

THE RECORDINGS OF CYRUS ST. CLAIR

An Annotated Tentative Personello-Discography

ST. CLAIR, Cyrus, sousaphone (sic), *rect.* tuba born: Cambridge, Maryland, 1890; died: New York City, 1955
Father and uncle were tuba players. Began playing cornet in the Merry Concert Band in Maryland, later switched to tuba. Moved to New York (c. 1925), worked with Wilbur de Paris Band and with Bobby Lee's Cotton Pickers, also played residency at Leroy's Club, New York. Spent five years with Charlie Johnson's Band from 1926; during this period played on many Clarence Williams' recording sessions including accompanying Bessie Smith, etc. Worked in Cozy Cole's Hot Cinders (1930), and gigged in New York. Musically inactive for several years, returned to regular playing for Rudi Blesh's 'This is Jazz' radio series (1947), recorded with Tony Parenti's Ragtimers. Worked for Buildings and Grounds Department of Columbia University until shortly before his death. (John Chilton, Who's Who in Jazz)

In this author's ears/eyes, Cyrus St. Clair played the strongest and most beautiful and melodic, even poetic, tuba in the jazz world of the 1920s. Besides his engagement with the Charlie Johnson Paradise Band in the second half of the twenties, his main occupation on recordings was with Clarence Williams' multiple recording units for a multitude of record companies. Here, he delivered a well-constructed bass foundation for the bands, not restricted to given simple bass patterns, but performing melodious transitions and leads between chorusses, and even accompaniments with long sustained notes – seemingly without rhythm – to Bessie Smith's or other singer's moaning chorusses.

In spite of the author's intensified interest of 50 years in the music of Clarence Williams and Cyrus St. Clair, he never could find a contemporary photograph of this magnificent tuba player in the ranks of a big band or any other unit of the 1920s. The only photo-shots of St. Clair's physiognomy – of January 1947, probably - can be found in John Chilton's splendid 'Who's Who of Jazz', on the CD cover of 'Jazzology JCD-21', and in the booklet to 'This Is Jazz' Volume One on Jazzology JCD-1025/26. All three photo snap-shots appear to be made at the first 'This Is Jazz' session on January 18, 1947 under the title 'For Your Approval'.

STYLISTICS

STYLE

In my opinion, Cyrus St. Clair is by far the most musical, exemplary and excellent tuba player of the whole Harlem jazz scene in the 1920s. His tone, his phrasing, his handling of chords and harmonies, and his shaping and beauty of tonal sequencies are beyond par. (The reader may recognize that I – KBR – am a serious admirer of his blowing and creative power.)

TO NE

His tone is full, voluminous, and warm, and like a cushion or cloud when compared with other player's tonal qualities.

VIBRATO

As a matter of fact, there is no vibrato in quarter-notes when playing rhythm, and long sustained notes as played in Clarence Williams' Victor/Bluebird session of 8 April, 1937 only allow to recognize a very long and soft vibrato with very little amplitude.

TIME

St. Clair's time is impeccable and always makes the groups swing on a strong rhythmic basis.

PHRASING

There is little phrasing in tuba playing, but when delivering modulations or transitions beyond simple rhythm figures, he always knows and plays the effective and interesting notes. And he also attributes beautiful fills with great feeling.

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Cyrus St. Clair
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Cyrus St. Clair*
- 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: (*Cyrus St. Clair*)

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

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

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

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

CYRUS ST. CLAIR

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

These certainly are two of the most beautiful recordings by Clarence Williams. Essentially, the same band as on the Eva Taylor session of 16 November 1926, yet this session is without a tuba. This is the instrumentation of the fundamental Harlem dance band which could be easily augmented when a bigger unit was needed. And here we have the beginning of a year-long artistic partnership with the entrance of Cyrus St. Clair – brass bass player sans pareil – into the Williams circle. Williams had used Henry 'Bass' Edwards in early 1926 and Mack Shaw in April of this year. But here now, he seems to have found a bassist much to his liking, with a big round and soft tone, and a surprising capability of combining a solid harmonic bass rhythm with beautiful elements of melody. And Williams kept him nearly until the end of his own recording career.

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

Notes:

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

002 CLARENCE WILLIAMS' JAZZ KINGS	New York,	Jan. 25, 1927
<i>Carmelo Jari, Bennie Morton</i> - clt; Clarence Williams – pno; <i>Buddy Christian</i> – bjo; Cyrus St. Clair – bbs		
143348-2	Gravier Street Blues	Col 14193-D, Frog DGF 14
143349-2	Candy Lips	Col 14193-D, Frog DGF 14

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

Notes:

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

003 CHARLIE JOHNSON'S ORIGINAL PARADISE TEN	New York,	Feb. 25, 1927
unknown, Cladys Jabbo Smith, Thomas Morris – tpt; Charlie Irvis – tbn; Ben Whitted, Benny Carter – alt, clt; Benny Waters – ten, clt; Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms; Monette Moore – voc		
38115-1	Paradise Wobble	Vic 20551, Frog DGF 8
38116-1	Birmingham Black Bottom	Vic 20551, Frog DGF 8
38116-2	Birmingham Black Bottom	Vic test, Frog DGF 12

38117-1	Don't You Leave Me Here	Vic 20653,	Frog DGF 8
38117-3	Don't You Leave Me Here	Vic test,	Frog DGF 12

For many years, Charlie Johnson had one of the top five jazz bands in Harlem, New York. And from 1926 until Johnson took over part of the Arthur Gibbs Band in 1929, St. Clair graced the ranks of Johnson's Paradise Band with his majestic and very beautiful musical bass playing.

The personnel is established as given with the exception of the first trumpet player. Rust's 'Victor Master Book Vol. 2' gives three cnt/tpt. After year-long repeated listening I am unable to hear three trumpet/cornet players. Jabbo Smith joined the band most probably in late 1926 as a replacement for Sidney de Paris, who stayed behind in Atlantic City when the band changed over to NYC, as they usually did when the summer season was over. So, de Paris can be disregarded for this session. All solos – except for "Don't You Leave Me Here" – are by Jabbo Smith. It probably is Thomas Morris soloing in this latter tune. Morris' presence has been suggested by Richard Rains in 'Storyville 153'. So, there might be the possibility that the Johnson band was temporarily without a first trumpet, and Morris had been hired as a sub (the trumpet lead in "Birmingham Black Bottom" chorus B1 certainly sounds like Morris). But then the listing in the 'Victor Master Book' would have to be wrong. In this respect it has to be borne in mind that it was most uncommon at the time to have three trumpets in a big band. Two were the rule. The great exception was the Henderson band, which had three trumpets since Armstrong had been engaged. From then on, Redman certainly wrote for three trumpets, and after Armstrong's return to Chicago, writing for two trumpets – plus trombone – certainly would have been a musical relapse.

Or they had a lead trumpet player (the very enigmatic Cliff Brazzington has been listed at the time also with the Ellington band) and Morris was added for some other reason, maybe because he provided the arrangement of "Birmingham Black Bottom", which looks rather related in structure and general conception to Morris' own "Ham Gravy" as recorded by Morris' Hot Babies. In return Morris could have been allowed to solo in the unarranged free ensemble of "Don't You Leave Me Here". This then would explain the cited three trumpets/cornets. Yet only two trumpets can be heard in the brass section in chorus A1 of "Paradise Wobble".

Benny Carter was a member of the Johnson band throughout 1927 (Berger, Berger, Patrick 'Benny Carter'), joining – for the second time – in late 1926 and staying until February 1928. He allegedly started arranging with Charlie Johnson, and I can well imagine that "Paradise Wobble" might be one of his first recorded – or even authored – arrangements. (The Berger book names his possibly first recorded arrangement as "P.D.Q. Blues" by Fletcher Henderson. Yet this arrangement definitely sounds as though it was written by a white arranger with its whole-tone parts and is not related to anything Carter has arranged later.)

Alas, Carter cannot be heard in solo in this session. This is the period the Johnson saxophon section was named "The Three Bens" – Whitted, Carter and Waters. Whitted, by the way, was always responsible for the clarinet solos.

McCarthy 'Big Band Jazz' denies Morris' presence on this session and attributes the plunger solos in "Don't You Leave Me Here" to Sidney de Paris. Carter's presence is denied as well.

Richard Rains in 'Storyville' 153 is certainly correct in stating that it is Morris here despite "...Jabbo Smith's assertion when listening to Birmingham Black Bottom, 'That's Ham'". It is believed that Leonard Davis did not join the Johnson Band until some time in 1928." (Davis left the Arthur Gibbs band to join Johnson in summer 1928.)

"Paradise Wobble" is a heavily arranged 12 bar blues. The arrangement is complex, much more so than the two other titles of this session. And I suggest this to be one of the earliest arrangements of Benny Carter on record – if not the very earliest. Appropriate and even great soloing by Jabbo Smith and Ben Whitted. (Re Ben Whitted: please, forget all nominations of Whitted in former discographies on Clarence Williams! They are completely wrong and out of place and pure unsubstantiated speculation without documented background!)

"Birmingham Black Bottom" is remarkably akin in structure and thematic material to Thomas Morris' "Ham Gravy" and I speculate whether this tune was contributed to this session by Morris himself, if he really is one of the trumpets. On the other hand this number is a real swinger – very advanced for early 1927 – and perfectly shows the Johnson band abilities.

"Don't You Leave Me Here" is the very well known Morton tune, here played unarranged in free ensemble with solo contributions by Monette Moore, then 18 year old Jabbo Smith, and Charlie Irvis. Great functional ensemble playing here without turning chaotic.

Notes:

- Delaunay, *New Hot Discography 1948: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Jazz Directory Vol. Five 1955: Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Sidney De Paris - tpt; Charlie Irvis - tbn; Ben Whitted - clt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust*2: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whitted - alt, clt; Benny Carter (?) - ten; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust*3: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust*6: Jabbo Smith, Leonard Davis, Thomas Morris - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Ben Whitted - alt, clt; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc*

- *Rust, The Victor Master Book Vol. 2: 3 c (tp ?) / tb / 3 s / p / bj / bb / d; vocalist: Monette Moore*

Tunes structures:

38115-1 Paradise Wobble Key of Eb

Victor

(Intro 8 bars ens - tpt - clt)(A1 Chorus 12 bars blues ens)(A2 Chorus 12 bars Irvis tbn + saxes)(A3 Chorus 12 bars ens breaks bjo – Smith tpt 8 bars)(A4 Chorus 12 bars Smith tpt)(A5 Chorus 12 bars saxes – ens)(A6 Chorus 12 bars Moore voc + Smith tpt obligato)(A7 Chorus 12 bars Moore voc + Smith tpt obligato)(A8 Chorus 12 bars Whitted clt - ens)(A9 Chorus 12 bars brass)(A10 Chorus 12 bars ens)

arrangement: Benny Carter? / composer credit is: F. Johnson - T. Morris

38116-1 Birmingham Black Bottom Key of Ab / Eb / Ab

Victor

(Intro 4 bars ens)(A1 Chorus 12 bars saxes – ens)(A2 Chorus 12 bars saxes – ens)(A3 Chorus 12 bars brass)(A4 Chorus 12 bars Moore voc – ens)(A5 Chorus 12 bars Smith tpt)(A6 Chorus 12 bars Moore voc – ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA ens - Morris (?) tpt lead, middle break Smith tpt)(B2 Chorus 16 bars bjo – middle break Waters ten)(Bridge 4 bars ens + cymbals)(A7 Chorus 12 bars ens + Smith tpt lead)(Coda 6 bars ens + Smith tpt lead)

38116-2 Birmingham Black Bottom Key of Ab / Eb / Ab

Victor

same as 38116-1

arrangement: Thomas Morris? / composer credit is: F. Johnson - T. Morris

38117-1 Don't You Leave Me Here Key of Bb

Victor

(Intro 4 bars ens)(A1 Chorus 16 bars AA ens)(B1 Verse 16 bars ens)(A2 Chorus 16 bars Moore + Whitted clt obligato)(A3 Chorus 16 bars Morris tpt)(A4 Chorus 16 bars Irvis tbn)(A5 Chorus 16 bars Moore + Johnson pno obligato)(A6 Chorus 16 bars ens)

38117-3 Don't You Leave Me Here Key of Bb

Victor

same as 38117-1

Discernible differences of takes:

38116-1	2nd bar of coda: two trombone notes and banjo
38116-2	2nd bar of coda: two trombone notes and banjo plus two heavy drumbeats and cymbal
38117-1	2nd half of vocal: "Hear that bell a-ringin', hear that whistle sound".
38117-3	2nd half of vocal: "Hear that whistle blow, hear that whistle sound".

See my article on the Charlie Johnson band in Names & Numbers 57 and elsewhere on this web-site. The frequently listed enigmatic Cliff Brazzington seems to be a real person and might be the first trumpet player. He is said to have been with the Ellington band in 1926. If so, he seems to be playing on *Paradise Wobble* only.

004 SARA MARTIN	Clarence Williams' Blue Five	New York,	Apr. 09, 1927
Sara Martin – voc;			
Charlie Irvis – tbn; Arville Harris – clt; (<i>Ben Whitted</i>) – alt;			
Clarence Williams – pno; Buddy Christian – bjo; Cyrus St. Clair – bbs			
80712-B	Cushion Foot Stomp	OK 8461,	Collectors Classics COCD-19
80713-B	Take Your Black Bottom Outside	OK 8461,	Collectors Classics COCD-19

Our group is proud to have detected a hitherto unlisted banjo player - presumably Buddy Christian - on these sides. Or Leroy Harris? The clarinetist was said to be Benny Waters for years. We have been unable to find a source for this assumption and it has to be mentioned that Waters started as a saxophonist, soloing on clarinet only in later years. Tone and style seem to belong to Arville Harris. The alto might belong to Ben Whitted stylistically, but this is not documented anywhere and only our vague suggestion. In April 1927 Irvis and St. Clair were with Charlie Johnson's band at Smalls' Paradise and might easily have brought Whitted with them to this recording session.

Notes:

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

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

Cyrus St. Clair plays beautiful melody in the first title – exceedingly soft and mellow, and yet hot and swinging. Here again the reed players' identities were unsolved. Tonally and stylistically (the bouncing-trills!) the clarinet lead player in "Black Snake Blues" is unquestionably Jari and the other reed man is most probably Arville Harris. As both seem to be playing alto (no tenor here) our group is unable to find out who plays the alto solos in the second title. Others undisputed.

Notes:

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

006 CLARENCE WILLIAMS' ORCHESTRA		New York,	Jul. 1927
Ed Allen, – tpt; Charlie Irvis – tbn;			
Alberto Socarras – sop, clt, flt; Arville Harris – alt, clt;			
Clarence Williams – pno; Cyrus St. Clair - bbs			
2837-2	Shooting The Pistol	Pm 12517,	Frog DGF 37
2838-2	Bottomland	Pm 12517	not on LP/CD
2838-3	Bottomland	Pm 12517,	Frog DGF 37

These two recorded titles come from Clarence Williams' show 'Bottomland'.

This session is very probably Socarras' initial recording with Clarence Williams! With Jari gone to South America, it seems that now the era of another caribbean clarinetist is beginning: Albert Socarras. Our group agree on Arville Harris on alto. With Williams' moderate piano playing and St. Clair's great brass blowing, there is nothing the rhythm demands.

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

Notes:

- Storyville 21: Ed Allen (tpt); Charlie Irvis (tbn); poss Arville Harris (clt, alt); Alberto Socarras (sop, flt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p213: Ed Allen (tpt); Charlie Irvis (tbn); poss Arville Harris (clt, alt); Alberto Socarras (clt, flt, sop); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Rust*2: Ed Allen (cnt); Charlie Irvis (tbn); unknown (clt); unknown (alt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Rust*3: Ed Allen -c; Charlie Irvis -tb; ?Arville Harris -cl -as; Alberto Socarras -ss -f; Clarence Williams -p; Cyrus St. Clair -bb.
- Rust*4,*6: Ed Allen -c; Charlie Irvis -tb; ?Arville Harris -cl -as; ?Albert Socarras -ss -f; Clarence Williams -p; Cyrus St. Clair -bb.

