

# THE RECORDINGS OF SARA MARTIN

## An Annotated Tentative Name-Discography

MARTIN (Dunn), Sara (born Louisville, KY, 18 June 1884; died Louisville, 24 May, 1955)  
She sang on a vaudeville circuit based in the Chicago area (around 1915), then performed in New York (1922). There her robust, extrovert style of singing the blues was noticed by Clarence Williams, who booked accompanists for her and arranged recordings; she was one of the first female blues singers to be recorded. During this time she also toured with Fats Waller (1922-23) and W.C. Handy (1923) and in several revues, and travelled widely as a soloist. She later worked in Chicago with the gospel musician Thomas Dorsey. Her vocal tone was hard and often abrasive and she lacked the warmth and worldly-wise ambience transmitted by such singers as Bessie Smith and Ma Rainey. According to Williams, however, she possessed a fine sense of drama, and, in addition to her customary blues repertory, excelled in the performance of vaudeville ditties, with or without risqué elements. (Barry Kernfeld, *The New Grove Dictionary of Jazz*)

This personnel-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.  
Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

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

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.

A very big thank has to be paid to Tom Lord, author of 'Clarence Williams' (Storyville Publications, 1976), who with his expert knowledge has enabled the collector to identify Clarence Williams' piano playing by extracting Williams' most frequently played piano phrases and publishing them in listed short notations to everybody's easy use in his above-named fundamental bio-discography.

### SARA MARTIN

001 **SARA MARTIN** New York, c. Oct. 17, 1922  
Sara Martin – voc;  
**Clarence Williams** - pno  
70935-D Sugar Blues OK 8041, Document DOCD-5395

Name of accompanist documented on label or in company files. This is Clarence's simple but efficient accompanimental piano. He never was a great pianist, but I really like his playing.

#### Notes:

- BGR\*2,\*3,\*4: Clarence Williams, pno.  
- Rust\*3,\*4,\*6: Clarence Williams -p.  
- T. Lord, Clarence Williams, p25: Clarence Williams (pno).

002 **SARA MARTIN** New York, c. Nov. 03, 1922  
Sara Martin – voc;  
**Clarence Williams** - pno  
70990-B Achin' Hearted Blues OK 8041, Document DOCD-5395

Name of accompanist documented on label or in company files. Typical Clarence on piano, New Orleans style rooted in ragtime, but with a lot of charme.

#### Notes:

- BGR\*2,\*3,\*4: Clarence Williams, pno.
- Rust\*3,\*4,\*6: Clarence Williams -p.
- T. Lord, Clarence Williams, p26: Clarence Williams (pno).

003	<b>SARA MARTIN</b>	her Brown-Skin Syncopators	New York,	Nov. 18, 1922
	Sara Martin – voc;			
	Arthur Whetsol – tpt; Claude Hopkins – pno; Elmer Snowden – bjo			
80678		I Loved You Once, But You Stayed Away Too Long	Col unissued	not on LP/CD
80679		'Tain't Nobody's Biz-ness If I Do	Col unissued	not on LP/CD

Names of accompanists documented in company files. No copy or test found. But this would be an interesting item to hear!

Notes:

- BGR\*2,\*3,\*4: Arthur Whetsol, tpt; Claude Hopkins, pno; Elmer Snowden, bjo
- Rust\*3,\*4,\*6: Arthur Whetsol -tp; Claude Hopkins -p; Elmer Snowden -bj.

004	<b>SARA MARTIN</b>		New York,	c. Dec. 01, 1922
	Sara Martin – voc;			
	<b>Thomas Fats Waller</b> - pno			
71068-C		Tain't Nobody's Bus'ness If I Do	OK 8043,	Chronological Classics 664
71069-B		You Got Everything A Sweet Mama Needs But Me	OK 8043,	Chronological Classics 664

Name of accompanist documented on label or in company files. Our accompanist here is – as we all know – a growing master of Harlem stride piano at the start of his career. But Clarence might be better fitting as accompanist.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Fats Waller (p)*.
- BGR\*2,\*3,\*4: T. Waller (sic), pno.
- Rust\*3,\*4,\*6: Fats Waller (as T. Waller) -p.

