 and Rust*6, but may be 'The Lion' Smith instead, following his own testimony in 'Music on my Mind' p. 104. His playing is functional and determined. Bradford's characteristic arpeggios and jingles are not heard here.

DB: trombone is the best thing on this and playing fits Bushell's description of Andrews. Cornet weak, sure not Dunn. Maybe possible to hear Fuller peeping through but normally he blew harder. Can't hear enough exposed piano to judge. Smith must only be a guess unless seriously confirmed by his book which I do not have (which is the case! K-B). I would expect Smith to be more evident.

Notes:

- *Charters/Kunstadt, Jazz in New York: Addington Major, cornet; Ernest Elliott, clarinet; 'Dope' Andrews, trombone; Leroy Parker, violin; Willie 'The Lion' Smith, piano*

- *Willie The Lion Smith, Music on my Mind p.103/4: "As I remember it now, Mamie and I went down to an old-fashioned studio and performed some selections for Ralph Peer, the guy in charge at Okeh, and he took us to get a band together. The band I organized for the deal included Addington major on cornet; Ward (Dope) Andrews, an uncle of the famous trumpeter Charlie Shavers, on trombone; Ernest (Sticky) Elliott, a Clef Club musician I taught how to jazz it on clarinet (he wanted to learn to sing in Jewish – I also tutored him on that); and to round out the group we had violinist Leroy Parker."*

- *RR 57: personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell, except for Elliott whose style cannot be heard here. Please, note that Bushell did not belong to the Mamie Smith band that early!*

- *Rust*3,*4: Addington Major or Johnny Dunn –t; Dope Andrews –tb; Ernest Elliott –cl –ten; Leroy Parker –vn; Willie 'The Lion' Smith –p*

- *Rust*6: Johnny Dunn – c; Dope Andrews – tb; Ernest Elliott – cl; Leroy Parker – vn; ?Perry Bradford – p.*

- *BGR*2,*3: Johnny Dunn, cnt; Dope Andrews, tbn; Ernest Elliott, clt; Leroy Parker, vln; prob Willie 'The Lion' Smith, pno*

- *BGR*4: Johnny Dunn – cnt; Dope Andrews – tbn; Ernest Elliott – clt; Leroy Parker – vln; prob Perry Bradford – pno*

003	MAMIE SMITH	her Jazz Hounds	New York,	Sep. 12, 1920
	Mamie Smith – voc;			
	Addington Major – tpt; Dope Andrews – tbn;			
	Bob Fuller – clt; Leroy Parker – vln;			
	Willie 'The Lion' Smith – pno			
7589-C	Fare Thee Honey Blues		OK/Phonola 4194,	Doc DOCD 5357
7590-B	The Road Is Rocky (But I Am Gonna Find My Way)		OK/Phonola 4194,	Doc DOCD 5357

Personnel sounds to be the same as last session (see above), yet Willie 'The Lion' is not recognised by his individual style as known from later recordings. As shown in this Willie 'The Lion' Smith list, 'The Lion' did not document his unique personal piano style on record earlier than May 1934 with Mezz Mezzrow and his Swing Band. This sounds a bit strange, but I – KBR – feel very assured with this recognition.

This session is not mentioned in 'The Lion's' book 'Music On My Mind', but it is to be considered that this book also was the work of Mr. George Hoefer, a white writer and jazz aficionado, who wrote down what 'The Lion' told him. And by that – as I believe – he listed personnels from the contemporary discographies if needed.

Notes:

- *Charters/Kunstadt, Jazz in New York: not listed*

- *RR 57: personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell, except for Elliott whose style cannot be heard here!*

- *Rust*3,*4: Addington Major or Johnny Dunn –t; Dope Andrews –tb; Ernest Elliott –cl –ten; Leroy Parker –vn; Willie 'The Lion' Smith –p*

- *Rust*6: Johnny Dunn – c; Dope Andrews – tb; Ernest Elliott – cl; Leroy Parker – vn; ?Perry Bradford – p.*

- *BGR*2,*3: Johnny Dunn, cnt; Dope Andrews, tbn; Ernest Elliott, clt; Leroy Parker, vln; prob Willie 'The Lion' Smith, pno*

- *BGR*4: Johnny Dunn – cnt; Dope Andrews – tbn; Ernest Elliott – clt; Leroy Parker – vln; prob Perry Bradford – pno*

004	JOSEPHINE STEVENS		New York,	1921
	Josephine Stevens – voc;			
	June Clark – cnt;			
	Willie 'The Lion' Smith – pno			
	possibly others			
	Bleeding Moon		OK unissued	not on LP/CD
	Love's Lament		OK unissued	not on LP/CD
	(possibly other titles)			

This recording, which might have been June Clark's first, is nowhere documented. I have checked through 'Rusts' and 'Godrich/Dixon', but no mention! Further research from my side have proved fruitless.

According to J. Clark's own recollections in 'Jazz Information' II/16 of 1941, these were his first gramophone-recordings.

'Storyville' 2001/2 says that this artist's maiden-name was Josephine Carter. J. Carter recorded 4 titles in 1921, accompanied by the Tampa Jazz Band. The recorded titles do not correspond with the titles given by June Clark. I have listened to the recorded titles and am convinced that the accompanying band is a white band (re Tampa Jazz Band see also Clarence Williams first recordings).

Rosenberg / Williams' s list of Clark's possible phonograph records list this session as: "with Sanders (white)". The pencilled note re this session then is: "Sander's date - name on record"

Notes:

- *not listed in any edition of Rust or BGR*

005	THOMAS MORRIS PAST JAZZ MASTERS		New York,	Feb. 1923
	unknown, Thomas Morris – cnt; John Mayfield – tbn; unknown – alt;			

Charles 'Smitty' Smith – pno; unknown – bjo; unknown – bbs; unknown – dms
 71306-A E Flat Blues No. 2 (Memphis, Tennessee)
 71307-B Original Charleston Strut

OK 8055, Chronological Classics 823
 OK 8055, Chronological Classics 823

This recording session decidedly does not include Willie 'The Lion' Smith on piano!

This first session under Morris' name produced two titles: E Flat Blues No. 2 (key of Eb) and Original Charleston Strut (key of F / Bb / F). "E Flat Blues" is a normal 12-bar blues with 2-bar introduction and a short coda. On chorus 2 and 3 we hear a muted trumpet/cornet solo. Then we have two ensemble chorus and again two chorus with breaks on bars 2 and 4 with someone shouting: "Hey!"

"Original Charleston Strut" (key in F / Bb / F) is a tune obviously derived from "Weary Blues" with five 12-bar chorus / verse in F (strain A), then three 16-bar chorus in Bb (strain B), and again three 12-bar chorus in F (strain A).

Composer credits for both numbers are "Morris".

Depart from RUST the personnel is: 2 trumpets, trombone, alto sax, possibly tenor sax, piano, banjo, brass bass and drums.

Now, what do we hear?

Both tunes bear a remarkable New Orleans flavour insofar as the tunes are known today as belonging to this city's tradition. "E Flat Blues" is very similar to a New Orleans brass band tune known as "Whoopin' Blues" as recorded by the Eureka Brass Band and the Young Tuxedo Brass Band in the fifties, and probably more often later on. And "Original Charleston Strut" is derived, as I have said, from "Weary Blues".

- It has first to be mentioned that "Lonesome Journey Blues" of April '23 is a solo piece for trumpet/cornet. (I shall further on only use the term trumpet for a trumpet or a cornet being heard. Thomas Morris is always listed to have played cornet! Yet, on a photo of him wearing a straw hat – on the Fountain LP and the Classics CD – he holds a trumpet as far as I can identify!) As I assume that the bandleader cum trumpet player spares such a feature for himself, it can safely be considered this to be a solo number for Mr. Morris, the band leader. Moreover, the trumpet cum mute style heard here goes well with other known Th. Morris recordings. So, this special trumpet sound is understood to be Morris'.

This solo trumpet player's – I'd call him tpt II – playing is opposed to the other trumpet player present, who plays mainly without mute throughout and in a rather "straight" style (tpt I). As you always have Bubber Miley and Thomas Morris listed as trumpeters in the discos (Bub Miley always played trumpet, not cornet!) I believe, that in the early days of discographic effort the "muted" player has been mistaken to be Miley and the other one accordingly to be Morris. Tpt I sometimes uses a straight-mute when playing third parts above Th. Morris (at the end of "Lonesome Journey Blues").

For me, though, it is absolutely clear, that the "muted" player – tpt II – is Morris playing second parts and solos, and the other trumpet player, whose identity I am unable to find out, is the lead man. And I never hear anything which reminds me of Miley! To my ears, Morris' playing is characterized by a lot of (mainly!) use of a mute (plunger?), the tendency to repeat short simple phrases three or four times in a row, a blues-oriented playing, frequent use of blue-notes and a rather unsecure tone and pitch. G. Bushell in his book "Jazz From The Beginning" attributes this latter quality to the lack of basic training: "Like Thomas Morris. He had some great ideas, but no lip – it just splattered all over the place." Further and most obvious examples of this lack of security you can hear on the sides by "Waller with Morris' Hot Babies".

Miley - throughout his career - played in that military derived, triplet dominated staccato style of Johnny Dunn, which was common in Harlem before the advent of Louis Armstrong in late 1924. But this is not the style by this player here!

Therefore, my conclusion is that Miley's name ought to be cancelled from the discos!

The New Orleans flavour crops up also when you listen to the first trumpet player who plays a strong swinging open lead on "Original", completely different from Morris' playing in the first tune. Although Morris does not play in that Johnny Dunn oriented "square" style as Miley used to do, he nevertheless is far apart from the "western" style of tpt I.

So, we have to leave the lead trumpet player - tpt I - as unknown.

- Also, the trombone player plays in a New Orleans tailgate style completely different from Charlie Irvis' legato melodic playing. RUST 6th edition still lists him as Irvis, whereas I have somewhere seen John Mayfield of Clarence Williams Blue Five fame. This certainly is a much better possibility. Or is he somebody else, of whom I shall speculate below?

- I hear a legato playing alto saxophonist in a style uncommon for early Harlem music, who definitely is not Ernest Elliott!

There may be a tenor saxophonist, heard only with difficulty, if at all, in the ensemble. In one two-bar break at the end of "Original Charleston Strut" there is a saxophone heard playing low notes in "slap-tongue" style. This could possibly be Ernest Elliott as listed, but I have to bear in mind that Garvin Bushell in his book 'Jazz from the Beginning' says that he never (!) heard Ernest Elliott play saxophone. And he should have known! Later recordings will show yet, that he nevertheless did!

I am quite uncertain about the saxophone(s). To me it sounds like alto throughout both numbers. The break in A6 of "Original" could be played by alto as well as by tenor (I have asked a proficient alto sax player about this). It is in the range of either variant. So, do we have alto and tenor, or do we hear an alto that is played very low at some places, especially at the end of "Original", or is it someone playing a C-melody-sax? Saxophone players, please, comment! My conclusion: it is only alto saxophone throughout, and not Elliott.

- In the first number we can hear piano-"comping" which ascertains my conclusion for Charles "Smitty" Smith.

- The style of the banjo player is typical Harlem of the first half of the twenties, doubling time in "E Flat Blues No. 2" as you can hear it in many recordings under Johnny Dunn's name, so, perhaps Sam Speed or John Mitchell?

- The tuba player is listed nowhere, as far as I know. A surprise for this early time is his definite four-to-the-bar rhythm on "Original", which was absolutely un-common in early Harlem music and again points to New Orleans jazz.

- The drummer then with his cow-bell breaks in paradiddle could be from either sphere.

These observations give rise to a provocative and most daring question: Can it be that some of Piron's men (tpt I, tbn, alt, bbs) were hired by Thomas Morris?

Can anybody tell me when the Piron band arrived in New York? Their earliest documented engagement in New York was in May 1923.

But, were they in New York already in February?

There was a strong link of the Piron band to Thomas Morris, as the Piron band was managed by Clarence Williams (see foto in P. Bradford, 'Born with the Blues', where the Piron band is named Williams' Jazz Kings!) and Williams used Th. Morris as trumpet player in his recording bands.

Engelbert Wengel from Frankfurt, Germany, a noted specialist for New Orleans Jazz, though, does not think that these men are from the Piron band, but he agrees to the New Orleans flavour.

Notes:

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

- Rust*2: Tom Morris, Bubber Miley (cnt); Charlie Irvis (tbn); unknown (ten); Willie "The Lion" Smith (pno); Buddy Christian (bjo)

- Rust*3: Tom Morris-Bubber Miley-c; Charlie Irvis -tb; unknown -ts; unknown -p; unknown -bj; unknown -d. Contrary to previous statements and suggestions, the pianist on these records is neither Willie "The Lion" Smith (who denies all knowledge of them and in any case was not in New York at the time) nor Clarence Williams.

- Rust*4: Tom Morris-Bubber Miley-c; Charlie Irvis -tb; unknown -ts; unknown -p; unknown -bj; unknown -d.

- Rust*6: Tom Morris, Bubber Miley, c; Charlie Irvis, tb; ?Ernest Elliott, ts; ?Willie "The Lion" Smith, p; unknown, bj; unknown, d.

Tunes:

71306-A E Flat Blues No 2 (Memphis Tennessee) Key of Eb

OKeh

(Intro 2 bars ens)(Chorus A1 12 bars ens)(Chorus A2 12 bars tpt II muted)(Chorus A3 12 bars tpt II muted)(Chorus A4 12 bars ens)(Chorus A5 12 bars ens)(Chorus A6 12 bars ens, break voc bars 2 + 4)(Chorus A7 12 bars ens break voc bars 2 + 4)(Coda 1 bar tpts)

71307-B Original Charleston Strut Key of F / Bb / F OKeh
(Chorus A1 12 bars strain A ens break bjo bars 5+6)(Chorus A2 12 bars strain A ens break dms bars 5+6)(Chorus A3 12 bars strain A ens)(Chorus A4 12 bars strain A ens)(Chorus A5 12 bars strain A ens break tpt bars 5+6)(Chorus B1 16 bars strain B ens)(Chorus B2 16 bars strain B tpt II obligato tbn)(Chorus B3 16 bars strain B tpt II obligato tbn)(Chorus A6 12 bars strain A ens break alt (or ten ?) bars 5+6)(Chorus A7 12 bars strain A ens)(Coda 2 bars ens – dms)

006 THOMAS MORRIS PAST JAZZ MASTERS

New York,

Apr. 1923

unknown, Thomas Morris – cnt; John Mayfield – tbn; (Happy Caldwell?) – ten;

Charles ‘Smitty’ Smith – pno; (Will ‘Splivey’ Escoffery?) – bjo

71531-C Lonesome Journey Blues

OK 4867,

Chronological Classics 823

71532-B When The Jazz Band Starts To Play

OK 4867,

Chronological Classics 823

Again, this recording session decidedly does not include Willie ‘The Lion’ Smith on piano!

This second session under Morris’ name again produced two numbers: Lonesome Journey Blues (key of G) and When The Jazz Band Starts To Play (key of Bb / Eb / Bb). Composer credits for both numbers are "Morris".

In parts depart from RUST the personnel is: 2 trumpets, trombone, tenor sax, piano, banjo. NO brass bass and drums.

"Lonesome Journey Blues" again is a normal 12 bar blues, which is a solo number for the band leader. He plays 4 chorus trumpet solo, after which there are two 8 bar strains by the ensemble in call-and-response fashion.

"When The Jazz Band Starts To Play" is kind of a stomp tune of Morris’ own authorship. The same tune has been recorded by Thomas Morris And His Seven Hot Babies with the title "Ham Gravy" in 1926. Verse II is very similar to the chorus of Charlie Johnson’s recording of "Birmingham Black Bottom" (second strain), which might be a clue to Morris’ assumed presence on this recording session.

Now again, what do we hear here?

The New Orleans flavour is gone in parts, just because there is no singing alto sax anymore, the four-to-the-bar tuba is gone, and the two tunes do not bear any particular New Orleans influence.

- Trumpet II - Morris - plays "Lonesome Journey Blues" as his solo tune. There is no other trumpet soloist. Trumpet I plays lead trumpet throughout in the ensembles.

At the end of the second blues chorus in "When The Jazz Band" there is some confusion about the trumpet players. In my estimation, Morris, who soloed on open horn on the two preceding blues chorus, grabs his mute for the last two Verses II, whereas trumpet I plays open horn further on.

- The trombone player may be the same as before.

- The few instances where the tenor sax can be heard (at the end of ‘Lonesome Journey Blues’ and in a slap-tongue break and in ensemble in ‘... Jazz Band ...’) its player shows a very different approach to reed playing than Elliott. There is no up- and down slurring, no thin and sour tone, no repeated phrases, instead a full-bodied tenor sax by a man whose main instrument the tenor probably was, and who obviously was under influence of the young Coleman Hawkins. And we have neither heard Elliott on tenor nor even slap-tongue playing as yet!

Which makes me wonder whether Bushell’s comment re Elliott’s saxophone playing simply meant “tenor saxophone” – not alto, as we have sufficient proof of Elliott playing the alto! So: no Elliott here again!

As tenor player Happy Caldwell comes to mind as he was with Mamie Smith at the time, Hawkins’ successor, and certainly under his spell!

Also, this would be Caldwell’s style as performed later, also with Morris’ Seven Hot Babies.

I have named Escoffery on banjo because of this player’s style and because of Escoffery’s membership in Charles Smitty Smith’s band.

- In "When The Jazz Band" we can hear a piano solo, which stylistically fits exactly to what is played by Charles “Smitty” Smith in the piano breaks "Hold ‘Er, Deacon" by the Blue Rhythm Orchestra (see my June Clark Discography). To my ears these 6 and 4 bars of soloing are sufficient proof of "Smittie’s" presence.

- The style of the banjo player seems to be a little more straightforward than that on the Feb. 1923 session. But this might also be caused by the band leader’s demands. I see the possibility that this is a different player. I have named Escoffery on banjo because of this player’s style and because of Escoffery’s membership in Charles ‘Smitty’ Smith’s band.

There are neither tuba nor drums on this session!

Notes:

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

- Rust*2: Tom Morris, Bubber Miley (cnt); Charlie Irvis (tbn); unknown (ten); Willie “The Lion” Smith (pno); Buddy Christian (bjo)

- Rust*3,*4: Tom Morris -Bubber Miley -c; Charlie Irvis -tb; unknown -ts; unknown -p; unknown -bj

- Rust*6: Tom Morris, Bubber Miley, c; Charlie Irvis, tb; ?Ernest Elliott, ts; ?Willie “The Lion” Smith, p; unknown, bj

Tunes:

71531-C Lonesome Journey Blues Key of G (or Ab ?) OKeh
(Intro 4 bars ens)(Chorus A1 12 bars tpt II tpt/tbn obligato)(Chorus A2 12 bars tpt II tpt/tbn obligato)(Chorus A3 12 bars tpt II tpt/tbn obligato)(Chorus A4 12 bars tpt II tpt/tbn obligato)(Chorus A5 12 bars ens)(Chorus B1 8 bars ten - ens)(Chorus B2 8 bars tpt - ens)

71532-B When The Jazz Band Starts To Play Key of Bb / Eb / Bb OKeh
(Intro 4 bars ens)(Verse I strain A AA 16 bars ens)(Verse II strain B AA’ 16 bars ens middle break tbn)(Verse II strain B AA’ 16 bars pno 6 bars / middle break 2 bars ten / pno 4 bars / ens 4 bars)(Chorus A1 12 bars tpt II solo)(Chorus A2 12 bars tpt II solo)(Verse II

007 THOMAS MORRIS PAST JAZZ MASTERS

New York,

May 1923

Bubber Miley, Thomas Morris – cnt; unknown – tbn; unknown – alt (or cms);

Charles ‘Smitty’ Smith – pno; unknown – bjo

71582-B Just Blues, That’s All

OK 8075,

Chronological Classics 823

71583-C Bull Blues (E Flat No. 1 Blues)

OK 8075,

Chronological Classics 823

Again, this recording session decidedly does not include Willie ‘The Lion’ Smith on piano!

This third session again produced two numbers: Just Blues, That’s All (key of Eb) and Bull Blues (Eb Flat No.1 Blues) (key of Eb). Composer credits for both numbers are again "Morris".

The personnel is: 2 trumpets, trombone, alto sax or possibly C-melody sax, piano, banjo. NO brass bass and drums.

"Just Blues, That's All" is a normal 12 bar blues, which again is a solo number for the band leader (trumpet II). He plays 3 chorus trumpet solo, after which there are an alto solo (tonally similar to soprano sax here), two ensemble chorus with piano passages in the first four bars and chorus trumpet II against the ensemble in call-and-response fashion. In the piano parts in Chorus A1 up to A3 you can hear exactly what William "Count" Basie understood by "comping".

"Bull Blues" bears a second title: "E Flat No.1 Blues" or "E Flat Blues No. 1". RUST (and following him the Fountain sleeve and the Classics booklet) gives this second title as E Flat No. 1 Blues, the Natchez sleeve gives E Flat Blues No. 1, as it would be appropriate, when referring it to E Flat Blues No. 2 of the Feb. 1923 session. Thematically this tune has no relation to E-Flat No. 2 of Feb. 1923.

This tune is played mostly in ensemble style and bears some resemblance to the style of Oliver's Creole Jazz Band, who's first recordings of April 1923 might have been published at exactly the time of this Morris session and thus be of influence.

This blues is akin to "Tin Roof Blues" and "Jazzin' Babies Blues"

Again, what do we hear?

- Trumpet II - Morris - plays "Just Blues, That's All" as his solo tune. There is no other trumpet soloist on this item. Tpt I plays lead trumpet throughout in the ensembles. He is very much in the background on this session, but at the end of Bull Blues, where Morris plays the lead part (Chorus 6 and Coda), elements of Miley's playing become apparent in the upper trumpet part. So, I would assume that it is Miley here playing trumpet I!

- This trombone player bears a certain resemblance with Charlie Irvis. But, from my knowledge of Irvis' style, I do not think that it is him.

- Very probably not Elliott although listed in the past! We hear a saxophone player here whose tone reminds me of a soprano saxophone and I assume it to be an alto. But certainly, the pitch of this instrument would allow it to be a C-melody saxophone as well. No idea, who it could be

- Definitely Charlie 'Smitty' Smith! The piano solos in "Just Blues", Chorus A5 and A6 are unmistakable. And here you can hear someone shout: "Play it, Mister Smith!"

- The style of the banjo player certainly is straightforward and swinging to a degree. Maybe Buddy Christian?

- There are neither tuba nor drums on this session!

Notes:

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

- Rust*2: Tom Morris, Bubber Miley (cnt); Charlie Irvis (tbn); unknown (ten); Willie "The Lion" Smith (pno); Buddy Christian (bjo)

- Rust*3,*4: Tom Morris -Bubber Miley -c; Charlie Irvis -tb; unknown -ts; unknown -p; unknown -bj

- Rust*6: Tom Morris, Bubber Miley, c; Charlie Irvis, tb; ?Ernest Elliott, ts; ?Willie "The Lion" Smith, p; unknown, bj

Tunes:

71582-B Just Blues, That's All Key of Eb

OKeh

(Intro 4 bars ens)(Chorus A1 12 bars tpt II muted)(Chorus A2 12 bars tpt II muted)(Chorus A3 12 bars tpt II muted) (Chorus A4 12 bars alt)(Chorus A5 12 bars pno 4 bars / ens 8 bars)(Chorus A6 12 bars pno 4 bars "play it, Mr. Smith" / ens 8 bars)(Chorus A7 12 bars tpt II - ens)(Chorus A8 12 bars tpt II - ens)(Coda 2 bars pno / ens)

71583-C Bull Blues (E Flat Blues No.1) Key of Eb

OKeh

(Intro 8 bars ens)(Chorus A1 12 bars ens)(Chorus A2 12 bars ens)(Chorus A3 12 bars ens breaks in bars 2 + 4 tpts) (Chorus A4 12 bars ens)(Chorus A5 12 bars tbn - alt tpts obligato)(Chorus A6 12 bars ens breaks in bars 2 + 4 brass)(Coda 4 bars ens break

008 THOMAS MORRIS PAST JAZZ MASTERS

New York,

Aug. 07, 1923

Bubber Miley, Thomas Morris - cnt; unknown - tbn; unknown - clt;

Charles 'Smitty' Smith - pno; unknown - bjo; unknown - bbs

71739-B Those Blues

OK 4940,

Chronological Classics 823

71740-B Beaucoupe de Jazz (Lots Of Jazz)

OK 4940,

Chronological Classics 823

Again, this recording session decidedly does not include Willie 'The Lion' Smith on piano!