Notable differences of takes:

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

007 CLARENCE WILLIAMS' JAZZ KINGS	New York,	Aug. 18, 1927
Ed Allen – tpt; Charlie Irvis – tbn; Alberto Socarras – alt, sop, clt; Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair - bbs		
144546-1 I'm Going Back To Bottomland	Col 14244-D,	Frog DGF 14
144547-2 You'll Long For Me (When The Cold Winds Blow)	Col 14244-D,	Frog DGF 14

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

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
 - Storyville 21: Ed Allen (tpt); Charlie Irvis (tbn); Albert Socarras (clt, sop, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p214: Ed Allen (tpt); Charlie Irvis (tbn); Albert Socarras (clt, sop, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2: Ed Allen (cnt); Charlie Irvis (tbn); Buster Bailey (clt, sop); Arville Harris (?) (alt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3,*4,*6: Ed Allen -c; Charlie Irvis -tb; Albert Socarras -cl -ss -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

008 CLARENCE WILLIAMS' BLUE SEVEN	New York,	Sep. 23, 1927
Louis Metcalf – tpt; Charlie Irvis – tbn; Albert Socarras – alt, clt; Arville Harris – ten, clt; Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair - bbs		
81472-A Baby, Won't You Please Come Home?	OK 8510,	Chronological Classics 736
81473-A Close Fit Blues	OK 8510,	Chronological Classics 736

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

While listening all recordings attributed to Metcalf in a steady row it becomes apparent that here we have all Metcalf's characteristics as heard before, only a bit tamed and thus retained by being encompassed in a Williams-led conception. Typical Irvis legato playing. Socarras and Arville Harris certainly are the reed-men as indentified in our earlier effort, and the rhythm section is the regular Williams rhythm section of this time.

Notes:

- Storyville 21: Louis Metcalfe (cnt); Charlie Irvis (tbn); prob Buster Bailey (clt, alt); prob Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p216: Louis Metcalf (cnt); Charlie Irvis (tbn); prob Buster Bailey (clt, alt); prob Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2: Charlie Gaines or Louis Metcalf (cnt); Charlie Irvis (tbn); Buster Bailey (?) (clt, alt); Arville Harris (?) (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3,*4,*6: Louis Metcalf -c; Charlie Irvis -tb; Buster Bailey, ?Arville Harris -cl -as; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

009 CLARENCE WILLIAMS' ORCHESTRA	New York,	c. Oct. 1927
Ed Allen – cnt; Jimmy Harrison – tbn; Buster Bailey – alt, clt; Coleman Hawkins – ten; Clarence Williams – pno; Cyrus St. Clair – bbs		
2887-2 Shake Em Up	Pm 12587,	Frog DGF 37
2888-2 Jingles	Pm 12587,	Frog DGF 37

Here we certainly have a unit from the Henderson band again, this time band-mates Bailey and Hawkins, and definitely Jimmy Harrison on trombone. And again, just Williams on piano and St. Clair on the tuba. What more do you need?

Notes:

- Storyville 21: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p219: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey (clt, alt); Coleman Hawkins (ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, (?) Russell Procope or Albert Socarras, (clt, alt); Coleman Hawkins (clt, ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Buster Bailey -cl -as; Coleman Hawkins -ts; Clarence Williams -p; Cyrus St. Clair -bb.

010 CLARENCE WILLIAMS' JAZZ KINGS	New York,	Jan. 12, 1928
Ed Allen – tpt; Charlie Irvis – tbn; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt; Clarence Williams – pno; Buddy Christian – bjo; Cyrus St. Clair - bbs		
145521-1 Dreaming The Hours Away	Col 14193-D,	Frog DGF 14
145522-2 Close Fit Blues	Col 14193-D	not on LP/CD
145522-3 Close Fit Blues	Col 14193-D,	Frog DGF 14

And again the Henderson reeds (without Don Redman who was not a soloist fitting into the Williams mode) plus the Williams rhythm team. Our group identified Buddy Christian here because of the banjo sound – bell-like, opposite to Leroy Harris' rather dry sound. And we

certainly hear Charlie Irvis' legato style trombone and not the Miff Mole inspired staccato style of Ed Cuffee as always given. And what a most beautiful ride-out chorus they play in the first title!

Notes:

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

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

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

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

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

Notable differences of takes:

14522-2: this take -2 not reissued, therefore no comment possible.

011 CHARLIE JOHNSON'S PARADISE TEN

New York,

Jan. 24, 1928

unknown (Sidney de Paris), Cladys Jabbo Smith – tpt; Charlie Irvis – tbn;
Ben Whitted, Benny Carter – alt, clt; Ben Waters – ten, clt; Edgar Sampson – vln;
Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;
Monette Moore – voc (1,2);

Benny Carter – arr (1,2,3,4); Ben Waters – arr (5,6)

41639-1 You Ain't The One

Vic test,

Frog DGF 12

41639-2 You Ain't The One

Vic 21247,

Frog DGF 8

41640-1 Charleston Is The Best Dance After All

Vic 21491,

Frog DGF 8

41640-2 Charleston Is The Best Dance After All

Vic test,

Frog DGF 12

41641-1 Hot Tempered Blues

Vic test,

Frog DGF 12

41641-2 Hot Tempered Blues

Vic 21247,

Frog DGF 8

Now, here we have the Johnson band in full flight. With the extra attraction of Benny Carter's definitely first (see "Paradise Wobble" above) recorded arrangements, together with his first recorded solo efforts, straight on the way to later heights.

Trumpet soloing is definitely by Jabbo Smith on the first two titles, by another man on the third title, who may be, but is not necessarily Sidney de Paris. Jabbo Smith told Chip Deffaa ('Voices of The Jazz Age') that he left the band because of being accused of bad behaviour, and that de Paris was his successor. This would mean, that Smith would not have been in the band together with de Paris. So, the first trumpet player's identity has to be questioned, just as in the session of February 25, 1927.

"You Ain't The One" has a typical Carter reed chorus, this time on clarinets. It is not easy to play and Carter's colleagues struggle along in three-part harmony, Carter playing lead. Very advanced and interesting modulations in the bridges show Carter's early mastership. We hear Edgar Sampson with his violin accompanying Monette Moore's vocal chorus. Sampson has always been listed as saxophonist/violinist in this session, but it has to be kept in mind that he still was a member of Arthur Gibbs' band until summer 1928, when he together with Leonard Davis changed over to the Johnson band. Ben Waters in his book 'The Key to A Jazzy Life' said that the Johnson band sometimes had more than two trumpets, but never more than three saxes. So, I think, that Charlie Johnson added Sampson only as violinist in this session, just for the thrill of it, maybe being impressed by this young man's possibilities. The 'Victor Master Book' has three saxes and a violin. We never hear four reeds at the same time, which in 1928 certainly would have been extremely uncommon.

"Charleston Is The Best Dance After All" again have a Carter reed chorus, this time on saxophones. At the end of this saxophone chorus we hear Charlie Johnson's piano playing into the trumpet break, which seems to be proof of Johnson's carelessness.

"Hot Tempered Blues" is Ben Waters' arrangement with his typical bluesy clarinet writing. Then in chorus A4 we hear a trumpet player, who sounds very much like Thomas Morris in his phrasing in take -1, only that he has much better embouchure than Morris had (G. Bushell said about Thomas Morris: "He had some great ideas, but no lip – it just splattered all over the place"). This man here plays assured, with a controlled vibrato/shake and some funny phrases in take -2 which may yet come from de Paris's art of preaching on his horn (see "The Boy In The Boat" of the next session). Beautiful bluesy four-string violin by Sampson and phantastic free collective improvisation by the whole band in the last two choruses, in Gunther Schuller's words: "Here the band swings and rocks in a manner way ahead of its time, especially in the final, climactic improvised chorus. In its all-out abandon, it stops just this side of cacophony, a triumph of the art of ensemble improvisation" (Schuller 'Early Jazz').

Notes:

- Delaunay, New Hot Discography 1948: Jabbo Smith, Sidney De Paris, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whittet - clt; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- Jazz Directory Vol. Five 1955: Probably similar personnel as session of Jan. 24, 1928: Jabbo Smith, Cliff Brazzington - tpt; Charlie Irvis - tbn; Edgar Sampson - alt, clt, vln; Benny Carter - alt; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- Rust*2: Jabbo Smith, Leonard Davis, Cliff Brazzington - tpt; Charlie Irvis - tbn; Ben Whittet - alt, clt; Benny Carter - alt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- Rust*3: Jabbo Smith, Leonard Davis - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Edgar Sampson - alt, vln; Elmer Harrell - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- Rust*6: Jabbo Smith, Leonard Davis - tpt; Charlie Irvis - tbn; Benny Carter - alt, sop, clt, arr; Edgar Sampson - alt, vln; Benny Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms; Monette Moore - voc

- Rust, The Victor Master Book Vol. 2: 2 t / tb / 3 s / vn / p / bj / bb / d; vocalist: Monette Moore

Tunes structures:

41639-1 You Ain't The One Key of C / Eb / F / Eb Victor

(Intro 6 bars ens - Carter alt)(A1 Chorus 32 bars AA' ens)(A2 Chorus 32 bars Moore voc + Sampson vln obligato)(Bridge 4 bars ens)(B1 Verse 12 bars ens)(A3 Chorus 32 bars / Waters ten + brass 16, Irvis tbn 16)(Bridge 4 bars ens)(A4 Chorus 32 bars clts)(Bridge 4 bars ens)(A5 Chorus 32 bars / J. Smith tpt 16, ens 16)(Coda 2 bars ens)

41639-2 You Ain't The One Key of C / Eb / F / Eb Victor

same as 41639-1

arrangement: Benny Carter / composer credit is: Chas. Johnson - Arthur Porter

41640-1 Charleston Is The Best Dance After All Key of F Victor

(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens)(Bridge 2 bars* ens)(B1 Verse 20 bars ens /ens 8, saxes 8, ens 4)

(A2 Chorus 32 bars saxes in harmony)(A3 Chorus 32 bars J. Smith tpt 16, B. Carter alt 8, J. Smith tpt 6, ens 2)
 (Bridge 2 bars* ens)(A4 Chorus 32 bars ens /ens 14, C. Johnson pno 2, Ch. Irvis 6, ens 10)(Coda 2 bars bbs - ens)
 41640-2 Charleston Is The Best Dance After All Key of F Victor
 same as 41640-1

arrangement: Benny Carter / composer credit is: G. Johnson - A. Porter

(* this bridge actually consists of four bars, two of which are the last two bars of the previous chorus. This same device has been called "an unprecedented practice in the history of jazz arrangements" by Andre Hodeir in his book JAZZ, IT'S EVOLUTION AND ESSENCE, only that he discusses Ellington's "Concerto For Cootie" of March 1940. Ellington had used this same device in his "Stevadore Stomp", but never as early as Carter does here. So, who is the originator of this little beautiful trick?)

41641-1 Hot Tempered Blues Key of Bb Victor

(Intro 8 bars ens)(A1 Chorus 12 bars blues tpts in harmony)(A2 Chorus 12 bars Irvis tbn)(A3 Chorus 12 bars E. Samp-son vln - clts background riff)(A4 Chorus 12 bars S. de Paris(?) tpt)(B1 Verse 16 bars AA clts)(A5 Chorus 12 bars ens riff)(A6 Chorus 12 bars ens ad lib)(Coda 2 bars ens)

41641-2 Hot Tempered Blues ey of Bb Victor

same as 41641-1

arrangement: Benny Waters / composer credit is: Chas. Johnson - Arthur Porter

Discernible differences of takes:

41639-1 Intro: first trumpet plays chromatic downward sequence with 3 times: 1 quarter note, 2 eighth notes (second note downward jump), 1 quarter note in chromatic sequence again, band playing even chromatic sequence

41639-2 Intro: first trumpet plays even chromatic downward sequence together with band

41640-1 pno plays into tpt break at end of Chorus A2 and stops abruptly

41640-2 pno silent in tpt break at end of Chorus A2, foot thumping instead

41641-1 tbn enters for solo in first bar of A2, no Whitted clt in A5

41641-2 tbn enters for solo 3 beats before A2, Whitted clt over ens in A5

012 CLARENCE WILLIAMS' JAZZ KINGS

New York, Apr. 10, 1928

Ed Allen - tpt; Ed Cuffee - tbn; Buster Bailey - clt;

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

145992-1 Sweet Emmalina

Col 14287-D,

Frog DGF 14

145993-1 Any Time

Col 14287-D,

Frog DGF 14

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

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

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

Notes:

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

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

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

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

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

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

013 CLARENCE WILLIAMS' WASHBOARD FIVE

New York, Apr. 18, 1928

Ed Allen - cnt; Buster Bailey - clt;

Clarence Williams - pno; Cyrus St. Clair - bbs; Floyd Casey - wbd; unknown - talk (1)

W400620-B Sweet Emmaline

OK 8572,

Collectors Classics COCD-19

W400620-C Sweet Emmaline (see session #017)

OK 8572,

Collectors Classics COCD-19

W400621-B Log Cabin Blues

OK 8572,

Collectors Classics COCD-19

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

Notes:

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

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

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

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

Notable differences of takes (from Lord p227):

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

W400620-C: clarinet solo chorus entirely in upper register. (ATTENTION: this take -C was made on June 23, 1928 with a different clarinet player (see #017)!

014 CLARENCE WILLIAMS' JAZZ KINGS

New York, May 29, 1928

Ed Allen, Joe King Oliver - cnt; Ed Cuffee - tbn; Arville Harris - clt, alt;

Clarence Williams - pno; Cyrus St. Clair - bbs

146365-1 Red River Blues

Col 14326-D,

Frog DGF 14

146365-2 Red River Blues

Col unissued

not on LP/CD

146366-1	I Need You	Col unissued	not on LP/CD
146366-3	I Need You	Col 14326-D,	Frog DGF 14

Again the cornet team of Ed Allen and King Oliver with some superb small band jazz. And minimalistic rhythm section of Williams and St. Clair.

Notes:

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

015 KING OLIVER AND HIS DIXIE SYNCOPATORS

New York, Jun. 11, 1928

Joe King Oliver – cnt; Jimmy Archey – tbn;
 Ernest Elliott – alt, clt; Arville Harris – ten, clt;
 Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs

E-27684-A/E-7388-A	Tin Roof Blues	Voc 1189,	Frog DGF 35
E-27685-A/E-7389-A	West End Blues	Voc 1189,	Frog DGF 35
E-27686-A,B/E-7390-A,B	Sweet Emmalina	Voc 1190,	Frog DGF 35
E-27687-A,B/E-7391-A,B	Lazy Mama	Voc 1190,	Frog DGF 35

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

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

All musicians seem to be identified, only that St.Clair's presence is a little bit doubtful. The playing on these sides certainly is somewhat below par with St. Clair.

Notes:

- Storyville 22: Joe Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (clt, alt); Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); poss Alex Hill (pno)(3,4); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p 232: Joe King Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (alt, clt); Arville Harris (ten, alt, clt); Clarence Williams (pno, voc); ? unknown (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs) "WCA's (Walter C. Allen – KBR) thorough investigation lists three reads, however I hear only two, the third listed by WCA being Russell Procope. Oliver is the only cornet heard. According to WCA, Jimmy Archey identified himself, and Williams' singing, but could not recall the others. Arville Harris was identified by Williams, and is consistent with known examples of Harris' playing tenor: Williams identified the clarinetist as Elliott. St.Clair doubted his own presence here, stating that he recorded with Oliver on Clarence Williams dates but not on Oliver dates, and thought the bbs was Buford, whom Oliver employed at the time. However, Paul Barnes stated that Buford returned to Chicago soon after breakup of the Oliver 1927 "Savoy" band. Williams named St.Clair for the bbs."
- L. Wright, "King" Oliver, p 92: Joe King Oliver, c; Jimmy Archey, tb; Ernest Elliott, as, cl; Arville Harris, ts, cl; Clarence Williams, p, v; Leroy Harris, bj; Cyrus St. Clair, bb "The personnel is based on Clarence Williams's own identification of the soloists on hearing the records and he named Archey (commenting that Oliver particularly liked him), Arville Harris, Ernest Elliott, himself on piano and vocal, Leroy Harris and St.Clair. Procope strongly denied to Brian Rust that he had ever recorded with King Oliver either under Oliver's own name or that of Clarence Williams. The presence of a second piano on the third and fourth titles has been suggested by a number of authorities who argue that the piano is much further from the mike than the voice and that aurally it is not Williams. However, as Keith Nichols points out, it is perfectly normal for a pianist who sings to reduce his volume at the piano as he starts to sing in order to hear himself."
- Rust*2,*3,*4: Joe King Oliver (cnt); Jimmy Archey (tbn); Ernest Elliott (alt, clt); Arville Harris (ten, clt); Clarence Williams (pno, voc); Leroy Harris (bjo); Cyrus St. Clair (bbs)
- Rust*6: King Oliver, c; Jimmy Archey, tb; Ernest Elliott, cl,as; Arville Harris, cl,as,ts; Clarence Williams, p,v,dir; leroy Harris, bj; Cyrus St. Clair, bb

Tunes:

- E-7388-A Tin Roof Blues: 4 Intro pno / 12 Chorus 1 cnt JKO / 12 Chorus 2 cnt JKO – tbn JA / 12 Chorus 3 tbn JA / 12 Chorus 4 clt EE (or AH?) / 12 Chorus 5 ens
- E-7389-A West End Blues: 8 Intro ens – tbn breaks JA / 12 Chorus 1 cnt JKO - saxes breaks / 12 Chorus 2 clts / 12 Chorus 3 tbn JA / 12 Chorus 4 clt AH (orEE?) / 12 Chorus 5 ens tbn breaks JA
- E-7390-A/B Sweet Emmalina: 6 Intro ens / 32 Chorus 1 ens 16 – ten AH 8 – alt EE 8 / 16 Verse pno CW / 32 Chorus 2 tbn JA 24 – cnt JKO 8 / 32 Chorus 3 voc CW / 16 Chorus 4/2 ens – clt AH
- E-7391-A/B Lazy Mama: 4 Intro ens / 32 Chorus 1 saxes / 32 Chorus 2 cnt JKO 16 – clt AH 16 / 16 Chorus 3/2 ens

016 ALBERTA JONES

New York, Jun. 11, 1928

Alberta Jones – voc;
 possible personnel:
 Joe King Oliver – cnt; Jimmy Archey – tbn;
 Ernest Elliott – alt, clt; Arville Harris – ten, clt;
 Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs

E-27688	Pennsylvania Blues	Voc unissued	not on LP/CD
E-27689	Tramping Blues	Voc unissued	not on LP/CD

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

Notes:

- Storyville 22: not listed.
- Lord, Clarence Williams p234: not listed.
- Rust*3,*4,*6: not listed.
- BGR*2,*3,*4: not listed
- L. Wright, King Oliver p93: "Adjacent matrices: E-27688/9 are by Alberta Jones recorded A.M. on the same day. 'Pennsylvania Blues' (E-27688-A,-B) and 'Tramping Blues' (E-27689-A,-B) are both shown as Alberta Jones compositions and are shown as performed by "Alberta Jones, soprano with orchestra" and as "Test Masters"."
- VJM 169-18: "Bernhard Behncke (Germany) noted an intriguing remark on p. 93 of Laurie Wright's King Oliver book. It mentions unissued recordings by Alberta Jones, soprano with orchestra of 'Pennsylvania Blues' and 'Tramping Blues' (matrix E-27688/9). These were recorded on the same date and place as the King Oliver session with a Clarence Williams group that produced 'Tin Roof Blues' etc., thus the "Orchestra" could be Oliver's recording band. Do tests survive?"