005	<b>SARA MARTIN</b>		New York,	c. Dec. 14, 1922
	Sara Martin – voc;			
	<b>Thomas Fats Waller</b> - pno			
71105-B		Mama's Got The Blues	OK 8045,	Chronological Classics 664
71106-B		Last Go Round Blues	OK 8045,	Chronological Classics 664

Name of accompanist documented on label or in company files. Fatsy Watsy Waller here again, much more on the bluesy side.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Fats Waller (p)*.
- BGR\*2,\*3,\*4: Thomas Waller, pno.
- Rust\*3,\*4,\*6: Thomas Waller -p.

006	<b>SARA MARTIN</b>		New York,	c. Apr. 06, 1923
	Sara Martin – voc;			
	<b>Clarence Williams</b> - pno			
71390-B		Keeps On A-Rainin' (Papa, He Can't Make No Time)	OK 8060,	Document DOCD-5395
71391-A		Joe Turner Blues	OK 8058	not on LP/CD
71391-B		Joe Turner Blues	OK 8058,	Document DOCD-5395

Name of accompanist documented on label or in company files. And Clarence Williams again, honest and workman-like, but very nice.

Notes:

- BGR\*2,\*3,\*4: Clarence Williams, pno.
- Rust\*3,\*4,\*6: Clarence Williams -p.
- T. Lord, Clarence Williams, p38: Clarence Williams (pno).

007	<b>SARA MARTIN</b>		New York,	c. April 09, 1923
	Sara Martin – voc;			
	<b>Clarence Williams</b> – pno			
71398-B		Michigan Water Blues	OK 8060,	Document DOCD-5395
71399-B		If Your Man Is Like My Man (I Sympathize With You)	OK 8063,	Document DOCD-5395

Name of accompanist documented on label or in company files. Typical Clarence Williams again.

Notes:

- BGR\*2,\*3,\*4: Clarence Williams, pno.
- Rust\*3,\*4,\*6: Clarence Williams -p.
- T. Lord, Clarence Williams, p39: Clarence Williams (pno).

008	<b>SARA MARTIN - SHELTON BROOKS</b>		New York,	c. April 09, 1923
	Sara Martin, Shelton Brooks – voc duet;			
	Shelton Brooks – pno			
71400-B		I Got What It Takes To Bring You Back	OK 8062,	Document DOCD-5395
71401-B		Original Blues	OK 8062,	Document DOCD-5395

This definitely is not Clarence Williams playing the piano here, but must be Shelton Brooks as listed in the discographies!

Notes:

- BGR\*2,\*3,\*4: Shelton Brooks, pno/talking.

- Rust\*3,\*4,\*6: Shelton Brooks -speech (and p acc ?).

- T. Lord, Clarence Williams, p40: possibly Clarence Williams (pno). "The first part of the first side is an unaccompanied dialogue. The piano comes in with a hurried introduction, which is not typical of Clarence's playing. On the second side there are some broken octave bass parts, unlike Williams. There are also some breaks with figures not like Williams' playing."

009	<b>SARA MARTIN</b>	W.C. Handy's Orchestra	New York,	c. April 21, 1923
	Sara Martin – voc;			
	(Thomas 'Tick' Gray) – tpt; (Sylvester Bevard) – tbn;			
	unknown – clt; unknown – alt; unknown – ten;			
	(Charlie Hillman) – pno; unknown - dms			
71431-A	Come Home Papa Blues		OK 8061,	Document DOCD-5395
71432-C	It Takes A Long Time To Get 'Em, But You Can Loose 'Em Overnight		OK 8061,	Document DOCD-5395
71433-A	Laughin' Cryin' Blues		OK 8064,	Document DOCD-5395

Unlike all discographers before I hear a prominent clarinet in the ensemble. There is an alto sax, and possibly a tenor sax playing sustained chord notes. And a reticent trombone playing bass notes with the frequent tailgate slide. But I do not hear any banjo sounds nor tuba notes. Pianist is prominent and a drummer plays woodblocks and uses a large Chinese cymbal. All discographies list Tick Gray as a possible trumpet player, playing a distinct 6/8<sup>th</sup> dominated New York style with Johnny Dunn influence. Unfortunately, his only other appearances in the history of recorded jazz besides his possible recordings with Handy's Orchestra are at the King Oliver session of 22 April 1927 and at a Richard M. Jones big band session in 1935. But these recordings do not allow a reliable comparison with our trumpet man here, as Thomas Tick Gray's only solo performances recorded occur four years later with King Oliver. But having listened to some W.C. Handy recordings of 1923 I'd like to question Handy's possible own presence on trumpet here.