This fourth session again produced two numbers: 'Those Blues' (key of F / Bb / F) and 'Beaucoupe de Jazz' (key of F / Bb). Composer credits for the first number is "Miley", for the second number again "Morris".

The personnel is: 2 trumpets, trombone, clarinet, piano, banjo and tuba.

"Those Blues" is a composition by Bubber Miley and has nothing to do with a normal 12 bar blues. Only in Verse II the first 12 bars (of unusual 28 bars!) remind us of a blues chorus.

"Beaucoupe de Jazz (Lots Of Jazz)" is a Morris composition and is of the "Weary Blues" type again.

And finally, what do we hear?

- Trumpet II - Morris - plays a much lesser role on these two items than on the former ones! Trumpet I plays lead trumpet throughout in the ensembles, very secure and in the Dunn influenced style we know of Bubber Miley. So, I feel certain that it is definitely Miley here on this coupling. Further proof may be that "Those Blues" is Miley's tune.

- Other than with the former session, this trombone player bears no resemblance with Charlie Irvis. No idea, who it could be.

Maybe he can be identified by his "laughing" trombone parts?

- Now we have a clarinet instead of a saxophone player here. RUST lists him as ?Ernest Elliott. In my memory Elliott is a clarinet player with a very antiquated style. But here we have a clarinet player with a very jazzy style. Listen to the middle break in Verse I B1 of

"Beaucoupe ...". It is laid back playing, with a harsh tone, almost like Johnny Dodds. And listen to his ensemble playing. Other than I have written in my article on these recordings in Names & Numbers 49, where I have named Elliott as the possible clarinetist, I do not think now that we have Elliott on clarinet here. This player does not have the smears and slurs so typical for Elliott, our man here definitely has better pitch and is able to play sixteenth notes and runs. But I still maintain that he is a first-class player and very Dodds-ish. Unfortunately, no name comes to mind or has ever been assumed other than Elliott. Just an after-thought: Albert 'Happy' Caldwell??

- Just piano comping, therefore certainly Charlie Smith.

- The banjo is straightforward and swinging. Maybe Buddy Christian?

- On this session we have a tuba player again, who at times - when required - plays four-to-the-bar. But comparing his playing with that of his colleague's on the first coupling, this player's style seems stiff and not swinging. No idea of his identity.

Notes:

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

- Rust*2: Tom Morris, Bubber Miley (cnt); Charlie Irvis (tbn); unknown (clt); unknown (ten); Willie "The Lion" Smith (pno); Buddy Christian (bjo); unknown (bbs)

- Rust*3,*4: Tom Morris -Bubber Miley -c; Charlie Irvis -tb; ?Ernest Elliott -cl; unknown -ts; unknown -p; unknown -bj; unknown -bb

- Rust*6: Tom Morris, Bubber Miley, c; Charlie Irvis, tb; ?Ernest Elliott, cl, ts; ?Willie "The Lion" Smith, p; unknown, bj, unknown, bb

Tunes Structures:

71739-B Those Blues Key of F / Bb / F

OKeh

(Intro 8 bars ens)(Verse I 16 bars AA ens middle break probably tpt I Miley)(Verse II 28 bars AA' ens)(Chorus A1 16 bars AB clt end break brass)(Chorus A2 16 bars AB ?tpt I Miley)(Verse II 28 bars AA' ens)(Coda 2 bars ens)
 71740-B *Beaucoupe de Jazz* Key of F / Bb OKeh
 (Intro 4 bars ens)(Chorus A1 16 bars AABA ens)(Verse I B1 16 bars AA' ens with tpt II lead middle break clt)(Verse I B2 16 bars AA' ens middle break tpt II)(Chorus A2 16 bars AABA ens)(Bridge 4 bars ens modulation to Bb)(Chorus C1 16 bars AABA ens)(Chorus C2 16 bars AABA ens tpt II lead)

009 **BLUE RHYTHM ORCHESTRA** New York, Oct. 29, 1925
 June Clark – cnt; Jimmy Harrison – tbn;
 Buster Bailey – clt; Leonard Fields – alt;
 Charles 'Smitty' Smith – pno; Will 'Splivy' Escoffery – bjo
 106358 *Keep Your Temper* PA 36364, Per 14545, Frog DGF 73
 Composer credit: 106358 (Willie Smith)

Because of the obvious correlation of this and the following session – the only ones under the 'Blue Rhythm Orchestra' name - I have taken my liberty to discuss both sessions together under the following date.

Please, note, that 'Keep Your Temper' on Frog DGF 71 does in fact play the 'Keep Your Temper' of the 'Gulf Coast Seven' session of Nov. 05, 1925. The 'Blue Rhythm Orchestra' 'Keep Your Temper' has then been correctly reissued on Frog DGF 73 as shown here!

010 **BLUE RHYTHM ORCHESTRA** New York, c. Nov. 04, 1925
 June Clark – cnt; Jimmy Harrison – tbn;
 Buster Bailey – clt; Leonard Fields – alt;
 Charles 'Smitty' Smith – pno; Will 'Splivy' Escoffery – bjo
 106381 *Santa Claus Blues* PA 36350, Per 14531, Frog DGF 71
 106382 *Hold 'Er, Deacon* PA 36364, Per 14545, Frog DGF 71
 Composer credits: 106381 (Straight – Kahn); 106382 (Will C. Skidmore – Marshall Walker)

Again, these two recording sessions decidedly do not include Willie 'The Lion' Smith on piano!

The quotations below urge us to conclude that the sides of the 'Blue Rhythm Orchestra' are in fact by 'June Clark's Creole Stompers', augmented by Buster Bailey on clarinet, if this is in fact he. The below mentioned characteristics of the alto player and the piano player are easily recognized on the records, so that the personnel have to be thus:

- June Clark: aurally the cornet player is the same man as on the Gulf Coast Seven and not ---- Thomas or (presumably Big Charlie Thomas), as given in Rust, Jazz Records, all editions. Clark owns a fat tone and a very fiery approach and attack, although sometimes retarding the opening- notes of some phrases (lip trouble? or uncertainty what to play next?), whereas --- Thomas has a lighter tone, uses a more lyrical style with high interval-jumps, very much like Louis Armstrong at that time. Furthermore, Clark owns a rather erratic approach to time/rhythm, which results in a kind of hectic succession of notes.
- Jimmy Harrison: it is most interesting to hear Harrison's new concept of trombone-playing, like a second cornet as cited below. And mind his tone, vibrato, and attack, completely unlike any other trombone player at that time.
- Buster Bailey: although there is no reliable source for this suggestion known to me, the style seems to be Bailey's. Bailey is not known to have been a permanent member of the group. There is no soprano-sax as given by all Rust editions to be heard anywhere.
- Leonard Fields: this man's playing is exactly as cited below in 'Sources'. Mentioning his name at the appropriate places in Tom Lord 'Clarence Williams' p. 146/147 seems quite reasonable! (See my Leonard Fields listing elsewhere on this web-site!)
- Charlie 'Smitty' Smith: Rust and all other discographies list Willie "The Lion" Smith as pianist. This pianist here shows nothing of "The Lion's" characteristics. The piano-breaks at the end of "Hold 'Er Deacon" with their simple "oom-pah" would exactly apply for "Smitty" Smith as quoted below. Therefore - and because Clark's piano player at the time is documented as "Smitty" Smith - I think that "Smitty" is much more probable than "The Lion". Maybe "the Lion's" name was listed in early discographic times, because "Keep Your Temper" is "the Lion's" tune and "Smitty" was practically unknown!
- Will 'Splivy' Escoffery: Rust and all other discographies list Buddy Christian. To me, Buddy Christian does not seem to be the banjo player on these sides, comparing this man's style to that more straight-forward approach of Buddy Christian on the Clarence Williams Blue Five or the Gulf Coast Seven session of Nov. 05, 1925 (see below). This man is said to be 'Splivy' Escoffery (see below) - as mentioned in 'Jazz Information' No. II/16 of 1941 - as regular member of the June Clark band. He plays in that ragtime derived banjo style common in Harlem in the early days as opposed to the straight 4/4 "Western" style of Buddy Christian. William 'Splivy' Escoffery, who is not listed in Rust 6th ed., may yet be found in the Rust Artist index under 'Spivey', -- (bj), having made recordings with Eliza Christmas Lee and with Lavinia Turner in 1921. He even is the same man, who played banjo/guitar in Duke Ellington's first group at Armstrong High School in Washington DC in 1916, although only named William Escoffery here (Lawrence, D. Ellington and his World, p. 12). He is said to be of Portuguese origin.

The front page of my 'Harlem-Fuss' web-site presents a hitherto unknown photo of 'June Clark and his Creole Band' (courtesy of Keith Miller of Toronto, Canada) which shows exactly this Blue Rhythm Orchestra personnel, except for Buster Bailey missing, and Bill Benford, Jazz Joe Carson, and probably Harrison Jackson added, and completing the 'Creole Band' personnel.

Now, just look at the notes below re the personnels as listed in the various editions of Rust and other discographies! That's what I would call some development!

Notes:

- *VJM VLP 5 (LP) Cover text: probably Louis Armstrong and another (cornets); Charlie Irvis (trombone); Buster Bailey (clarinet and soprano saxophone); unknown (alto saxophone); probably Clarence Williams or Dan Parish (piano); Buddy Christian (banjo),*
- *Rust*2: June Clark ? (tpt); Jimmy Harrison ? (tbn); Buster Bailey (clt, sop); Prince Robinson (ten); Willie 'The Lion' Smith (pno); Buddy Christian (bjo)*
- *Rust*3: ? --- Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss; Don Redman -cl -as; Clarence Williams or Willie 'The Lion' Smith -p; Buddy Christian -bj*
- *Rust*4: June Clark or --- Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss; Prince Robinson -ts; Willie 'The Lion' Smith -p; Buddy Christian -bj*
- *Rust*6: Charlie Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Prince Robinson -ts; Willie 'The Lion' Smith -p; Buddy Christian -bj*
- *Tom Lord, Clarence Williams: June Clark or ---- Thomas (tpt); Jimmy Harrison (tbn); Buster Bailey (clt, sop); Prince Robinson (ten); Willie 'The Lion' Smith (pno); Buddy Christian (bjo). „The following sessions (Blue Rhythm Orchestra – KBR) are tempting examples to list*

as Clarence Williams sessions because of the sound of the group and the fact that all three compositions are owned by CWMPC (Clarence Williams Music Publication Company – KBR).

Tunes Structures:

Keep Your Temper Key of F / Bb / Eb / Bb *Pathé Actuelle, Perfect*
(Intro 8 bars ens)(A1 Chorus 32 bars ABAC alt + ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA' (tbn 6 bars, reeds 2 bars, tbn 7 bars, ens 1 bar))(B2 Chorus 16 bars (clt 6 bars, reeds 2 bars, clt 7 bars, ens 1 bar))(Bridge 4 bars ens)(C1 Chorus 32 bars AA' (clt 28 bars, ens 4 bars))(Vamp 2 bars ens)(B3 Chorus 16 bars (ens 6 bars, reeds 2 bars, ens 8 bars))

Santa Claus Blues Key of Eb *Pathé Actuelle, Perfect*
(Intro 4 bars ens)(A1 Chorus 32 bars ABAC tbn + ens, tbn middle break)(B1 Verse 16 bars ens)(A2 Chorus 32 bars alt + ens, alt middle break)(A3 Chorus 32 bars ens, cnt middle break)

Hold 'er Deacon Key of C *Pathé Actuelle, Perfect*
(A1 Chorus 20 bars ens, clt breaks)(B1 Verse 16 bars ens)(Bridge 4 bars ens)(A2 Chorus 20 bars alt + ens)(A3 Chorus 20 bars ens, ens middle break, bjo breaks)(A4 Chorus 20 bars ens, pno middle break, pno breaks)(A5 Chorus 20 bars ens, tbn middle break, cnt + tbn + alt breaks)

Sources:

- "The Sound of Harlem" Columbia C3L33 LPs, booklet: "Small's Sugar Cane Club: Pianist Charlie Smith had a band at the Sugar Cane in 1923. Cornetist June Clark took it over and featured Jimmy Harrison, trombone; Benny Carter, C-melody-sax; Jazz Carson, drums; Prince Robinson, sax; Will 'Splivy' Escoffery, banjo; and a fellow named 'Stone' on clarinet."

- Don Redman/Frank Driggs: Martin Williams, *Jazz Panorama*: "June Clark and Jimmy Harrison used to have a band uptown at Connor's on 135th street, and all of us used to practically live in there. June was very good, but he couldn't read. They used to play some great jazz together. When Jimmy was in Fletcher's band later on, he was the best around

- Rex Stewart, *Boy Meets Horn*, p. 65: "Most likely we met at Smalls' Sugar Cane on Fifth Avenue. That would be about right because I also met Jimmy Harrison and June Clark there. They were the only musicians in town playing "Western" style with the exception of Happy Caldwell, who had grown up under the influence of Joe Oliver and Louis Armstrong. Hap started teaching me the Western "get-off" style of playing, which had a heavy accented back beat on the second and fourth bars. When you soloed, it was called "taking a Boston".

- "The Sound of Harlem" Columbia C3L33 LPs, booklet: "Bamboo Inn: June Clark's Creole Stompers: Clark, cornet; Jimmy Harrison, trombone; Len Fields, alto sax; Harrison Jackson, tenor sax; Charlie Smith, piano; Buddy Christian, guitar; Bill Benford, bass; Joe "Jazz" Carson, drums, January 1926."

- "The Sound of Harlem" Columbia C3L33 LPs, booklet: "During the fall of 1925 the most exciting jazz band in Harlem, according to the many musicians who heard it, was June Clark's Creole Stompers at Ed Small's Sugar Cane Club (up until October 22nd when Small's Paradise opened on Seventh Avenue with Charlie Johnson's band). The main attraction was the brass duo of Clark and trombonist Jimmy Harrison, who modeled their choruses after the two-cornet style of King Oliver and Louis Armstrong."

- Freddie Skerritt, *Storyville 95*, p.183: "I remember that in the early 'twenties, "Smalls'" was located on the south-west corner of 135th Street and 5th Avenue. Trumpeter June Clark was the band-leader and Leonard Fields (sax) and Jimmy Harris (sic) (trombone) were in the band, but I don't remember the other names. I do remember that Basie was across the street with a four-piece combo."

- Bobby Booker's *Life Story*, *Storyville 101*, p.176: "Leonard Fields was on alto; I never heard anybody play like him, he was really fast and used to do double and triple tongue work on the saxophone."

- Leslie Carr *Looks Back*, *Storyville 139*, p. 28: "We would go to cabarets and dances to hear the better players as Jimmy Harrison, trombone; Leonard Fields, alto sax;"

- Count Basie/Albert Murray, *Good Morning Blues*: "I used to go into Small's Sugar Cane Club quite often..... They had a piano player that they were just crazy about. His name was Smitty, and he was also known as Fat Smitty. He knew all the songs and all the keys and everything, and he played a lot of comp. No matter how much piano anybody else played, nobody could comp for June and Jimmy like Smitty could. So far as they were concerned, he was it. Smitty would just be there with that oompa, oompa, oompa right there behind those cats, laying it on heavy. Oompa, oompa, oompa. That's what made Smitty so great. That's why those guys liked to play with Smitty so much. oompa, oompa, oompa. Beautiful. Just beautiful."

011 GULF COAST SEVEN

June Clark – cnt; Jimmy Harrison – tbn;

Leonard Fields – alt; Harrison Jackson – clt, ten;

Willie 'The Lion' Smith – pno; Buddy Christian – bjo; Joe 'Jazz' Carson – dms

141245-4 Santa Claus Blues

141246-3 Keep Your Temper

Composer credits: 141245 (Straight and Kahn); 141246 (Smith)

New York,

Nov. 05, 1925

Col 14107-D,

Frog DGF 32

Col 14107-D,

Frog DGF 32

ADDITION 25-05-25: This recording session causes me a not so small embarrassment in that I just recently discovered a mention of this session in 'The Lion's' autobiography 'Music on my Mind', co-written by George Hoefer in 1964 (see below). After another close listening I have to state the following: Although Willie 'The Lion' Smith gives Buster Bailey as clarinetist for this session, I am decidedly certain that Bailey is not on it. Although he is the clarinetist on the 'Blue Rhythm Orchestra' sides – Bailey's presence there is not documented anywhere, but still assumed only, yet rightfully, as I think - this clarinetist of the 'Gulf Coast Seven' lacks a whole lot of Bailey's brilliant perfection and is of rather medium instrumental capacity. Furthermore, he only plays when the tenor sax is silent and therefore certainly is that same player. (The 'Blue Rhythm Orchestra' sides have no tenor sax!) This player's performance might then well be the documented Harrison Jackson, tenorist of the June Clark band of this time. (He later concluded his musical activities and became a well-known Harlem lawyer.) The other reed-man on alto sax with certainty is Leonard Fields as on the 'Blue Rhythm Band' sides. Trumpet/cornet and trombone without any doubt are June Clark and Jimmy Harrison. Banjoist Buddy Christian might have been a contemporary replacement for Will 'Splivy' Escoffery, banjo man of the 'Blue Rhythm Orchestra', and drummer 'Jazz' Carson of this same band. Leaves the pianist! Willie 'The Lion' declares himself to be the pianist. By comparison with the documented pianist of the 'Blue Rhythm Orchestra', this may well be true. The 'Blue Rhythm Orchestra' pianist plays an 'oompa oompa' rhythm comping throughout, as described by Bill 'Count' Basie (above under 'Sources'). While our pianist here on these sides plays a perpetual and simple four-beat-to-the-bar rhythm with only a few fingers (thumbs and little fingers) on the first title, and a composed bass-line adjusted to the chord-structure of the second title, together with piano parts for the bridges and band parts. As this title is 'The Lion's' composition, this piano part most probably is a proof for Willie 'The Lion's' presence on these sides. But, most interestingly, we nowhere do hear even one single solo piano spot on these sides – not one bar! Yet, from the above said, I must revoke my claim of the past as it read:

"Again, this recording session decidedly does not include Willie 'The Lion' Smith on piano!" And I continued with the following statements that still are valid for this session, only, that not Charles 'Smitty' Smith is the pianist, but Willie 'The Lion' Smith:

"This session brings us a completely different personnel from all other 'Gulf Coast Seven' sides recorded, far from the Johnny Dunn stable of musicians – we are two years later now! As I have constantly observed during my/our large research project on the recordings of Clarence Williams (N&N 58 – 61) it was common among composers/publishers to hire musicians from working bands for their own units playing and recording their recent compositions/publications. But very seldom did they hire more than two musicians of one distinct band. Often partnerships of trumpet / trombone players were engaged as cited above. Maybe it was not wanted to transpose the distinct sound of a working band on to the recording unit with another leader's name?! Not so Bradford. He engaged complete bands, even containing the band's leader as a playing member. So, Bradford hired one of the hottest bands in Harlem of the year 1925, residing at "Smalls' Sugar Cane Club" on 2212 Fifth Avenue, forerunner of "Smalls' Paradise". He had a photograph made of this band with himself leaning on the piano ('Pictorial History of Jazz' p. 129 and 'Born with the Blues' p. 147) which obviously was intended as a promotional photo for further use as a Bradford recording unit. So, it seems that Bradford had future-plans with them. But only a handful of records resulted out of this combination, as I have shown in my comprehensive article on June Clark, which will be issued in the FROG Yearbook Vol. 4 later this year. Yet, a most interesting point should appropriately be added here: The band – June Clark's! – recorded two titles of their very own repertoire in their own arrangement here. In all other instances of the Gulf Coast Seven output the tunes and titles are Perry Bradford's! Although all other sources like Rust etc. list June Clark, cnt; Jimmy Harrison, tbn; Buster Bailey, clt, sop, alt; Prince Robinson, ten; Willie 'The Lion' Smith, pno; Buddy Christian, bjo; Bill Benford, bbs; 'Jazz' Carson, dms in this or other variants, the reader may be assured that my above listed personnel is the right one! The appropriate deduction will be found in the above-mentioned FROG Yearbook Vol. 4, to be issued later this year 2014."

Notes:

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

- Carey, McCarthy, *Jazz Directory*, Vol. 4: "This group is generally considered to be connected with Perry Bradford and/or Johnny Dunn. Others have associated it with the Original Memphis Five. Definite information being lacking we merely give the basic details. It is possible that not all these records are by the same group of artists."

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*, p. 162: "My first original composition was called 'Keep Your Temper', and on November 5, 1925, Williams set it up for a recording on the old Columbia label. We had a good band with 'The Lion's' piano, June Clark's cornet, Jimmy Harrison's trombone, Buster Bailey's clarinet, Buddy Christian on guitar, Bill Benford on bass, and Jazz Carson playing drums. They called us the 'Gulf Coast Seven', for no other reason than Williams came from down around the Gulf of Mexico. First we did a tune by Clarence called 'Santy Claus Blues' and then we bore down on 'Keep Your Temper'. The sides came out and I don't remember ever getting a chance to hear them. I recall damn well I didn't see any other money besides the regular recording fee at that period. Such things as royalties were unknown in those days for jazz men."

- W.C. Allen, *Hendersonia*: "On November 5, 1925, Buster Bailey recorded two titles for Columbia with the Gulf Coast Seven, a Clarence Williams recording group; and about this same time, he recorded three titles in two sessions for Pathe/Perfect with a similar band labelled as Blue Rhythm Orchestra."

- D. Mahony, *Columbia 13/14000-D Series*: prob. June Clark, tpt; Jimmy Harrison, tbn; Buster Bailey, Prince Robinson, clt/sax; Willie Smith, p; unknown, d.

- Rust*2: June Clark (?) (cnt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Prince Robinson (ten); Willie 'The Lion' Smith (pno); unknown (dms)

- Rust*3,*4,*6: June Clark -c; Jimmy Harrison -tb; Buster Bailey -cl-ss -as; Prince Robinson -ts; Willie 'The Lion' Smith -p; Buddy Christian -bj; ?Bill Benford -bb; 'Jazz' Carson -d

012 HOT AND HEAVY

unknown – tpt, (Tom Higby?) – pno

106992 Louisiana Breakdown

106993 Memphis Rag

New York,

Jul. 15, 1926

PA / Music Hour 7510,

Frog DGF 73

PA / Music Hour 7510,

Frog DGF 73

Again, this recording session decidedly does not include Willie 'The Lion' Smith on piano!

There are not any similarities recognisable to players Herb Morand or Willie 'The Lion' Smith on these sides. Both musicians' styles are extremely stiff and do not swing. The second title seems to show some Latin influence in the romantic trumpet part.

Notes:

- Carey, McCarthy, *Jazz Directory*, Vol. 4: unknown tpt, unknown p

- Rust*2: unknown (tpt); unknown (pno), one of which may be Tom Higby, who composed both titles

- Rust*3,*4: unknown -t; unknown -p, one of which may be Tom Higby, who composed both titles, although the trumpet has been credited to Herb Morand and the piano to Willie 'The Lion' Smith (due perhaps to the remarks audible at intervals!) but Mr. Smith has no recollection whatever of any such recording.

- Rust*6: unknown t / p duets: the composer of both titles is given as Tom Higby, who may be one of the duo. Although the trumpet has been credited to Herb Morand and the piano to Willie 'The Lion' Smith, the former seems most unlikely and the latter has no recollection of any such recording.