017 CLARENCE WILLIAMS' WASHBOARD FIVE

New York, Jun. 23, 1928

Ed Allen – cnt; Arville Harris or Carmello Jari – clt;
Clarence Williams – pno, talk; Cyrus St. Clair – bbs; Floyd Casey – wbd;
W400620-C Sweet Emmaline

OK 8572, Collectors Classics COCD-19

This is the remake session to session #013, only that Buster Bailey seems not to have been available for Clarence, as he probably was out of town with the Henderson band. Clarence obviously – judging by the many 'bouncing-trills' – hired clarinet man Carmelo Jari again, now back from South America. He had joined Lew Leslie's Blackbirds of 1928 band and was probably not employed by Clarence again because of his steady work in the show and his early death in January 1929. Recent re-listening (Aug. 2014) made the possibility of Arville Harris' clarinet playing apparent.

Notes:

- Storyville 23: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, voc); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p226: Ed Allen (cnt); prob Buster Bailey (clt); Clarence Williams (pno, comment (2)); Cyrus St. Clair (bbs); Floyd Casey (wbd); unknown (comment (1)).
- Rust*2,*3,*4,*6: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).

Notable differences of takes:

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

018 CLARENCE WILLIAMS' ORCH.

New York, Jun. 23, 1928

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

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

Although this is the same recording session as before, Jari does not seem to take part in the proceedings. He might have been unable to stay and so we have two different reed men, of whom one might be his colleague Socarras. The tenor player is certainly Harris. Beautiful big band sound of the Harlem kind. Some people say that there is no piano player, as Williams cannot be heard.

Notes:

- Storyville 22: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); unknown (clt, alt); Arville Harris (clt, alt, ten); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms); Clarence Williams (dir).
- Lord, Clarence Williams p234: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); unknown (clt, alt); Arville Harris (clt, alt, ten); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms); Clarence Williams (dir).
- Rust*2: Ed Allen, King Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt, ten); Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
- Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; unknown -cl -as; Arville Harris -cl -as -ts; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d; Clarence Williams -dir -a.

019 CLARENCE WILLIAMS' JAZZ KINGS

New York, Aug. 01, 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;
Albert Socarras – alt, clt; Ben Waters – ten, clt;
Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair – bbs;
Ed Allen, Clarence Williams – voc (2)
146825-3 The Keyboard Express
146826-3 Walk That Broad

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

Our group agrees to the previously stated personnel with the only exception: the tenor player. Some of us hear Ben Waters playing, and not Arville Harris. King Oliver as second trumpet has been named, but is not confirmed. There certainly is a second tpt/cnt player, who very often drops out of the ensemble in the first title (because of lacking sight-reading skill?), but is much more secure in the second title. This could give a hint to Oliver.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
- Storyville 22: Ed Allen (cnt); Ed Cuffee (tbn); prob Albert Socarras (clt, alt); prob Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p241: Ed Allen, poss Joe Oliver (cnt); Ed Cuffee (tbn); prob Albert Socarras (clt, alt); prob Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*2: prob Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Albert Socarras -cl -as; Arville Harris -cl -as -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

020 CLARENCE WILLIAMS & HIS ORCHESTRA	Long Island City,	c. Aug. 1928
Ed Allen , Joe King Oliver – cnt; Ed Cuffee – tbn;		
<i>(Ben Whitted)</i> , unknown <i>(Harvey Boone)</i> – alt, clt; Ben Waters – ten, clt;		
Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair - bbs		
151	Long, Deep And Wide	QRS R-7004, Frog DGF 48
152-A	Speakeasy	QRS R-7004, Frog DGF 48
153	Squeeze Me	QRS R-7005, Frog DGF 48
154-A	New Down Home Blues	QRS R-7005, Frog DGF 48

Now this is the epitome of all Clarence Williams music. Wonderful Harlem big band music, full of blues, relaxed yet swinging, very melodic and musicianly. The only uncertainties are the (probably) two alto saxes. Benny Morton (of the Joe Jordan band) certainly out of the picture, so it might be Harris, had there been any recognizable trait of his style. But taking Ben Waters for granted (Waters identified himself on matrices 151 – 154, but was less sure for the subsequent QRS dates – Storyville 1998/9), it would be very significant to suggest Ben Whitted, who was Waters' band mate from the Charlie Johnson band, just as St.Clair was. Whitted was an experienced 1st alto man and played all the clarinet solos – in a very bluesy style – in the Johnson band. Harvey Boone on alto had been listed in Cl. Williams' files as playing on an QRS date.

Notes:

- Storyville 22: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p243: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Arville Harris, ?unknown third -cl -as; Ben Waters -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

- Rust*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; prob Arville Harris -cl; Ben Waters -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

021 CHARLIE JOHNSON AND HIS PARADISE BAND	New York,	Sep. 19, 1928
Leonard Davis, Sidney de Paris – tpt; Jimmy Harrison – tbn, voc exhortations (2,3);		
Ben Whitted, Edgar Sampson – alt, clt; Ben Waters – ten, clt;		
Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;		
Ben Waters – arr (2,3,4,5,6); possibly <i>Ken Macomber</i> – arr (2,3)		
47530	Gettin' Away From Me	Vic unissued not on LP/CD
47531-1	The Boy In The Boat	BB B10248, Frog DGF 12
47531-2	The Boy In The Boat	Vic 21712, Frog DGF 8
47532-1	Walk That Thing	Vic test, Frog DGF 12
47532-2	Walk That Thing	Vic 21712, Frog DGF 8
47532-3	Walk That Thing	BB B10248, Frog DGF 12

Every time the Johnson band was in the studio, the Victor people restricted the band's output to three titles. Even more so, they rejected one of these few titles on this and the last Victor session. Can it be that the band was so undisciplined or unrehearsed? Just think of Victor's attempt to use Eddie Condon to bring a rehearsed Fats Waller band to the studio!

So, the first title had been rejected. For what reason I dare to ask? For me, this session marks the climax of the whole Charlie Johnson output. "The Boy In The Boat" certainly is one of the greatest recordings in classic jazz, "Walk That Thing" is a phantastic early swinger. What then might have been the cause for the failure of "Getting' Away From Me"? I'd certainly give a lot would somebody offer me a test pressing!

At least we can be certain now of the whole personnel. Leonard Davis had come over from Arthur Gibbs. He had stayed with Gibbs from summer 1927 until summer 1928. Before Gibbs he had played with Edgar Hayes and his Symphonic Harmonists at the Alhambra Theatre from 1926 until summer 1927. Now with Johnson he teamed with Sidney de Paris, one of the real great growl and hot trumpeters, for me much more impressiv than Bubber Miley with the Duke. I can only wonder what the Duke could have made with de Paris in his band. (Did he ever try to hire him?). Where Miley was stuck in his Johnny-Dunn influenced triplets and rather stiff phrasing, de Paris owns a phantastic looseness which enables him really to preach and talk on his trumpet. And then we have Harrison, one of the greatest stylists and giants of classic jazz. What a wealth of brass players!

On saxophones the always reliable Ben Whitted, with Johnson from the early twenties on. He always played the clarinet solos with the band and was responsible for arranging the hits of the day. Reportedly he did arrange Louis Armstrong's solos harmonized for the brass. Young and promising Edgar Sampson had also come over from Arthur Gibbs as steady member of the band. It is interesting to note, that Sampson, as a steady member of the band now, dno longer plays the violin on Johnson band recordings. Ben Waters and the rhythm section were the back-bones of the whole aggregation.

"The Boy In The Boat" has been called "the black diamond of early jazz" somewhere in a book the title of which I am unable to recall. But listen to the row of solos: first Harrison, then de Paris with a call-and-response pattern, first with Whitted, then with Harrison's voice. De Paris here is absolutely equivalent with everything Cootie or Tricky Sam could do. The answering voice is unmistakably Harrison. And then listen to the great but unsung George Stafford using some recent devices for drummers, a choked high-hat in take -1 and a hand-high-hat in take -2. This recording is absolutely phantastic, only that take -2 is very slight degree better to my taste.

The arrangement must be Ben Water's. When the author of this little article played this very title at the Breda Jazz Festival in 1972, the door opened and in walked Benny Waters, immediately shouting into the room "Hey, that's my arrangement!" On the other hand he told pianist Keith Nichols, that the arrangement was Ken Macomber's, who as a young white arranger made the rounds through Harlem trying to sell his arrangements, using his beautiful young wife as bait to gain attention. Stylistically the arrangement is pure Waters! Fats Waller's "Squeeze Me" was originally titled "The Boy In The Boat" just as this "The Boy In The Boat" here was recorded as "The Rock" (STORYVILLE 35).

"Walk That Thing" is not as outweighed, but it nevertheless has beautiful soloing by Whitted on clarinet, de Paris on C1 (strain C / verse II) and probably Davis on D1 (Verse III / strain D). But the peak are Harrison's solos in all three takes, take -2 the least perfect. As takes -1 and -3 are very similar in Harrison's solo and take -2 differing mostly in the breaks, the recording order might originally have been take -2, take -

1 and take -3. And then St.Clair's majestic tuba breaks in the last chorus, together with Bobby Johnson's banjo breaks and Stafford's drum artistic: phantastic!

Tunes structures:

47530 *Gettin' Away From Me* Victor
unissued

47531-1 *The Boy In The Boat* *Key of Gm (Bb)* Victor, Bluebird
(Intro 12 bars ens)(A1 Verse I 16 bars clts in harmony - brass)(B1 Chorus 16 bars AA' Harrison tbn - clts riff)(C1 Verse II (Vamp ?) 11 bars (!) clts in harmony /clts 7, ens 4)(D1 Chorus 12 bars De Paris tpt - Whitted clt)(D2 Chorus 12 bars De Paris tpt - Harrison voc)(Bridge 2 bars ens)(E1 Verse III 16 bars AA ens)(D3 Chorus 12 bars De Paris tpt - Stafford cymbals)

47531-2 *The Boy In The Boat* *Key of Gm (Bb)* Victor
same as 47531-1

arrangement: Benny Waters (Ken Macomber?) / composer credit is: C. Johnson

47532-1 *Walk That Thing* *Key of C* Victor

(Intro 8 bars /pno 4, ens 4)(A1 Chorus 32 bars AA' Waters ten)(B1 Verse 20 bars AA' Waters ten - ens)(C1 Verse II 16 bars AA De Paris tpt - ens)(A2 Chorus 32 bars Harrison tbn)(D1 Verse III 16 bars AA Davis (?) tpt - clts)(D2 Verse III 16 bars Whitted clt - ens)(A3 Chorus 32 bars ens /breaks bbs, bjo, cymbals)(Coda 3 bars clt - ens)

47532-2 *Walk That Thing* *Key of C* Victor
same as 47532-1

47532-3 *Walk That Thing* *Key of C* Victor, Bluebird
same as 47532-1

Discernible differences of takes:

47531-1 Chorus D1: Stafford plays choked high-hat

Chorus D2: Harrison shouts "Yes, yes, yes, yes, yes; preach that thing, brother low-down, do!"

47531-2 Chorus D1: Stafford plays hand cymbal

Chorus D2: Harrison shouts "Oh, preach that thing, brother, preach it now; preach it Kid!"

47532-1 ten solo Chorus A1: Waters starts with five notes, 1 eighth not (g), 1 quarter note (g), 3 eighth notes (g-eb-e)

tpt solo in strain C1 (Verse II): tpt plays a three-quarter rhythm in second half of strain C1,

breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a syncopated downward sequence

47532-2 ten solo Chorus A1: Waters starts with three evenly played notes (g),

breaks in tbn solo: no arpeggio

47532-3 ten solo Chorus A1: Waters starts hesitatingly with three nearly evenly played notes (g),

breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a downward sequence with 2 eighth notes and 1 quarter note (not syncopated)

022 JACKSON AND HIS SOUTHERN STOMPERS

New York,

Sep. ?, 1928

Leonard Davis, *Sidney de Paris* – tpt; Jimmy Harrison – tbn ;

Ben Whitted, Edgar Sampson – alt, clt ; *Ben Waters* – ten, clt;

Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;

Bob Haring – arr (stock) (1?,2)

31339-2 Dusky Stevedore

Mar 227 (7"),

Frog DGF 71

31340-2 Take Your Tomorrow (Give Me Today)

Mar 227 (7"),

Frog DGF 71

This elusive coupling was only issued on a 7" Marathon disc. The small size of the disc resulted in very narrow groove which in turn made the sound of the disc very muddy. The first reissue of these two sides came out on John R.T. Davies' Ristic 28 in 1969, announced as "the greatest sleeper of recent years". As I have been told a whole cardboard box full of this very record, had been discovered in the 1960s in Europe – probably France? – unknown until then. Davies reissued the item and I was lucky enough to get hold of a copy through the very great services of Dick M. Bakker, then of Deventer, The Netherlands. My immediate reaction when listening was, that this band was in many respects akin or even identical with the Charlie Johnson Band. Certainly, there was Jimmy Harrison on trombone, Ben Waters on tenor and George Stafford on drums. I wrote a letter to John R.T. telling him my suggestions, but he wanted to have none of it. The reader may imagine my satisfaction when Rust*4 listed exactly what I had distinguished.

Particulars of the tune "Dusky Stevedore" and its issue and publication can be found in Bruce Bastin 'Never Sell a Copyright', p.44/45.

The personnel for this recording can only be concluded aurally and seems to be as given above. There seem to be two trumpets because of the thickness of sound and because certainly the arrangement required two, but only one can be distinguished clearly. And this player seems to be Leonard Davis with his majestic horn (listen to Eddie's Hot Shots for a sample of his great trumpet playing). He seems to be the only trumpet soloist here. Then we hear unequivocally the one and only Jimmy Harrison on trombone. Ben Whitted might be on first alto, because he was the saxophone leadman with the Johnson band. Presuming this to be the Johnson band the other alto has to be Edgar Sampson, who was with the band from mid 1928 on, just as Leonard Davis was. Although I do not know any Sampson solo that early, I assume that Sampson – as successor to Benny Carter – might have been under his influence. This could be a clue to the alto solo in the second title. The tenor solo in the beginning of the first title certainly sounds like what we have come to know of Ben Waters. Yet, when asked late in his life, Waters denied his presence here. Well, I have become aware of so many errors of memory and judgement of the surviving musicians in my research, that I am inclined not to believe in Waters' memory here. The rhythm section certainly is the one of the Johnson band. Only, that the presence of a piano cannot be stated with certainty. So, can it be the case, that the Johnson band recorded without their leader? For contractual reasons? Or because Charlie Johnson just did not care? Or because he simply was "upstairs" gambling? We do not know, yet the music is fantastic!