Sylvester Bevard (or possibly Bernard) and Charles Hillman are documented musicians of W.C. Handy's 1917 recording band in New York, having been taken eastward by the boss, but it is highly doubtful whether they were still with his band in 1923. They are only named here for their being listed in Rust\*6. Equally justified might be the suggestion of his clarinet players of 1917 who are quite respectable personalities of their trade in Chicago - and New York: Wilson Townes, Alex Poole, Charles Harris – all three from the Chicago scene, and Nelson Kincaid from New York. But this is 1917!

There are sounds reminiscing the bass strings of a banjo at the beginning of the first title, but I believe these to be a saxophone playing quarter notes strictly on the beat.

Notes:

- BGR\*2: poss Tick Gray, cnt; Sylvester Bevard, tbn; unknown, alt; unknown, ten; Charlie Hillman, pno; unknown, bjo; Archie Walls, bbs; unknown, dms.

- BGR\*3,\*4: poss Tick Gray, c; Sylvester Bevard, tb; unknown, as; unknown, ts; Charlie Hillman, p; unknown, bj; unknown, d.

- Rust\*3: probably: Tick Gray -c; Sylvester Bevard -tb; unknown -as; unknown -ts; Charlie Hillman -p; unknown -bj; unknown -d.

- Rust\*4,\*6: probably: Tick Gray, c; Sylvester Bevard, tb; unknown, as; unknown, ts; Charlie Hillman, p; unknown, bj; Archie Walls, bb; unknown, d.

010	<b>SARA MARTIN</b>		New York,	c. Apr. 27, 1923
	Sara Martin – voc;			
	<b>Clarence Williams</b> - pno			
71449-A	Cruel Backbitin' Blues		OK 8053,	Document DOCD-5395
71450-B	Leave My Sweet Daddy Alone		OK 8065,	Document DOCD-5395

Name of accompanist documented on label or in company files. And again, old reliable Clarence with his limited but beautiful piano style.

Notes:

- BGR\*2,\*3,\*4: Clarence Williams, pno.

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

- T. Lord, Clarence Williams, p43: Clarence Williams (pno).

011	<b>SARA MARTIN – CLARENCE WILLIAMS</b>		New York,	c. Apr. 30, 1923
	Sara Martin, Clarence Williams – voc duet;			
	Clarence Johnson - pno			
71455-A	Monkey Man Blues		OK 8067	not on LP/CD
71455-B	Monkey Man Blues		OK 8067,	Document DOCD-5395

T. Lord, Clarence Williams: "The pianist for this recording has never been definitely identified. Originally it was given as Clarence Williams, but aural evidence does not substantiate this. The style is a little too strong and pushy, especially in the right hand, for Williams. Fats Waller ahs been suggested. Mike Montgomery has suggested Clarence Jones. The (Storyville-) team, in comparing this to the Edna Hicks Victor recording of this period, feels that Clarence Johnson is probably the pianist." Having compared the named Edna Hicks Victors I can only confirm the possible correspondence of piano stylistics, but this is not unequivocal!

Notes:

- BGR\*2,\*3,\*4: prob Clarence Johnson, pno.

- Rust\*3,\*4,\*6: ?Clarence Johnson -p.

- T. Lord, Clarence Williams, p43: Clarence Williams (pno).

012	<b>SARA MARTIN – EVA TAYLOR</b>		New York,	c. May 04, 1923
	Sara Martin, Eva Taylor – voc duet;			
	<b>Thomas Morris</b> – cnt; <b>Clarence Williams</b> - pno			
71465-A	Yodeling Blues		OK 8067,	Document DOCD-5395

All participants are named on the label of the original pressing. So, this record can be used as a reference to Th. Morris' playing and style. The record label says: "Yodel Cornet Obligato by Thomas Morris"!