013 GEORGIA STRUTTERS

Tommy Ladnier – tpt; Jimmy Harrison – tbn;

Edgar Sampson – alt, clt, vln; Happy Caldwell – ten, clt;

James P. Johnson – pno; Billy Taylor, Sr. or (Harry Hull?) – bbs;

Perry Bradford – voc, cymbal

144202-3 Rock, Jenny, Rock

144202-4 Rock, Jenny, Rock

144203-1 It's Right Here For You

144203-3 It's Right Here For You

Composer credits: 144202 (Bradford); 144203 (Bradford)

New York,

May 23, 1927

Har 468-H,

Timeless CBC 1-073

Har unissued

not on LP/CD

Har unissued

not on LP/CD

Har 468-H,

Timeless CBC 1-073

Again, this recording session decidedly does not include Willie 'The Lion' Smith on piano!

Storyville 31 in 1970 carried a very interesting letter by Chris Hillman – "Discographical double takes" – which contained the following passages: "Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic!) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records as Jabbo Smith. Aurally this is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Tommy Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner (sic) would tend to mask Ladnier's strong individual style all the trademarks are there to be heard if one listens carefully. The titles are 'Rock, Jenny Rock' and 'It's Right Here For

You' – made in May 1927, a time one would automatically tend to look for Ladnier's presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison."

And there certainly is nothing to add, except that this very important – and easy to verify – statement did not find its way into the Rust editions up to the present! (This, by the way, is my own reason not to trust anything anymore listed in Rust!) From my own listening experience and my audio memory I do not doubt Ladnier's presence at all. Dan Vernhettes in his great book "Traveling Blues" on Ladnier's life (p.125) is not as final as I am, but he ends his chapter on this recording thus: "*All this said, Tommy Ladnier can neither be excluded nor included as the cornetist (sic) at this Georgia Strutters session. Suffice to say, it is more likely that he is playing than that there should be anybody else.*" Given that Bradford only hired first-class musicians for this session, I have to ask if there could have been any other top trumpet player in Harlem, unknown and un-noted, and so much into Ladnier's style just out of the blue? Certainly not! So, I myself definitely stick to Ladnier! By the way: he played trumpet when with Henderson. (Dan Qualey of Brooklyn, sponsor of Solo Art Records, received this information from Perry Bradford (Jazz Information Vol.1 No.19): "*The cornet player on Bradford's Okeh record of "Lucy Long", however, is Johnny Dunn, who also recorded with Bradford under the name of the Georgia Strutters, on Harmony, and the Gulf Coast Seven, on Columbia. Besides Dunn these discs, which many of our readers have inquired about, feature Garvin Bushell, clarinet; Brass, Field, drums; and "Speed", banjo*")

There is no doubt as to Harrison's presence, and the discs are right on that matter. And certainly, Harrison's very personal style is easy to recognize, his unique vibrato, his phrasing derived from listening to the Oliver/Armstrong band in 1923, together with his companion June Clark, absolutely new to trombone jazz playing of the twenties. (It is therefore not surprising that Henderson immediately hired Harrison for his band in late 1926 away from Billy Fowler although he had no written parts for him. There were no parts for a second trombone in the arrangements of the time, and, as Benny Morton or Charlie Green were not fired in favour of Harrison's sole presence, they stick to playing the arranged parts and Harrison played ad-lib parts, what can easily be heard on the recordings. Yet, in January 1927 Don Redman was at hand with a new arrangement of 'Some Of These Days' which comprised one chorus for the trombones in two-part harmony, and this might well be seen as the beginning of the trombone section in jazz big bands.)

The reed players have been listed as Edgar Sampson and Herschel Brassfield. There certainly is nothing to object Sampson's presence, if alone because of his doubling on violin, which fits perfectly with other examples of his playing. His clarinet or alto style definitely is not as developed as can be heard with the Charlie Johnson band later on and – probably with Clarence Williams in December 1929 (*Zonky, You've Got To Be Modernistic*) or even later with Chick Webb.

The problem is the tenor player who is listed as Herschel Brassfield. We only have rather secure knowledge of this man playing with Johnny Dunn's band in 1922/23, where he plays alto in a rhapsodic singing style, something in the kind of Otto Hardwick of the Ellington band. He played with Ford Dabney and later Will Vodery's Plantation Band, an organization with which he made an UK trip in 1923, together with Johnny Dunn. Brassfield later migrated to the West Coast joining Curtis Mosby's Dixieland Blue Blowers, with whom he can be found on a photo of c.1925 and presumably heard on a test pressing of the band which can be found on the Jazz Oracle CD BDW 8003. Later than this date nothing is known of his whereabouts. According to this – and the fact that he played alto on his recordings – I see no reason to hear Brassfield as the tenor cum clarinet man on this Georgia Strutters session. Instead, I would opt for the well-known, but little listed, band-mate with Edgar Sampson in the Arthur Gibbs Orchestra that played the Savoy and the Arcadia Ballrooms from mid 1927 to mid 1928, when part of this band were taken over by Charlie Johnson. His name was Albert 'Happy' Caldwell, and he was a very prominent tenor sax player in Harlem at the time. What can be heard of him in these two titles is – in my opinion – absolutely compatible with other recordings of his known.

From March 1927 on Bradford's favoured piano player for his band recordings was James P. (Price) Johnson, the so-called "Father of Stride Piano". Johnson's pianistic skills were definitely much more developed and expert than Bradford's, and so it is not surprising that Bradford used Johnson on his later recordings, the more so as Johnson was not able to gain public fame and distinction as would have been due. When Johnson was able to record a band under his own name in 1929, he was grateful and decent enough to appoint Bradford as singer. He also used Bradford in this capacity in the Johnson's Jazzers coupling in September 1927. Bradford himself did not record as pianist any more from October 1926 on. Under these circumstances it is very strange but interesting to note that all editions of Rust have Willie The Lion Smith as pianist, the more so, as nothing stylistically hints to Smith, no broken tenths, no airy melodic phrases, but everything heard is compatible with Johnson's playing of the time. I therefore do not see any reason not to list James P. Johnson as the most probable pianist on this date. And I herewith revoke emphatically my suggestion in VJM 143 that the pianist might be Bradford himself! (Of all The Lion Smith's nine recording dates prior to 1934 listed in Rust and subsequently in John Collinson's Tentative Listing of Smith's recordings beginning in Storyville 132 I have only been able to appoint two sessions to The Lion – the Mamie Smith sessions of Feb. 14, 1920 and Aug. 10, 1920 – with a relative certainty, another one with strong reservation – Cl. Williams Aug. 07, 1933, see N&N 61 p.16. All other six recording sessions listed do not contain Willie The Lion!) And: this session is not listed in 'The Lion's' book 'Music On My Mind'! Rust lists Gus Horsley on banjo in all his editions, although with a question mark from edition 3 on. Han Enderman also lists him with a question mark for this session in his very interesting and well-founded article on this musician in N&N 72. From this article I have to receive that Horsley's activity as banjo player is at least in question if not most improbable, and I have to admit that from Rust I never did question Horsley as banjost. But Enderman is certainly right in his deductions. Luckily, I am not forced to judge Horsley's or any other banjo player's presence on these sides, because there is no such! The listener certainly will be impossible to hear any banjo sounds! The more amazing it is how Johnson (?) on piano drives the band along like nobody's business.

Lacking any substantiated characteristics of Harry Hull's tuba style at the time, I can say nothing about his presence here, only, that he obviously had some connexion to James P. Johnson who might well have brought him to the studio. The source of his being listed is unknown to me. But, if my thesis re the presence of Happy Caldwell on this session is right, there might also be the probability of Billy Taylor being the tuba man, as he was with the Arthur Gibbs band of the time, as well as Edgar Sampson and Caldwell. And: Taylor was the first, perhaps, to play walking-lines on the tuba, what you can hear easily on these sides.

Well, this then leaves to find out the drummer. And I am afraid that again there is none, because the singular cymbal crashes at the very ends of both titles could have been and probably were provided by the band leader/organizer and singer Perry Bradford himself.

Order of solos:

Rock, Jemmy, Rock: Ladnier – Bradford voc /Johnson and Ladnier in background – Caldwell clt – Harrison – Caldwell ten.

It's Right Here For You: Bradford voc /Johnson pno – Sampson vln – Harrison – Sampson alt – Ladnier – Johnson coda.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: probably Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*

- Rust*2: *Bubber Miley cnt; Jimmy Harrison tbn; same unknown clt; Edgar Sampson alt, vln; Ben Waters? ten; Willie The Lion Smith pno; Gus Horsley bjo; unknown bbs; unknown dms; Perry Bradford vcl*

- Rust*3, *4, *6: *Jabbo Smith, c; Jimmy Harrison, tb; Herschel Brassfield, cl; Edgar Sampson, as, vn; Willie The Lion Smith, p; ? Gus Horsley, bj; ? Harry Hull, bb; unknown, d; Perry Bradford, v*

- Storyville 31 p. 32, Chris Hillman (1970): "*Recently I came to hear the six titles by the Georgia Strutters. These are spread over three sessions, of which the first two feature Bubber Miley (sic! – KBR) in a typical Perry Bradford group and the last has a different man, listed in the new edition of Jazz Records (Rust*3 – KBR) as Jabbo Smith. Aurally this identification is wide of the mark, and I am indebted to Richard Rains for his suggestion that it is in fact Ladnier, a suggestion with which I entirely agree. Although the performance of the tunes in a typical Bradford manner would tend to mask Ladnier's strong individual style all the trademarks are there to be heard of one listens*

carefully. The titles are 'Rock, Jenny Rock' and 'It's Right Here For You' – made in May 1927, a time one would automatically tend to look for Ladnier's presence among the unidentified cornet players – especially when, as here, the band also included Jimmy Harrison."

Tune Structures:

144202-3 *Rock, Jennie, Rock* Key of Eb - Cm - Eb Harmony
(Intro 4 bars ens Eb)(Vamp 4 bars tpt growl Cm)(Verse 18 bars ens Cm)(Chorus 1 12 bars blues tpt-tbn-clt-alt Eb)(Chorus 2 12 bars voc PB+ tpt Eb)(Chorus 3 12 bars clt ES)(Chorus 4 tbn JH +clts)(Chorus 5 12 bars ten AHC +clt/tpt)(Coda 4 bars ens)

144203-3 *It's Right Here For You (Bradford)* Key of F Harmony
(Intro 8 bars ens)(Verse 12 bars ens)(Chorus 1 18 bars voc PB)(Chorus 2 18 bars vln ES)(Chorus 3 18 bars tbn JH)(Chorus 4 18 bars alt ES)(Chorus 5 18 bars tpt TL)(Chorus 6 18 bars ens)(Coda 4 bars pno JPJ - ens)

Notable differences of takes:

No alternate takes of each title reissued, so no comment possible

014 THE SEVEN GALLON JUG BAND

New York,

Dec. 06, 1929

Charlie Gaines – tpt; Arville Harris – clt;

(Putney Dandridge) – pno; (Frank Robinson) – bsx; Clarence Williams – jug; unknown – tin-whistle

W149690 *Wipe 'Em Off*

Col unissued

not on LP/CD

W149691-3 *What If We Do*

Col 2087-D,

Chronological Classics 810

Composer credits: W149691 (Williams – Johnson)

Again, this recording session decidedly does not include Willie 'The Lion' Smith on piano, although he is listed in most discographies! Despite the alternate proposition of Ed Allen by most of the team, KBR comes out in favour of Charlie Gaines. Arville Harris is favoured by a majority on clarinet and there is no reason to doubt Frank Robinson on the sundry instruments, although no one really knows him. KBR also found a notice somewhere – he is certain about this, but cannot remember, where – that Putney Dandridge was reported as pianist at this session! (What would make sense – KBR.) He also asks whether Albert Socarras might be a possibility for the bass-sax man.

Notes:

- Storyville 26: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, tin whistle, vcl); unknown (pno); Clarence Williams (jug, vcl).

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Ed Allen, cornet; Cecil Scott, clarinet; Ikey Robinson, flute; Smith, piano; Clarence Williams, jug

- Lord, Clarence Williams p304: Ed Allen (cnt); unknown (clt); unknown (bsx); poss Willie The Lion Smith (pno); Clarence Williams (jug); unknown (tin-whistle).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); unknown (bsx); Ikey Robinson (hca, ocarina, vcl); Clarence Williams (jug, vcl).

- Rust*3: Ed Allen -c; unknown -cl; ?Willie 'The Lion' Smith -p; Frank Robinson -bsx -h -tin w -v; Clarence Williams -jug -v.

- Rust*4: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith -p; Clarence Williams -jug -v.

- Rust*6: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith or James P. Johnson -p; Clarence Williams -jug -v! Thomas Fats Waller -v.

015 THE SEVEN GALLON JUG BAND

New York,

Jan. 03, 1930

Charlie Gaines – tpt; Arville Harris – clt;

Thomas 'Fats' Waller – pno, voc; unknown (Frank Robinson) – bsx, hca; Clarence Williams – jug, voc

W149690-6 *Wipe 'Em Off*

Col 2087-D,

Chronological Classics 810

W149638 *For My Baby*

Col unissued

not on LP/CD

W149639 *What Makes Me Love You So*

Col unissued

not on LP/CD

And again, this recording session decidedly does not include Willie 'The Lion' Smith on piano, although he is listed in most discographies! With coming out in favour of Waller as the pianist, despite doubts expressed by Laurie Wright and John Collinson, among others, and Harris as the clarinet player, this is far off any hitherto listed personnel, although we have to say that the former personnel mainly consist of "unknowns". Waller is suggested because of his alleged presence as "vocalist" and the rhythmical impetus heard here, which probably stems from the piano. Waller's alleged presence has been doubted in the past, yet what better proof of his presence could be gained than from his own son's statement when hearing this record completely unprepared? YF favours Ed Anderson.

It looks like Mr. George Hoefer – probably being 'The Lion's' ghost writer - copied the personnel of the recording bands here and later without having intensive listen, but taking them from early Rust editions!

Notes:

- Storyville 26: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, tin whistle, vcl); unknown (pno); Clarence Williams (jug, vcl).

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Ed Allen, cornet; Cecil Scott, clarinet; Ikey Robinson, banjo and vocal; Smith, piano; Clarence Williams, leader, jug, and vocal

- Lord, Clarence Williams p308: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, vcl); poss Willie The Lion Smith (pno); Clarence Williams (jug, vcl, comments).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); unknown (bsx); Ikey Robinson (hca, ocarina, vcl); Clarence Williams (jug, vcl).

- Rust*3: Ed Allen -c; unknown -cl; ?Willie 'The Lion' Smith -p; Frank Robinson -bsx -h -tin w -v; Clarence Williams -jug -v.

- Rust*4: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith -p; Clarence Williams -jug -v.

- Rust*6: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith or James P. Johnson -p; Clarence Williams -jug -v! Thomas Fats Waller -v.

016 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>I Like To Go Back In The Evening</i>	<i>Voc unissued</i>	<i>not on LP/CD</i>
TO 1301	<i>I Like To Go Back In The Evening</i>	<i>Voc test,</i>	<i>Timeless CBC 1-056 I</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 (bjo); Jimmy McLin (gtr); Clarence Williams (jug); Floyd Casey (wbd); Eva Taylor (vcl).*
 - Rust*3, *4, *6: *Albert Nicholas -cl; ?Willie 'The Lion' Smith -p; Jimmy McLin -g; Clarence Williams -jug; unknown -wb; Eva Taylor -v.*
 - BGR*2: *Cecil Scott, clt; poss Willie 'The Lion' Smith, pno; Ikey Robinson, bjo; Jimmy McLinn, gtr; Clarence Williams, jug; Floyd Casey, wbd; two male voices.*
 - BGR*3, *4: *Albert Nicholas, cl; prob Willie 'The Lion' Smith, p; Jimmy McLinn, g; Clarence Williams, j, v; prob Willie Williams, wbd; Clarence Todd, v. "It is thought likely on aural grounds that these titles were in fact recorded at the session on 15 May 1933 and that the date quoted above from the ARC files refers to a re-mastering by the ARC engineers."*

Notable differences of takes:

There are no issues of 'High Society' and only one single issue of 'I Like To Go Back In The Evening'. All other listed takes as above are un-issued. Comparison was therefore impossible.

017 CLARENCE WILLIAMS' JUG BAND

New York,

Aug. 07, 1933

Cecil Scott – clt;

Herman Chittison, Claude Hopkins – pno; Ikey Robinson – gtr;

Clarence Williams – jug; Floyd Casey or (Willie Williams) – wbd; Clarence Todd – kazoo (4,5);

Eva Taylor – voc (1,2,3,4,5); Clarence Williams – voc (1,2); Clarence Todd – voc (1,2); Ikey Robinson – scat-voc (2,3), voc (6,7).

152463-2 *Shim Sham Shimmy Dance*

Col 2806-D,

Timeless CBC 1-056 I

152464-2 *Organ Grinder*

Col 2863-D,

Timeless CBC 1-056 I

152465-2 *Chizzlin' Sam*

Col 2829-D,

Timeless CBC 1-056 I

152466-2 *High Society*

Col 2806-D

not on LP/CD

152466-3 *High Society*

Col 2806-D,

Timeless CBC 1-056 I

152467-2 *Mister, Will You Serenade?*

OK 41565,

Timeless CBC 1-056 I

152468-2 *You Ain't Too Old*

Col 2863-D,

Timeless CBC 1-056 I

Composer credits are: 152463 (Williams and Razaf); 152464 (Clarence Williams); 152465 (Clarence Williams); 152466 (Piron and Williams); 152467 (Williams, Robinson and Hill); 152468 (Williams & Hill)

After close to three years pause, Cecil Scott is back on record again, and still with Clarence Williams. A severe accident – reportedly by a streetcar – caused the loss of one of his legs. But he is back here, without any decline in playing and power.

As in the above listed sessions, Willie 'The Lion' Smith is not present on these sides. The piano soloist decidedly is Chittison. Chittison himself named Claude Hopkins as the other piano player, and he very probably is the reticent other pianist ('The Lion' certainly wouldn't have been that modest!). 'The Lion's' presence is listed only because of his own documented remembrance, but this obviously has to be questioned like so many other reminiscences of musicians. As I said above, George Hoefer wrote Smith's book 'Music On My Mind', and he obviously related on the contemporary discographies when listing 'The Lion's' presence on recording sessions! And his distinct musical features can not be noticed on these sides. Ikey Robinson certainly plays a four-string guitar on these sides, not banjo. As Willie Williams was Clarence's brother and not known for musical activities, KBR assumes Floyd Casey as washboard player here, referring to the next session #196 where Casey plays, also pointing to the expertise needed for a washboard played like that displayed here.

Notes:

- Storyville 28: *Cecil Scott (clt); Herman Chittison, Willie 'The Lion' Smith (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl); Willie Williams (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl). (The 'Lowland Singers' are Eva Taylor, Clarence Williams and Clarence Todd.)*

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind: Cecil Scott, clarinet; Smith, piano; Ikey Robinson, banjo; Floyd Casey, washboard; Clarence Williams, jug; Clarence Todd, jazoo and vocal; Eva Taylor, vocal*

- Lord, *Clarence Williams p347: Cecil Scott (clt); Herman Chittison, Willie 'The Lion' Smith (pno); Ikey Robinson (bjo, tenor-gr, vcl); Clarence Williams (jug, vcl); Willie Williams (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl).*

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

- Rust*3: *Cecil Scott -cl; Herman Chittison - Willie 'The Lion' Smith -p; Ikey Robinson -bj; Clarence Williams -jug -v; Willie Williams -wb; Clarence Todd -kazoo -v; Eva Taylor -v; where Clarence Williams, Eva Taylor and Clarence Todd all sing, they are known collectively as "The 'Lowland Singers'".*

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

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

Notable differences of takes:

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

I would like to point the interested reader/listener to the fact that of the hitherto listed 17 recording sessions allegedly including Willie 'The Lion' Smith as pianist in the discographies only three can be identified as including him with a reasonable degree of reality. These few ones are the second and third sessions with Mamie Smith above (session 002, 003), which are declared as his first recording sessions by Smith himself (G. Hoefer, Willie The Lion Smith, 'Music on my Mind'), and the Bradford-organized session of the genuine June Clark band under

the name of 'Gulf Coast Seven' (session 011). Most other above sessions include Charlie 'Smitty' Smith as pianist (see above). This fact may probably be declared by superficiality of early researchers when finding or being pointed to the surname Smith for the pianist in early documents without checking the forename. Rust*6 has Charles Smith as pianist for the Perry Bradford Jazz Phools session of May/June 1923 only!

Yet, from this point on we can be certain that 'The Lion' is performing on the noted recordings, if not decidedly in the negative (sessions in Italics)!

018 MEZZ MEZZROW AND HIS ORCHESTRA	New York,	May 07, 1934
Max Kaminsky, Chelsea Quealey, Reunald Jones – tpt; Floyd O'Brien – tbn; Mezz Mezzrow – clt, alt, ldr; Benny Carter – alt; Bud Freeman – ten; Willie 'The Lion' Smith – pbo; John Kirby – sbs; Chick Webb – dms; Alex Hill – arr (1); Mezz Mezzrow – arr (2,3); Floyd O'Brien – arr (4)		
82392-1	Old Fashioned Love	Vic 25202, Chronological Classics 713
82393-1	Apologies	Vic 25019, Chronological Classics 713
82394-1	Sendin' The Vipers	Vic 25019, Chronological Classics 713
82395-1	35 th And Calumet	Vic 25202, Chronological Classics 713
<i>Composer credits: 82392 (Mack – Johnson); 82393 (Mezzrow); 82394 (Mezzrow); 82395 (O'Brien – Mezzrow)</i>		

This is a studio band for recording only, led by the questionable clarinetist Mezz Mezzrow, a man that became noted for his below-par clarinet playing, but also for supplying drugs for other musicians, in particular Louis Armstrong. Although I am not one of Mezzrow's greatest friends, I hear this session with much of amusement and surprise. Alex Hill's arrangement of the first title is much in advance of Mezzrow's own other arrangements. But that's OK. What I am delighted of most is Benny Carter's "growl" chorus in 'Apologies'! I'd make a bet if this is the only one of this kind in Carter's whole life! And then all other Carter solos on these sides make them jewels of early swing music. And there are some real surprises in Reunald Jones' trumpet solos (he was a cousin of Roy Eldridge, by the way) as well as in Floyd O'Brien's wonderful and very musical trombone outings. I think, he is one of the most under-rated musicians of classic jazz! Of Max Kaminsky I hear one solo chorus only in 'Sendin' The Vipers', whereas Willie 'The Lion' is busy both-handed and very poetically in all four recorded titles. One 12-bar chorus only is conceded to John Kirby on string-bass in the second title, and there are 8 bars only (!) left over for Chick Webb. What a great pity! But listen to him doing the press-rolls very delicately in the middle part of 'Sendin' The Vipers', while he uses the brushes all along in simple four-beat to-the-bar in all other titles. This is classic jazz drumming!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Max Kaminsky, Renald Jones, Chelsea Quealey (tp); Floyd O'Brien (tb & arr); Mezz Mezzrow (cl, as & arr); Benny Carter (as); Bud Freeman (ts); Willie "The Lion" Smith (p); John Kirby (b); Chick Webb (dm); Alex Hill (arr)*

- *Willie "The Lion" Smith/ George Hoefer, Music On My Mind: Max Kaminsky, Reunald Jones, Chelsea Quealey, trumpets; Floyd O'Brien, trombone and arranger; Mezz Mezzrow, clarinet, alto saxophone and arranger; Benny Carter alto saxophone; Bud Freeman tenor saxophone; Smith, piano; John Kirby, bass; Chick Webb, drums.*

- *Rust*2: Max Kaminsky, Reunald Jones, Chelsea Quealey (tpt); Floyd O'Brien (tbn/arr); Mezz Mezzrow (clt); Benny Carter (alt); Bud Freeman (ten); Willie "The Lion" Smith (pno); John Kirby (sbs); Chick Webb (dms); Alex Hill (arr)*

- *Rust*3,*4,*6: Max Kaminsky-Reunald Jones -Chelsea Quealey -t; Floyd O'Brien -tb -a; Mezz Mezzrow -cl -as -a; Benny Carter -as; Bud Freeman -ts; Willie "The Lion" Smith -p; John Kirby -sb; Chick Webb -d; Alex Hill -a*

Solos ad-lib:

82392: *FOB o-tbn 30; WTLS pno 2+2; RJ m-tpt 1+16; BF ten 8 + 8; RJ o-tpt 4; BF ten 4; RJ o-tpt 4; BF ten 4*

82393: *WTLS pno 4; MM clt 12 + 12 + 12; BF ten 12 + 12; FOB m-tbn 12 + 12; BC alt 12 + 12; MM clt 12; WTLS pno 12; JK sbs 12; CW dms 8*

82394: *MM clt 4 + 20; RJ m-tpt 16; BF ten 16; FOB o-tbn 16; BC alt 16; MK o-tpt 16; WTLS pno 16; MM clt 16 + 8*

82395: *MM clt 12 + 12 + 12; BF ten 12; WTLS pno 12; FOB o-tbn 12; BC alt 12 + 12; MM clt obl 12*

019 WILLIE 'THE LION' SMITH	New York,	May 14, 1934
Willie 'The Lion' Smith - pno		
15210-1	Finger Buster	ARC unissued, Chronological Classics 662
15211	I've Got To Have My Moments	ARC unissued not on LP/CD
<i>Composer credit: 15210 (Smith)</i>		

This is the first solo recording of 'The Lion'. He plays a very complex kind of ragtime tune in F-major, consisting of Strains A1 – A2 – B – C1 – C2 – D1 – D2 – C3 (this is a short attempt to recognise the order, but, please, excuse if wrong – I am not a pianist!). The A-strains have 32 bars, while all other strains have 16 bars. Smith plays a strong ragtime beat with his left hand – the oompa – oompa kind – but has it frequently interrupted by broken rhythm figures, i.e. changing the stress of the bass-notes from the 'one' to 'two' or 'three' to 'four' measures of the bar. His solo style here is not yet the romantic and airy style he is known for later.