"Dusky Stevedore" follows the published arrangement of the Triangle Music Company of Joe Davis, as do the recordings of Thelma Terry and the Mills Hotsy Totsy Gang of the same year. The staff arranger might have been Bob Haring as with the next title. Great soloing by Waters (?), Whitted and Davis.

"Take Your Tomorrow (Give Me Today)" is a stock arrangement definitely by Bob Haring, published by the Triangle Music Company.

Very typical Jimmy Harrison solo in chorus A3 and a very Carterish eight bar solo by the second alto player, who in my estimation must be Edgar Sampson (in this relation I would like to ask the reader to listen to Clarence Williams' "Zonky" and "You've Got To Be Modernistic" of December 3, 1929. I think that we have the same musician here.)

And then the fantastic punch and swing of the band! What an aggregation!

Once again, at (*) we have the device of starting a new chorus or bridge – in this case – on the two last bars of the preceding unit, just as before in "Charleston's The Best Dance After All". See there!

Notes:

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

- *Jazz Directory Vol. Five 1955*: not listed

- Rust*2: not listed

- John R.T. Davies, cover text of *Ristic 28*: 2 tpts; tmb; alt; poss. Buster Bailey – clt, alt; Prob Prince Robinson – ten; Cyrus St. Clair – bbs; prob Leroy Harris – bjo; unknown – dms (Tom Lord in 'Clarence Williams' gives the same personnel)

- Rust*3: 2 unknown - tpt; unknown - tbn; unknown - alt, clt; unknown - alt; Ben Waters - ten; ?Mike Jackson - pno; unknown - bjo; unknown - bbs; unknown – dms

- Rust*6: probably: Leonard Davis, Sidney De Paris - tpt; Jimmy Harrison - tbn; Ben Whittet, Edgar Sampson - alt, clt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Cyrus St. Clair - bbs; George Stafford - dms

Tunes structures:

31339-2 *Dusky Stevedore* Key of F / Bb / Ab Marathon

(Intro 8 bars ens)(A1 Chorus (F) 32 bars AABA Waters (?) ten - ens)(B1 Verse I 20 bars ens)(Bridge 8 bars ens modulation to Bb)(A2 Chorus (Bb) 32 bars Whitted (?) clt)(C1 Verse II (Vamp ?) 20 bars / ens 4, Davis tpt 8, Sampson (?) alt 4, ens 4 - modulation to Ab)(A3 Chorus (Ab) 32 bars / ens - Davis tpt lead 16, saxes 8, ens 8)(Coda 4 bars ens) arrangement: stock arrangement possibly by Bob Haring (see also Thelma Terry on Columbia and Mills' Hotsy Totsy Gang on Duo) (Bruce Bastin, 'Never Sell A Copyright', p. 45) / composer credit is: Razaf & Johnson

31340-2 *Take Your Tomorrow (Give Me Today)* Key of F / Bb / Ab Marathon

(Intro 6 bars ens)(Verse 8 bars ens)(A1 Chorus (F) 32 bars AA' saxes)(A2 Chorus (F) 32 bars / Davis tpt 16, Waters (?) ten 16)(Bridge 4 bars Davis tpt - ens modulation to Bb)(A3 Chorus (Bb) 32 bars / Harrison tbn 8, Whitted (?) clt 8, Harrison tbn 16*)(Bridge 4 bars ens modulation to Ab)(A4 Chorus (Ab) 32 bars ens / ens 8, Sampson (?) 8, ens 8, bjo 4, ens 4)(Coda 2 bars ens)

Arrangement: stock arrangement by Bob Haring (Bruce Bastin, 'Never Sell A Copyright', p. 45) / Composer credit is: (not having been able to inspect a copy of this rare disc, I would like to add that the composers of this tune were Andy Razaf and J.C. Johnson)

023 CLARENCE WILLIAMS' ORCH.

New York,

Sep. 20, 1928

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

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

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

401131-B Organ Grinder Blues

OK 8617, Collectors Classics COCD-28

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

OK 8617, Collectors Classics COCD-28

Again beautiful Clarence Williams big band music. Recognizable musicians are Allen, Cuffee, Socarras, and the rhythm section. Doubtful are the second trumpet player, second (third!) alto and the tenor man. Ed Anderson who has been listed in the past, as have Russell Procope and Arville Harris. Harris may be OK, but there is nothing to identify Anderson or even Procope. And for all the listings of Procope, our group has been unable to find any certain prove of his presence in the Williams ranks before 1937, although he himself has stated that his first recordings were with Williams. (Storyville 1996/97 notes that Russell Procope's earliest recordings probably were with Lucille Hegamin in February 1926!)

Notes:

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

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

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

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

024 ANNA BELL Clarence Williams and his Orchestra

Long Island City,

Sept. 1928

Anna Bell – voc;

King Oliver – cnt; Arville Harris – clt;

Clarence Williams – pno; Cyrus St. Clair - bbs

171-A Hopeless Blues

QRS R-7007,

Frog DGF 48

172-A Every Woman Blues

QRS R-7007,

Frog DGF 48

173-A Kitchen Woman Blues

QRS R-7008,

Frog DGF 48

173-B Kitchen Woman Blues

QRS R-7008,

Frog DGF 48

"A long time settled personnel, only that some of us doubt the presence of Cyrus St. Clair. But we don't know any alternative." This note from our Clarence Williams evaluation of some years ago probably needs some new perspective.

First: there is a distinct dissimilarity of trumpet/cornet playing to the trumpet/cornet player of the last three sides (below). These first matrices sound more like King Oliver than Ed Allen to me (KBR), but it is definitely Allen on the last three sides (session 002 below). But: on 'Everywoman Blues' the intro is played using a cub-mute, and sounds like Ed Allen. Then the player uses a straight- or knob-mute and sounds like King Oliver, being relieved by the cub-mute player in the first ten bars of the third chorus, then it is the straight- or knob-mute player again until the end.

Furthermore, these sides present a somewhat unsecure clarinetist with a shaky but sharp tone, quirky phrasing and clumsy and simple inner rhythm, not unlike Harris, yet, who might well be somebody else, or possibly Harris on a bad day.

Tuba playing is of a somewhat sober quality, lacking St. Clair's known licks, but it is clearly St. Clair on both takes of the third title!

As we know that the QRS people liked to cut three-title sessions, I feel caused to divide the former six-title session into two different three-title ones.

Notes:

- Storyville 23: Ed Allen (cnt); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p251: Ed Allen (cnt); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

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

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

Notable differences of takes (from Lord p252):

173-A: 4th chorus: Anna Bell sings „Oh, your ham-fat woman wouldn't ...“ and repeats it.

173-B: 4th chorus: Anna Bell sings „Oh, your ham-fat vamp wouldn't ...“ and repeats it.

025 ANNA BELL	Clarence Williams and his Orchestra	Long Island City,	Sept. 1928
Anna Bell – voc;			
Ed Allen – cnt; Arville Harris – clt;			
Clarence Williams – pno; Cyrus St. Clair - bbs			
174-	Lock Step Blues	Bwy 5033,	Frog DGF 48
174-B	Lock Step Blues	QRS R-7008,	Frog DGF 48
175-	Shake It, Black Bottom	QRS R-7009,	Frog DGF 48
176-A	I Don't Care Who Gets What I Don't Want	QRS R-7009,	Frog DGF 48

“A long time settled personnel, only that some of us doubt the presence of Cyrus St. Clair. But we don't know any alternative.” Yet, the situation is much simpler here than above. All four musicians are easy to recognize from their own known personal features. And it is definitely St. Clair on tuba here!

Notes:

- Storyville 23: Ed Allen (cnt); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p251: Ed Allen (cnt); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Rust*3,*4,*6: Ed Allen -c; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.
- BGR*2,*3,*4: Ed Allen, cnt; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.

Notable differences of takes (KBR):

- 174- : 4th bar of introduction: bbs plays three notes: 2 quarter notes G – E, and 1 half note C.
- 174-B: 4th bar of introduction: bbs plays four notes: 1 quarter note G, 2 eighth notes E – G, and 1 half note C.

026 KATHERINE HENDERSON	Clarence Williams and his Orchestra	Long Island City,	c. Oct. 1928
Katherine Henderson – voc;			
Joe King Oliver – cnt; Ben Whitted – clt, alt; Ben Waters – ten, clt;			
Clarence Williams – pno; Cyrus St. Clair - bbs			
256-A	Lonesome Lovesick Blues	QRS R-7032,	Frog DGF 48
257-A	Have You Felt That Way?	QRS R-7032,	Frog DGF 48
258-	What Can You Do Without Me?	QRS R-7054,	Frog DGF 48

The clarinet solo is more blues inflected than Arville Harris' work, so most likely Whitted, who was capable of good blues playing. The tenor is not really prominent and the brass bass might not be St. Clair.

Notes:

- Storyville 23: Joe Oliver (cnt); Benny Moten (clt, alt); Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p256: Joe Oliver (cnt); unknown (clt, alt); Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Rust*3: King Oliver -c; ?Ben Whitted -cl; Arville Harris or Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.
- Rust*4,*6: King Oliver -c; ?Ben Whitted -cl; Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.
- BGR*2: King Oliver, cnt; Benny Moten, clt; Ben Waters, ten; Clarence Williams, pno; Leroy Harris, bjo; Cyrus St. Clair, bbs.
- BGR*3,*4: King Oliver, c; unknown, cl, as; Ben Waters, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.

027 CLARENCE WILLIAMS & HIS ORCHESTRA		Long Island City,	c. Nov. 1928
Ed Allen – cnt; Ed Cuffee – tbn;			
Arville Harris – alt, clt; Ben Waters – ten, clt;			
Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair - bbs			
267-	Wildflower Rag	QRS R-7033,	Frog DGF 48
267-A	Wildflower Rag	QRS R-7033,	Frog DGF 48
268-	Midnight Stomp	QRS R-7033,	Frog DGF 48
268-A	Midnight Stomp	Pm 12839,	Frog DGF 48
269-A	I'm Through	QRS R-7040,	Frog DGF 48

The listening team expresses strong doubts as to the presence of two cornets. Although the team do not agree in the cornetist's identity, the majority opts for Ed Allen's presence. YFS hears two cornets at 1:29 of the first title.

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

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno, scat vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p257: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno, scat vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3,*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl -as; Ben Waters -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

Notable differences of takes (from Lord p259):

- 267- : Last bar of second 12-bar strain (bar 60 of tune): upbeat to tenor-sax solo: 1 quarter note Gb, 2 eighth notes Gb – Eb, 1 quarter note Gb on last beat.
- 267-A: Last bar of second 12-bar strain (bar 60 of tune): upbeat to tenor-sax solo: 2 eighth notes F – E on last beat.
- 268- : Last bar of first ens chorus (bar 40 of tune): upbeat to tenor-sax solo: 1 quarter note E, 1 eighth note C.
- 268-A: Last bar of first ens chorus (bar 40 of tune): no upbeat to tenor-sax solo.

028 CLARENCE WILLIAMS & HIS ORCHESTRA		Long Island City,	c. Nov. 1928
Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;			
Buster Bailey – clt; Arville Harris – alt, clt; Ben Waters – ten, clt;			

Clarence Williams – pno; Cyrus St. Clair - bbs
 270 Bozo
 271-B Bimbo
 272-A Longshoreman's Blues

QRS R-7034, Frog DGF 48
 QRS R-7034, Frog DGF 48
 QRS R-7040, Frog DGF 48

Oliver's presence was noted by Bill Russell who saw Williams' files on this session. Although Bennie Morton has been suggested as the clarinet soloist, this is impossible due to his presence either in Detroit or on the West Coast on the date of the recording. There are two cornets throughout although one is extremely quiet leading to the suggestion that Allen might be absent and have been replaced by an unknown musician.

Storyville 141 reported: "*Peter Morgan wrote back in July 1988 that he had two different versions of Longshoreman's Blues on London AL 3561 (which claims matrix 272 on the sleeve) and Biograph BLP 12038 (which claims 272-A). I (Laurie Wright – KBR) have now heard the London, and can confirm that it is different to my QRS which is as reported in the book. However, I note that the sleeve of this LP quotes 'plain' takes for all items, and it should not therefore be assumed that this is 272, it might equally be 272-B! The takes may be identified by the pick-phrase on the alto after the four bar intro: 272-A: two short notes; long note, short note. London AL: four evenly spaced notes. Can anyone confirm a QRS showing something other than 272-A?*" After acquiring a copy of this London LP this author (KBR) published an article on this matter in Names&Numbers 55 thus: "*The only difference – and there really is one – is, that someone who transcribed the source disc to LP did not notice – or did not care – that there was a needle jump exactly during the third note of the alto – the long one! – shortening it to the length of the other notes, and dropping half a bar (two beats) of the alto solo, so that the solo seemed to begin with four "evenly notes", as L. Wright wrote in STORYVILLE. The remaining 2:30 minutes are absolutely identical to take 272-A on all other reissues.*" Really: we cannot listen carefully enough!

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Buster Bailey (clt); Arville Harris (clt, alt); prob Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p259: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Buster Bailey (clt); Arville Harris (clt, alt); prob Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3, *4, *6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Buster Bailey -cl; Arville Harris -cl -as; Ben Waters -cl -ts; Clarence Williams -p -v; Cyrus St. Clair -bb.

029 **KATHERINE HENDERSON** Clarence Williams and his Orchestra Long Island City, c. Nov. 1928
 Katherine Henderson – voc;

Joe King Oliver – cnt; Arville Harris – clt, alt; Ben Waters – ten;

Clarence Williams – pno; Cyrus St. Clair - bbs

273-A Do It Baby QRS R-7041, Frog DGF 49
 274-A Mushy Love QRS R-7054, Frog DGF 49
 275- If You Like Me Pm 12840, Frog DGF 49
 275-A If You Like Me QRS R-7041, Frog DGF 49

The musicians in the listening group recognise pitching problems here. Harris is struggling out of tune on clarinet, this probably caused by an out of tune piano which forces the reedmen to lower their pitch. This may explain the previous suggestion that there is an additional clarinet player on the first title only. The tenor sax might be Waters.

Notes:

- Storyville 24: Joe Oliver (cnt); poss Ben Whittet (clt); Albert Socarras (alt); poss Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p261: Joe Oliver (cnt); poss Ben Whittet (clt); Albert Socarras (alt); poss Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Rust*3: King Oliver -c; ?Ben Whittet -cl; Arville Harris or Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.
 - Rust*4, *6: King Oliver -c; ?Ben Whittet -cl; Arville Harris, ?Albert Socarras -as; Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.
 - BGR*2: King Oliver, cnt; Benny Moten, clt; Arville Harris, ten; poss unknown, sax (1); Clarence Williams, pno; Cyrus St. Clair, bbs.
 - BGR*3, *4: King Oliver, c; poss Ben Whittet, clt; Albert Socarras, as; poss Ben Waters, ts; Clarence Williams, p; Cyrus St. Clair, bb.

Notable differences of takes (from Lord p262 and KBR):

275- : Second chorus, bar 16 (bar 66 of tune): second bar of cornet break: 2 long held notes G - F
 275-A: Second chorus, bar 16 (bar 66 of tune): second bar of cornet break: sequence of 2 quarter notes a – G, 2 eighth notes G – Gb, 1 quarter note F.

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

Sara Martin – voc;

(Ed Anderson), Joe King Oliver – cnt; Ed Cuffee – tbn; Arville Harris – clt;

Clarence Williams – pno; Cyrus St. Clair - bbs

276- Hole In The Wall QRS R-7035, Frog DGF 49
 276-A Hole In The Wall QRS R-7035, Frog DGF 49
 277-B Don't Turn Your Back On Me QRS R-7035, Frog DGF 49

There is some doubt that there are 2 cornets present, but in the intro to "Don't Turn ..." and in the break at 0:33 into "Hole In The Wall" you can easily hear two tpts and one tbn. Williams definitely confirmed Oliver. Possibly Anderson plays the intro on "Hole In The Wall" and other first parts (see also #070). He was working steadily with Oliver at this time (compare Oliver's "Aunt Hagar's Blues", where following confirmations of participants Oliver did NOT play, but only Anderson), but the other work is consistent with Oliver, just as the trombone playing sounds like Cuffee's other work.

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p262: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
 - Rust*3, *4, *6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

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

Notable differences of takes (KBR):

276- : bars 3/4 of intro: bbs plays 5 quarter notes: c – g in bar three, c – g – c in bar four.