Notes:

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

013 <b>SARA MARTIN</b>		New York,	c. Jun. 15, 1923
Sara Martin – voc;			
<b>Clarence Williams</b> - pno			
71629-A	Where Can That Somebody Be?	OK 4904,	Document DOCD-5395
71630-A	Just Thinkin' Blues	OK 8084,	Document DOCD-5395
71631-B	If You Don't Like It, Leave	OK 8078,	Document DOCD-5395
71632-B	Nobody In Town Can Bake A Sweet Jelly Roll Like Mine	OK 8078,	Document DOCD-5395

Name of accompanist documented on label or in company files. Again Clarence's rather static yet charming piano playing.

Notes:

- *BGR\*2,\*3,\*4: Clarence Williams, pno.*
- *Rust\*3,\*4,\*6: Clarence Williams -p.*
- *T. Lord, Clarence Williams, p50: Clarence Williams (pno).*

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

As in session 012 all participants are named on the label of the original pressing. So, there is no discussion necessary. Clarence's playing is a bit heavy here, and Morris' performance is equally unsatisfying.

Notes:

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

015 <b>SARA MARTIN</b>		New York,	c. Jun. 27, 1923
Sara Martin – voc;			
<b>Clarence Williams</b> - pno			
71653-B	Tired O' Waitin' Blues	OK 8084,	Document DOCD-5395
71654-B	You Just Can't Have No One Man By Yourself	OK 8083,	Document DOCD-5395
71655-B	Goin' Down To The Levee	OK 4904,	Document DOCD-5395
71656-B	Ye Shall Reap Just What You Sow	OK 8083,	Document DOCD-5396

Name of accompanist documented on label or in company files. Workman-like Clarence Williams piano playing.

Notes:

- *BGR\*2,\*3,\*4: Clarence Williams, pno.*
- *Rust\*3,\*4,\*6: Clarence Williams -p.*
- *T. Lord, Clarence Williams, p51: Clarence Williams (pno).*

016 <b>SARA MARTIN</b>		New York,	c. Jul. 06, 1923
Sara Martin – voc;			
<b>Clarence Williams</b> - pno			
71669-B	New Orleans Hop Scop Blues	OK 8085,	Document DOCD-5396
71670-B	Uncle Sam Blues	OK 8085,	Document DOCD-5396

Name of accompanist documented on label or in company files. In the first title Clarence plays some boogie woogie bass which, yet, is not part of a pianistic development or an excursion into unfamiliar stylistic regions but simply part of pianist George W. Thomas' composition 'New Orleans Hop Scop Blues'.

Notes:

- *BGR\*2,\*3,\*4: Clarence Williams, pno.*
- *Rust\*3,\*4,\*6: Clarence Williams -p.*
- *T. Lord, Clarence Williams, p53: Clarence Williams (pno).*

017 <b>SARA MARTIN</b>		New York,	c. Jul. 25, 1923
Sara Martin – voc;			
<b>Clarence Williams</b> - pno			
71696-B	Sweet Man Was The Cause Of It All	OK 8088,	Document DOCD-5396
71697-B	Sympathizing Blues	OK 8088,	Document DOCD-5396

Name of accompanist documented on label or in company files. A somewhat softer Clarence Williams here. The coupling Sara Martin and Clarence Williams obviously was very much to the liking of the OKeh officials, judging from the number of recordings in a rather short time.

Notes:

- BGR\*2,\*3,\*4: Clarence Williams, pno.
- Rust\*3,\*4,\*6: Clarence Williams -p.
- T. Lord, Clarence Williams, p54: Clarence Williams (pno).

018 SARA MARTIN Sara Martin – voc; Clarence Williams - pno	New York,	c. Jul. 27, 1923
71701-B Mistreated Mama Blues	OK 8086,	Document DOCD-5396
71702-B Runnin' 'Round With The Blues	OK 8086,	Document DOCD-5396

Name of accompanist documented on label or in company files. This is the last piano accompanied recording of Sara Martin with Clarence for a year. It seems that his activities to launch his Blue Five band format were more important for him to pursue. Some uncharacteristic piano performance here.