Notes:

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

- *Rust*2: Piano soli*

- *Rust*3,*4,*6: Piano solos*

020 CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Aug. 22, 1934
Ed Allen – cnt; Joe Britton – tbn; Cecil Scott – clt;		
Willie 'The Lion' Smith – pno; Roy Smeck – gtr; Richard Fullbright – sbs;		
Clarence Williams – voc (1,2,3,5,6)		
15721-1	I Saw Stars	Voc 2899, Timeless CBC 1-057 I
15721-2	I Saw Stars	Voc 2899, Timeless CBC 1-057 I
15722-2	Crazy Blues	Ban 33261, Timeless CBC 1-057 I
15723-1	The Stuff Is Here And It's Mellow	Ban 33261, Timeless CBC 1-057 I
15724-1	Rhapsody In Love	Voc 2899, Timeless CBC 1-057 I
15724-2	Rhapsody In Love	Voc 2899, Timeless CBC 1-057 I

Composer credits are: 15721 (Sidler – Goodhart – Hoffman); 15722 (Perry Bradford); 15723 (Smith – Williams); 15724 (Clarence Williams)

Although the trombone player does not sound bad, he does not show Wells' obvious characteristics, but seems much more be influenced by J.C. Higginbotham, but he certainly is not Higgy. Thanks to Frank Büchmann-Möller's book on Baron Timme Rosenkrantz' photo collection 'Is This To Be My Souvenir?' we know that Joe Britton was part of Teddy Hill's band, probably before Dicky Wells. Chilton reports Britton with the Teddy Hill band at the Lafayette Theatre in 1934, and stylistically he might well be our man. In a letter to Stanley Dance, Dicky Wells did not recall making these recordings with Clarence Williams. Wells' and Fullbright's presence seems to be suggested from the fact, that they were both members of Teddy Hill's band at the time. But following Chilton's "Who's Who of Jazz" Wells did not join Hill's band until September '34! Thus, Britton's presence, together with Scott, Fullbright, and perhaps Joe Smith on guitar – all from the contemporary Teddy Hill band – should be considered.

Very characteristic piano playing by 'The Lion' on 'Crazy Blues'. Other players undisputed, but where are the drums listed in earlier discographies? Therefore, Casey omitted.

Could Roy Smeck really change into such a jazzy guitarist in such a short time? I'd rather suggest to look for this guitar player in the Teddy Hill band ranks. John Smith, perhaps? Or else, was it Ikey Robinson? ADDENDUM 16-05-2025: I – KBR – must state that the person of the guitarist certainly has to be seen as Roy Smeck, if only because of the metallic sound of his guitar!

Notes:

- Storyville 29: Ed Allen (cnt); poss Dicky Wells (tbn); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (dms); Clarence Williams (vcl)(1,2,3).

- Lord, Clarence Williams p366: Ed Allen (cnt); poss Dicky Wells (tbn); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (dms); Clarence Williams (vcl)(1,2,3).

- Rust*2: Ed Allen (cnt); Ed Cuffee (?) (tbn); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (?) (dms); Clarence Williams (vcl).

- Rust*3, *4, *6: Ed Allen -c; ?Dicky Wells -tb; Cecil Scott -cl; Willie 'The Lion' Smith -p; Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -d; Clarence Williams -v.

Solos ad-lib:

15721: EA o-tpt + ens 32; CW voc + RS gtr obl 32; JB o-tbn 1+8; CS clt 8; EA o-tpt + ens 8

15722: CS clt 1+16; CW voc 16; JB m-tbn 16; RS gtr 16; EA m-tpt 16; WTLS pno 16

15723: CS clt + ens 32; JB o-tbn 16; RS gtr 8; JB o-tbn 8; EA m-tpt 32; CS clt + ens 32

15724: EA m-tpt 16; CS clt 8; EA m-tpt + ens 8; CW voc 32; EA m-tpt + ens 16

Notable differences of takes (from Lord p. 367... and KBR):

15721-1: Clarence W. ends his vocal chorus with: "The moment I fell for you."

15721-2: Clarence W. ends his vocal chorus with: "Your wonderful dream come true."

15724-1: Trombonist is silent in first chorus until final two bars. Then ensemble starts modulation in bar 32 of first chorus, then adding two bars after first chorus before start of second chorus.

15724-2: Trombonist plays softly during first chorus (except bridge) until bar 31. Then piano plays solo modulation in bar 32. No added two bars after chorus!

021 ALABAMA JUG BAND

New York,

Sep. 05, 1934

Clarence Williams – jug, ldr;

Ed Allen – tpt; Cecil Scott – clt;

Willie 'The Lion' Smith – pno; Ikey Robinson – bjo, gtr; unknown – sbs; Bruce Johnson – wbd;

Ikey Robinson (Hambone Jackson) - voc

38545-A "Ida" Sweet As Apple Cider

Dec 7000,

Frog DGF 57

38546-A My Gal Sal

Dec 7000,

Frog DGF 57

38547- Gulf Coast Blues

Dec 7001,

Frog DGF 57

38548- I Wish I Could Shimmy Like My Sister Kate

Dec 7001,

Frog DGF 57

It's very sad that Willie 'The Lion' is destined to be a rhythm servant, here. He only takes one sole half-chorus solo which is remarkable for its busy left-hand figures and its interplay with the right hand. This solo is strong and offensive, but lacks 'The Lion's' common delicate and poetical style.

Personnel certainly is partly OK, except for the string bass player, who is impossible to be identified as Richard Fullbright - in case it is this player on the previous sessions. This bass player is a different player than on session # 020, a smoother attack without noises on the side.

And: the washboard player very probably is not Floyd Casey, because his style is essentially different to Casey's – compare it with all foregoing Casey contributions. He may be Bruce Johnson as on the subsequent Decca session. Nice to have Ikey Robinson on board again!

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Ikey Robinson (gtr, bjo); unknown (sbs); Floyd Casey (wbd); Clarence Williams (jug).

- Lord, Clarence Williams p368: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Ikey Robinson (gtr, bjo); unknown (sbs); Floyd Casey (wbd); Clarence Williams (jug).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (?) (pno); Ikey Robinson (bjo, gtr); Richard Fullbright (?) (sbs); Floyd Casey (wbd); Clarence Williams (jug): "Hambone Jackson" (vcl).

- Rust*3: Ed Allen -c; Cecil Scott -cl; ?Willie 'The Lion' Smith -p; Ikey Robinson -bj -g; Richard Fullbright -sb; Floyd Casey -wb; Clarence Williams -jug -v: "Hambone Jackson" (vcl).

- Rust*4, *6: Ed Allen -c; Cecil Scott -cl; Willie 'The Lion' Smith -p; Ikey Robinson -bj -v (as "Hambone Jackson"); ?Richard Fullbright -sb; Floyd Casey -wb; Clarence Williams -jug -v.

Solos ad-lib:

38545: EA o-tpt 2; CS clt 2; EA o-tpt + CS clt 32; IR voc + gtr 32; WTLS pno 14; CW jug 2; CW jug + IR gtr 12; ens 4; EA o-tpt + CS clt 32

38546: IR gtr 32; CS clt 32; CS clt 1+16; EA o-tpt 16; IR voc + CS clt obl 32; EA o-tpt + CS clt 16

38547: CW jug 4 CW + WTLS pno 4; EA o-tpt + CS clt 12 + 12; IR voc + gtr 12 + 12 + 12; EA o-tpt + CS clt 1+12 + 12

38548: EA o-tpt + CS clt 18; CS clt 18; IR voc 18 + 18; IR gtr 18; CS clt + EA o-tpt 1+18 + 18

022 ALABAMA JUG BAND

New York,

Oct. 03, 1934

Clarence Williams – jug, ldr;

Ed Allen – tpt; Cecil Scott – clt;
 Willie ‘The Lion’ Smith – pno; Ikey Robinson – bjo;
 Cyrus St.Clair – bbs; Bruce Johnson – wbd;
 Ham And Cabbage Trio (Williams, Robinson – voc, Clarence Todd – kazoo (1); Ikey Robinson – voc (3); Clarence Williams – voc (4))

38781-A	Jazz It Blues	Dec 7041,	Frog DGF 57
38782-	Somebody Stole My Gal	Dec 7041,	Frog DGF 57
38783-A	Crazy Blues	Dec 7042,	Frog DGF 57
38784-A	Sugar Blues	Dec 7042,	Frog DGF 57

The washboard player again certainly is Bruce Johnson, not Casey. It is a pity that ‘The Lion’ is given so little soloistic room on these sides. There only is one half-chorus of piano solo in ‘Somebody Stole My Gal’. Yet, this half-chorus shows distinctly Smith’s very own and individual manner of playing stride piano, as compared with James P. Johnson or Thomas ‘Fats’ Waller. Very nice.

And also it is a pity that Clarence Williams drowns St. Clair’s tuba with his not so much interesting jug. He should have known better. Listen to St. Clair’s soft and warm rhythm tuba in Scott’s clarinet solo at the end of ‘Crazy Blues’, where even Clarence Williams renounces to blow his – un-musical – instrument.

The following note from Tom Lord, Clarence Williams, p. 370, should be regarded: “*However, Robinson claims he has never recorded with Ed Allen or Willie ‘The Lion’ Smith. Allen is credited with the cornet work on this session, however the cornet chorus on ‘Crazy Blues’ shows a different style of playing.*” Whereas on page 367, Lord cites Robinson re the former Alabama Jug Band session: “*Ikey Robinson claims (to Al Vollmer) that he is the vocalist, Hambone Jackson, and I see no reason to doubt it.*”

If we consider Robinson’s notes to be correct, we have to deduce that a) Robinson is not on these two Decca sessions – contrary to his own identification as ‘Hambone Jackson’, or b) trumpeter and pianist are not Allen and Smith. I – KBR – have credited Ed Allen for the trumpet/cornet solo on the session of 23. March 1934 (session #203 of my Clarence Williams list elsewhere at his web-site) as a modernised Allen. This would apply to this very session as well. And the few piano solo bits are definitely ‘The Lion’ Smith’s, stylistically. I cannot but leave to solve this problem to the listener/reader himself.

Sorry!

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Willie ‘The Lion’ Smith (pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Clarence Williams (jug).

- Lord, Clarence Williams p371: Ed Allen (cnt); Cecil Scott (clt); Willie ‘The Lion’ Smith (pno); Ikey Robinson (gtr, vcl); unknown (sbs); Floyd Casey (wbd); Clarence Williams (jug, vcl); Ham and Cabbage Trio (Clarence Williams, Ikey Robinson, Clarence Todd) (vcl).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie ‘The Lion’ Smith (?) (pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Clarence Williams (jug): “Hambone Jackson” (vcl); Ham And Cabbage Trio (Clarence Williams, Cecil Scott, Ikey Robinson) (vcl).

- Rust*3: Ed Allen -c; Cecil Scott -cl; ?Willie ‘The Lion’ Smith -p; Ikey Robinson -bj -g; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -jug; “Hambone Jackson” -v; Ham And Cabbage Trio (Clarence Williams, Hambone Jackson, Clarence Todd, the latter also playing kazoo) -v.

- Rust*4,*6: Ed Allen -c; Cecil Scott -cl; Willie ‘The Lion’ Smith -p; Ikey Robinson -bj -v (as “Hambone Jackson”); Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -jug -v; Ham And Cabbage Trio (Clarence Williams, Hambone Jackson, Clarence Todd, the latter also playing kazoo) -v.

Solos ad-lib:

38781: EA o-tpt 20; CS clt 20; IR gtr 20; BJ wbd 16; CW + CT kazoo 20; EA m-tpt + CS clt 20; CW jug 16; EA o-tpt + CS clt 4 + 20

38782: CW jug 1; EA o-tpt + CS clt 40; IR gtr 16; BJ wbd 16; EA o-tpt + CS clt 8; CS clt 16; EA m-tpt 24; WTLS pno 2+16; EA m-tpt + CS clt 8; CW jug 8; EA m-tpt + CS clt 8

38783: CS clt + CW jug 8; EA m-tpt + CS clt 18; IR voc+bjo + CS clt obl 18; EA m-tpt + CW jug 18; CS clt 8; EA m-tpt + CS clt 10

38784: EA o-tpt + CS clt 4 + 18; CW voc 18; EA m-tpt + CS clt 18; EA m-tpt + CS clt 18 + CW jug; CW jug 2

023 CLARENCE WILLIAMS AND HIS BAND

Clarence Williams – dir, voc;

unknown – tpt;

Cecil Scott – clt; Louis Jordan – alt, ten;

Willie ‘The Lion’ Smith, Henry ‘Hank’ Duncan – pno; Jimmy McLin – gtr

I Can’t Dance, Got Ants In My Pants

Ain’t Misbehavin’ (variant – different middle-eight)

I Can’t Dance, Got Ants In My Pants

Nobody’s Sweetheart (variant)

I Can’t Dance, Got Ants In My Pants

Harlem Rhythm Dance / Shim Sham Shimmy Dance

unknown title

New York, late 1934 – early 1935

copyright date Aug. 23, 1935

Film soundtrack Oscar Micheaux Pictures

‘Lem Hawkins’ Confession’

or ‘Murder in Harlem’

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www.youtube.com

Clarence Williams’ only appearance, yet un-credited, – as far as I know – is in Oscar Micheaux’s film ‘Lem Hawkins’ Confession’, also titled ‘Murder in Harlem’. Mark Cantor, noted and internationally known authority on the subject of Jazz on film (www.jazz-on-film.com) has published a comprehensive article on this film with its most interesting cabaret scene showing Clarence Williams fronting “his” band (see Names & Numbers 62). And today, you can watch this film quite simply on ‘You Tube’. Amazing! Cecil Scott can be heard on clarinet with all his power, his virtuosity, and his individuality. Louis Jordan – if it really is he – is over-shadowed by Cecil, and the pianists also could have had much more playing time I would have wished. The trumpet player noted can only be heard very faintly at the beginning of the cabaret scene. Cecil Scott plays clarinet throughout, Jordan plays alto and tenor sax.

Notes:

- Names & Numbers 62, Mark Cantor, ‘Lem Hawkins’ Confession’: Clarence Williams, vocal and leader; unidentified trumpet; Cecil Scott, clarinet and tenor sax; possibly Louis Jordan, alto sax; probably Hank Duncan, piano; Willie ‘The Lion’ Smith, piano; Jimmy McLin, guitar

024 WILLIE SMITH (THE LION) AND HIS CUBS

Ed Allen – tpt; Cecil Scott – clt;

Willie ‘The Lion’ Smith – pno; Willie Williams – wbd

39489-A There’s Gonna Be The Devil To Pay

New York,

Apr. 23, 1935

Dec 7073,

Chronological Classics 662

39490-A	Streamline Gal	Dec 7074,	Chronological Classics 662
39491-A	What Can I Do With A Foolish Girl Like You?	Dec 7073,	Chronological Classics 662
39491-B	What Can I Do With A Foolish Girl Like You?	Dec 7073,	Neatwork RP 2040
39492-A	Harlem Joys	Dec 7074,	Chronological Classics 662

Composer credits: 39489 (Emmerich – Hueston); 39490 (Williams – Smith – Scott); 39491 (Bibo – Little – Amshel); 39492 (Smith – Williams – Bishop)

Except for two unissued piano solo recordings in 1934 – one of them was issued on Merritt 4 (LP) (see session 019 above) – this recording session is the first one under Willie ‘The Lion’ Smith’s name. And it has beautiful and smoothly swinging small band jazz firmly rooted in the jazz tradition of the 1920s.

As it seems, Willie ‘The Lion’ Smith carries on with Clarence’s conception of jazz, transferred into the 1930s.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Ed Allen (tp); Cecil Scott (cl & ts); Willie Smith (p); Willie Williams (wb).
- Willie ‘The Lion’ Smith/ George Hoefer, *Music On My Mind*: Ed Allen, trumpet; Cecil Scott, clarinet and tenor saxophone; Smith, piano; Willie Williams, washboard
- Rust*2: Ed Allen (cnt); Cecil Scott (clt, ten); Willie Smith (pno); Willie Williams (wbd).
- Rust*3,*4: Ed Allen -c; Cecil Scott -cl -ts; Willie “The Lion” Smith -p; Willie Williams -wb; ? Willie “The Lion” Smith -v.
- Rust*6: Ed Allen, c; Cecil Scott, cl; Willie “The Lion” Smith, p, v; Willie Williams, wb

Solos ad-lib:

As there only are four musicians playing differing instruments, I’d rather save my efforts to list their soloing.

Notable differences of takes (from Howard Rye, N&N 21-11):

- 39491-A: Clarinet solo includes two marked growl figures
 39491-B: No growling in clarinet solo

025 WILLIE SMITH (THE LION) AND HIS CUBS

New York,

May 22, 1935

Ed Allen – tpt; Cecil Scott – clt;
 Willie ‘The Lion’ Smith – pno; Clarence Williams – pno (4,5); Willie Williams – wbd
 Clarence Williams – voc (4,5,6,7)

39535-A	Echo Of Spring	Br 02388,	Neatwork RP 2040
39535-B	Echo Of Spring	Dec 7090,	Chronological Classics 662
39535-C	Echo Of Spring	Dec 7090,	Neatwork RP 2040
39536-A	Breeze (Blow My Baby Back To Me)	Dec 7086,	Chronological Classics 662
39536-B	Breeze (Blow My Baby Back To Me)	Dec 7086,	Neatwork RP 2040
39537-A	Swing, Brother, Swing	Dec 7090,	Chronological Classics 662
39537-B	Swing, Brother, Swing	Dec 7090,	Neatwork RP 2040
39538-A	Sitting At The Table Opposite You	Dec 7086,	Chronological Classics 662
39538-B	Sitting At The Table Opposite You	Dec 7086,	Neatwork RP 2040

Composer credits: 39535 (Smith- Williams - Hammed); 39536 (Hanley – MacDonald - Goodwin); 39537 (Smith – Williams - Raymond); 39538 (Williams – Barnett)

Of this wonderful relaxed jazz session under the great Willie ‘The Lion’ Smith’s name Storyville 153-120 says: “Pat Hawes comments that when he wrote the sleeve note to *Affinity 1032* in 1991 he drew attention to the points raised by John Collinson, that there are two pianos to be heard on ‘Breeze’ and that aurally Clarence Williams is the second pianist and probably the vocalist. Steven Lasker agrees and says that he has knowledge of a 16” Decca ET which contains the four titles and actually credits this session to Clarence Williams!

And indeed, this concept of swing band certainly is Clarence Williams’ own, and the side-men certainly are his. Only that the whole affair is strengthened by ‘The Lion’s’ piano playing with its impressionistic charm.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Ed Allen (tp); Cecil Scott (cl & ts); Willie Smith (p); Willie Williams (wb).
- Willie ‘The Lion’ Smith/ George Hoefer, *Music On My Mind*: Ed Allen, trumpet; Cecil Scott, clarinet and tenor saxophone; Smith, piano; Willie Williams, washboard
- Rust*2: Ed Allen (cnt); Cecil Scott (clt, ten); Willie Smith (pno); Willie Williams (wbd).
- Rust*3,*4: Ed Allen -c; Cecil Scott -cl -ts; Willie “The Lion” Smith -p; Willie Williams -wb; ? Willie “the Lion” Smith -v.
- Rust*6: Ed Allen, c; Cecil Scott, cl; Willie “The Lion” Smith, p, v; Willie Williams, wb; ? Clarence Williams, p, v added on 39536, 39537.

Solos ad-lib:

Again, as there only are four musicians playing differing instruments, I’d rather save my efforts to list their soloing. Take care only on Clarence Williams’ presence on second piano below Smith in ‘Breeze’!

Notable differences of takes (from Howard Rye, N&N 21-11):

- 39535-A: transition from first (ens) chorus to second (pno and wbd) chorus pass direct from ensemble with tpt lead to pno and wbd duet,
 fourth (ens) chorus, following clt solo, starts with clt and rhythm only, followed by entry of tpt.
- 39535-B: ascending clarinet phrase interveves at end of first chorus,
 fourth (ens) chorus, following clt solo, tpt enters at beginning of chorus.
- 39535-C: transition from first (ens) chorus to second (pno and wbd) chorus pass direct from ensemble with tpt lead to pno and wbd duet,
 fourth (ens) chorus, following clt solo, tpt enters at beginning of chorus.
- 39536-A: vocal: “When I woke up this morning, oh sweet, evening breeze, you blew her from my side.”
 39536-B: vocal: “When I woke up this morning, sweet, oh breeze, you blew her from my side.”
 39537-A: vocal: “It must be rhythm fever, that makes me hate to leave ya. So play that thing, swing, gate, swing.”
 39537-A: vocal: “It must be rhythm fever, that hates (sic) me hate to leave ya. Just play that thing, now swing, gate, swing.”