276-A: bars 3/4 of intro: bbs plays 2 quarter notes: c – g in bar three, 1 three-quarter note in bar four.

031	SARA MARTIN	Clarence Williams and his Orchestra	Long Island City,	c. Nov. 1928
	Sara Martin – voc;			
	Ed Anderson – cnt; Ed Cuffee – tbn; Arville Harris – clt;			
	Clarence Williams – pno; Cyrus St. Clair – bbs			
278-	Death Sting Me Blues		QRS R-7042,	Frog DGF 49
278-A	Death Sting Me Blues		QRS unissued?	not on LP/CD

Although Sara Martin claimed not to have recorded with Oliver, Williams confirms Oliver here. Possibly Martin meant that she did not record under Oliver's leadership. But very recently doubts as to the presence of Oliver have resulted in our suggestion of Ed Anderson, who had been working steadily with Oliver at this time (again compare with Oliver's "Aunt Hagar's Blues" where only Anderson plays). Walter C. Allen notes, that QRS R-7042-A has matrix 278 in the wax and 278-A on the label. This seems to be the sole indication for the existence of matrix 278-A, which, yet, has never been confirmed.

Addition/correction: discussion with Bob Hitchens of UK makes me – KBR - think of Ed Cuffee as trombonist here now.

Notes:

- Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p263: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

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

- BGR*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.

- BGR*3,*4: prob King Oliver, c; unknown, tb; Arville Harris, cl; Clarence Williams, pn; Cyrus St. Clair, bb.

032	CLARENCE WILLIAMS' ORCHESTRA		New York,	Dec. 19, 1928
	Ed Anderson – cnt; Ed Cuffee – tbn;			
	(Albert Socarras), unknown – alt, clt; Arville Harris – ten, clt;			
	(Leroy Tibbs) – pno; Leroy Harris – bjo; unknown – bbs; Floyd Casey – dms			
401466-C	Watchin' The Clock		OK 8663,	Collectors Classics COCD-28
401467-B	Freeze Out		OK 8663,	Collectors Classics COCD-28

This session raises a number of doubts regarding the personnel. Anderson is identified from his playing with King Oliver's Dixie Syncopators around the same time and Cuffee is undisputed. The reeds and rhythm section are less clear with suggestions that the musicians were recruited wholesale from existing bands (Bingie Madison or Leroy Tibbs). Casey, the Harrises and Socarras are possible compared to their other work, but several other names have been suggested, including Prince Robinson, Ben Waters, Bingie Madison and Ben Whitted. The pianist is a modern, for the time, stride player and the names Leroy Tibb, Claude Hopkins, Joe Steele and Gene Rodgers were all put forward. In the past, there were suggestions that the rhythm section, and presumably some of the wind players, were from the Fletcher Henderson Orchestra.

Notes:

- Storyville 24: Ed Allen (cnt); Ed Cuffee (tbn); poss Ben Whittet (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms).

- Lord, Clarence Williams p267: poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Ben Whittet (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms).

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

- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; ?Ben Whittet, another -cl -as; Arville Harris -cl -ts; unknown -p; ?Charlie Dixon -bj; ?June Cole -bb; ?Kaiser Marshall -d.

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

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

Notes:

- Storyville 24: Ed Allen (cnt); unknown (clt, alt); Russell Procope (alt); Albert Socarras (flt, clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p268: Ed Allen (cnt); unknown (clt, alt); Russell Procope (alt); Albert Socarras (flt, clt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Rust*3: Ed Allen -c; unknown -as; Albert Socarras -f; Clarence Williams -p; Cyrus St. Clair -bb.

- Rust*4,*6: Ed Allen -c; Albert Socarras -cl -f; unknown -cl -as; Russell Procope -as; Clarence Williams -p; Cyrus St. Clair -bb.

- BGR*2: Ed Allen, cnt; unknown alt; Albert Socarras, flt; Clarence Williams, pno; Cyrus St. Clair, bbs.

- BGR*3,*4: Ed Allen, c; unknown, cl, as; Russell Procope, as; Albert Socarras, f, cl; Clarence Williams, pno; Cyrus St. Clair, bb.

034	SARA MARTIN	Clarence Williams and his Orchestra	Long Island City,	c. Dec. 1928
	Sara Martin – voc;			
	Joe King Oliver – cnt; Ed Cuffee – tbn;			

Clarence Williams – pno; Cyrus St. Clair - bbs		
305-A Mean Tight Mama	QRS R-7043,	Frog DGF 49
306- Mistreating Man Blues	QRS R-7042,	Frog DGF 49
307-A Kitchen Man Blues	QRS R-7043,	Frog DGF 49

Controversy is mainly on the identity of the trombone player who could be Green due to the presence of the Henderson band in New York at the time, but it might also be Joe Williams. There still are some doubts as to Oliver's presence. This trumpet player might also possibly be Ed Anderson. Addition/correction: discussion with Bob Hitchens of UK makes me think now of Ed Cuffee as trombonist here.

Notes:

- Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p269: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Rust*3,*4,*6: King Oliver -c; unknown -tb; Clarence Williams -p; Cyrus St. Clair -bb.
- BGR*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Clarence Williams, pno; Cyrus St. Clair, bbs.
- BGR*3,*4: prob King Oliver, c; unknown, tb; Clarence Williams, p; Cyrus St. Clair, bb.

035 CLARENCE WILLIAMS & HIS ORCHESTRA	Long Island City,	c. Dec. 1928
Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;		
Arville Harris – alt, clt; Ben Waters – ten, clt;		
Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair - bbs		
308-- Beau-Koo-Jack	QRS R-7044,	Frog DGF 49
309--A Sister Kate	QRS R-7044,	Frog DGF 49
310-- Pane In The Glass	Pm test,	Frog DGF 49
310-A Pane In The Glass	Pm 12870,	Frog DGF 49

Agreement on the personnel as listed above.

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p270: Ed Allen Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*2: Ed Allen, King Oliver (cnt); Charlie Irvs or Ed Cuffee (tbn); Arville Harris (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl -as; Ben Waters -cl -ts -?cm; Clarence Williams -p, possibly not playing on the first side below; Leroy Harris -bj; Cyrus St. Clair -bb.
- Rust*4,*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl -as; Ben Waters -cl -ts -?cm; Clarence Williams -p, (apparently absent from 308); Leroy Harris -bj; Cyrus St. Clair -bb.

Notable differences of takes:

- 310- : last bar of third chorus (ten – ens)(bar 44 of tune): no bbs under three-quarter note brass chord.
- 310-A: last bar of third chorus (ten – ens)(bar 44 of tune): bbs plays Bb under three-quarter note brass chord.

036 MEMPHIS JAZZERS	New York,	c. Mar. 1929
Ed Allen – cnt; Ed Cuffee – tbn;		
Arville Harris – alt, clt; (Ben Waters) - ten, clt;		
Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs		
3394-B Close Fit Blues	GG 1718,	Frog DGF 37
3396-B Baby, Won't You Please Come Home	GG 1718,	Frog DGF 37

The alto player is tentatively identified as Harris. There is some tenor playing that could be Ben Waters, but altogether there is too little exposed reed playing to be certain.

Notes:

- Storyville 25: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p283: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*2: similar to Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Arville Harris -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.

037 CLARENCE WILLIAMS' JAZZ KINGS	New York,	Apr. 06, 1929
Ed Allen – cnt; Ed Cuffee – tbn;		
Albert Socarras – alt, clt; Prince Robinson – ten, clt;		
Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair - bbs		
148104-4 Breeze (Blow My Baby Back To Me)	Col 14422-D,	Frog DGF 17
148104-6 Breeze (Blow My Baby Back To Me)	Col unissued	not on LP/CD
148105-4 Mountain City Blues	Col unissued	not on LP/CD
148105-5 Mountain City Blues	Col 14422-D,	Frog DGF 17

Contrary to the findings by Lord and the Storyville team, consensus is that it is the same two reed players throughout the session. Robinson is proposed on account of the virile tenor playing behind Ed Allen on "Breeze" and his documented presence at the recording location two days later.

Notes:

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

- Storyville 25: Ed Allen (cnt); Ed Cuffee (tbn); Albert Socarras (clt, alt)(1); Russell Procope (clt, alt)(2); Prince Robinson (clt, ten)(1); unknown (clt, ten)(2); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p284: Ed Allen (cnt); Ed Cuffee (tbn); Albert Socarras (clt, alt)(1); Prince Robinson (clt, ten)(1); Russell Procope (clt, alt)(2); unknown (clt, ten)(2); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
 - Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Albert Socarras, Russell Procope -cl -as; Prince Robinson -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

038 CLARENCE WILLIAMS AND HIS BAND

New York,

Apr. 16, 1929

Frankie Newton – tpt; Ed Cuffee – tbn;

Albert Socarras - alt, clt; Cecil Scott – ten, clt;

Don Frye – pno; (Rudolph Williams) – bjo; (Mack Walker) – bbs

51230-1 I'm Not Worrying

Vic V-38630,

Frog DGF 37

51231-1 Touch-Down

Vic V-38630,

Frog DGF 37

Newton was identified aurally by KBR a few years ago and this identification has been confirmed by Newton's discographer, Bob Weir. In view of Williams' habit of using groups of musicians from bands resident in Harlem around the times of his recording sessions, the remaining unidentified musicians may well be from the Cecil Scott band, although the straight alto playing is probably Alberto Socarras, a musician probably employed by Williams for his sight-reading skills.

Notes:

- Storyville 25: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).

- Rust, Victor Master Book Vol.2: c; tb; 2s; p; bj; bb.

- Lord, Clarence Williams p285: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).

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

- Rust*3,*4,*6: unknown -c; Ed Cuffee -tb; ?Albert Socarras and another -cl -as; ?J.C. Johnson -p; unknown -bj; unknown -bb.

039 BESSIE SMITH

New York,

May 15, 1929

Bessie Smith – voc;

Ed Allen – cnt; Garvin Bushell – alt; Greely Walton – ten;

Clarence Williams – pno; Cyrus St. Clair - bbs

W148533-2 I Got What It Takes (But It Breaks My Heart To Give It Away)

Col 14435-D,

Frog DGF 46

W148534-3 Nobody Knows You When You're Down And Out

Col 14451-D,

Frog DGF 46

According to Al Vollmer (Storyville 51, Feb-Mar 1974) Greely Walton claims to play the tenor sax on this date with Bessie, and confirms Garvin Bushell as the alto. Ed Allen is clearly present, as are Williams and St.Clair."

And listen to St. Clair's majestic and melodious playing!

Notes:

- Mahony, Columbia 13/14000-D Series: Ed Allen, cnt; Garvin Bushell, alt (first title),ten (second title); Clarence Williams, pno; Cyrus St. Clair, tu are given as personnel for both sides, yet not marked as from the company files. KBR assumes these as not documented, but from the author's estimation.

- Storyville 25: Ed Allen (cnt); Garvin Bushell (alt); Greely Walton (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p287: Ed Allen (cnt); unknown (alt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Rust*3: Ed Allen -c; Garvin Bushell -as and/or Arville Harris -ts; Clarence Williams -p; Cyrus St. Clair -bb.

- Rust*4,*6: Ed Allen -c; Garvin Bushell -as; Greely Walton -ts; Clarence Williams -p; Cyrus St. Clair -bb.

- BGR*2: Ed Allen, cnt; Garvin Bushell, alt; Arville Harris, ten; Clarence Williams, pno; Cyrus St. Clair, bbs.

- BGR*3,*4: Ed Allen, c; Garvin Bushell, as; Greely Walton, ts; Clarence Williams, p; Cyrus St. Clair, bb.

040 CLARENCE WILLIAMS' JAZZ KINGS

New York,

May 28, 1929

Ed Allen – cnt; Wilbur de Paris – tbn;

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

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

148638-2 In Our Cottage Of Love

Col 14434-D,

Frog DGF 17

148638-3 In Our Cottage Of Love

Col unissued

not on LP/CD

148639-1 Them Things Got Me

Col unissued

not on LP/CD

148639-2 Them Things Got Me

Col 14434-D,

Frog DGF 17

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

Notes:

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

- Storyville 26: Ed Allen (cnt); unknown (tbn); Buster Bailey (alt); unknown (clt, alt); prob Arville Harris (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Lord, Clarence Williams p290: Ed Allen (cnt); unknown (tbn); unknown (clt, alt); prob Arville Harris (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*2: Ed Allen (cnt); Jimmy Harrison (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms).

- Rust*3: Ed Allen -c; unknown -tb; Buster Bailey and another -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -d.

- Rust*4,*6: Ed Allen -c; unknown -tb; unknown -cl -as; Arville Harris -cl -ts; Clarence Williams -p; Cyrus St. Clair -bb; Floyd Casey -d.

041 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Jun. 21, 1929

Ed Allen – cnt; *Wilbur de Paris* – tbn;*Albert Socarras* – alt, clt; *Arville Harris* – ten, clt;Clarence Williams – pno, voc; *Cyrus St. Clair* – bbs; *Floyd Casey* - dms

148744-1 Whoop It Up

Col unissued

not on LP/CD

148744-2 Whoop It Up

Col 14447-D,

Frog DGF 17

148745-2 I'm Not Worrying

Col unissued

not on LP/CD

148745-3 I'm Not Worrying

Col 14447-D,

Frog DGF 17

Only two reeds present, most likely Socarras and Harris who certainly were Williams' regulars at this time. According to Storyville 26, p. 51 Wilbur de Paris volunteered the information to Brian Rust that he had made a number of sides with Williams, and on hearing these thought that he might have been on them.

Notes:- Mahony, *Columbia 13/14000-D Series*: Author gives accumulated personnel without distinct deposition.- Storyville 26: *Ed Allen* (cnt); *poss Wilbur de Paris* (tbn); *unknown* (alt); *prob Arville Harris* (ten); *Clarence Williams* (pno, vcl); *Cyrus St. Clair* (bbs); *Floyd Casey* (dms).- Lord, *Clarence Williams p292*: *Ed Allen* (cnt); *poss Wilbur de Paris* (tbn); 2 *unknown* (alt); *prob Arville Harris* (ten); *Clarence Williams* (pno, vcl); *Cyrus St. Clair* (bbs); *Floyd Casey* (dms).- Rust*2: *Ed Allen* (cnt); *Wilbur de Paris* (tbn); *Buster Bailey*, *Albert Socarras* (clt, alt); *Arville Harris* (clt, ten); *Clarence Williams* (pno, vcl); *Cyrus St. Clair* (bbs); *Floyd Casey* (dms).- Rust*3: *Ed Allen* -c; ?*Wilbur de Paris* (tbn); 2 *unknown* -as; ?*Arville Harris* -ts; *Clarence Williams* -p -v; *Cyrus St. Clair* -bb; *Floyd Casey* -d.- Rust*4,*6: *Ed Allen* -c; *unknown* -tb; *unknown* -cl -as; *Arville Harris* -cl -ts; *Clarence Williams* -p; *Cyrus St. Clair* -bb; *Floyd Casey* -d.

042 CLARENCE WILLIAMS AND HIS BLUE MOANERS

New York,

Aug. 07, 1929

Ed Allen – cnt; *Charlie Green* – tbn; *Jimmy Dorsey* – clt, alt;Clarence Williams – pno; *Cyrus St. Clair* – bbs; *Dave Tough* – dms, wbd;

Eva Taylor – voc

N-1063-A Moanin' Low

Ed uniss. on 78, Diamond Cut DCP-303D

N-1063-B Moanin' Low

Ed unis.on 78, Document DOCD-5410

N-1063-C Moanin' Low

Ed uniss. on 78, Diamond Cut DCP-303D

N-1064-A Come On Home

Ed unissued.on 78 not on LP/CD

N-1064-B Come On Home

Ed uniss. on 78, Diamond Cut DCP-303D

N-1064-C Come On Home

Ed uniss. on 78, Diamond Cut DCP-303D

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

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

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

- Lord, *Clarence Williams, p297*: *George Temple* or *Kenneth Roane* (tpt); *David "Jelly" James* (tbn); *Felix Gregory* or *Perry Smith* (clt); *Clarence Williams* or *Hank Duncan* (pno); *Ollie Blackwell* or *Andy Pendleton* (bjo); *Ralph Bedell* (dms) *Eva Taylor* (vcl).- Rust*2: instrumentation and personnel unknown, apart from *Clarence Williams* (pno); *Eva Taylor* (vcl).- Rust*3,*4,*6: *George Temple* or *Kenneth Roane* -t; *David "Jelly" James* -tb; *Felix Gregory* or *Perry Smith* -cl; *Clarence Williams* or *Hank Duncan* -p; *Ollie Blackwell* or *Andy Pendleton* -bj; *Ralph Bedell* -d -wb; *Eva Taylor* -v.