Notes:

- BGR\*2,\*3,\*4: Clarence Williams, pno.
- Rust\*3,\*4,\*6: Clarence Williams -p.
- T. Lord, Clarence Williams, p54: Clarence Williams (pno).

019 SARA MARTIN AND CLARENCE WILLIAMS' BLUE FIVE Sara Martin – voc; Thomas Morris – cnt; John Mayfield – tbn; Sidney Bechet – sop; Clarence Williams – pno; Buddy Christian – bjo	New York,	c. Aug. 01, 1923
71711-B Blind Man Blues	OK 8090,	Doc DOCD-5396
71712-B Atlanta Blues	OK 8090,	Doc DOCD-5396

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

The presence of John Mayfield, "who had been trombonist with Ford Dabney's Orchestra at the Ziegfeld Roof, and was part of the New Amsterdam Orchestra at its concert in November 1921" (Lord p55), obviously gives a hint to the trombonist's identity on the Eva Taylor session of 23 May, 1923, generally assumed and listed as Charlie Irvis. On both sessions a largely identical trombone break is played which certainly is not Irvis'.

Notes:

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

020 SARA MARTIN Sara Martin – voc; Porter Grainger - pno	New York,	c. Aug. 03, 1923
71715-B My Good Man's Blues (Mahalia's Blues)	OK 8087,	Document DOCD-5396
71716-B Jelly's Blues	OK 8087,	Document DOCD-5396
71717-B Troubled Blues	OK 8093,	Document DOCD-5396
71718-B I'm Satisfied	OK 8093,	Document DOCD-5396

After all the Clarence Williams accompanied sides there is another pianist here now. His identity is believed to be Porter Grainger's, but a clarification of this question has not been done until now. He plays a dragging piano style.

Notes:

- BGR\*2,\*3,\*4: prob Porter Grainger, pno.
- Rust\*3,\*4,\*6: ?Porter Grainger -p.

021 SARA MARTIN Sara Martin – voc; Porter Grainger - pno	New York,	c. Aug. 06, 1923
71736-B Blue Gum Blues	OK 8097,	Document DOCD-5396
71738-A Slow Down Sweet Papa Mama's Catching Up On You	OK 8097,	Document DOCD-5396

This pianist is believed to be the same musician as at the session before, thus Porter Grainger.

Notes:

- BGR\*2,\*3,\*4: prob Porter Grainger, pno.
- Rust\*3,\*4,\*6: ?Porter Grainger -p.

022	<b>SARA MARTIN</b>	Clarence Williams' Harmonizing Four	New York,	Oct. 11, 1923
	Sara Martin – voc;			
	Thomas Morris – cnt; Sidney Bechet – sop;			
	Clarence Williams – pno; Buddy Christian – bjo			
71961-B	Graveyard Dream Blues	OK 8099,	Doc DOCD-5396	
71962-B	A Green Gal Can't Catch On (Blues)	OK 8099,	Doc DOCD-5396	

Typical Thomas Morris and great Sidney Bechet above a very simple rhythm section with Clarence pounding chordal fours in the first title and playing a strange barrelhouse-like arpeggio figure in the second. There is great and beautiful interplay between Morris and Bechet here!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Clarence Williams' Harmonizers Four.*

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

- *Lord, Clarence Williams p67: Thomas Morris (cnt); Sidney Bechet (sop); Clarence Williams (pno); Buddy Christian (bjo)*

"All sources seem to agree on the personnel."

- *BGR\*2,\*3,\*4: Thomas Morris, cnt; Sidney Bechet, sop; Clarence Williams, pno; Buddy Christian, bjo*

- *Rust\*3,\*4,\*6: Thomas Morris -c; Sidney Bechet -ss; Clarence Williams -p; Buddy Christian -bj*

023	<b>SARA MARTIN</b>		New York,	Oct. 31, 1923
	Sara Martin – voc;			
	<b>Sylvester Weaver</b> - gtr			
71980-A	Longing For Daddy Blues	OK 8104,	Document DOCD-5396	
71981-A	I've Got To Go And Leave My Daddy Behind	OK 8104,	Document DOCD-5396	

Name of accompanist documented on label or in company files: Sylvester Weaver.