026 MEZZ MEZZROW AND HIS SWING BAND

New York,

Mar. 12, 1936

Frank Newton – tpt;

Mezz Mezzrow – clt; Bud Freeman – ten;

Willie ‘The Lion’ Smith – pno; Al Casey – gtr; Wellman Braud – sbs; George Stafford – dms;

Lucille Stewart – voc (1); Willie ‘The Lion’ Smith – voc (5,6)

99772-1	A Melody from The Sky	BB B-6320,	Chronological Classics 713
99773-1	Lost	BB B-6320,	Chronological Classics 713
99774-1	Mutiny In The Parlor	BB B-6313,	Chronological Classics 694
99775-1	The Panic Is On	BB B-6313,	Chronological Classics 694
99776-1	I’s A Muggin’ - Part 1	BB B-6321,	Chronological Classics 694
99777-1	I’s A Muggin’ - Part 2	BB B-6321,	Chronological Classics 694

Composer credits: 99772 (Mitchell - Alter); 99773 (Ohman – Mercer - Teetor); 39774 (E. Heyman – V. Launburst); 39775 (G.&B. Clarke – W. Tharp); 99776/7 (‘Stuff’ Smith)

Mezz Mezzrow, a notorious traditionalist, arranged this date and collected the band personnel. We hear Frank Newton on trumpet with his most personal trumpet style. On tenor sax we have the swinging Bud Freeman, together with the bandleader and organizer (but mainly supplier of ‘Muggles’!) Mezz Mezzrow on his very limited clarinet, with a great rhythm section of pianist – one of the ‘Big-Three’ of Harlem Stride-piano – Willie ‘The Lion’ Smith, Fats Waller’s guitarist Albert Casey, Duke Ellington’s former bassist Wellman Braud of New Orleans origin, and George Stafford on drums. Halas, this is the very last recording session with the presence of George Stafford. Stafford plays with brushes or – utmost unobtrusively – with sticks on his snare-drum and alternating on his entirely closed high-hat cymbal. It is surprising to observe that he does not accord rhythmically to ‘The Lion’s’ playing when he performs in classic two-fisted ‘Harlem-Stride’ style. At other instances, when ‘The Lion’ keeps back his left-hand rhythm, the whole business operates much better with Stafford driving the band very sensitively (for instance on the instrumental parts of ‘I’s A Muggin’). This latter title was Stuff Smith’s somewhat crazy success number ‘I’s A Muggin’ with the ‘Musical Numbers Game’ of his tenure at the famous ‘Onyx Club’ in Harlem, New York City. And, by the way, Willie ‘The Lion’ Smith does not seem to recall this recording session with the crazy ‘Musical Numbers Game’ in his memoirs ‘Music On My Mind’. Or was it Mezzrow’s contribution? Yet, on these sides we find a deserved lot of ‘The Lion’s’ wonderful flowery piano playing with his poetical right hand and his very own left stride hand.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Frank Newton (tp); Mezz Mezzrow (cl); Bud Freeman (ts); Willie ‘The Lion’ Smith (p & vo); Al Casey (g); Wellman Braud (b); George Stafford (dm); Lucille Stewart (vo)

- Willie ‘The Lion’ Smith/ George Hoefer, *Music On My Mind*: Frank Newton trumpet; Mezz Mezzrow clarinet; Bud Freeman, tenor saxophone; Smith, piano and vocal; Al Casey, guitar; Wellman Braud, bass; George Stafford, drums; Lucille Stewart, vocal

- Rust*2,*3,*4,*6: Frank Newton (tpt); Mezz Mezzrow (clt); Bud Freeman (ten); Willie ‘The Lion’ Smith (pno/vcl); Albert Casey (gtr); Wellman Braud (sbs); George Stafford (dms); Lucille Stewart (vcl)

- Willie The Lion Smith/George Hoefer, *Music On My Mind*: “It was a very historic session for several reasons. It was one of the first recording dates where the band was made up of both Negroes and white musicians. It was also one of the first recording dates where the musicians were allowed to play the way they wanted. Mezzrow’s arrangements called for what they call “freewheeling jamming”. Up to that time the companies didn’t want to make any records where they couldn’t easily hear a simple melody. Tis was almost five years before the small jazz labels like Commodore and Blue Note got in business.”

Solos ad-lib:

99772: WTLS pno 4; MM clt 1+16; BF ten 8; MM clt 6; BF ten 2; LS voc + WTLS pno obl 32; WTLS pno 16; FN o-tpt 1+8; WB sbs 2

99773: free ens 32; BF ten 32; WTLS pno 32; free ens 32

99774: FN o-tpt 2; BF ten 2; WTLS pno 32; FN m-tpt 1+32; MM clt 32; BF ten 1+16; free ens 16

99775: FN o-tpt 4; WTLS pno 4; MM clt 16; WTLS pno 8; MM clt 8; BF ten 32; FN o-tpt 1+32; WTLS pno 16; FN o-tpt 8; free ens 16

99776: BF ten 4; WTLS voc + pno 16; FN o-tpt 16; MM clt 16; BF ten 16; WTLS pno 16; WTLS voc + pno 16; free ens 16 + 16

99777: WTLS pno below counting; BF ten 1+8; FN o-tpt 8; WTLS pno 8; MM clt 8; free ens 8

027 WILLIE SMITH (THE LION) AND HIS CUBS

New York,

Apr. 13, 1937

Dave Nelson – tpt;

Buster Bailey – clt; Robert Carroll – ten;

Willie ‘The Lion’ Smith – pno, ldr; Jimmy McLin – gtr; Ellsworth Reynolds – sbs; Eric Henry – dms

61934-B	The Swampland Is Calling Me	Dec 1291,	Chronological Classics 662
61935-A	More Than That	Dec 1308,	Chronological Classics 662
61936-A	I’m All Out Of Breath	Dec 1308,	Chronological Classics 662
61937-A	I Can See You All Over The Place	Dec 1291,	Chronological Classics 662

Composer credits: 61934 (Williams – Smith - West); 61935 (Williams - Barnett); 61936 (Smith – Mills - Bishop); 61937 (Williams – Waller)

Other than on his earlier recordings under his own name, Willie ‘The Lion’ now leaves Clarence Williams’ model of recording bands and employs a “swing” band with a regular rhythm section of guitar, string bass, and drums. Only, that he recruits men from second-rank Harlem bands, although his reputation at this certain would have enabled him to hire better musicians. Dave Nelson – who was said to be King Oliver’s nephew – certainly was not on Smith’s musical level, nor were the musicians of the rhythm section. But it’s nice to hear the drummer Henry using woodblocks behind Smith’s piano solos, a device that was completely out of fashion in 1937. Only Buster Bailey with his “technical” clarinet and the very little known but hot and urgent blowing tenor sax man of the Don Redman band, Robert Carroll, have Smith’s musical level.

‘The Lion’ uses nice tunes for his recordings. ‘The Swampland Is Calling Me’ has a soft theme of AA’ structure, and shows Robert Carroll in fine form on his tenor sax. The last half-chorus of the tune is played in free ensemble.

The AABA structured ‘More Than That’ has very fine ‘The Lion’ in solo, and a swinging Buster Bailey. Dave Nelson shows his weakness of rhythm and “chops”, as in all other titles of this session. But Carroll is great again, as is Smith.

‘I’m All Out Of Breath’ has a very un-common chorus of 32 bars divided in a 12-8-12 bars structure, while the last number has an 18-bars

chorus of 8-4-4-2 structure. Maybe, these strange chorus forms were ‘The Lion’s ‘ hobby? Oh, Mr. Eric Henry drags excessively in the last tune.

Notes:

- Ch. Delaunay, *New Hot Discography*: Dave Nelson (tp); Buster Bailey (cl); Robert Carroll (ts); Willie Smith (p); Jimmy McLin (g); Ellsworth Reynolds (b); Eric Henry (dm)
 - Willie ‘The Lion’ Smith/ George Hoefler, *Music On My Mind*: Dave Nelson, trumpet; Buster Bailey, clarinet; Robert Carroll, tenor saxophone; Smith, piano; Jimmy McLin, guitar; Ellsworth Reynolds, bass; Eric Henry, drums
 - Rust*2,*3,*4,*6: Dave Nelson (tpt); Buster Bailey (clt); Robert Carroll (ten); Willie ‘The Lion’ Smith (pno); Jimmy McLin (gtr); Ellsworth Reynolds (sbs); Eric Henry (dms)

Solos ad-lib:

61934: WTLS pno 4; BB clt 16; DN o-tpt 16; WTLS pno 32; RC ten 32; free ens 16
 61935: WTLS pno 4; free ens 32; WTLS pno 32; BB clt 32; DN o-tpt 32; RC ten 16; WTLS pno 8; free ens 8
 61936: WTLS pno 4; free ens 32; WTLS pno 32; BB clt 32; free ens 32
 61937: WTLS pno 18 + 18; BB clt + WTLS pno obl 18; RC ten 1+18; free ens

028 FATS WALLER’S BIRTHDAY PARTY

New York, Waller’s home, May 30, 1937

Fats Waller, ‘Willie ‘The Lion’ Smith, Eubie Blake, James P. Johnson, Andy Razaf, Ken Macomber – speech;

Willie ‘The Lion’ Smith – pno introduction

The Gathering

Ristic 22/23 (LP)

This session is of great speciality as it represents ‘Fats’ Waller’s birthday party in a live recording. Waller owned a record player combined with a record maker (!) which he used to cut the conversation of his birthday guests in a very loose and sympathetic atmosphere. The whole affair starts with some few bars from Willie ‘The Lion’ Smith on piano, citing Chopin’s polonaise op. 40 no. 1, followed by Waller introducing his guests in short conversations, with Willie ‘The Lion’ speaking the most of them all – and fastest. The party took place on May 30, while Waller’s birthday had been on May 21. Eubie Blake recalled this festivity: “*We spent much of the day telling stories and recalling the early days. While there was much discussion of the early stride cutting contests, surprisingly, no challenge was given and no attempts to outdo each other at the piano were made. I guess we’d all matured somewhat by that time and were just glad to be able to get together for a private party and enjoy each other’s company and companionship. After all, it had been a long time since all of us were able to socialise like that, what with the hectic pace that we had been maintaining in travelling about the country during the ‘thirties. This was a sort of grand reunion, and there was much happy conversation and plenty of good food. The day passed all too quickly, and the party broke up at a rather ‘respectable’ hour, with everyone able to navigate themselves home in a sober, or at least near-sober state.*” (Laurie Wright, *Fats in Fact*, p.135). Willie ‘The Lion’ Smith’s piano introduction – the Chopin polonaise – was identified aurally by famous American stride pianist and Smith-protege Mike Lipskin.

This party also produced a couple of other tunes played by Gene Sedric, James P. Johnson, Fats Waller, and sung by Naomi Waller (his sister) and Andy Razaf. All these performances were cut on glass-based acetates.

Notes:

- Ch. Delaunay, *New Hot Discography*: not listed
 - Willie ‘The Lion’ Smith/ George Hoefler, *Music On My Mind*: not listed
 - Rust*2,*3,*4,*6: not listed

029 WILLIE SMITH (THE LION) AND HIS CUBS

New York,

Jul. 14, 1937

Frank Newton – tpt;

Buster Bailey – clt; Pete Brown – alt;

Willie ‘The Lion’ Smith – pno, ldr; Jimmy McLin – gtr; John Kirby – sbs; O’Neil Spencer – dms;

O’Neill Spencer – voc

62372-A Get Acquainted With Yourself

Dec 1380, Chronological Classics 662

62373-A Knock Wood

Dec 1366, Chronological Classics 662

62374-A Peace Bother, Peace

Dec 1366, Chronological Classics 662

62375-A The Old Stamping Ground

Dec 1380, Chronological Classics 662

Composer credits: 62372 (Cahn - Chaplin); 62373 (Cahn - Chaplin); 62374 (Williams); 62375 (Bishop – Smith – La Frenière)

‘The Lion’ here has assembled a personnel from the house band of the famous ‘Onyx Club’ in Harlem, obviously to his own satisfaction. In Frank Newton he had found a very sensitive trumpet player with a very special own un-foreseeable soloistic phrasing and his very individual “hesitating” inner rhythm, also Buster Bailey with his virtuoso but rhythmically too simple phrasing, and the “bouncing” and swinging altoist Pete Brown. And all these players supported by John Kirby on his majestic bass and the young and immensely swinging O’Neil Spencer on drums. That’s a rewarding recording personnel for the mid 1930s.

Notes:

- Ch. Delaunay, *New Hot Discography*: Frank Newton (tp); Buster Bailey (cl); Pete Brown (as); Willie Smith (p); Jimmy McLin (g); John Kirby (b); O’Neil Spencer (dm & vo)
 - Willie ‘The Lion’ Smith/ George Hoefler, *Music On My Mind*: Frank Newton, trumpet; Buster Bailey clarinet; Pete Brown, alto saxophone; Smith, piano; Jimmy McLin, guitar; John Kirby, bass; O’Neil Spencer, drums and vocal
 - Rust*2,*3,*4,*6: Frank Newton (tpt); Buster Bailey (clt); Pete Brown (alt); Willie Smith (pno); Jimmy McLin (gtr); John Kirby (sbs); O’Neil Spencer (dms & voc)
 - Willie The Lion Smith/George Hoefler, *Music On My Mind*: “*A couple of years later, in April 1937 (sic – KBR) I recorded under my own name again for Decca. This time I got the fastest little jazz band on Fifty-second Street to goek with me, a combo under the direction of bassist John Kirby that had grown out of the original Spirits of Rhythm. The group was still working at the Onyx where I frequently worked opposite them. All I needed to give Kirby’s bunch was a lead sheet and they took it from there without me having to show them the chord progressions. These men were good musicians, and they all had to de was take a quick look at the sheet and we were off. In jazz, the score for the number is like a guide to hold things together, with the soloists improvising their own choruses. It was a pleasure to play with those guys because, besides each man being a top musician and improviser individually, they could work together so beautifully. After running through a tune once, or twice at the most, they’d say: “O.K., we’re ready. Let’s make it”. ... Kirby had Frankie Newton, trumpet; Pete Brown, alto saxophone; Buster Bailey, clarinet; O’Neill Spencer, drums; and himself on bass. These boys, who later went to make some of the best small-band jazz sides during the swing craze, were just right for the kind of jazz I wanted to put down. ... We made eight sides for the regular Decca popular series including a swing lament I wrote called “The Old Stamping Ground.” After Charlie Shavers replaced Newton, most of those men played together as the John Kirby band.*”

Solos ad-lib:

- 62372: *WTLS pno 4; free ens 32; ONS voc + BB clt obl 32; WTLS pno 16; TS alt 1+8; WTLS pno 8; free ens 16; BB clt 8; free ens 8*
- 62373: *JML gtr 4; WTLS pno 8; ONS voc + BB clt obl 24; ONS voc + PB alt obl 8; ONS voc + FN m-tpt obl 8; BB clt 1+16; WTLS pno 16; FN o-tpt 8; free ens 8*
- 62374: *ONS dms + band choir 6; WTLS pno 16; ONS voc 16; ONS voc + band choir 16; FN m-tpt 16; PB alt 16; ONS voc 16; BB clt 16; free ens 16*
- 62375: *PB alt 16; FN m-tpt 8; PB alt 8; ONS voc + FN m-tpt obl 32; WTLS pno 8; FN m-tpt 8*

030 WILLIE SMITH (THE LION) AND HIS CUBS

New York,

Sep. 15, 1937

Frank Newton – tpt; Buster Bailey – clt; Pete Brown – alt;

Willie ‘The Lion’ Smith – pno, ldr; Jimmy McLin – gtr; John Kirby – sbs; O’Neil Spencer – dms;

O’Neil Spencer – voc

- | | | | |
|---------|------------------------------------|-----------|----------------------------|
| 62593-A | Blues, Why Don’t You Let Me Alone? | Dec 1357, | Chronological Classics 662 |
| 62594-A | I’ve Got To Think It Over | Dec 1357, | Chronological Classics 662 |
| 62595-A | Achin’ Hearted Blues | Dec 1503, | Chronological Classics 677 |
| 62596-A | Honeymoonin’ On A Dime | Dec 1503, | Chronological Classics 677 |

Composer credits: 62593 (Blake - Porter); 62594 (Smith – Bishop – Williams); 62595 (Williams - Johnson); 62596 (Kent - Kurtz)

This is the same aggregation again as above, better known as ‘John Kirby and his Onyx Club Boys’ in their early form, with Frank Newton on trumpet and Pete Brown on alto sax, as well as guitarist McLin. Newton and Brown were replaced by Charlie Shavers and Russell Procope later, and the guitarist was dropped, and certainly, their regular pianist later was Billy Kyle.

O’Neil Spencer - the band’s drummer with a very modest human and sympathetic voice – sings on all four titles as before. He is known for his softly swinging and un-obtrusive drumming.

Re drummer Spencer: I have not succeeded in finding the confidently correct spelling of this person’s fore-name. I shall therefore use the alternate one with one ‘l’ only from now on. It looks to be the more probable one.

Notes:

- Ch. Delaunay, *New Hot Discography: Frank Newton (tp); Buster Bailey (cl); Pete Brown (as); Willie Smith (p); Jimmy McLin (g); John Kirby (b); O’Neil Spencer (dm & vo)*

- Willie ‘The Lion’ Smith/ George Hoefer, *Music On My Mind: Frank Newton, trumpet; Buster Bailey clarinet; Pete Brown, alto saxophone; Smith, piano; Jimmy McLin, guitar; John Kirby, bass; O’Neil Spencer, drums and vocal*

- Rust*2,*3,*4,*6: *Frank Newton (tpt); Buster Bailey (clt); Pete Brown (alt); Willie Smith (pno); Jimmy McLin (gtr); John Kirby (sbs); O’Neil Spencer (dms & voc)*

Solos ad-lib:

- 62593: *WTLS pno 16; FN m-tpt 8; WTLS pno 8+2; ONS voc + BB clt obl 32; FN o-tpt + ens 16; PB alt 8; WTLS pno 8*
- 62594: *BB clt 4; FN m-tpt 16; WTLS pno 8; FN m-tpt 8+2; ONS voc + BB clt obl 32+2; BB clt 16; PB alt 8; FN o-tpt + ens 32+2*
- 62595: *WTLS pno 4; FN o-tpt + ens 12; ONS voc + PB alt obl 12 + 12; WTLS pno 12; ONS voc + BB clt obl 12; PB alt 8; free ens 4*
- 62596: *WTLS pno 4; PB alt 8; ONS voc + BB clt obl 32; FN m-tpt 16; WTLS pno 8*

031 MILT HERTH TRIO

New York,

Nov. 11, 1937

Milt Herth – elo, ldr;

Willie ‘The Lion’ Smith – pno; O’Neil Spencer – dms, voc

- | | | | |
|---------|------------------|-----------|----------------------------|
| 62760-A | The Dipsy Doodle | Dec 1553, | Chronological Classics 677 |
| 62761-A | That’s A Plenty | Dec 1553, | Chronological Classics 677 |

Composer credits: 62760 (Clinton); 62761 (Pollack)

These first sides by the Milt Herth Trio convey a good impression of the way these three individuals worked together in a recording studio for a whole year – once a month. This trio, as described below in ‘Notes’, consists of a white organist playing an electric execution of an organ, sounding like a chamber-machine-gun, an experienced and swinging jazz pianist, plus a soft and adaptable drummer, who also soulfully sings. The result is a music of very strict, exact and sober but un-swinging electric-organ, occasionally softened by an un-obtrusive and adaptable but tasteful piano, and the drummer’s brushes. Very un-familiar and strange.

This is not my kind of a jazz performance, but I believe to be a tolerant guy. Still, I haven’t heard these sides for a million – oh, sorry, fifty years.

As only three musicians are present, they would be easy to recognise individually. So, there is no need to analyse them. Just listen, and you know what it’s all about! And this goes on for nine sessions, now, five with the trio and four with a quartet. Have confidence!

O’Neil Spencer sings in ‘The Dipsy Doodle’, very un-dipsy, but with a un-accustomed and rather harsh voice.

Notes:

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

- Willie ‘The Lion’ Smith/ George Hoefer, *Music On My Mind: Herth, electric organ; Smith, piano; O’Neil Spencer, drums and vocal*

- Rust*2,*3,*4,*6: *Milt Herth (el. organ); Willie ‘The Lion’ Smith (pno, cel); O’Neil Spencer (dms, vcl)*

- Willie ‘The Lion’ Smith/ George Hoefer, *Music On My Mind: “Bob Stephens, an executive at Decca, came over to where everybody was buying a round and put his arm around my shoulders to start sweet talking. “Lion, my boss, Jack Kapp, wants to talk to you over yonder at his table. He’s got someone he wants you to meet. So I go over and shake hands with this guy. He’s Milt Herth, an organist from Chicago, who’s in town to make some records for Decca. Jack and Dave Kapp, the brass at the record company, decide they’d like to get some swing into Herth’s music. Before we’d had two rounds the pens and contract forms were on the table and everybody was signing. ... We got together a trio, the Milt Herth Trio, with Willie Smith, piano, drummer O’Neill Spencer from the John Kirby group, and Herth on the Hammond electric organ. While Herth – I called him ‘Mother Herth’ – was knockin’ himself out on the organ, Spencer and I tried to play loud enough so we could be heard. I had to holler at the guy all the time: “Play pianissimo! Play Pianissimo!” I don’t think he knew what the word pianissimo meant. ... That off-key outfit was really giving me a fit. Herth not only played over the rest of us, but wanted to take all the choruses. Talk about hypertension ...”*

032 MILT HERTH TRIO

New York,

Jan. 07, 1938

Milt Herth – elo, ldr;

Willie 'The Lion' Smith – pno; O'Neil Spencer – dms, voc

63136-A Bei Mir Bist Du Schoen

Dec 1612, Chronological Classics 677

63137-A The Big Dipper

Dec 1612, Chronological Classics 677

Composer credits: 63136 (Cahn – Chaplin – Secunda - Jacobs); 63137 (Clinton)

Well, the same must be said about this session. O'Neil Spencer sings in the then famous yiddish song 'Bei Mir Bist Du Schoen'.

It is the same mixture of machine-generated themes and bass-notes by Mr. Herth, and Willie 'The Lion's' attempt to give the organist a loose and swinging counter-part. In 'The Big Dipper' Smith has just one solo chorus to shine, while Mr. Herth generates six.

Notes:

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

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Herth, electric organ; Smith, piano; O'Neil Spencer, drums and vocal

- Rust*2, *3, *4, *6: Milt Herth (el. organ); Willie 'The Lion' Smith (pno, cel); O'Neil Spencer (dms)

033 WILLIE SMITH (THE LION)

New York, Jan. 10, 1938

Willie 'The Lion' Smith – pno; O'Neil Spencer – dms

63141-A Passionette

Dec 2269, Chronological Classics 677

63142-A Morning Air

Dec 2269, Chronological Classics 677

Composer credits: 63141 (Smith); 63142 (Smith)

As some recovery from Milton Herth we now hear wonderful Willie Smith with two of his most beloved solo routines, 'Passionette' and 'Morning Air', accompanied sensitively by O'Neil Spencer's soft brushes. Both titles seem to be a compendium of all of 'The Lion's' thoughts, themes and ideas in two beautiful titles. Analyse them, and you have a summery of Willie 'The Lion's' style of music. Absolutely great. And all his very own!

Notes:

- Ch. Delaunay, *New Hot Discography*: piano solos; acc. by traps

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Willie (The Lion) Smith, piano solos, accompanied by traps

- Rust*2: Piano soli, acc by unknown dms

- Rust, *3, *4, *6: Piano solos, acc by O'Neil Spencer -d

034 MILT HERTH TRIO

New York, Feb. 11, 1938

Milt Herth – elo, ldr;

Willie 'The Lion' Smith – pno; O'Neil Spencer – dms, voc

63279-A Lost In The Shuffle

Dec 1699, Chronological Classics 677

63280-A The Campbells Are Swinging

Dec 1736, Chronological Classics 677

63281-A Josephine

Dec 1699, Chronological Classics 677

Composer credits: 63279 (Bernier – Spier - Emmerich); 63280 (Clinton); 63281 (King – Bivens – Kahn)

'Lost In The Shuffle' has a vocal by Spencer, again, and a piano solo that is constantly disturbed by the horrible descant electric organ. 'The Swinging Campbells' then have Spencer singing, and misplaced 'The Lion' piano, and a very little bit of Spencer's drums. 'Josephine' has nice piano buried by the organ, and Spencer singing, and organ most of the time. I – KBR – feel unable to find a convenient expression for this kind of music. I hear a waste of very good jazz music, spoiled by an un-swinging but technically proficient and conventionally schooled musician without feeling.

Notes:

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

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Herth, electric organ; Smith, piano; O'Neil Spencer, drums and vocal

- Rust*2, *3, *4, *6: Milt Herth (el. organ); Willie 'The Lion' Smith (pno, cel); O'Neil Spencer (dms)

035 MILT HERTH TRIO

New York, Mar. 17, 1938

Milt Herth – elo, ldr;

Willie 'The Lion' Smith – pno; O'Neil Spencer – dms, voc

63440-A Sissy

Dec 1727, Chronological Classics 677

63445-A Pop-Corn Man

Dec 1736, Chronological Classics 677

Composer credits: 63440 (Panico – Fascionato – Kahal); 63441 (Hudson – Klein – Livingston)

The same said as before. But 'Sissy' has some nice drum-breaks and Spencer's vocal again. And Smith's piano errs around behind proceedings. The same happens in 'Pop Corn Man', with Herth's merciless two-beat.