- BGR*2: instrumentation and personnel unknown.

- BGR*3,*4; *unknown, t*; *unknown, tb*; *unknown, cl*; *Clarence Williams, p*; *unknown, bj*; *unknown, d*.Notable differences of takes:

N-1063-A: Pace c. 84 bpm, playing Ab major as final chord / first two bars of tune: tpt plays 3 half-notes Eb-Eb-Eb / first chorus bar 15/16: clt plays 2 trills / pno plays no final note at very end

N-1063-B: This take appears on DOCD-5410, and is very probably remastered too fast (Pace c. 102 bpm), playing Bb major as final chord, which might be a factual Ab major, if remastered correctly?

N-1063-C: first chorus bar 16: clt plays no trill but 4 grace-notes / pno plays final note F (Eb ?) at very end of tune
Pace c. 94 bpm, playing Ab major as final chord / first two bars of tune: tpt plays 3 half-notes Eb-F-Eb / first chorus bar 16: clt plays jumping-trill f-g-f / pno plays no final note at very end

N-1064-A: This take not issued on LP/CD, thus no comparison possible.

N-1064-B: Pace c. 116 bpm, playing F major/ G major. Introduction bar 3: tpt plays dotted half-note c, quarter-note d.

This take also on DOCD-5410, also remastered too fast (pace c. 125 bpm), thus playing G major/A major, but aurally identical.

N-1064-C: Pace c. 112 bpm, playing F major/ G major. Introduction bar 3: tpt plays jumping-trill c-d-c into dotted half-note c
Comparing these takes I have made use of the take designations of the Diamond Cut CD Edison Laterals 4 'Eva Taylor with Clarence Williams', which, by the way, has the first 7 titles mixed up on the CD box – or on the CD, if you like it. Referring to this CD designation, these same two titles on the 'When Edison Recorded Sound' LP have matrices N-1063-B and N-1064-B.

043 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Aug. 26, 1929

*Ed Allen – cnt; George Washington – tbn;**Ben Whitted – alt, clt; Benny Waters – ten, clt;**Clarence Williams – pno; Leroy Harris – bjo; Billy Taylor – bbs*148940-2 *A Pane In The Glass*

Col unissued

not on LP/CD

148940-3 *A Pane In The Glass*

Col 14460-D,

Frog DGF 17

148941-1 *Freeze Out*

Col unissued

not on LP/CD

148941-3 *Freeze Out*

Col 14460-D,

Frog DGF 17

The personnel probably is mainly recruited from the Charlie Johnson band of the period.

Notes:

- Storyville 26: *Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- Lord, Clarence Williams p298: *Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- Rust*2: *Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, ?Alberto Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)*

- Storyville 26: *Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- Lord, Clarence Williams: *Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)*

- Rust*2: *Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, (?) Albert Spocarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- Rust*3: *Ed Allen -Ed Anderson -c; Geechie Fields -tb; ?Russell Procope, another -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.*

- Rust*4,*6: *Ed Allen, Ed Anderson, c; Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.*

044 CLARENCE WILLIAMS' JAZZ KINGS

New York,

Sep. 26, 1929

*Charlie Gaines – tpt; George Washington – tbn;**Ben Whitted – alt, clt; Benny Waters – ten, clt;**Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs*149056-1 *Nervous Breakdown*

Col unissued

not on LP/CD

149056-3 *Nervous Breakdown*

Col 14468-D,

Frog DGF 17

149057-1 *Railroad Rhythm*

Col 14468-D,

Frog DGF 17

149057-2 *Railroad Rhythm*

Col unissued

not on LP/CD

Gaines is now majority opinion, but Ed Anderson is also suggested. The remainder of the band seems to have been recruited from the Charlie Johnson band of the time, although the brass bass could well be St. Clair instead of Taylor.

Notes:

- Storyville 26: *probably: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- Lord, Clarence Williams p299: *Ed Anderson, poss Ed Allen (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)*

- Rust*2: *possibly slightly different from: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, ?Alberto Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)*

- Rust*3: *probably: Ed Allen -Ed Anderson -c; Geechie Fields -tb; ?Russell Procope, another -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.*

- Rust*4,*6: *Ed Allen, Ed Anderson, c; Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.*

045 CLARENCE WILLIAMS' ORCHESTRA

New York,

Jan. 15, 1930

*Leonard Davis – tpt; George Washington – tbn;**Ben Whitted, unknown – alt, clt; Arville Harris – ten, clt;**Clarence Williams – pno (1); James P. Johnson – pno (2); Billy Taylor – bbs; Floyd Casey – dms*403630-B *Left All Alone With The Blues*

OK 8763,

Collector's Classics COCD 29

403631-A *I've Found A New Baby*

OK 8763,

Collector's Classics COCD 29

With a fresh look and further developed ears, I – KBR – have to state a partially new personnel for this Clarence Williams session, in parts different from what our listening group had agreed to about ten years ago, but without consulting my former – or still present – co-workers. Sorry! I have now discovered a much more reasonable personnel as follows:

The trumpet player shows that clean and strong trumpet sound as owned by Leonard Davis. It is characterized by his academic approach to his instrument as typical for first-chair trumpet players. Please, listen to the two Charlie Johnson sessions of September 1928 and 1929 or the McKinney's Cotton Pickers sessions of November 1929.

The trombonist has that "shallow" growl sound I have got to know from George Washington, as can be heard at Charlie Johnson's recording session of 1929. Both players had joined the Johnson band in early 1929 coming from the Arthur Gibbs band. The Arthur Gibbs band was a very ambitious band, established in Harlem in 1926, playing a couple of important ballrooms and other premises at this time, but unable to state a decent recording contract. As their only recording I have identified the two sides by Lemuel Fowler's Favorites (see my list on Lem Fowler and my article 'A Case of Sudden Enlightenment' at this website!).

The first alto sax is probably played by Ben Whitted, he the first chair altoist with the Charlie Johnson band for many years, and contemporaneously together with Davis and Washington with this famed houseband of 'Smalls' Paradise'. He certainly is not Socarras with his sophisticated tone, nor is he Cecil Scott as assumed earlier. There also is a second (third) alto present, but he only plays section parts, except for 8 solo bars in the middle of James P.'s piano solo in the second title. He might not be Russell Procope, as he - by his own

statement – had his first recording session with Clarence Williams. This must accordingly have been sometime in 1928, before his documented Jelly Roll Morton session in December of that year.

Arville Harris is audible briefly on clarinet, mainly playing tenor sax parts.

As can be easily differentiated, we have two pianists: Clarence himself on the first title and the father of the ‘Harlem Stride’ piano – James P. Johnson – on the second. Oddly, there is no banjo player on these sides.

On tuba we certainly do not hear Cyrus St. Clair, the master. But instead, the above-named horn men obviously have brought their band-mate Billy Taylor – of the Johnson band, as well as the former Arthur Gibbs band – with his multi-toned more modern approach to bass playing – to this session. I believe Taylor to be one of the originators of ‘bass-lines’ playing, on tuba as well as on his string bass of subsequent years. He became one of the most sought-after bassists of the Swing era.

The drum playing is restricted to soft cymbal playing in the background - the afterbeat double-strokes on cymbal – and the occasional strategic cymbal-crash. This is what we know as from Floyd Casey.

The following is what our listening group agreed to be the personnel when checking all Clarence Williams band recordings about ten years ago: *Ed Anderson* – tpt; *Henry Hicks* – tbn; *Ben Whitted* or *Cecil Scott*, *Russell Procope* – alt, clt; *Arville Harris* – ten, clt; *Clarence Williams* – pno (1); *James P. Johnson* – pno (2); *Cyrus St. Clair* – bbs; *Floyd Casey* – dms. We also wrote: “*The drum playing is restricted to cymbal crashes and could be anyone, although we list Casey. Harris is audible briefly on clarinet. The lead alto is not Socarras and Procope is a possibility. Both Anderson and Charlie Gaines were discussed for trumpet and Anderson seems more likely on comparison with Gaines' solo work during the period. The trombonist is uncertain: Rust gives Geechie Fields and George Washington has also been suggested. Hicks is a suggestion, because he was band mate with Anderson in Willie Lynch's band – later Mills Blue Rhythm Band – at the time of recording and on aural grounds compared with his contemporaneous work with the Jungle Town Stompers, the Musical Stevedores and Jasper Davis/Georgia Gigolos.*”

Notes:

- *Storyville 26: Charlie Gaines (tpt); unknown (tbn); poss Ben Whitted (alt); poss Russell Procope (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cymbal).*

- *Lord, Clarence Williams p311: Charlie Gaines or Roy Eldridge (tpt); unknown (tbn); possibly Ben Whitted, possibly Russell Procope (if present) (alt); Arville Harris (clt, ten); prob James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (cym); Clarence Williams (dir).*

- *Rust*2: Charlie Gaines, ?another (tpt); unknown (tbn); Ben Whitted, ?Russell Procope (clt, alt); Arville Harris or poss Prince Robinson (clt, ten); ?Fats Waller (pno); Cyrus St. Clair (bbs); Floyd Casey (dms)*

- *Rust*3: Charlie Gaines -tb; ?Ben Whitted, ?Russell Procope -cl -as; Arville Harris -cl -ts; James P. Johnson -p; Cyrus St. Clair -bb; ?Floyd Casey (or anyone) -cymbal.*

- *Rust*4,*6: Charlie Gaines, t; ?Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; James P. Johnson, p; Cyrus St. Clair, bb; ?Floyd Casey, d.*

046 LAZY LEVEE LOUNGERS

New York,

Jun. 25, 1930

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

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

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

150612-1 If I Could Be With You (One Hour To-Night)

Col 2243-D,

Frog DGF 17

150613-1 Shout, Sister, Shout !

Col 2243-D,

Frog DGF 17

This session is discussed as a possible Roy Eldridge appearance on records, but seems unlikely since according to Chilton, Eldridge came to New York in October 1930. Yet it should be considered, that Eldridge might have been in New York before settling down there in October. The only serious suggestion for the second trumpet player is Buddy Lee. YFS suggests Jonas Walker for trombone. There is slight doubt about the banjo player being Leroy Harris.

Notes:

- *Storyville 27: Henry 'Red' Allen, prob Charlie Gaines (tpt); Albert Socarras (clt, flt, alt); Prince Robinson (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- *Lord, Clarence Williams p321: Charlie Gaines, unknown (tpt); unknown (tbn); Albert Socarras (clt, flt, alt); Prince Robinson (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- *Rust*2: Charlie Gaines and another (tpt); unknown (tbn); Buster Bailey, Arville Harris (clt, alt); Prince Robinson (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).*

- *Rust*3: Charlie Gaines and another -t; unknown -tb; Arville Harris and another -cl -as; Prince Robinson -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.*

- *Rust*6: Charlie Gaines, unknown, t; unknown, tb; Albert Socarras, as, cl, fl; Prince Robinson, ts, cl; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.*

047 CLARENCE WILLIAMS & HIS JAZZ KINGS

New York,

Jul. 23, 1930

(*Charlie Gaines*) – tpt; unknown – tbn;

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

Leroy Harris – bjo; (*Cyrus St. Clair*) – bbs;

Clarence Williams - dir

150659-1 High Society Blues

Col unissued

not on LP/CD

150659-2 High Society Blues

Col 14555-D,

Frog DGF 17

150660-1 Lazy Levee Loungers (From “Garrick Gaieties”)

Col unissued

not on LP/CD

150660-2 Lazy Levee Loungers (From “Garrick Gaieties”)

Col 14555-D,

Frog DGF 17

Once again, this was discussed as a possible Roy Eldridge item, but has been denied because of the above noted reasons. The trombone is impossible to identify for lack of exposure. Socarras is identified on the strength of his flute playing. Harris possibly is the other reed player. There are two of them, only. There is no piano to be heard so Williams might simply be directing. Harris is the likely banjo player. Lord and the Storyville team feel that the sound of the tuba is “too heavy” to be St. Clair, but might nevertheless be his.

Notes:

- *Storyville 27: Henry 'Red' Allen (tpt); unknown (tbn); Albert Socarras (clt, flt, alt); unknown (alt, clt); poss Arville Harris (ten, clt); unknown (ten); Clarence Williams (pno); prob Leroy Harris (bjo); unknown (bbs).*

- *Lord, Clarence Williams p322: possibly Charlie Gaines or Roy Eldridge (tpt); unknown (tbn); Albert Socarras (clt, flt, alt); unknown (alt, clt); poss Arville Harris (ten, clt); unknown (ten); Clarence Williams (pno); prob Leroy Harris (bjo); unknown (bbs).*

- Rust*2: unknown (tpt); unknown (tbn); Albert Socarras (clt, flt, alt); unknown (alt, clt); Arville Harris (?) (ten, clt); Clarence Williams (pno); Leroy Harris (?) (bjo); Cyrus St. Clair (bbs).
 - Rust*3: Henry Allen -t; unknown -tb; Albert Socarras -cl -as -f; unknown -cl -as; Arville Harris -cl -ts; unknown -ts; Clarence Williams -p; ?Leroy Harris -bj; unknown -bb.
 - Rust*4,*6: Henry Allen (or possibly Charlie Gaines or Roy Eldridge) -t; unknown -tb; Albert Socarras -cl -as -f; unknown -cl -as; Arville Harris -cl -ts; unknown -ts; Clarence Williams -p; ?Leroy Harris -bj; unknown -bb.

048 CLARENCE WILLIAMS AND HIS ORCHESTRA New York, Nov. 10, 1933
 Ed Allen – cnt; Cecil Scott – clt;
 Clarence Williams – pno; Ikey Robinson – bjo (1), gtr (2,3); Cyrus St.Clair – bbs;
 Ed Allen – voc (3)
 14291-2 Harlem Rhythm Dance Voc 2602, Timeless CBC 1-056 I
 14292-1 Way Down Home Voc 2778, Timeless CBC 1-056 I
 14293-1 For Sale (Hannah Johnson's Big Jack Ass) Voc 2602, Timeless CBC 1-056 I
 Composer credits are: 14291 (Razaf – Williams); 14292 (Dowell - Williams); 14293 (Troy – Williams)

Personnel undisputed. Instead of Floyd Casey's washboard we find old Clarence's compatriots Ikey Robinson and Cyrus St. Clair on these sides again. Robinson plays banjo only on the first title and a six-string guitar on the remaining ones. St. Clair shines with his beautiful and sombre tone, falling into four-to-the-bar beats sometimes. And it's Ed Allen's voice in the coda of the last title.

Notes:

- Storyville 28: Ed Allen (cnt, jibe); Cecil Scott (clt); Clarence Williams (pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs).
 - Lord, Clarence Williams p352: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs).
 - Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); Ikey Robinson (bjo); Cyrus St. Clair (bbs).
 - Rust*3: Ed Allen -c -v; Cecil Scott -cl; Clarence Williams -p; Ikey Robinson -bj -g; Cyrus St. Clair -bb. "The label of the third side bears the words "Jibe by Ed Allen".
 - Rust*4,*6: Ed Allen -c -v; Cecil Scott -cl; Clarence Williams -p; Ikey Robinson -bj -g; Cyrus St. Clair -bb. "The label of the third side reads "Jibe by Ed Allen".

049 CLARENCE WILLIAMS AND HIS ORCHESTRA New York, Dec. 06, 1933
 Ed Allen – cnt; Cecil Scott – clt, ten;
 Clarence Williams – pno (1,4); James P. Johnson – pno (2,3,5,6); Roy Smeck – gtr, steel-gtr (4);
 Cyrus St.Clair – bbs ; Floyd Casey – wbd;
 Chick Bullock – voc (1,2,3); Ed Allen – voc (5,6);
 14422-1 Swaller-Tail Coat Voc 2616, Timeless CBC 1-056 II
 14423-1 Looka-There, Ain't She Pretty Voc 2616, Timeless CBC 1-056 II
 14423-2 Looka-There, Ain't She Pretty Voc 2616, Timeless CBC 1-056 II
 14424-1 St. Louis Blues Voc 2676, Timeless CBC 1-056 II
 14425-1 How Can I Get It? Voc 2630, Timeless CBC 1-056 II
 14425-2 How Can I Get It? Voc 2630, Timeless CBC 1-056 II
 Composer credits are: 14422 (Bob Miller); 14423 (Clarence Todd); 14424 (W.C. Handy); 14425 (Spencer – Williams)

Personnel as given in the discos and undisputed. And again, it is the same conception, only that Clarence does not sing. For the first two titles the Vocalion people have assigned him white singer Chick Bullock, and the last title is sung by trumpeter Ed Allen. Also, Clarence is substituted by the father of the Harlem Stride piano, James P. Johnson on the second and fourth titles with favorite results. St. Louis Blues has solos from everybody, even St. Clair has a go, rather stiff and less jazzy. And white ukulele star and guitarist Roy Smeck unwraps his Hawaiian guitar. He is added to the proceedings for six sessions from now on, trying out his jazz potencies. Did Clarence possibly have a bad day here?