Notes:

- *BGR\*2,\*3,\*4: Sylvester Weaver, gtr.*

- *Rust\*3,\*4,\*6: Sylvester Weaver -g.*

024	<b>SARA MARTIN – CLARENCE WILLIAMS</b>		New York,	Nov. 01, 1923
	Sara Martin, Clarence Williams – voc duet;			
	Thomas Fats Waller - pno			
71984-B	I'm Cert'ny Gonna See 'Bout That	OK 8108,	Chronological Classics 664	
71985-B	Squabbling Blues	OK 8108,	Chronological Classics 664	

Fats Waller still was a very young musician in 1923, and thus the OKeh officials probably did not see the need to write his name on the record label.

Notes:

- *BGR\*2,\*3,\*4: vcl duets with Clarence Williams, acc by Fats Waller, pno..*

- *Rust\*3,\*4,\*6: vcl duets with Clarence Williams; Fats Waller -p.*

- *T. Lord, Clarence Williams, p69: Sara Martin, Clarence Williams (vcl duet); Fats Waller (pno).*

025	<b>SARA MARTIN</b>		New York,	Nov. 02, 1923
	Sara Martin – voc;			
	<b>Sylvester Weaver</b> - gtr			
71998-A	Roamin' Blues	OK 8117,	Document DOCD-5396	
71999-B	Good Bye Blues	OK 8117,	Document DOCD-5396	

Name of accompanist documented on label or in company files. Sylvester Weaver as at session 023 above.

Notes:

- *BGR\*2,\*3,\*4: Sylvester Weaver, gtr.*

- *Rust\*3,\*4,\*6: Sylvester Weaver -g.*

026	<b>SARA MARTIN</b>		Atlanta,	Mar. 19, 1924
	Sara Martin – voc;			
	<b>Sylvester Weaver</b> – gtr; bjo (1,2)			
8582-A	Everybody's Got The Blues	OK 8136,	Document DOCD-5396	
8583-A	My Man Blues	OK 8136,	Document DOCD-5396	
8584-B	Pleading Blues	OK 8161,	Document DOCD-5397	
8585-B	Every Woman Needs A Man	OK 8146,	Document DOCD-5397	

Name of accompanist documented on label or in company files. And again, Sylvester Weaver as before, but also on bjo here, although a bit out of practice, as it seems.

Notes:

- *BGR\*2,\*3,\*4: Sylvester Weaver, gtr, bjo.*

- *Rust\*3,\*4,\*6: Sylvester Weaver -g -bj (1,2).*

027	<b>SARA MARTIN</b>		Atlanta,	Mar. 21, 1924
	Sara Martin – voc;			
	<b>Sylvester Weaver</b> – gtr			
8595-B	Got To Leave My Home Blues	OK 8146,	Document DOCD-5397	
8596-B	Poor Me Blues	OK 8226,	Document DOCD-5397	

Name of accompanist documented on label or in company files. Documented Sylvester Weaver again.

Notes:

- BGR\*2, \*3, \*4: Sylvester Weaver, gtr.
- Rust\*3, \*4, \*6: Sylvester Weaver -g.

028 SARA MARTIN		New York,	May 29, 1924
Sara Martin – voc;			
Clarence Williams – pno (2,3); Sylvester Weaver – gtr (1)			
72586-A	If I Don't Find My Brown, I Won't Be Back At All	OK 8161,	Document DOCD-5397
72587-A	Too Late Now To Get Your Baby Back	OK 8154,	Document DOCD-5397

The Document CD carries take 72586-A which has not been listed in any Rust edition - and nowhere else – with Sylvester Weaver on guitar. L. Wright in his 'Okeh Race Records' lists the only existing take of this matrix number as -B, with accompaniment of Weaver.

Tom Lord, Clarence Williams, gives takes 72586-B and 62587-A both with Clarence Williams on piano (but he obviously did not have a copy of 72586-B to check!), whereas Rust\*6 lists Williams for the last title (72587-A) only and Weaver for 72586-B – no take -A here, whereas Rust\*3 and \*4 have 72586-A and 72587-A with Clarence Williams on piano on both sides.

Accordingly, to clarify this situation it seems appropriate to list 72586-A with Weaver on guitar and 72597-A with Williams on piano from now on.