Notes:

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

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Herth, electric organ; Smith, piano; O'Neil Spencer, drums and vocal

- Rust*2, *3, *4, *6: Milt Herth (el. organ); Willie 'The Lion' Smith (pno, cel); O'Neil Spencer (dms, vcl)

036 MILT HERTH TRIO

New York, Apr. 07, 1938

Milt Herth – elo, ldr;

(Willie 'The Lion' Smith?) or (Billy Kyle?) – pno, cel; (O'Neil Spencer?) – dms

63562-B The Toy Trumpet

Dec 1816, Chronological Classics 677

63563-A Jazz Me Blues

Dec 1727, Chronological Classics 677

63564-A Copenhagen

Dec 1966, Chronological Classics 677

Composer credits: 63562 (Scott – Mitchell – Pollack); 63563 (Delaney); 63564 (Davis – Melrose)

'The Toy Trumpet' goes military. (Oh, come on!) Follows a two-beat 'Jazz Me Blues' and 'Copenhagen'. Stylistically, I sincerely dispute 'The Lion's' and O'Neil's presence on these sides! There are no signs of Smith's very individual piano playing, and no similarity to Spencer's drumming style. I could imagine Billy Kyle as pianist, but have no possible alternate name for the drummer ... or George

Wettling, perhaps?. This is a most doubtful recording date for Willie 'The Lion' Smith! (The pianist changes over to a celesta in 'Copenhagen'!)

Notes:

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

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Herth, electric organ; Smith, piano; O'Neil Spencer, drums and vocal

- Rust*2,*3,*4,*6: Milt Herth (el. organ); Willie 'The Lion' Smith (pno, cel); O'Neil Spencer (dms)

037 MILT HERTH TRIO

New York, Apr. 28, 1938

Milt Herth – elo, ldr;

Willie 'The Lion' Smith – pno; O'Neil Spencer – dms, voc

63680-A Three Blind Mice

Dec 1816, Chronological Classics 677

63681-A Looney Little Tooney

Dec 1800, Chronological Classics 677

Composer credits: 63680 (Mizzy - Taylor); 63681 (Shand - Eaton)

Here is O'Neil Spencer again, starting 'Three Blind Mice', and singing. And a tinge of piano. 'The Lion' has two (!) four-bar breaks in 'Looney Little Tooney'. That's all!!!!

Notes:

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

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Herth, electric organ; Smith, piano; Teddy Bunn, guitar; O'Neil Spencer, drums and vocal

- Rust*2,*3,*4,*6: Milt Herth (el. organ); Willie 'The Lion' Smith (pno, cel); Teddy Bunn (gtr, vcl); O'Neil Spencer (dms, vcl)

038 MILT HERTH QUARTET

New York, Apr. 28, 1938

Milt Herth – elo, ldr;

Willie 'The Lion' Smith – pno; Teddy Bunn – gtr, voc; O'Neil Spencer – dms, voc

63682-A The Flat Foot Floogie

Dec 1966, Chronological Classics 677

Composer credits: 63682 (Gaillard – Stewart - Green)

Now, Mr. Herth tries the Slim Gaillard – Slam Stewart hit. We now have reinforcement on guitar by Teddy Bunn. There is half-a-chorus by typical 'The Lion' on piano – after two tedious A-parts on organ. And then we have Bunn soloing for one chorus, but leaving the middle-eight to Mr. Herth. Two good drum-breaks in the last chorus and a Spencer-Bunn vocal duet. And the rest is ...?

Notes:

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

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Herth, electric organ; Smith, piano; Teddy Bunn, guitar; O'Neil Spencer, drums and vocal

- Rust*2,*3,*4,*6: Milt Herth (el. organ); Willie 'The Lion' Smith (pno, cel); Teddy Bunn (gtr, vcl); O'Neil Spencer (dms, vcl)

039 MILT HERTH QUARTET

New York, May 17, 1938

Milt Herth – elo, ldr;

Willie 'The Lion' Smith – pno; Teddy Bunn – gtr, voc; O'Neil Spencer – dms, voc

63801-A Shoot The Likker To Me, John Boy

Dec 1868, Chronological Classics 677

63802-A Egyptian Ella

Dec 1868, Chronological Classics 677

Composer credits: 63801 (Shaw); 63802 (Doyle)

There are eight-bars of solo piano, and a bit of Bunn, and of Spencer, and a lot of organ in 'Shoot The Licker ...'. Then the organ goes "oriental" with Spencer's tom-tom and a solo by 'The Lion' counting 24 bars in 'Egyptian Ella'.

Notes:

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

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Herth, electric organ; Smith, piano; Teddy Bunn, guitar; O'Neil Spencer, drums and vocal

- Rust*2,*3,*4,*6: Milt Herth (el. organ); Willie 'The Lion' Smith (pno, cel); Teddy Bunn (gtr, vcl); O'Neil Spencer (dms, vcl)

040 MILT HERTH TRIO

New York, Jul. 05, 1938

Milt Herth – elo, ldr;

Frank Froeba – pno; O'Neil Spencer – dms

64254-A Goblins In The Steeple

Dec 2227 on LP/CD ?

64255-A Minuet In Jazz

Dec 2087 on LP/CD ?

Unfortunately, the Chronological (sic) Classics people have dropped these two sides, probably because of Frank Froeba's assumed presence. But now, we are unable to check and resolve.

Notes:

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

- Willie 'The Lion' Smith/ George Hoefer, *Music On My Mind*: Herth, electric organ; Smith, piano; Teddy Bunn, guitar; O'Neil Spencer, drums and vocal

- Rust*2: Milt Herth (el. organ); Willie 'The Lion' Smith (pno); Teddy Bunn (gtr, vcl); O'Neil Spencer (dms, vcl)

- Rust*3,*4,*6: Milt Herth (el. organ); Frank Froeba (pno); Teddy Bunn (gtr, vcl); O'Neil Spencer (dms, vcl)

041 MILT HERTH QUARTET

New York, Jul. 22, 1938

Milt Herth – elo, ldr;

Willie 'The Lion' Smith – pno; Teddy Bunn – gtr, voc; O'Neil Spencer – dms, voc

64341-A La-De-Doody-Do

Dec 1966, Chronological Classics 677

64342-A Home-Cookin' Mama With The Fryin' Pan

Dec 2087, Chronological Classics 677

Composer credits: 64341 (Ellington – Lambert - Richards); 64342 (Scotto – La Frenière)

All Rusts list Frank Froeba on piano for this session except Rust*2. ‘Home Cookin’ probably has Teddy Bunn singing and soloing on guitar. For me – KBR – there decidedly is ‘The Lion’ on piano and O’Neil Spencer o drums on these two sides. With a lot of the Herth organ.

Notes:

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

- Willie ‘The Lion’ Smith/ George Hoefler, *Music On My Mind*: Herth, electric organ; Smith, piano; Teddy Bunn, guitar; O’Neil Spencer, drums and vocal

- Rust*2,*3,*4,*6: Milt Herth (el. organ); Willie ‘The Lion’ Smith (pno); Teddy Bunn (gtr, vcl); O’Neil Spencer (dms, vcl)

- Rust*3,*4,*6: Milt Herth (el. organ); Frank Froeba (pno); Teddy Bunn (gtr, vcl); O’Neil Spencer (dms, vcl)

042 MILT HERTH QUARTET

New York, Nov. 30, 1938

Milt Herth – elo, ldr;

Willie ‘The Lion’ Smith – pno; Teddy Bunn – gtr, voc; O’Neil Spencer – dms, voc

64775-A The Spider And The Fly

Dec 2632, Chronological Classics 677

64776-A Jump Jump’s Here

Dec 2227, Chronological Classics 677

Composer credits: 64775 (Waller - Razaf); 64776 (Norvo - Kline)

For all the Milt Herth sessions above, I have completely forgotten that they are Mr. Herth’s sessions, and not Smith’s. So, I only can regret that there was so little room for the ‘real’ star of these sessions. And also, that Mr. Kapp had so little of a good taste musically. Let’s look forward to the following ‘The Lion’ Smith recordings. Oh yes, but there is nice Teddy Bunn here soloing, and very very little ‘The Lion’.

Notes:

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

- Willie ‘The Lion’ Smith/ George Hoefler, *Music On My Mind*: Herth, electric organ; Smith, piano; Teddy Bunn, guitar; O’Neil Spencer, drums and vocal

- Rust*2,*3,*4,*6: Milt Herth (el. organ); Willie ‘The Lion’ Smith (pno, cel); Teddy Bunn (gtr, vcl); O’Neil Spencer (dms, vcl)

043 WILLIE ‘THE LION’ SMITH - JOE BUSHKIN - JESS STACY

New York, Nov. 30, 1938

Willie ‘The Lion’ Smith – cel (1), pno (2); Joe Bushkin – pno (1,2); Jess Stacy – pno (1);

George Wettling – dms

75961-A Three Keyboards

Com 510, Chronological Classics 692

75962-A The Lion And The Lamb

Com 510, Chronological Classics 692

Composer credits: 75961 (Smith – Bushkin - Stacy); 75962 (Pious)

We are back in JAZZ, again!

‘Three Keyboards’ has a blues structure. ‘The Lion’ starts off on celesta, both other players behind him, for three choruses. Then it’s Jess Stacy’s turn for two choruses. And then Bushkin for another two. Smith and young Bushkin work very fine together in ‘The Lion And The Lamb’ using the ‘I’ve Found A New Baby’ changes.

Notes:

- Ch. Delaunay, *New Hot Discography*: Willie ‘The Lion’ Smith (celeste); Joe Bushkin, Jess Stacy (pno)(1); Willie ‘The Lion’ Smith, Joe Bushkin (pno)(2)

- Willie ‘The Lion’ Smith/ George Hoefler, *Music On My Mind*: Willie Smith, celeste; Joe Bushkin and Jess Stacy, pianos (1); : Willie Smith and Joe Bushkin, piano duet (2)

- Rust*2,*3,*4,*6: Willie ‘The Lion’ Smith (pno, cel); Joe Bushkin (pno); with Jess Stacy (pno)

044 WILLIE ‘THE LION’ SMITH

New York, Jan. 10, 1939

Willie ‘The Lion’ Smith – pno

B-531-2 Morning Air

Com 523, Chronological Classics 692

B-532-1 Echoes Of Spring

Com 521, Chronological Classics 692

B-533-2 Concentrating

Com 524, Chronological Classics 692

B-534-2 Fading Star

Com 521, Chronological Classics 692

B-535-3 Passionette

Com 523, Chronological Classics 692

B-536-5 Rippling Waters

Com 522, Chronological Classics 692

B-537-1 Sneakaway

Com 524, Chronological Classics 692

B-538-2 What Is There To Say?

Com 518, Chronological Classics 692

B-539- Between The Devil And The Deep Blue Sea

Com 525, Chronological Classics 692

B-540- The Boy in The Boat

Com 525, Chronological Classics 692

B-541-3 Tea For Two

Com 518, Chronological Classics 692

B-542-4 I’ll Follow You

Com 519, Chronological Classics 692

B-543-2 Finger Buster

Com 522, Chronological Classics 692

B-544-2 Stormy Weather

Com 519, Chronological Classics 692

Composer credits: B-531 (Smith); B-532 (Smith); B-533 (Smith); B-534 (Smith); B-535 (Smith); B-536 (Smith); B-537 (Smith); B-538

(Duke - Harbach); B-539 (Arlen - Koehler); B-540 (Waller - Williams); B-541 (Youmans - Caesar); B-542 (Ahlert - Turk); B-543 (Smith);

B-544 (Arlen - Koehler)

Here comes Willie ‘The Lion’ Smith in all his majesty, power, taste, and ability. Wonderful, just listen! But also think of the fact that this music is mainly composed out of own improvisation. Jazz is not always and throughout improvisation. Here you may see – or hear – that there are ways also to play compositions which entirely are jazz.

I shall not comment on every title presented here. Enjoy above all the first seven titles – all Willie’s own compositions. And hear the broken rhythms in ‘Sneakaway’ and the stride rhythm. And listen to his un-expected and novel treatment of ‘Between The Devil And The Deep Blue Sea’. Wonderful. ‘The Boy In The Boat’ is not the famous tune Charlie Johnson cut on record with his ‘Paradise Orchestra’, but it is Fats Waller’s ‘Squeeze Me’. It nevertheless is a nice tune and played with humour and wit, harmonically. And ‘Tea For Two’ is handled extraordinarily with enormous fantasy. ‘Finger Buster’ we know from Smith’s first recording under his own name in 1934. It is played a bit

tamer and smoother here than before. And 'Stormy Weather' receives a strange rhapsodic hue. Great and excellent all these titles!

Notes:

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

- Willie 'The Lion' Smith/ George Hoefler, *Music On My Mind*: Willie Smith, piano solo

Rust*2, *3, *4, *6: Piano soli

045 MILT HERTH TRIO

New York, Jun. 08, 1939

Milt Herth – elo, ldr;

Frank Froeba – pno; O'Neil Spencer – dms, voc

65750-A In An 18th Century Drawing Room

Dec 2572,

on LP/CD ?

65751-A The Shoemaker's Holiday

Dec 2572,

on LP/CD ?

65752-A Everybody Loves My Baby

Dec 2632,

on LP/CD ?

Willie Smith's/George Hoefler's 'Music On My Mind' attributes 'The Shoemaker's Holiday' to the titles recorded with 'The Lion' at the piano! Yet, all Rusts from No. 3 on give Frank Froeba as pianist. And actually, the Smith/Hoefler book should be seen as a reference work on 'The Lion', but as I said above, it seems that Mr. Hoefler was more involved in writing the book than the 'Lion', and thus used early discographies that were not in the needed stage of research. It so seems that this session does not encompass Willie 'The Lion' in its ranks, but unfortunately I am unable to check because the Chronological (sic) Classics people knew better and left 'The Lion' aside, and dropped this session from their CD.

Notes:

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

- Willie 'The Lion' Smith/ George Hoefler, *Music On My Mind*: Herth, electric organ; Smith, piano; O'Neil Spencer, drums and vocal

- Rust*2: Milt Herth (el. organ); Willie 'The Lion' Smith (pno, cel); Teddy Bunn (gtr, vcl); O'Neil Spencer (dms, vcl)

- Rust*3, *4, *6: Milt Herth (el. organ); Frank Froeba (pno, cel); Teddy Bunn (gtr, vcl); O'Neil Spencer (dms, vcl)

046 HAITIAN ORCHESTRA

New York, Nov. 22, 1939

Kenneth Roane – tpt; Sidney Bechet – clt, sop;

Willie 'The Lion' Smith – pno; Olin Aderhold – sbs; Leo Warney – dms

570 Magic Island Meringue

Var 8399,

Swingtime ST 1014 (LP)

571 Mayette Meringue

Var 8399,

Swingtime ST 1014 (LP)

572 Rose Rhumba

Var 8405,

Swingtime ST 1014 (LP)

573 Sous Les Palmiers

Var 8405,

Swingtime ST 1014 (LP)

574 Tropical Mood Rhumba

Var 8360,

Swingtime ST 1014 (LP)

575 Original Haitian Music – Part 1 (Ce Pique A Haiti)

Var 8363,

Swingtime ST 1014 (LP)

576 Diana

Baldwin 1013

on LP/CD ?

577 Nana

Baldwin 1013

on LP/CD ?

578 Baba Rhumba

Var 8360,

Swingtime ST 1014 (LP)

579 Original Haitian Music – Part 2 (Tirre Chatte)

Var 8363,

Swingtime ST 1014 (LP)

580 Original Haitian Music – Part 3

Var 8364,

Swingtime ST 1014 (LP)

581 Ti Ralph

Baldwin 1012,

Belfort LP40840 (LP)

582 Meringue D'Amour

Baldwin 1012,

Belfort LP40840 (LP)

583 Original Haitian Music – Part 4 (Dansex Chez Vous)

Var 8364,

Swingtime ST 1014 (LP)

584 Colonel Bogey March

Var unissued,

Swingtime ST 1014 (LP)

Composer credits: all matrices (traditional)

The music recorded at this 'Haitian Orchestra' session is nice, but tedious. And decidedly, it is not what we call jazz! Throughout the whole affair Kenneth Roane - known as a reliable first chair player in Harlem bands, but without much solo abilities - plays the tune's rather simple melodies, with Bechet contributing a scored second part, and Willie 'The Lion' Smith adding a both-handed eighths rhythmic and harmonic "Latin" fundament, but unvaried and un-changed. Tedious, in other words. I more like Leo Warney's "Latin" drum work, and even better Mr. Aderhold's voluminous and swinging slap-bass. But - as I said before - there is no jazz in the whole program. And there only are very little spots where Bechet shows some soft attempts to ad-lib. Only 'Colonel Bogey March' and 'Tropical Mood Rhumba' offer a somewhat different form of this music, but still only marginally as jazz.

Notes:

- Ch. Delaunay, *New Hot Discography*: Kenneth Roane (tp); Sidney Bechet (cl & ss); Willie 'The Lion' Smith (p); Olin Alderhold (b); Leo Warney (dm)

- Willie 'The Lion' Smith/ George Hoefler, *Music On My Mind*: Kenneth Roane, trumpet; Sidney Bechet, clarinet and soprano saxophone; Smith, piano; Olin Alderhold, bass; Leo Warney, drums

- Rust*2, *3, *4, *6: Kenneth Roane (tp); Sidney Bechet (clt, sop); Willie 'The Lion' Smith (pno); Olin Aderhold (sbs); Leo Warney (dms)

- Storyville 134, John Collinson, Willie 'The Lion' Smith: Kenneth Roane, t; Sidney Bechet, cl/ss; Willie 'The Lion' Smith, p; Olin Aderhold, sb; Leo Warney, d. I am following Mr. Collinson's elaboration without objection (thank You, Mr. Collinson!).

- Willie 'The Lion' Smith/ George Hoefler, *Music On My Mind*: " One time I ran into Bechet again on St. Nicholas Avenue. He had a new idea that was pretty good. We should make some West Indian records because everyone was laughing and enjoying the calypso songs.

Sidney and I got a band together: Kenneth Roane, trumpet; Bechet, clarinet and soprano saxophone; Olin Alderhold, bass; Leo Warney, drums; and the Lion. We called it The Willie (The Lion) Smith and Sidney Bechet Haitian Orchestra and we made over a dozen assorted merengues, rhumbas, and original melodies from Haiti. The album was good musically but no one bought it. We were just about twenty years early. Look what happened later to Harry Belafonte when he switched from jazz to the West Indian tunes."

047 WILLIE "THE LION" SMITH AND HIS ORCHESTRA

New York, Feb. 17, 1940

Sidney DeParis – tpt;

Jimmy Lane, Johnny Mullins – alt; Perry Smith – ten;

Willie 'The Lion' Smith – pno; Bernard Addison – gtr; Richard Fullbright – sbs; Puss Johnson – dms;

Naomi Price – voc; unknown - speech

R-2668 Peace On You

Gnl 1712,

Chronological Classics 692

R-2669 Woncha Do It To Me

Gnl 1713,

Chronological Classics 692

R-2670 Rushin' Gnl 1713, Chronological Classics 692
 R-2671 Noodlin' Gnl 1712, Chronological Classics 692
Composer credits: R-2668 (Singer); R-2669 (Conville); R-2670 (Smith); R-2671 (Smith)

This session seems a bit strange to me as it features very little solo work by 'The Lion'. The main soloists seem to be Bernard Addison on guitar and Sidney de Paris on trumpet. Then there is one alto solo by – as I assume – Johnny Mullins, and only one piano solo of an entire chorus by the master. Instead, there is much room for Miss Price and an unknown male singer who might be one of the musicians, but is un-noticed. It is not 'The Lion', however. Soloistic is OK, but not earth-shaking, and the whole affair lacks some tension.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Sidney de Paris (tp); Jimmy Lane, Johnny Mullins, Perry "Stony" Smith (s); Willie Smith (p); Bernard Addison (g); Dick Fullbright (b); Puss Johnson (dm)*
 - *Willie "The Lion" Smith/ George Hoefler, Music On My Mind: Sidney de Paris, trumpet; Jimmy Lane, Johnny Mullins, Perry Smith, saxophones; Smith, piano; Bernard Addison, guitar; Dick Fullbright, bass; Puss Johnson, drums; Naomi Price, vocal*
 - *Rust*2, *3, *4: Sidney de Paris (tpt); Jimmy Lane, Johnny Mullins (alt); Perry Smith (ten); Willie "The Lion" Smith (pno); Bernard Addison (gtr); Richard Fullbright (sbs); Puss Johnson (dms)*
 - *Rust*6: Sidney de Paris, t; Jimmy Lane, Johnny Mullins, as; Perry Smith, ts; Willie "The Lion" Smith, p; Bernard Addison, g; Richard Fullbright, sb; Puss Johnson, d; Naomi Price, v*

Solos ad-lib:

R-2668: NP voc + unknown speech + choir voc 24; SdP m-tpt 28; unk. speech+BA gtr 4; NP voc + BA gtr obl 28; BA gtr 4 + 8
 R-2669: SdP o-tpt + ens 4 + 32 + 32; unknown male voc 16; WTLS pno 4; NP voc + WTLS pno obl 32; SdP o-tpt 1+16; NP voc + WTLS pno obl 20
 R-2670: WTLS pno 4; SdP o-tpt +ens 32; BA gtr 32; ?JM alt 16; SdP o-tpt 16; WTLS pno 16; SdP o-tpt + ens 16
 R-2671: BA gtr 4; SdP m-tpt + ens 32; BA gtr 16; WTLS pno 14; RF sbs 1

048 BIG JOE TURNER

New York, Nov. 26, 1940

'Big' Joe Turner - voc;

Willie 'The Lion' Smith – pno

68394-A Doggin' The Dog Dec 7824, Chronological Classics 692
 68395-B Careless Love Dec 7827, Chronological Classics 692
 68396-A Jumpin' Down Blues Dec 7827, Chronological Classics 692
 68397-A Rainey Day Blues Dec 7824, Chronological Classics 692

Composer credits: 68394 (Turner - Williams); 68395 (Handy); 68396 (Turner - Williams); 68397 (Turner - Williams)

'Big' Joe Turner with his sharp voice singing his unvaried – or monotonous – blues stanzas is in strong contrast with 'The Lion's' sweet stride style on piano, here in the first title. The same applies for the third and fourth titles. 'Careless Love' has Turner singing the song's melody and fits much better with 'The Lion's' pianistics.

It looks like 'The Lion' just played his program in an accompanying style here without really referring to Turner's singing. And I could have done without the singer.

Notes:

- *Ch. Delaunay, New Hot Discography: Big Joe Turner (vo); Willie "The Lion" Smith (pno)*
 - *Willie "The Lion" Smith/ George Hoefler, Music On My Mind: Big Joe Turner, blues vocals accompanied by Smith, piano*
 - *Rust*3, *4, *6: Willie "The Lion" Smith -p*

049 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

New York, Sep. 13, 1941

Charlie Shavers – tpt; Sidney Bechet – clt, sop;

Willie 'The Lion' Smith – pno; Everett Barksdale – gtr; Wellman Braud – sbs; Manzie Johnson – dms

067791-1 I'm Coming, Virginia Vic uniss 78, Media 7 MJCD 127
 067791-2 I'm Coming, Virginia Vic 27904, Chronological Classics 638
 067792-1 Limehouse Blues Vic 27600, Chronological Classics 638
 067793-1 Georgia Cabin Vic 27904, Chronological Classics 638
 067793-2 Georgia Cabin Vic uniss 78, Media 7 MJCD 127
 067794-1 Texas Moaner Vic 27600, Chronological Classics 638
 067794-2 Texas Moaner Vic uniss 78, Media 7 MJCD 127

Composer credits: 067791 (W.M. Cook – D. Heywood); 067792 (P. Braham); 067793 (S. Bechet – M. Karoley); 067794 (F. Barnes – C. Williams)

Oh, Gee, that's fantastic music that I haven't heard for some years. Bechet is not my best friend, I have to admit. But he is really great here, one of the top giants of jazz. And he is accompanied by a most elegant and musical, mature and mellow Charlie Shavers. (Listen, how Shavers uses the baroque "sequence" when guiding his melodies through the changes! Wonderful!) And then there's Willie 'The Lion'! He is much farther than Fats Waller and James P. Johnson ever were, I feel. He knows and does all that is possible to secure a harmonic foundation for the wind instruments and still performs in his very own stride style, distinctive and un-mistakable. And then there is a wonderful rhythm section of a retained Everett Barksdale on guitar, a massive swinging bass played by New Orleanian Wellman Braud, and a soft Manzie Johnson on drums, brushes mostly.