Notes:

- Storyville 28: Ed Allen (cnt, vcl); Cecil Scott (clt, ten); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl)(1,2).
 - Lord, Clarence Williams p353: Ed Allen (cnt, vcl); Cecil Scott (clt, ten); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl)(1,2).
 - Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs).
 - Rust*3,*4,*6: Ed Allen -c -v; Cecil Scott -cl -ts; Clarence Williams, James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Chick Bullock -v.

Notable differences of takes (from Lord p354 and KBR):

14423-1: Last bar of introduction (bar 8 of tune): clt enters on last beat
 14423-2: Last bar of introduction (bar 8 of tune): clt is silent, and enters with first bar of first chorus.
 14425-1: First chorus (after intro): 8 bars of ens, then 10 bars Cecil Scott clt.
 14425-2: First chorus (after intro): 16 bars of ens, then 2 bars Cecil Scott clt

050 CLARENCE WILLIAMS AND HIS ORCHESTRA New York, Jan. 10, 1934
 Ed Allen – cnt; Cecil Scott – clt;
 Clarence Williams – pno (1,2,4,5); James P. Johnson – pno (1,2,3); Roy Smeck – gtr, steel-gtr (1,2);
 Cyrus St.Clair – bbs ; Floyd Casey – wbd;
 Chick Bullock – voc (1,3,4); Clarence Williams – voc (3,5)
 14571-1 On The Sunny Side Of The Street Voc 2616, Timeless CBC 1-056 II
 14571-2 On The Sunny Side Of The Street Voc test, Timeless CBC 1-056 II
 14572-1 Won't You Come Over And Say "Hello" Voc 2616, Timeless CBC 1-056 II
 14573-2 Old Street Sweeper Voc 2616, Timeless CBC 1-056 II
 14574-2 I'm Gonna Wash My Sins Away Voc 2616, Timeless CBC 1-056 II

Composer credits are: 14571 (McHugh - Fields); 14572 (Ben Barnett – Clarence Williams); 14573 (Sullivan - Gray); 14574 (Williams - Bevard)

Personnel as given in the discos and undisputed. Clarence is still following the same pattern in his music, and he will do so for another year. I suppose that Clarence was not the least interested in praising new compositions published by his Music Publishing Company when recording. And it is interesting to note that very few only of these tunes found their way into the spotlight of the developing 'Swing' period. As an exception, we find 'On The Sunny Side Of The Street' here at this session, a composition by Jimmy McHugh and Dorothy Fields, who apparently used to work with other publishers. As for Rust*6, this is the fourth recording of this tune ever – after the Casa Lomas, the British Rhythm Wreckers, and – only one month before – Chick Webb and his Orchestra. Did Clarence recognise the potencies of this song? 'Won't You Come Over ...' is joyous swinging song with great ensemble playing and great solos by Scott and James P., Ed Allen's reliable trumpet lead, and Roy Smeck trying honestly to find his way in a most jazzy ensemble. And in 'Old Street Sweeper' we also hear a most daring Cyrus St. Clair on his tuba.

Notes:

- Storyville 28: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Lord, Clarence Williams p354: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs).

- Rust*3: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v or James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Chick Bullock -v.

- Rust*4, *6: Ed Allen -c -v; Cecil Scott -cl -ts; Clarence Williams, James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Chick Bullock -v.

Notable differences of takes:

14571-1: Bullock voc in second chorus

14571-2: Bullock does not sing

051 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jan. 17, 1934

Ed Allen – cnt; Cecil Scott – clt;

James P. Johnson – pno; Roy Smeck – bjo, gtr; Cyrus St. Clair – bbs; Floyd Casey – wbd;

Clarence Williams – voc (3,4); Dick Robertson – voc (1,2)

14611-1 Jimmy Had A Nickel

Voc 2629,

Timeless CBC 1-056 II

14612-1 He's A Colonel From Kentucky

Voc 2629,

Timeless CBC 1-056 II

14630-1 Pretty Baby, Is It Yes Or No?

Voc 2628,

Timeless CBC 1-056 II

14631-1 Mister, Will You Serenade?

Voc 2676,

Timeless CBC 1-056 II

Composer credits are: 14611 (Sigler – Goodhart - Hoffman); 14612 (Tobias – Scholl – Baer - Mencher); 14630 (W.C. Handy); 14631 (Edna Bevard – Clarence Williams)

Personnel as given in the discos and undisputed. Smeck plays bjo on the first title only. And we hear these crazy double-strokes we also heard on sessions # 012, # 015, and the later ones comprising Roy Smeck. (Have a look to his film appearances on 'You Tube'. You will see exactly these technical devices performed on screen. Very interesting. But a bit mis-placed in a jazz band context of this kind.) On the following titles he also performs in this way. (I could do without that!) It's a permanent carpet of guitar sound below the ensemble which makes the piano obsolete. At the end of 'He's A Colonel Of Kentucky' we hear beautiful soloing by Scott and Allen, Allen riffing the chorus to the end. And Cecil Scott always is a bundle of swing, melodic beauty, and instrumental elegance, using forward looking harmonic turns together with blues phrases.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Dick Robertson (vcl); Clarence Williams (vcl).

- Lord, Clarence Williams p356: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Dick Robertson (vcl); Clarence Williams (vcl).

- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs); Clarence Williams (vcl); Dick Robertson (vcl).

- Rust*3, *4, *6: Ed Allen -c; Cecil Scott -cl; James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; Dick Robertson -v.

052 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Feb. 07, 1934

Ed Allen – cnt; (Jonas Walker?) – tbn; Cecil Scott – clt;

Clarence Williams – pno (3); James P. Johnson – pno; Roy Smeck – gtr; Cyrus St. Clair – bbs;

Clarence Williams – voc

14804-1 I Got Horses And Got Numbers On My Mind

Voc 2654,

Timeless CBC 1-056 II

14805-1 New Orleans Hop Scop Blues

Voc 2654,

Timeless CBC 1-056 II

14806-1 Let's Have A Showdown

Voc 2659,

Timeless CBC 1-056 II

Composer credits are: 14804 (Bernard – Wirges - Bilbo); 14805 (George W. Thomas); 14806 (Pinkard - Page)

The trombone player has not been identified in earlier discos. Jazz Journal 7/77 mentions Charlie Green, this note being confirmed by Ikey Robinson. Yet, part of our group denies Green and his presence has to be questioned for the player's tone, sound, and phrasing. The guitarist is called by name: "Oh, play it, Mr. Smeck" on the second title. St. Clair plays an on-going four beat rhythm in the third title, and Clarence gives us a very rare piano solo in the third title, decently supported by James P..

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p357: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).

- Rust*2: Ed Allen (cnt, vcl); unknown (tbn); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Dick Robertson (vcl).

- Rust*3,*4,*6: Ed Allen -c; unknown -tb; Cecil Scott -cl; Clarence Williams -p -v or James P. Johnson -p; Roy Smeck -g; Cyrus St. Clair -bb.

053 CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Mar. 23, 1934
Charlie Gaines – tpt; Ed Allen – cnt;		
Louis Jordan – alt, ten; unknown – alt; Cecil Scott – clt, ten;		
James P. Johnson – pno; Cyrus St.Clair – bbs ; Floyd Casey – wbd;		
Louis Jordan, Charlie Gaines, Clarence Williams – voc (1); Chick Bullock – voc (2,3,4)		
14989-1	I Can't Dance, I Got Ants In My Pants	Voc 2689, Timeless CBC 1-056 II
14990-1	Christmas Night In Harlem	Voc 2689, Timeless CBC 1-056 II
14991-1	Ill Wind (You're Blowing Me No Good)	Voc 2674, Timeless CBC 1-056 II
14992-1	As Long As I Live	Voc 2674, Timeless CBC 1-056 II
Composer credits are: 14989 (Gaines - Williams); 14990 (Parish - Scott); 14991 (Koehler - Arlen); 14992 (Koehler - Arlen)		

Personnel seems to be clear, except for the hitherto listed second alto player who seems to be unauddible. Instead a tenor and alto might be heard behind Scott's clarinet solo in the last title, who might then be Jordan. The choir answering Jordan in the first title probably consists of three singers: Gaines, Williams and probably Bullock. Charlie Gaines recalled 'a trumpet player from St. Louis' as session mate here, so this probably has to be Allen. This, by the way, is the very first of a growing number of recordings of 'I Can't Dance, I Got Ants In My Pants', a composition of Charlie Gaines, who participates on this session, and which became a frequently performed show number with its joyous choir singing in call-and-response manner and its crazy words.

In the first title Scott shows some fast octave jumps in three-quarter rhythm over the normal four-quarter rhythm, and in 'Christmas Night In Harlem' we hear him soloing convincingly on his tenor sax. It seems that Gaines leads the ensemble throughout. The only trumpet solo played in this session heard can be found in 'As Long As I Live', but does not show Gaines, but very probably Ed Allen in a more modern style of his than heard before, but still Ed Allen's. It is obvious that the Swing Era is beginning, and the music played tries to keep pace with the times. And Charlie Gaines was wealthier with \$ 500 than before after this session. I really do not miss the guitar.

The arrangements used transpose this session into an early swing-band session, and not the worst for it. It is not so much Clarence Williams music, but very enjoyable and great jazz music.

Notes:

- Storyville 29: Charlie Gaines, poss Ed Allen (tpt); Cecil Scott (clt, ten); Louis Jordan (alt, ?ten); unknown third reed added (3,4); James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Lord, Clarence Williams p359: Charlie Gaines, poss Ed Allen (tpt); Cecil Scott (clt, ten); Louis Jordan (alt, ?ten); unknown third reed added (3,4); James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*2: Charlie Gaines (tpt, vcl); Cecil Scott (clt, ten); Louis Jordan (alt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Rust*3: Charlie Gaines -t -v; Ed Allen -c; Cecil Scott -cl -ts; Louis Jordan -as -?ts -v; unknown third sax; James P. Johnson -p; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; unknown third voice in v-trio; Chick Bullock -v.

- Rust*4,*6: Charlie Gaines -t -v; Ed Allen -c; Cecil Scott -cl -ts; Louis Jordan -as -?ts -v; unknown -as; James P. Johnson -p; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; Chick Bullock -v.

054 CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Jun. 28, 1934
Hudson 'Buddy' Farrior – tpt;		
unknown, unknown – alt; Cecil Scott – clt, ten;		
(Don Frye) – pno; Cyrus St.Clair – bbs ; unknown – dms;		
Hudson 'Buddy' Farrior - voc		
15368-1	Tell The Truth	Voc test, Timeless CBC 1-056 II
15368-2	Tell The Truth	Voc 2889, Timeless CBC 1-056 II
15369-1	Sashay, Oh Boy	Voc 2838, Timeless CBC 1-056 II
Composer credits are: 15368 (Scott – O'Frye); 15369 (Scott – O'Frye)		

And again, Clarence Williams bitten by the swing-bug!

This is a very interesting item, as we hear a very 'modern' sounding trumpet player whose identity has been the cause of a lively discussion. The solution may be found in Storyville 2002/3: "Little Brother Farrior named as vocalist on this date may be Hudson (Buddy) Farrior, a trumpeter listed with Frank L. Young's (this is not Lester's father! – KBR) troupe of N.Y. Minstrels (CD 27/9/30, p.7/4), and may therefore be the unknown player." The tenor player is definitely Scott and no other tenorist present. Lester Young has been named as tenorist by Rust *6, but there is definitely no sign of his presence. Don Frye as pianist has been suggested by Lord because of composer credit for both titles as 'O'Frye' which might mistakenly be D. Frye, but nothing can be heard or identified as this very piano player. It certainly is St.Clair on tuba, but well below his peak. The drummer plays very rudimentary, but much more swinging than Casey. It so seems that Clarence hired a couple of musicians from this minstrel troupe to fill in the vacancies, supposed that Farrior still was a member of this troupe in 1934.

Poor old Cyrus St. Clair obviously has to struggle with swing rhythms.

Judging from the above listed composer credits, both arrangements may have been written and brought to the session by Cecil Scott as a co-operation with his old band companion Don Frye.

Notes:

- Storyville 29: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); unknown (pno); unknown (dms); Little Brother Farrior (vcl).

- Lord, Clarence Williams p360: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); poss Don Frye (pno); prob Cyrus st. Clair (bbs); poss Floyd Casey (dms); Little Brother Farrior (vcl).

- Rust*2: Ed Allen (cnt); two unknown (alt); Cecil Scott (clt, ten); Little Brother Farrior (pno, vcl); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*3: unknown -c; 2 unknown -as; Cecil Scott -cl -ts; ?Don Frye -p; unknown -d; Little Brother Farrior -v.

- Rust*4,*6: unknown -c; Cecil Scott -cl -ts; unknown -as; ?Lester Young -ts or unknown 2nd -as; ?Don Frye -p; Cyrus St. Clair -bb; ?Floyd Casey -d; Little Brother Farrior -v.

Notable differences of takes (from Lord p361):

15368-1: last eight bars of vocal: No pickup word, just "Tell the Truth ..."

15368-2: last eight bars of vocal: Pickup word "Oh, Tell the Truth ..."

055 CLARENCE WILLIAMS & WASHBOARD BAND	New York,	Jun. 28, 1934
Ed Allen – cnt; Cecil Scott – clt; Clarence Williams – pno; Cyrus St.Clair – bbs ; Floyd Casey – wbd; Clarence Williams – voc		
15370-1	I Can't Beat You Doin' What You're Doin' Me	Voc 2788, Timeless CBC 1-057 I
15370-2	I Can't Beat You Doin' What You're Doin' Me	Voc test, Timeless CBC 1-057 I
15371-1	Trouble	Voc 2788, Timeless CBC 1-057 I
<i>Composer credits are: 15370 (Piron - Williams); 15371 (Hofkin – Walman - Blank)</i>		

Personnel as given in the discs and undisputed. Here we are back to the hitherto used format, without approaches to the swing mode. The band is very relaxed and swings nicely.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Lord, Clarence Williams p361: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Rust*2: Ed Allen (cnt); two unknown (alt); Cecil Scott (clt, ten); Little Brother Farrior (pno, vcl); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; Cyrus St. Clair -bb; Floyd Casey -bd

Notable differences of takes (from Lord p362):

- 15370-1: Final four bars of Scott's clarinet chorus are played "growl" / Verbal tag at end of tune by Clarence Williams.
- 15370-2: Final four bars of Scott's clarinet chorus are played "clean" / No verbal tag at end of tune.

056 ALABAMA JUG BAND	New York,	Oct. 03, 1934
Ed Allen – cnt; Cecil Scott – clt; Willie "The Lion" Smith – pno; Ikey Robinson – bjo; Clarence Williams – jug; Clarence Todd – kazoo; Cyrus St.Clair – bbs; Bruce Johnson – wbd; Ham And Cabbage Trio (Williams, Todd, Robinson) – voc (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

Personnel undisputed, only that most former discographers forgot the washboard player who certainly is Bruce Johnson, not Casey.

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.

057 BIRMINGHAM SERENADERS	New York,	Feb. 01, 1935
unknown, (Hudson "Buddy" Farrior) – tpt; (Charlie Green) – tbn; unknown, Pete Brown – alt; unknown – ten, clt; Clarence Williams – pno; Cyrus St. Clair – bbs; (Floyd Casey) – dms		
39324-A	Milk Cow Blues	Dec 7060, Frog DGF 57
39325-A	Black Gal Blues	Dec 7052, Frog DGF 57
39326-A	Papa De Da Da	Dec 7052, Frog DGF 57
39327-A	You're Bound To Look Like A Monkey When You Get Old	Dec 7060, Frog DGF 57

While Storyville 29 states "that there is nothing on the records to suggest that they are anything to do with Williams" (the same could be said of sessions 190, 192 and 193, where Clarence uses the Bingie Madison band complete with their own arrangements, which certainly are not in Clarence Williams style), our group would not exclude a possible connection with Clarence, considering their similarity with sessions #205 and #216. So, these titles might as well have been recorded by a couple of N.Y. Minstrel musicians, Hudson Farrior among them. Our group discussed the presence of Bill Dillard here. Charlie Green had been suggested in Jazz Journal many years ago, and this certainly is a possibility. "Pete Brown recalled that his first recording date was with Clarence Williams and mentioned the title *Milk Cow Blues*. The alto playing on this session certainly sounds like Brown and there does not appear another Williams session that fits this testimony" (FROG CD DGF 57). The rhythm – especially the drummer – resemble session #205, and might be recruited from the same Minstrel band.