Notes:

- BGR\*2: Clarence Williams, pno.
- BGR\*3, \*4: Clarence Williams, p (2,3); Sylvester Weaver, g (1)..
- Rust\*3, \*4: Clarence Williams -p (2,3).
- Rust\*6: Clarence Williams, p (3); Sylvester Weaver, g (2).
- T. Lord, Clarence Williams p91: Clarence Williams (pno) (2,3); Lord does not list 72586-A!
- L. Wright, Okeh Race Records, 8000 Series: "According to standard reference works, the second side also exists using matrix S-72-586-B and is accompanied by Clarence Williams, pno. However, all copies inspected are (and play) as above (72586-A gtr acc Sylvester Weaver – KBR). It is possible that the -B take was issued, but no copy has been reported (see T. Lord above – KBR). A possible explanation is that the -B take and a Williams accompaniment were originally misreported and this has been carried forward. It is almost impossible to prove a negative but, in the absence of confirmation, this take should be regarded as suspicion."

029 SARA MARTIN	Clarence Williams' Harmonizers	New York,	Jun. 04, 1924
Sara Martin – voc;			
Peter Bocage or (Thomas Morris) – cnt; John Lindsey – tbn; Lorenzo Tio, Jr. – clt;			
Clarence Williams – pno			
72592-B	He's Never Gonna Throw Me Down	OK 8154,	Doc DOCD-5397

This possibly is not Thomas Morris as identified before but Peter Bocage, and the trombone player definitely is not Irvis with his legato style! Instead he shows a somewhat dated staccato style using some triplet and sixth-eighth phrasing which is compatible with Aaron Thompson's playing on the Red Onion Jazz Babies sides. But Clarence's relation to Aaron Thompson – then A. Russell Wooding's band manager and probably trombonist – did not begin until November 1924, the time of Thompson participating in the Red Onion Jazz Babies recordings.

Soprano playing has nothing of Elliott's characteristics and certainly the player is someone else trying to copy Bechet. Or is it clarinet? Because of the notes heard and what is said before I am tempted to assume the possible presence of John Lindsey and Lorenzo Tio here. Tio played clarinet and tenor sax in the Piron band and it would be very easy for him to switch over to soprano, the more so as Williams obviously was eager at the time to find a temporary substitute for Bechet. But it still is not certain whether we hear a soprano here or a clarinet. Regarding this, the identity of the trumpet/cornet player could also be questioned as Peter Bocage's. I would follow Tom Lord in his suggestion as to banjo player or not (see below in the notes!).

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Clarence Williams' Harmonizers.
- Storyville 15: Thomas Morris (cnt); Charlie Irvis (tbn); poss Ernest Elliott (sop); Clarence Williams (pno)
- BGR \*2: Thomas Morris, cnt; Charlie Irvis, tbn; poss Ernest Elliott, sop; Clarence Williams, pno; Buddy Christian, bjo
- BGR \*3, \*4: Thomas Morris, cnt; Charlie Irvis, tbn; poss Ernest Elliott, sop; Clarence Williams, pno
- Rust \*2: Tom Morris - c; Charlie Irvis - tb; ?Ernest Elliott - ss; Clarence Williams - p; Buddy Christian - bj
- Rust \*3, \*4: Tom Morris - c; Charlie Irvis - tb; ?Ernest Elliott - ss; Clarence Williams - p; Buddy Christian - bj (some authorities say no bj used).
- Rust \*6: Tom Morris - c; Charlie Irvis - tb; ?Ernest Elliott - ss; Clarence Williams - p;
- T. Lord, Clarence Williams p 92: Thomas Morris (cnt); Charlie Irvis (tbn); possibly Ernest Elliott (clt); Clarence Williams (pno)
- "Bechet and Bailey have been mentioned as clarinetist at times, but aural evidence indicates Elliott (No! – KBR). Bailey was not yet in New York, according to WCA. Rust and Godrich & Dixon both list a banjo (Buddy Christian) for this side, however I do not hear one. The heavy chordal playing of the piano (in the absence of the banjo) does suggest a banjo, particularly in this accustical recording."