Notes:

- *Ch. Delaunay, New Hot Discography: Charlie Shavers (tp); Sidney Bechet (cl & ss); Willie "The Lion" Smith (p); Everett Barksdale (g); Wellman Braud (b); Manzie Johnson (dm)*
 - *Willie "The Lion" Smith/ George Hoefler, Music On My Mind: Charlie Shavers, trumpet; Sidney Bechet, clarinet and soprano saxophone; Smith, piano; Everett Barksdale, guitar; Wellman Braud, bass; Manzie Johnson, drums*
 - *Rust*2, *3, *4, *6: Charlie Shavers (tpt); Sidney Bechet (clt, sop); Willie "The Lion" Smith (pno); Everett Barksdale (gtr); Wellman Braud (sbs); Manzie Johnson (dms)*
 - *Willie "The Lion" Smith/ George Hoefler, Music On My Mind: "Sidney (Bechet) showed up on St. Nicholas Avenue with another deal. He opened with, "Lion, we are going to mahke a record. No singers, just you and me, and Barksdale!" Before I know it I'm back in Sidney's basement apartment around a jug – not brandy, but that same old hooch (corn whisky) and we are rehearsing a tune called 'Strange Fruit' over and over again.*

Notable differences of takes:

067791-1:	<i>Second beat in last bar of last chorus: a soft bass-drum stroke. Band finishes on first beat of last bar!</i>
067791-2:	<i>Second beat in last bar of last chorus: a guitar F, then a soft bass-drum stroke. Band finishes on first beat of last bar!</i>
067793-1:	<i>Second beat in last bar of last chorus: a soft stroke on closed high-hat cymbal. Band finishes on first beat of last bar!</i>
067793-2:	<i>Second beat in last bar of last chorus: a soft piano Eb. Band finishes on first beat of last bar!</i>
067794-1:	<i>Last bar of second chorus: last phrase of trumpet is: c-bb-g-C</i>
067794-2:	<i>Last bar of second chorus: last phrase of trumpet is: eb-Bb-c-eb-eb-eb</i>

050 SIDNEY BECHET TRIO

New York,

Sep. 13, 1941

Sidney Bechet – clt, sop;

Willie ‘The Lion’ Smith – pno; Everett Barksdale – gtr

067795-1 Strange Fruit

Vic 27-0127, Chronological Classics 638

067796-1 You’re The Limit

HMV JK-2718, Chronological Classics 638

067796-2 You’re The Limit

Vic uniss 78, Media 7 MJCD 127

Composer credits: 067795 (Lewis Allen); 067796 (Willie Smith)

We know ‘Strange Fruit’ from Billie Holiday’s most famous record of April 1939. And that is a hard model to compare with. Better not compare! Bechet sets the mood in the introduction, and guitar and piano follow. This is very sensitive, also Bechet’s and Smith’s final duo. But I must admit, that I do not like Bechet’s very strong vibrato. It destroys the sternness of the tune.

‘You’re The Limit’, a Smith AABA composition with a strange chorus finish, as a piano intro by the composer, two choruses by Bechet, and then – surprisingly – one chorus on piano with Smith’s arabesques in double tempo, followed by the BA parts of the chorus from the entire trio.

Notes:- Ch. Delaunay, *New Hot Discography*: not listed (!)- Willie ‘The Lion’ Smith/ George Hoefler, *Music On My Mind*: Sidney Bechet, clarinet and soprano saxophone; Smith, piano; Everett Barksdale, guitar

- Rust*2,*3,*4,*6: Sidney Bechet (clt, sop); Willie ‘The Lion’ Smith (pno); Everett Barksdale (gtr)

- Willie ‘The Lion’ Smith/ George Hoefler, *Music On My Mind*: “Sidney (Bechet) showed up on St. Nicholas Avenue with another deal. He opened with, “Lion, we are going to make a record. No singers, just you and me, and Barksdale!” Before I know it I’m back in Sidney’s basement apartment around a jug – not brandy, but that same old hooch (corn whisky) and we are rehearsing a tune called ‘Strange Fruit’ over and over again. “Where did you get this number?” I asked Bechet. “Did those cats up at that camp lay it on you?” He denied that they had anything to do with it. In fact, it was a good number. Billie Holiday had recorded a vocal version the year before for Commodore records. We were to be the first ones to make it for a major recording outfit – RCA Victor. We got eight tunes ready, and at 4:30 P.M. the day after the rehearsal, we went downtown to the Victor studios. That day we made some real fine sides – ‘I’m Coming Virginia’, Limehouse Blues’, ‘Georgia Cabin’, and ‘Texas Moaner Blues’. After we finished, Bechet, Barksdale, and myself stayed on to do two sides as a trio. Besides ‘Strange Fruit’, we did ‘You’re The Limit’. Bechet on the soprano sax on ‘Fruit’ gave us a fit – it was great, just great. He was at his best and added new ideas from the way we had rehearsed the number.”

Notable differences of takes:

067769-1: Third bar of piano introduction: Smith plays a trill c-bb-c bb-c-bb.

Barksdale leads over on his guitar from fast piano solo with an eighth triplet bb-a-ab and quarter-note g to clarinet

067769-2: Third bar of piano introduction: Smith plays 4 eighths c-bb-c-bb, but no trill

There is no lead-over of the guitar from the fast piano solo to last clarinet part

051 SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS

New York,

Oct. 24, 1941

Charlie Shavers – tpt; Sidney Bechet – clt, sop;

Willie ‘The Lion’ Smith – pno; Everett Barksdale – gtr; Wellman Braud – sbs; Sidney Catlett – dms

068112-1 Twelfth Street Rag

Vic 20-3120, Chronological Classics 638

068112-2 Twelfth Street Rag

Vic uniss 78, Media 7 MJCD 140

068113-1 Mood Indigo

Vic uniss 78, Media 7 MJCD 140

068113-2 Mood Indigo

Vic uniss 78, Media 7 MJCD 140

068114-1 Rose Room

Vic 27707, Chronological Classics 638

068115-1 Oh! Lady Be Good

Vic 27707, Chronological Classics 638

068115-2 Oh! Lady Be Good

Vic uniss 78, Media 7 MJCD 140

068116-1 What Is This Thing Called Love?

Vic uniss 78, Chronological Classics 638

068116-2 What Is This Thing Called Love?

Vic uniss 78, Media 7 MJCD 140

Composer credits: 068112 (E. L. Bowman); 068113 (Ellington – Mills – Bigard); 068114 (Williams – Hickman); 068115 (George Gershwin); 068116 (Cole Porter)

We find the personnel of Bechet’s session of a month ago, again, only perfected by the addition of the utmost master of Afro American drumming at this time, Sidney ‘Big Sid’ Catlett. There is not much more to say about these Victor sessions (see above). This is timeless jazz of the highest degree of performance and inventiveness. Only, that taste is diminished a bit, I feel. I love those magnificent eight-bars Catlett solos in both takes of ‘Oh, Lady Be Good’. And there are these very un-usual – and beautiful – bass notes as played by Everett Barksdale, guitarist with novel ideas and the use of an electric guitar. Besides all this fantastic playing I must state, that Mr. ‘The Lion’s’ piano outings are the most persistent and beautiful ones on these sides. They are just perfect and leave nothing to be desired, only, that there are too few.

Notes:- Ch. Delaunay, *New Hot Discography*: Charlie Shavers (tp); Sidney Bechet (cl & ss); Willie ‘The Lion’ Smith (p); Everett Barksdale (g); Wellman Braud (b); Sidney Catlett (dm)- Willie ‘The Lion’ Smith/ George Hoefler, *Music On My Mind*: Charlie Shavers, trumpet; Sidney Bechet, clarinet and soprano saxophone; Smith, piano; Everett Barksdale, guitar; Wellman Braud, bass; Manzie Johnson, drums (M. Johnson sic! – KBR)

- Rust*2,*3,*4,*6: Charlie Shavers (tpt); Sidney Bechet (clt, sop); Willie ‘The Lion’ Smith (pno); Everett Barksdale (gtr); Wellman Braud (sbs); Sidney Catlett (dms)

Notable differences of takes:

068112-1: Last eight bars of last chorus: Catlett plays left-hand after-beat rimshots on his snare (below open high-hat) throughout

- 068112-2: *Last eight bars of last chorus: Catlett plays left-hand after-beat rimshots on his snare (below open high-hat) for bar 25 only (first of last eight bars)*
- 068113-1: *Piano notes at very end of tune: 3 quarter-notes d-a-g*
- 068113-2: *Piano notes at very end of tune: 2 quarter-notes a-g*
- 068115-1: *Bechet starts his solo in chorus 2 with up-beat 4 eighth-notes a-bb-b-c*
- 068115-2: *Bechet starts his solo in chorus 2 with up-beat 2 syncopated quarter-notes c-c, 1 eighth-note a, 1 half-note c*
- 068116-1: *Bechet starts first chorus with 1 half-note bb, 1 eighth-note g; 3 quarter-notes bb-g-g*
- 068116-2: *Bechet starts first chorus with 3 quarter-notes bb-bb-g, 1 half-note g*



- 052 **BEVERLEY WHITE AND HER BLUES CHASERS** New York, c. Feb./Mar. 1943
 Beverley White – voc, ldr;
 Willie ‘The Lion’ Smith – pno; Al Casey – gtr; *Cedric Wallace* – sbs
- | | | | |
|------|--|-------------|--------------------|
| 111A | Don’t Stop Now | Beacon 111, | Document DOCD-5611 |
| 111B | My Baby Comes First With Me | Beacon 111, | Document DOCD-5611 |
| 112A | Hot Bread | Beacon 112, | Document DOCD-5611 |
| 112B | If Things Don’t Get Better (I’m Gonna Make A Change) | Beacon 112, | Document DOCD-5611 |
- 053 **WILLIE ‘THE LION’ SMITH** New York, Jun. 20, 1944
 Willie ‘The Lion’ Smith – pno
 Woodland Fantasy Asch unissued, Chronological Classics 1229
- 054 **WILLIE ‘THE LION’ SMITH** New York, Jun. 24, 1944
 Willie ‘The Lion’ Smith – pno; Town Hall Concert
 Joe Grauso - dms
 What Is There To Say? AFRS Ed. Condon 4, Jazzology JCE 1003
 St. Louis Blues AFRS Ed. Condon 4, Jazzology JCE 1003
- 055 **WILLIE ‘THE LION’ SMITH** New York, Jul. 15, 1944
 Willie ‘The Lion’ Smith – pno Town Hall Concert
 Echoes Of Spring AFRS Ed. Condon 7, Jazzology JCE 1005
 Polonaise AFRS Ed. Condon 7, Jazzology JCE 1005
- 056 **WILLIE ‘THE LION’ SMITH** New York, Jul. 29, 1944
 Willie ‘The Lion’ Smith – pno Town Hall Concert
 Between The Devil And The Deep Blue Sea AFRS Ed. Condon 10, Jazzology JCE 1005
 The Sneakaway AFRS Ed. Condon 10, Jazzology JCE 1005
- 057 **WILLIE ‘THE LION’ SMITH** New York, Aug. 19, 1944
 Willie ‘The Lion’ Smith – pno Town Hall Concert
 I’ll Follow You AFRS Ed. Condon 12, Jazzology JCE 1007
 Here Comes The Band AFRS Ed. Condon 12, Jazzology JCE 1007
- 058 **THE LION’S JAZZ BAND** New York, Aug. 19, 1944
 Max Kaminski – tpt; Frank Orchard – tbn; Rod Cless – clt;
 Willie ‘The Lion’ Smith – pno, ldr; Jack Lesberg – sbs; Clarence McGrath – dms
- | | | | |
|-------|---------------------------|---------|-----------------------------|
| BW 29 | Let’s Mop It | B&W 6, | Chronological Classics 1229 |
| BW 30 | Muskrat Rmble | B&W 24, | Chronological Classics 1229 |
| BW 31 | Bugle Call Rag | B&W 24, | Chronological Classics 1229 |
| BW 32 | How Could You Put Me Down | B&W 6, | Chronological Classics 1229 |
- 059 **MAX KAMINSKY & HIS BAND** New York, Sep. 29, 1944
 Max Kaminski – tpt, ldr; Frank Orchard – tbn; Rod Cless – clt;
 Willie ‘The Lion’ Smith – pno; Eddie Condon – gtr; Jack Lesberg – sbs; Clarence McGrath – dms
- | | | | |
|--------|--------------------|-------------------------|------------|
| N-2703 | Black And Blue | World Jam Session JS 36 | on LP/CD ? |
| N-2704 | Jazz Me Blues | World Jam Session JS 36 | on LP/CD ? |
| N-2705 | Someday Sweetheart | World Jam Session JS 36 | on LP/CD ? |
| N-2706 | Dippermouth Blues | World Jam Session JS 37 | on LP/CD ? |
| N-2707 | Home | World Jam Session JS 37 | on LP/CD ? |
| N-2708 | Old Fashioned Love | World Jam Session JS 37 | on LP/CD ? |

N-2709	Eccentric	World Jam Session JS 37	on LP/CD ?
N-2710	Wrap Your Troubles In Dreams	World Jam Session JS 36	on LP/CD ?
060	WILLIE 'THE LION' SMITH	New York,	Oct. 07, 1944
	Willie 'The Lion' Smith – pno	Ritz Theatre Concert	
	Concentratin'	Jazzology JCD-367	
061	JOE BUSHKIN AND HIS RHYTHM	unknown location,	prob. late 1940s
	Joe Bushkin, Willie 'The Lion' Smith – pno duet; Willie 'The Lion' Smith – pno (6)		
	Chicago	Rondo-lette 845 (LP)	
	Twelfth Street Rag	Rondo-lette 845 (LP)	
	Edgewater Beach	Rondo-lette 845 (LP)	
	Doggin' The Gutter	Rondo-lette 845 (LP)	
	New Orleans Butterfly (Rippling Water)	Rondo-lette 845 (LP)	
	Hoity-Toity	Rondo-lette 845 (LP)	
062	SIDNEY BECHET with THE EDDIE CONDON ALL STARS	New York,	May 21, 1949
	Sidney Bechet – sop;	Eddie Condon Floor Show broadcast	
	Bobby Hackett – cnt; Dick Cary – tpt, aho; Cutty Cutshall – tbn;		
	Peanuts Hucko – clt; Ernie Caceres – bar;		
	Willie 'The Lion' Smith – pno; Eddie Condon – gtr; Jack Lesberg – sbs; Buddy Rich – dms		
	Honeysuckle Rose	Queen-Disc Q029 (LP)	
063	WILLIE 'THE LION' SMITH	Paris, France,	Dec. 01, 1949
	Willie 'The Lion' Smith – pno;		
	Wallace Bishop – dms		
925-2	Echoes Of Spring	Royal Jazz 730,	Chron. Classics 1229
925-alt	Echoes Of Spring	Royal Jazz unissued (exists) not on LP/CD	
926-2	Here Comes The Band	Royal Jazz 732,	Chron. Classics 1229
926-alt	Here Comes The Band	Royal Jazz unissued (exists) not on LP/CD	
927	Relaxing	Royal Jazz 732,	Chron. Classics 1229
928	Contrary Motion	Royal Jazz 733,	Chron. Classics 1229
929	Zig-Zag	Royal Jazz 733,	Chron. Classics 1229
930	12th Street Rag	Royal Jazz 735,	Chron. Classics 1229
931	Late Hours	Royal Jazz 735,	Chron. Classics 1229
932	Portrait Of The Duke	Royal Jazz 730,	Chron. Classics 1229
064	WILLIE 'THE LION' SMITH	New York,	Dec. 15, 1949
	Willie 'The Lion' Smith – pno, - ldr;	Concert Tonhalle Zürich, Switzerland	
	Ernest 'Bass' Hill – sbs; Wallace Bishop - dms		
	I Found A New Baby	Col. H. Panassié CTPL 004	
	Echoes Of Spring	Col. H. Panassié CTPL 004	
	Falling Star	Col. H. Panassié CTPL 004	
	Polonaise	Col. H. Panassié CTPL 004	
	Swinging With Bishop	Col. H. Panassié CTPL 004	
	I Got Rhythm	Col. H. Panassié CTPL 004	
	Fats Waller Medley	Col. H. Panassié CTPL 004	
	Nagasaki	Col. H. Panassié CTPL 004	
	St. Louis Blues	Col. H. Panassié CTPL 004	
	Honeysuckle Rose	Col. H. Panassié CTPL 004	
	Twelfth Street Rag	Col. H. Panassié CTPL 005	
	Royal Garden Blues	Col. H. Panassié CTPL 005	
	Sister Kate	Col. H. Panassié CTPL 005	
	Baby, Won't You Please Come Home	Col. H. Panassié CTPL 005	
	Old Man River	Col. H. Panassié CTPL 005	
	Basin Street Blues	Col. H. Panassié CTPL 005	
	Morning Air	Col. H. Panassié CTPL 005	
	Tea For Two	Col. H. Panassié CTPL 005	
	Sweet Georgia Brown	Col. H. Panassié CTPL 005	
065	WILLIE 'THE LION' SMITH	Paris, France,	Dec. 24, 1949
	Willie 'The Lion' Smith – pno		
932-2	Dardanella	Royal Jazz 744,	Chron. Classics 1229
933-1	La Madelon	Royal Jazz 744,	Chron. Classics 1229
934	Cuttin' Out	Vogue V5038,	Chron. Classics 1229
935	Charleston	Royal Jazz 745,	Chron. Classics 1229
936	Carolina Shout	Royal Jazz 745,	Chron. Classics 1229
937	I'm Gonna Ride The Rest Of The Way	Vogue V5038,	Chron. Classics 1229
066	WILLIE 'THE LION' SMITH QUARTET	Paris, France,	Dec. 24, 1949

Buck Clayton – tpt; Claude Luter – clt;
Willie ‘The Lion’ Smith – pno;
Wallace Bishop – dms

938-1	Darktown Strutter Ball (sic)		Inner City IC7015 (LP)
938-2	Darktown Strutter Ball (sic)	Royal Jazz 742,	Chron. Classics 1229
939	Ain’t Misbehavin’	Royal Jazz 742,	Chron. Classics 1229
940	Stormy Weather	Vogue V5063,	Chron. Classics 1229
941	Get Together Blues	Royal Jazz 743,	Chron. Classics 1229
942	Nagasaki	Royal Jazz 743,	Chron. Classics 1229

067 **WILLIE ‘THE LION’ SMITH**

Willie ‘The Lion’ Smith – pno, voc, nar		Paris, France,	Jan. 29, 1950
RJ-943	Can You Hear Me	Vogue V5059,	Chronological Classics 1349
RJ-944	Trains And Planes	Vogue V5099,	Chronological Classics 1349
RJ-945	Conversation On Park Avenue	Vogue V5059,	Chronological Classics 1349
RJ-946	Pretty Baby	Vogue V5099,	Chronological Classics 1349
RJ-947	Sweet Sue – Part 1	Vogue V5075,	Chronological Classics 1349
RJ-948	Sweet Sue – Part 2	Vogue V5075,	Chronological Classics 1349
	Reminiscing The Piano Greats – Part 1		Chronological Classics 1349
	Reminiscing The Piano Greats – Part 2		Chronological Classics 1349
	Don’t You Hit That Lady Dressed In Green		Dial LP305 (LP)
	Maple Leaf Rag		Dial LP305 (LP)
	Don’t You Dare To Strike Me Again		Dial LP305 (LP)
	Darktown Strutter’s Ball		Dial LP305 (LP)
	Pork & Beans		Dial LP305 (LP)
	Chevy Chase		Dial LP305 (LP)
	Oh, You Devil Rag		Dial LP305 (LP)
	When I Walk With Billy		Dial LP305 (LP)
	Buddy Bolden Blues		Dial LP305 (LP)
	Passionette		Dial LP305 (LP)
	Shine		Dial LP305 (LP)

068 **WILLIE ‘THE LION’ SMITH**

Willie ‘The Lion’ Smith – pno		New York,	Dec. 1950
FL-57-A-1	Echoes Of Spring	Com FL 3003 (LP),	Chrono. Classics 1349
FL-57-A-2	Rippling Waters	Com FL 3003 (LP),	Chrono. Classics 1349
FL-57-A-3	Passionette	Com FL 3003 (LP),	Chrono. Classics 1349
FL-57-A-4	Sneakaway	Com FL 3003 (LP),	Chrono. Classics 1349
FL-57-A-5	The Boy in the Boat	Com FL 3003 (LP),	Chrono. Classics 1349
FL-58-A-1	Fading Star	Com FL 3003 (LP),	Chrono. Classics 1349
FL-58-A-2	Finger Buster	Com FL 3003 (LP),	Chrono. Classics 1349
FL-58-A-3	Morning Air	Com FL 3003 (LP),	Chrono. Classics 1349
FL-58-A-4	Concentrating	Com FL 3003 (LP),	Chrono. Classics 1349
FL-58-A-5	I’ll Follow You	Com FL 3003 (LP),	Chrono. Classics 1349
FL-59-A-1	What Is There To Say?	Com FL 3004 (LP),	Chrono. Classics 1392
FL-59-A-2	Stormy Weather	Com FL 3004 (LP),	Chrono. Classics 1392
FL-59-A-3	Tea For Two	Com FL 3004 (LP),	Chrono. Classics 1392
FL-59-A-4	Between The Devil And The Deep Blue Sea	Com FL 3004 (LP),	Chrono. Classics 1392
FL-59-A-5	I Can’t Give You Anything But Love	Com FL 3004 (LP),	Chrono. Classics 1392
FL-60-A-1	Just One Of Those Things	Com FL 3004 (LP),	Chrono. Classics 1392
FL-60-A-2	Madelon	Com FL 3004 (LP),	Chrono. Classics 1392
FL-60-A-3	Hallelujah	Com FL 3004 (LP),	Chrono. Classics 1392
FL-60-A-4	Poor Butterfly	Com FL 3004 (LP),	Chrono. Classics 1392
FL-60-A-5	Smoke Gets In Your Eyes	Com FL 3004 (LP),	Chrono. Classics 1392

069 **EDDIE CONDON TOWN HALL CONCERT** (Pee Wee Russell Benefit)

Willie ‘The Lion’ Smith – pno		New York,	May 14, 1951
	Here Comes The Band	Town Hall Concert	
	Ole Miss	unissued	on LP/CD ?
		unissued	on LP/CD ?