Notes:

- Storyville 29: Apart from an association of titles there is nothing on the records to suggest that they are anything to do with Williams.
- Lord, Clarence Williams p424: unknown: 2 tpt, tbn, 2 alt, ten, pno, bbs, dms, vcl.
- Rust*2: possibly: Ed Allen or Charlie Gaines (tpt); Cecil Scott (clt, ten); Clarence Williams or Willie 'The Lion' Smith (pno); Ikey Robinson (bjo, gtr); Floyd Casey (dms, wbd).
- Rust*3: Ed Allen -Charlie Gaines -c; unknown -tb; Cecil Scott -cl -ts; 2 unknown -as; Clarence Williams -p -v; Floyd Casey -d -wb.
- Rust*4,*6: 2 t; tb; 2 as; ts; p; bb; d; v; believed by some collectors to be a Clarence Williams unit, and by as many others to be unidentifiable, but not Williams.

058 CLARENCE WILLIAMS & HIS ORCH.	New York,	Feb. 09, 1935
Ed Allen – cnt; Cecil Scott – clt, ten;		

Clarence Williams – pno; Roy Smeck – gtr; Cyrus St. Clair – bbs;

Clarence Williams – voc

16839-1	I Can See You All Over The Place	Voc 2958,	Timeless CBC 1-057 II
16840-1	Savin' Up For Baby	Voc 2909,	Timeless CBC 1-057 II
16840-2	Savin' Up For Baby	Voc 2909,	Timeless CBC 1-057 II

Composer credits are: 16839 (Clarence Williams); 16840 (Ernie Golden)

And once again we have Clarence's conception of trumpet and reed plus rhythm. And again, he sings himself, and he plays a seldom piano Chorus in 'Savin' Up For Baby'. We hear Ed Allen with his clear and no-nonsense trumpet and brilliant Cecil Scott on clarinet and tenor sax. Personnel as given in the discos and undisputed.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs).

- Lord, Clarence Williams p374: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (?) (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd);

Chick Bullock (vcl).

- Rust*3: Ed Allen -c; Cecil Scott -cl -ts; Clarence Williams -p -v; ?Roy Smeck -g; unknown -bb.

- Rust*4,*6: Ed Allen -c; Cecil Scott -cl -ts; Clarence Williams -p -v; ?Roy Smeck -g; ?Cyrus St. Clair -bb.

Notable differences of takes (from KBR):

15840-1: Fourth chorus is a chordal piano solo by Clarence. The eight bar coda is played by the ens, first 4 bars ad-lib, last 4 bars in riffs.

15840-2: Fourth chorus: first half (16 bars) is a guitar solo, second half (16 bars) chordal piano solo by Clarence. The eight bar coda is played by the ens, first 4 bars by low clarinet, last 4 bars ens ad-lib.

059 CLARENCE WILLIAMS & HIS ORCH.

New York,

Mar. 07, 1935

Ed Allen – cnt; (Hudson "Buddy" Farrior) – tpt; (Wilbur de Paris) – tbn;

Cecil Scott – clt, ten;

Clarence Williams – pno, voc; Roy Smeck – gtr; Cyrus St. Clair – bbs; Bruce Johnson - wbd

16985-1	Milk Cow Blues	Voc 2927,	Timeless CBC 1-057 II
16985-2	Milk Cow Blues	Voc test,	Timeless CBC 1-057 II
16986-1	Black Gal	Voc 2938,	Timeless CBC 1-057 II
16986-2	Black Gal	Voc test,	Timeless CBC 1-057 II
16987-1	A Foolish Little Girl Like You	Voc test,	Timeless CBC 1-057 II
16987-2	A Foolish Little Girl Like You	Voc 2938,	Timeless CBC 1-057 II
16988-1	There's Gonna Be The Devil To Pay	Voc 2927,	Timeless CBC 1-057 II
16988-2	There's Gonna Be The Devil To Pay	Voc test,	Timeless CBC 1-057 II

The unknown (second) tpt player obviously is the same man as on session #205, and possibly on session #. He solos on the first title in chorus 5 (very weird harmonic changes here) – the same simple upward runs as in session 124, so possibly the said Hudson 'Buddy' Farrior. What a delight to hear Ed Allen soloing in the second title as compared to the unknown tpt man. Yet, in the last chorus of "A Foolish ..." this unknown man (Farrior?) plays with much more imagination and certainty – and not at all bad, so that our suggestion of Billard might be seen as a compliment to this unknown. Wilbur de Paris' presence is questioned because of stylistical reasons, perhaps Charlie Green here? Probably St.Clair here, very swinging, but not up to his own heights in the 20s. It is certainly Bruce Johnson on washboard.

Notes:

- Storyville 29: Ed Allen (cnt); unknown (tpt); poss Wilbur de Paris (tbn); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs); poss Bruce Johnson (wbd).

- Lord, Clarence Williams p377: Ed Allen (cnt); unknown (tpt); poss Wilbur de Paris (tbn); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); prob Roy Smeck (gtr); unknown (bbs); poss Bruce Johnson (wbd).

- Rust*2: Ed Allen (cnt); unknown (tbn); unknown (alt); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); unknown (gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*3,*4,*6: Ed Allen -c; unknown -t; ?Wilbur de Paris -tb; Cecil Scott -cl -ts; Clarence Williams -p -v; ?Roy Smeck -g; unknown -bb; ?Bruce Johnson -wb.

Notable differences of takes (from Lord p378 ... and KBR):

16985-1: Next to last chorus is traditional 12 bars in length.

16985-2: Next to last chorus is 8 bars in length --- probably an error.

16986-1: Tenor sax starts solo in second chorus with a soft half-note C.

16986-2: Tenor sax starts solo in second chorus with a fast jumping-trill C-Eb-C

16987-1: Tenor solo in third chorus has no brass accompaniment.

16987-2: Tenor solo in third chorus has brass accompaniment.

16988-1: Tenor sax in final bar of tune plays quarter note C, two eighth notes A-G, one half-note C.

16988-2: Tenor sax in final bar of tune plays an octave upward rip C-c.

060 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

May 14, 1935

Ed Allen – cnt; Cecil Scott – clt, ten;

Clarence Williams – pno, voc; Jimmy McLinn – gtr;

Cyrus St. Clair – bbs; Bruce Johnson - wbd

17601-1	This Is My Sunday Off	Voc test exists	not on LP/CD
17601-2	This Is My Sunday Off	Voc 3195,	Timeless CBC 1-057 II
17602-1	Yama Yama Blues	Voc 2991,	Timeless CBC 1-057 II
17603-1	Let Every Day Be Mother's Day	Voc 3195,	Timeless CBC 1-057 II
17604-1	Lady Luck Blues	Voc test,	Timeless CBC 1-057 II
17604-2	Lady Luck Blues	Voc 2991,	Timeless CBC 1-057 II

Composer credits are: 17601 (Shelton Brook, Jr.); 17602 (Spencer Williams – Clarence Williams); 17603 (Williams – Smith - Hammed); 17604 (Weber - Williams)

Personnel as given in the discos and undisputed. And again, Clarence uses his own and special conception to record his jazz. It still is surprising what a great rhythm he achieves with his own simple four-four piano rhythm, without any embellishments and tinkling, just pure chordal and swinging rhythm, not even solos. And still using the tuba and the washboard, when other musicians already are at the height of swing music.

Notes:

- Storyville 30: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno); Jimmy McLinn (gtr); Cyrus St. Clair (bbs); unknown (wbd).
- Lord, Clarence Williams p379: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno); Jimmy McLinn (gtr); Cyrus St. Clair (bbs); unknown (wbd).
- Rust*2: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno, vcl); Jimmy McLin (bjo); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl -ts; Clarence Williams -p; ?Jimmy McLin -g; Cyrus St. Clair -bb; ?Willie Williams -wb.

Notable differences of takes (from Lord p380):

- 17601: Since take-1 is not reissued, nothing can be said about its musical content.
- 17604-1: Cecil Scott begins the final chorus with a definite "gargle" tone.
- 17604-2: Cecil Scott begins the final chorus with a "clean" tone and plays that way throughout

061 CLARENCE WILLIAMS AND HIS WASHBOARD BAND

New York, Apr. 08, 1937

Ed Allen – cnt;
Buster Bailey – clt; Prince Robinson – ten;
Clarence Williams – pno; Cyrus St. Clair – bbs; Floyd Casey – wbd;
Eva Taylor – voc (2,4,6); William Cooley – voc (1,3,5)

06849-1	Cryin' Mood	BB B-6932,	Timeless CBC 1-057 II
06850-1	Top Of The Town	BB B-6918,	Timeless CBC 1-057 II
06851-1	Turn Off The Moon	BB B-6919,	Timeless CBC 1-057 II
06852-1	More Than That	BB B-6918,	Timeless CBC 1-057 II
06853-1	Jammin'	BB B-6919,	Timeless CBC 1-057 II
06854-1	Wanted	BB B-6942,	Timeless CBC 1-057 II

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

Notes:

- Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).
- Lord, Clarence Williams p385: Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).
- Rust*2: Ed Allen (cnt); Buster Bailey (clt); Cecil Scott or Prince Robinson (ten); Clarence Williams (pno); unknown (bjo); Cyrus St. Clair (bbs); Floyd Casey (?) (wbd); Eva Taylor (vcl); William Cooley (vcl).
- Rust*3,*4,*6: Ed Allen -c; Buster Bailey -cl; Prince Robinson -ts; Clarence Williams -p); Cyrus St. Clair -bb; Floyd Casey -wb; Eva Taylor -v; William Cooley -v.
- BGR*2: Ed Allen, cnt; Buster Bailey, clt; poss Cecil Scott or Prince Robinson, ten; Clarence Williams, pno; unknown, bjo; unknown, bbs; prob Floyd Casey, wbd..
- BGR*3,*4: Ed Allen, c; Buster Bailey, cl; prob Prince Robinson, ts; Clarence Williams, p; Cyrus St. Clair, bb; Floyd Casey, wb..

062 CLARENCE WILLIAMS' SWING BAND

New York, c. Oct. 1937

Ed Allen – tpt;
Buster Bailey – alt, clt; Russell Procope – alt, clt; Cecil Scott – ten, clt;
Clarence Williams – pno, voc; Cyrus St. Clair – sbs; (Bill Beason) – dms;
Bill Cooley – voc

MS 014994-1	Roll, Jordan Roll	Lang-Worth Prog. 399,	Circle CCD-4
MS 014994-1	Heaven, Heaven	Lang-Worth Prog. 399,	Circle CCD-4
MS 014994-1	There Is Love (see session 063)	Lang-Worth Prog. 399,	Circle CCD-4
MS 014995-1	It's Me O Lord	Lang-Worth Prog. 400,	Circle CCD-4
MS 014995-1	Get On Board, Li'l Chillun	Lang-Worth Prog. 400,	Circle CCD-4
MS 014996-1	Step On It	Lang-Worth Prog. 438,	Circle CCD-4
MS 014996-1	Swing Low, Sweet Chariot	Lang-Worth Prog. 438,	Circle CCD-4

Personnel seems to be the same as on session # 137 with the possible exception of the bass player, who may be St.Clair on string bass, although we do not know on which grounds his name has been stated in the discographies. Again we hear a slightly modernized Clarence Williams on piano, and again we opt for Beason as the drummer (see above).

Notes:

- Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Russell Procope (alt); Cecil Scott (ten); prob Clarence Williams (pno, vcl injections); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).
- Lord, Clarence Williams p389: Ed Allen (cnt); Buster Bailey, Russell Procope (alt, clt); Cecil Scott (ten, clt); prob Clarence Williams (pno, talk, vcl); Cyrus St. Clair (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).
- Rust*2: not listed
- Rust*3: Ed Allen -c; Buster Bailey -cl; Russell Procope -as; Cecil Scott -ts; ?Clarence Williams -p; Richard Fullbright -sb; ?Cozy Cole -d; William Cooley -v.

- Rust*4,*6: Ed Allen -c; Buster Bailey, Russell Procope -cl -as; Cecil Scott -cl -ts; ?Clarence Williams -p -v -speech; Cyrus St. Clair -sb; ?Floyd Casey -d; William Cooley -v.

063 CLARENCE WILLIAMS' WASHBOARD FIVE New York, c. Oct. 1937
Ed Allen – cnt; Cecil Scott – clt;
Clarence Williams – pno, voc; Cyrus St. Clair – sbs; Floyd Casey – wbd;
Bill Cooley – voc
014994-1 There Is Love Lang-Worth Prog. 399, Circle CCD-4

Beautiful swinging band here, Clarence' old formula modernized. We are unable to hear a tuba (St.Clair) here, but a string bass player can be heard. St. Clair might well be able to play string bass, as most of the tuba players of the twenties switched over to string bass in the 1930s.

Notes:

- Storyville 30: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); unknown (sbs); Floyd Casey (wbd); William Cooley (vcl).
- Lord, Clarence Williams p389: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); unknown (sbs); Floyd Casey (wbd); William Cooley (vcl).
- Rust*2: not listed
- Rust*3: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; unknown -sb; ?Willie Williams -wb; William Cooley -v.
- Rust*4,*6: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; Cyrus St. Clair -sb; Floyd Casey -wb; William Cooley -v.

064 FOR YOUR APPROVAL New York, Jan. 18, 1947
broadcast Mutual Broadcasting System
Punch Miller – tpt, voc (4); Max Kaminsky – tpt; George Brunies – tbn;
Albert Nicholas – clt; Mezz Mezzrow – clt;
Luckey Roberts – pno; Wellman Braud – sbs; Cyrus St. Clair – bbs; Baby Dodds – dms
Program Introduction Jazzologie JCD-1025
High Society Jazzologie JCD-1025
Tiger Rag Jazzologie JCD-1025
Basin Street Blues Jazzologie JCD-1025
Dippermouth Blues Jazzologie JCD-1025
I Wish I Could Shimmy Like My Sister Kate Jazzologie JCD-1025
Ain't Misbehavin' Jazzologie JCD-1025

Notes:

Wellman Braud is inaudible for the entire session.

065 THIS IS JAZZ New York, Feb. 08, 1947
broadcast Mutual Broadcasting System
Muggsy Spanier - cnt; George Brunies – tbn, voc (3); Albert Nicholas – clt;
Luckey Roberts – pno; Danny Barker - gtr; Cyrus St. Clair – bbs; Baby Dodds – dms
Program Introduction Jazzologie JCD-1025
Muskrat Ramble Jazzologie JCD-1025
Tin Roof Blues Jazzologie JCD-1025
Clarinet Marmalade Jazzologie JCD-1025
Rose Room Jazzologie JCD-1025
Ripples Of The Nile Jazzologie JCD-1025
Lazy River Jazzologie JCD-1025

066 THIS IS JAZZ New York, Feb. 1, 1947
broadcast Mutual Broadcasting System
Muggsy Spanier - cnt; George Brunies – tbn, voc (3); Albert Nicholas – clt;
Joe Sullivan – pno; Danny Barker - gtr; Cyrus St. Clair – bbs; Baby Dodds – dms;
Coot Grant – voc (3,5,6); Kid Socks Wilson – pno (3,5); voc (3)
Program Introduction Jazzologie JCD-1026
Bugle Call Rag Jazzologie JCD-1026
Don't Do That To Me Jazzologie JCD-1026
Royal Garden Blues Jazzologie JCD-1026
Hey Daddy Jazzologie JCD-1026
Squeeze Me Jazzologie JCD-1026
Eccentric Jazzologie JCD-1026

067 TONY PARENTI'S RAGTIMERS New York, Nov. 22, 1947
Wild Bill Davison – cnt; Jimmy Archey – tbn; Tony Parenti – clt, ldr;
Ralph Sutton – pno; Danny Barker – bjo; Cyrus St. Clair – bbs; Baby Dodds - dms
NY 49 Grace And Beauty Rag Circle 1030, Jazzologie JCD-21
NY 50 Hiawatha Circle 1031, Jazzologie JCD-21
NY 51 Praline Circle 1030, Jazzologie JCD-21

NY 52	Swipesy Cake Walk	Circle 1031,	Jazzologie JCD-21
NY 53	Hysterics Rag	Circle 1029,	Jazzologie JCD-21
NY 54	Sunflower Slow Drag	Circle 1029,	Jazzologie JCD-21

Notes:

- *J.G. Jepsen, Jazz Records 1942 – 1962: Wild Bill Davison (tp); Jimmy Archey (tb); Tony Parenti (cl); Ralph Sutton (p); Danny Barker (bj); Cy St. Clair (tu); Baby Dodds (dr)* “all titles from this session also on Riverside RLP 12-205, London (E) LTZ-U 15072.”

K.-B. Rau
18-01-2020
20-12-2021
23-01-2022