070 **WILLIE ‘THE LION’ AND HIS ORCHESTRA**

Henry Goodwin – tpt; Jimmy Archey – tbn; Cecil Scott – clt, ten;		New York,	Aug. 15, 1953
Willie ‘The Lion’ Smith – pno, voc, ldr; George ‘Pops’ Foster – sbs; William ‘Keg’ Purnell – dms;			
Myra Johnson – voc			
	The Lion Steps Out	Blue Circle 500,	Chrono. Classics 1392
	When The Saints Go Marching In	Blue Circle 500,	Chrono. Classics 1392
	Willie’s Blues	Blue Circle 501,	Chrono. Classics 1392
	Stop It Joe	Blue Circle 501,	Chrono. Classics 1392
	The Romp	Blue Circle 502,	Chrono. Classics 1392
	Way Down Yonder On Bourbon Street	Blue Circle 502,	on LP/CD ?
	Background Music For A Cocktail Party	Blue Circle uniss.,	Chrono. Classics 1392

- 071 **WILLIE 'THE LION' SMITH** New York, Aug. 15, 1953
 Willie 'The Lion' Smith – pno;
 Keg Purnell – dms
 Carolina Shout Lond. H-APB1017, Chrono. Classics 1392
 Hoity Toity Lond. H-APB1017, Chrono. Classics 1392
- 072 **WILLIE 'THE LION' SMITH** New York, Aug. 1953
 Willie 'The Lion' Smith – pno
 1500-1 The Lion's Theme - Charleston Bl. Circle 1500-33, Chrono. Classics 1392
 1500-1 Old Fashioned Love Bl. Circle 1500-33, Chrono. Classics 1392
 1500-1 The Mule Walk Bl. Circle 1500-33, Chrono. Classics 1392
 1500-1 If I Could Be With You Bl. Circle 1500-33, Chrono. Classics 1392
 1500-2 Caprice Rag Bl. Circle 1500-33, Chrono. Classics 1392
 1500-2 Porter's Love Song (To A Chambermaid) Bl. Circle 1500-33, Chrono. Classics 1392
 1500-2 Carolina Shout Bl. Circle 1500-33, Chrono. Classics 1392
 1500-2 Daintiness – The Lion's Theme Bl. Circle 1500-33, Chrono. Classics 1392
- 073 **JIMMY McPARTLAND JAZZ DANCE ORCHESTRA** New York, May 1954
 Jimmy McPartland – tpt; Jimmy Archey – tbn; Pee Wee Russell – clt;
 Central Plaza, New York City
 Willie 'The Lion' Smith – pno; George 'Pops' Foster – sbs; George Wettling – dms
 Royal Garden Blues Melodisc MLP 514 (LP)
 Ballin' The Jack Melodisc MLP 514 (LP)
 When The Saints Go Marching In Melodisc MLP 514 (LP)
 Jazz Me Blues Melodisc MLP 514 (LP)
- 074 **FIRST ANNUAL CONNECTICUT JAZZ FESTIVAL** Newport, Conn., Jul. 28, 1956
 Buck Clayton – tpt;
 Willie 'The Lion' Smith – pno; Walter Page – sbs; Arthur Trappier – dms
 Perdido Queen-Disc Q044 (LP)
 Squeeze Me Queen-Disc Q044 (LP)
 Finger Buster Queen-Disc Q044 (LP)
- 075 **WILLIE "THE LION" AND HIS ALL STARS** New York, 1957
 Henry Goodwin – tpt; George Stevenson – tbn; Cecil Scott – clt, ten;
 Willie "The Lion" Smith – pno, ldr; Sidney Gross – gtr; George "Pops" Foster – sbs; Arthur Trappier – dms
 Muskrat Ramble Jazz Kings 1207 (LP)
 Fidgety Feet Jazz Kings 1207 (LP)
 Strutting With Some Barbecue Jazz Kings 1207 (LP)
 Dardanella Jazz Kings 1207 (LP)
 Perdido Jazz Kings 1207 (LP)
 Through For The Day Jazz Kings 1207 (LP)
 Echo Of Spring Jazz Kings 1207 (LP)
 Sophisticated Lady Jazz Kings 1207 (LP)
 Finger Buster Jazz Kings 1207 (LP)
 Ain't Misbehavin' Jazz Kings 1207 (LP)
- 076 **THE DIXIE CATS** New York, May 08, 1957
 Henry 'Red' Allen – tpt; Tyree Glenn – tbn; Buster Bailey – clt; Boomie Richman – ten;
 Willie 'The Lion' Smith – pno; Arvell Shaw – sbs; Zutty Singleton – dms
 Muskrat Ramble Roulette SR25015 (LP)
 That's A Plenty Roulette SR25015 (LP)
 Tin Roof Blues Roulette SR25015 (LP)
 Royal Garden Blues Roulette SR25015 (LP)
- 077 **THE DIXIE CATS** New York, May 15, 1957
 Henry 'Red' Allen – tpt; Tyree Glenn – tbn; Buster Bailey – clt; Boomie Richman – ten;
 Willie 'The Lion' Smith – pno; Milt Hinton – sbs; Zutty Singleton – dms
 Way Down Yonder In New Orleans Roulette SR25015 (LP)
 Beale Street Blues Roulette SR25015 (LP)
 Wolverine Blues Roulette SR25015 (LP)
 I Found A New Baby Roulette SR25015 (LP)
- 078 **WILLIE 'THE LION' SMITH** New York, Aug./Sep. 1957
 Willie 'The Lion' Smith – pno, voc
 On The Sunny Side Of The Street Grand Award unissued on LP/CD ?
 Beale Street Blues Grand Award unissued on LP/CD ?
 Maple Leaf Rag Grand Award 33368 (LP)
 St. Louis Blues Grand Award 33368 (LP)
 Ain't Misbehavin' Grand Award 33368 (LP)

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| Shine | Grand Award 33368 (LP) |
| Charleston | Grand Award 33368 (LP) |
| Tea For Two | Grand Award 33368 (LP) |
| | |
| 079 WILLIE 'THE LION' SMITH | New York, c. Nov. 1957 |
| Willie 'The Lion' Smith – pno, voc | |
| Darktown Strutters Ball | Grand Award 33368 (LP) |
| Echoes Of Spring | Grand Award 33368 (LP) |
| Ballin' The Jack | Grand Award 33368 (LP) |
| Rock 'Em, Roll 'Em, And Weep | Grand Award 33368 (LP) |
| Chicago | Grand Award unissued on LP/CD ? |
| Hallelujah | Grand Award unissued on LP/CD ? |
| Caravan | Grand Award unissued on LP/CD ? |
| Aunt Hagar's Blues | Grand Award unissued on LP/CD ? |
| Clef Club March | Grand Award unissued on LP/CD ? |
| Junkman Rag | Grand Award unissued on LP/CD ? |
| Moonlight Cocktail | Grand Award unissued on LP/CD ? |
| Shuffle Along | Grand Award unissued on LP/CD ? |
| Blame It On The Blues | Grand Award unissued on LP/CD ? |
| Sweetie Dear | Grand Award unissued on LP/CD ? |
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| 080 WILLIE 'THE LION' SMITH | New York, Nov. 08, 1957 |
| Willie 'The Lion' Smith – pno, voc | |
| Willie's Blues | Dot DLP3094 (LP) |
| Ragtime Medley (Blame It On The Blues) | Dot DLP3094 (LP) |
| Carolina Shout | Dot DLP3094 (LP) |
| Portrait Of The Duke | Dot DLP3094 (LP) |
| Lion's Boogie Woogie | Dot DLP3094 (LP) |
| Squeeze Me | Dot DLP3094 (LP) |
| Echoes Of Spring | Dot DLP3094 (LP) |
| | |
| 081 WILLIE 'THE LION' SMITH | New York, Nov. 08, 1957 |
| Willie 'The Lion' Smith – pno, voc; | |
| Wendell Marshall – sbs; Osie Johnson - dms | |
| Bring On The Band | Dot DLP3094 (LP) |
| Contrary Motion | Dot DLP3094 (LP) |
| Fingerbustin' | Dot DLP3094 (LP) |
| Rock 'Em, Roll 'Em, And Weep | Dot DLP3094 (LP) |
| Zig Zag | Dot DLP3094 (LP) |
| | |
| 082 REX STEWART AND HIS ORCHESTRA | New York, Jan. 28, 1958 |
| Rex Stewart – cnt, voc; George Stevenson – tbn; | |
| Heywood Henry – clt, bar; George Kelly – ten; | |
| Willie 'The Lion' Smith – pno; Leonard Gaskin – sbs; Arthur Trappier – dms | |
| Tillie's Twist | Felsted FAJ7001 (LP) |
| Tell Me More | Felsted FAJ7001 (LP) |
| Pretty Ditty | Felsted FAJ7001 (LP) |
| | |
| 083 WILLIE 'THE LION' SMITH | New York, Mar. 18, 1958 |
| Willie 'The Lion' Smith – pno, voc | |
| Morning Air | Good Time Jazz S10035 (LP) |
| Relaxin | Good Time Jazz S10035 (LP) |
| Tango A La Caprice | Good Time Jazz S10035 (LP) |
| Rippling Water | Good Time Jazz S10035 (LP) |
| Between The Devil And The Deep Blue Sea | Good Time Jazz S10035 (LP) |
| Concentratin' | Good Time Jazz S10035 (LP) |
| | |
| 084 WILLIE 'THE LION' SMITH | Newport, R. I., Jul. 06, 1958 |
| Willie 'The Lion' Smith – pno; | Newport Jazz Festival 1958 |
| Jimmy Zitano – dms | |
| Echoe Of Spring | CBS (E) 88605 (LP) |
| | |
| 085 WILLIE 'THE LION' SMITH | Wallington, Conn. Sep. 1958 |
| Buck Clayton, Don Elliott – tpt; Tyree Glenn – tbn; Dick Hyman – clt; | Oakdale Theater |
| Willie 'The Lion' Smith – pno, voc; Milt Hinton – sbs; Don Lamond - dms | |
| Dippermouth Blues | Metro Jazz 2E-1009 (LP) |
| Tiger Rag | Metro Jazz 2E-1009 (LP) |

- 086 **WILLIE 'THE LION' SMITH** Wallington, Conn. Sep. 1958
 Willie 'The Lion' Smith – pno, voc; Milt Hinton – sbs; Don Lamond – dms
 Oakdale Theater
 Maple Leaf Rag Metro Jazz 2E-1009 (LP)
 Sneakaway Metro Jazz 2E-1009 (LP)
- 087 **WILLIE 'THE LION' SMITH & HIS CUBS** unknown location, prob. late 1950s
 unknown – tpt; Bob Wilber – clt; unknown – ten;
 Willie 'The Lion' Smith – pno; unknown – sbs; unknown – dms
 NAA1 Echo of Spring North American 2017 (LP)
 NAA2 For Miners Only North American 2017 (LP)
- 088 **LUCILLE HEGAMIN** Willie The Lion & his Cubs Englewood, NJ, Aug. 16, 1961
 Lucille Hegamin – voc;
 Henry Goodwin – tpt; Cecil Scott – clt, alt;
 Willie The Lion Smith – pno; Gene Brooks – dms
 300 Arkansas Blues Bluesville BVLP 1052 (LP)
 301 Corinne, Corinna Bluesville BVLP 1052 (LP)
 302 You'll Want My Love Bluesville BVLP 1052 (LP)
 303 St. Louis Blues Bluesville BVLP 1052 (LP)
- 089 **WILLIE 'THE LION' SMITH** Pittsburgh, Jun. 20, 1965
 Willie 'The Lion' Smith – pno
 Pittsburgh Jazz Festival
 Contrary Motion RCA LPM3499 (LP)
- Willie 'The Lion' Smith; Earl Hines, Billy Taylor, George Wein, Mary Lou Williams - pno
 Rosetta RCA LPM3499 (LP)
- 090 **WILLIE 'THE LION' SMITH** Paris, France, Nov. 30, 1965
 Willie 'The Lion' Smith – pno
 The Stuff Is Here DeF 154.158 (LP)
 In A Minor Groove DeF 154.158 (LP)
 Some Of These Days DeF 154.158 (LP)
 Ain't She Sweet DeF 154.158 (LP)
 H & M Blues DeF 154.158 (LP)
 Shine DeF 154.158 (LP)
 Steeplechase DeF 154.158 (LP)
 Summertime DeF 154.158 (LP)
 Sharps And Flats DeF 154.158 (LP)
 Sparklets DeF 154.158 (LP)
 Dinah DeF 154.158 (LP)
 Honeysuckle Rose DeF 154.158 (LP)
- 091 **WILLIE 'THE LION' SMITH** Villingen, Germany prob. Nov. 1966
 Willie 'The Lion' Smith – pno, voc;
 unknown – sbs (9,10,11); unknown – dms (9,10,11)
 Concert
 Echoes Of Spring Rarities 43 (LP)
 Tea For Two Rarities 43 (LP)
 Polonaise Rarities 43 (LP)
 Ain't Misbehavin' Rarities 43 (LP)
 Nagasaki Rarities 43 (LP)
 Here Comes The Band Rarities 43 (LP)
 St. Louis Blues Rarities 43 (LP)
 Say Si Si Rarities 43 (LP)
 Carolina Shout Rarities 43 (LP)
 Morning Air Rarities 43 (LP)
 Dardanella Rarities 43 (LP)
- 092 **WILLIE 'THE LION' SMITH** Villingen, Germany Nov. 08, 1966
 Willie 'The Lion' Smith – pno, voc
 Pork And Beans Polydor 2460 (LP)
 Moonlight Cocktail Polydor 2460 (LP)
 Spanish Venus Polydor 2460 (LP)
 Junk Man Rag Polydor 2460 (LP)
 Squeeze Me Polydor 2460 (LP)
 Love Will Find A Way Polydor 2460 (LP)
 I'm Just Wild About Harry Polydor 2460 (LP)
 Memories Of You Polydor 2460 (LP)
 Alexander's Ragtime Band Polydor 2460 (LP)
 All Of Me Polydor 2460 (LP)

Ain't Misbehavin'	Polydor 2460 (LP)
The Man I Love	Polydor 2460 (LP)
Summertime	Polydor 2460 (LP)
Ain't She Sweet	Polydor 2460 (LP)
Dardanella	Polydor 2460 (LP)
Shine	MPS2120.628 (LP)
Oh, You Devil	MPS2120.628 (LP)
Keeping Out Of Mischief Now	MPS2120.628 (LP)
Rockin' In Rhythm	MPS2120.628 (LP)
Solitude	MPS2120.628 (LP)
Sophisticated Lady	MPS2120.628 (LP)
At Sundown	MPS2120.628 (LP)
Swinging Down The Lane	MPS2120.628 (LP)
Oh Lady Be Good	MPS2120.628 (LP)
Some Of These Days	MPS2120.628 (LP)
Twelfth Street Rag	MPS2120.628 (LP)
Relaxin'	MPS2120.628 (LP)
Old Man River	Black Lion 157.001 (LP)
093 WILLIE 'THE LION' SMITH and DON EWELL	Toronto, Canada, Feb. 20, 1967
Willie 'The Lion' Smith, Don Ewell – pno duet	
A Porter's Love Song To A Chambermaid	Sackville 2004 (LP)
I Found A New Baby	Sackville 2004 (LP)
I Would Do Anything For You	Sackville 2004 (LP)
Some Of These Days	Sackville 2004 (LP)
Just You, Just Me	Sackville 2004 (LP)
Everybody Loves My Baby	Sackville 2004 (LP)
Can't We Be Friends	Sackville 2004 (LP)
You Took Advantage Of Me	Sackville 2004 (LP)
Keeping Out Of Mischief Now	Sackville 2004 (LP)
Sweet Georgia Brown	Sackville 2004 (LP)
094 The Memoirs of WILLIE 'THE LION' SMITH	New York, Apr. 25, 1968
Willie 'The Lion' Smith – pno, voc	
Theme (Relaxin')	
<i>Pre World War One Days:</i>	
Sand Dune	RCA PL 43171 (LP)
Alexander's Ragtime Band	RCA PL 43171 (LP)
Ziegfeld Follies & The Clef Club	RCA PL 43171 (LP)
S-H-I-N-E	RCA PL 43171 (LP)
That Barbershop Chord	RCA PL 43171 (LP)
Red Head	RCA PL 43171 (LP)
Where's My Red Rose	RCA PL 43171 (LP)
Atlantic City	RCA PL 43171 (LP)
Blue Skies	RCA PL 43171 (LP)
Harlem Nightclub Scene Of The Twenties	RCA PL 43171 (LP)
<i>Vaudeville Days:</i>	
Nagasaki	RCA PL 43171 (LP)
Running Wild	RCA PL 43171 (LP)
Diga Diga Doo	RCA PL 43171 (LP)
Got Everything But You	RCA PL 43171 (LP)
Doing The New Low Down	RCA PL 43171 (LP)
<i>Memories Of Eubie Blake:</i>	
Love Will Find A Way	RCA PL 43171 (LP)
I'm Just Wild About Harry	RCA PL 43171 (LP)
Chevy Chase	RCA PL 43171 (LP)
Memories Of You	RCA PL 43171 (LP)
<i>Memories Of James P. Johnson:</i>	
A Porter's Love Song To A Chambermaid	RCA PL 43171 (LP)
Old Fashioned Love	RCA PL 43171 (LP)
Carolina Shout	RCA PL 43171 (LP)
Charleston	RCA PL 43171 (LP)
<i>Memories Of Thomas Waller:</i>	
Ain't Misbehavin'	RCA PL 43171 (LP)
Keeping Out Of Mischief Now	RCA PL 43171 (LP)
<i>Memories Of Duke Ellington:</i>	
Sophisticated Lady	RCA PL 43171 (LP)
Solitude	RCA PL 43171 (LP)
Portrait Of The Duke	RCA PL 43171 (LP)
Satin Doll	RCA PL 43171 (LP)
<i>Memories Of Louis Armstrong:</i>	
Sleepy Time Down South	RCA PL 43171 (LP)
Sheik Of Araby	RCA PL 43171 (LP)
<i>Willie 'The Lion' Smith's Own Compositions:</i>	

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| Keep Your Temper | RCA PL 43171 (LP) |
| Bring On The Band | RCA PL 43171 (LP) |
| The Old Stamping Ground | RCA PL 43171 (LP) |
| Harlem Joys | RCA PL 43171 (LP) |
| Love Remembers | RCA PL 43171 (LP) |
| I'm All Out Of Breath | RCA PL 43171 (LP) |
| Tango A La Caprice | RCA PL 43171 (LP) |
| Sneakaway | RCA PL 43171 (LP) |
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| 095 WILLIE 'THE LION' SMITH | New York, spring 1969 |
| Willie 'The Lion' Smith – pno solo | |
| Here Comes The Band | Jazz Odyssey J005 (LP) |
| Relaxin' | Jazz Odyssey J005 (LP) |
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| 096 WILLIE 'THE LION' SMITH | Washington, D.C., Jun. 11, 1970 |
| Willie 'The Lion' Smith – pno, voc | Blues Alley |
| Relaxin' (Theme) | Chiaroscuro CR 104 (LP) |
| Music On My Mind | Chiaroscuro CR 104 (LP) |
| Sweet Georgia Brown | Chiaroscuro CR 104 (LP) |
| Honeysuckle Rose / Squeeze Me | Chiaroscuro CR 104 (LP) |
| Contrary Motion | Chiaroscuro CR 104 (LP) |
| Conversation On Park Avenue | Chiaroscuro CR 104 (LP) |
| Take Me Out To The Ball Game | Chiaroscuro CR 104 (LP) |
| Relaxin' (Theme) | Chiaroscuro CR 104 (LP) |
| Shimmeshawabble | Chiaroscuro CR 104 (LP) |
| Here Comes The Band | Chiaroscuro CR 104 (LP) |
| Concentrating | Chiaroscuro CR 104 (LP) |
| Blue Skies | Chiaroscuro CR 104 (LP) |
| Portrait Of The Duke | Chiaroscuro CR 104 (LP) |
| Zig Sag | Chiaroscuro CR 104 (LP) |
| Relaxin' (Theme) | Chiaroscuro CR 104 (LP) |
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| 097 WILLIE 'THE LION' SMITH | New York, c. 1970 |
| Willie 'The Lion' Smith – pno, voc; | poss. Sherman Fairchild's home |
| Dude Brown - dms | |
| Relaxin' | Chiaroscuro CR 159 (LP) |
| I Found A New Baby | Chiaroscuro CR 159 (LP) |
| Ain't Misbehavin' | Chiaroscuro CR 159 (LP) |
| Nagasaki | Chiaroscuro CR 159 (LP) |
| Relaxin' | Chiaroscuro CR 159 (LP) |
| Conversations On Park Avenue | Chiaroscuro CR 159 (LP) |
| Embraceable You | Chiaroscuro CR 159 (LP) |
| Chopin Variations | Chiaroscuro CR 159 (LP) |
| St. Louis Blues | Chiaroscuro CR 159 (LP) |
| Tin Roof Blues | Chiaroscuro CR 159 (LP) |
| Keeping Out Of Mischief Now | Chiaroscuro CR 159 (LP) |
| Relaxin' | Chiaroscuro CR 159 (LP) |
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| 098 WILLIE 'THE LION' SMITH & HIS WASHINGTON CUBS | Manassas, Va., Feb. 20, 1971 |
| Tony Newstead – cnt; Tommy Gwaltney – clt; | |
| Willie 'The Lion' Smith – pno; Van Perry – sbs; Skip Tomlinson – dms; | |
| Johnson 'Fat Cat' McRee - voc | |
| Ain't She Sweet | Jazzology JCD-367 |
| Am I Blue? | Jazzology JCD-367 |
| Keeping Out Of Mischief Now | Jazzology JCD-367 |
| Ida Sweet As Apple Cider | Jazzology JCD-367 |
| When My Baby Walks Down The Street | Jazzology JCD-367 |
| Louisiana | Jazzology JCD-367 |
| Squeeze Me | Jazzology JCD-367 |
| Darktown Strutters Ball | Jazzology JCD-367 |
| Love Is Just Around The Corner | Jazzology JCD-367 |
| Oh, Baby! | Jazzology JCD-367 |
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| 099 WILLIE 'THE LION' SMITH | New York, 1971 |
| Willie 'The Lion' Smith – pno solo | |
| Echo Of Spring | Flying Dutchman FD10140 (LP) |
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| Willie 'The Lion' Smith, Mike Lipskin – pno duet | |
| California Here I Come | Flying Dutchman FD10140 (LP) |
| Carolina Shout | Flying Dutchman FD10140 (LP) |
| Sheik Of Araby | Flying Dutchman FD10140 (LP) |

Stan Monteiro – clt;	
Willie ‘The Lion’ Smith – pno; Chuck Rainey – ebs; Elvin Jones - dms	
S & M Blues	Flying Dutchman FD10140 (LP)
I’m Coming Virginia	Flying Dutchman FD10140 (LP)
Old Fashioned Love	Flying Dutchman FD10140 (LP)

100 WILLIE ‘THE LION’ SMITH / JO ‘THE TIGER’ JONES	New York,	Feb. 18, 1972
Willie ‘The Lion’ Smith – pno; Jo Jones - dms		
Keep You Temper		Jazz Odyssey J 0006 (LP)
Woodland Fantasy		Jazz Odyssey J 0006 (LP)
Charmaine		Jazz Odyssey J 0006 (LP)
Blame It On The Blues		Jazz Odyssey J 0006 (LP)
You’re The Limit		Jazz Odyssey J 0006 (LP)
Sweetie Dear		Jazz Odyssey J 0006 (LP)
I’m Coming Virginia		Jazz Odyssey J 0006 (LP)
Keeping Out Of Mischief Now / Charleston		Jazz Odyssey J 0006 (LP)
Beale Street Blues		Jazz Odyssey J 0006 (LP)
Just One Of Those Things		Jazz Odyssey J 0006 (LP)
If I Could Be With You One Hour Tonight		Jazz Odyssey J 0006 (LP)
Jam		Jazz Odyssey J 0006 (LP)

101 WILLIE ‘THE LION’ SMITH / JO ‘THE TIGER’ JONES	New York,	Jun. 06, 1972
Willie ‘The Lion’ Smith – pno; Jo Jones - dms		
La Madelon		Jazz Odyssey J 0009 (LP)
Someday Sweetheart		Jazz Odyssey J 0009 (LP)
Keep Off The Grass		Jazz Odyssey J 0009 (LP)
Wolverine Blues		Jazz Odyssey J 0009 (LP)
Harlem Joys		Jazz Odyssey J 0009 (LP)
My Baby Taught Me Her Name Was Mary		Jazz Odyssey J 0009 (LP)
Sweet Georgia Brown		Jazz Odyssey J 0009 (LP)
I’ve Got A Feeling I’m Falling		Jazz Odyssey J 0009 (LP)
Zig Zag		Jazz Odyssey J 0009 (LP)

To compile this list of recordings of the great Willie ‘The Lion’ Smith, pianist and composer, I have made extensive use of: Willie ‘The Lion’ Smith/ George Hoefer ‘Music On My Mind’, The Memoires of an American Pianist, Macgibbon & Kee, London, 1964, as well as the various editions of Brian Rust, Jazz Records 1897 – 1942, Jorgen Grunnet Jepsen, Jazz Records 1942 – 1967. I have to thank all the people busy in compiling all the listed facts therein for their immeasurable work and love in this revered piano player and person! I’d also like to point to Jan Evensmo’s Willie ‘The Lion’ Smith discography under www.jazzarcheology.com.

K. – B. Rau
19-12-2023
16-06-2025