030 SARA MARTIN	her Jug Band	New York,	c. Sep. 16, 1924
Sara Martin – voc (2);			
Clifford Hayes – vln;			
Cal Smith – bjo; Earl McDonald – jug			
72824-B	Blue Devil Blues	OK 8188,	RST-1501-2
2825-B	Jug Band Blues	OK 8166,	RST-1501-2

These sides bring Sara Martin in a very different context, combining her with Clifford Hayes and his jug band colleagues. This is a familiar background for her as Sara had a distinct vaudeville history of her own from 1904 on. The first side features the jug band only.

Notes:

- BGR\*2, \*3, \*4: Clifford Hayes, vln; Curtis Hayes, bjo; Earl McDonald, jug; no vcl (1)..
- Rust\*3: Clifford Hayes, vln; Curtis Hayes, bjo; Earl McDonald, jug; no vcl (1).
- Rust\*4, \*6: Clifford Hayes, vn; Cal Smith, bj; Earl McDonald, jug; no v on (1).

031	<b>SARA MARTIN</b>	her Jug Band	New York,	c. Sep. 19, 1924
	Sara Martin – voc (2,3,4);			
	Clifford Hayes – vln;			
	Cal Smith – bjo; Earl McDonald – jug			
72831-B	Jug Band Blues	OK 8188,	RST-1501-2	
72832-B	Don't You Quit Me Daddy	OK 8166,	RST-1501-2	
72833-B	I Got The Crying Blues	OK 8176,	RST-1501-2	
72834-B	I Ain't Got No Man	OK 8211,	RST-1501-2	

Same as last session above, without Sara Martin on the first side again. It would be interesting to know whose idea this combination had been.

Notes:

- BGR\*2,\*3,\*4: Clifford Hayes -vn; Curtis Hayes -bj; Earl McDonald -jug; no vcl (1).
- Rust\*3: Clifford Hayes, vln; Curtis Hayes, bjo; Earl McDonald, jug; no vcl (1).
- Rust\*4,\*6: Clifford Hayes, vn; Cal Smith, bj; Earl McDonald, jug; no v on (1).

032	<b>SARA MARTIN</b>	her Jug Band	New York,	c. Sep. 19, 1924
	Sara Martin – voc;			
	Clifford Hayes – vln;			
	Cal Smith – bjo; Earl McDonald – jug			
72835-B	Blues, Please Go Away	OK 8176,	RST-1501-2	
72836-B	Come Back Daddy And Ease My Aching Heart	OK 8231,	RST-1501-2	
72837-B	I'm Gonna Be A Lovin' Old Soul	OK 8211,	RST-1501-2	
72838-B	Papa, Papa Blues	OK 8231,	RST-1501-2	

Concluding from her history, recording with a jug band might have been something joyful for Sara Martin. She obviously feels very well with these musicians.

Notes:

- BGR\*2,\*3,\*4: Clifford Hayes, vln; Curtis Hayes, bjo; Earl McDonald, jug.
- Rust\*3: Clifford Hayes, vln; Curtis Hayes, bjo; Earl McDonald, jug.
- Rust\*4,\*6: Clifford Hayes, vn; Cal Smith, bj; Earl McDonald, jug.

033	<b>SARA MARTIN</b>		New York,	Sep. 24, 1924
	Sara Martin – voc;			
	<b>Lem Fowler</b> – pno			
72846-B	What Kinda Man Is You?	OK 8191,	Document DOCD-5397	
72847-B	Some Blues (No Name Blues)	OK 8226,	Document DOCD-5397	

Sara Martin accompanied here by Lem Fowler, a little recorded and mysterious pianist from Chicago, probably. His traceable history is profoundly and thoroughly documented by Mark Berresford in the booklet to the Frog DGF 66 Lemuel Fowler CD.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Lem Fowler (p)*.
- BGR\*2,\*3,\*4: Lem Fowler, pno.
- Rust\*3,\*4,\*6: Lem Fowler -p.

034	<b>SARA MARTIN</b>		New York,	Sep. 26, 1924
	Sara Martin – voc;			
	<b>Clarence Williams</b> – pno			
72853-B	Old Fashioned Sara Blues	OK 8249,	Document DOCD-5397	
72854-B	Sobbin' Hearted Blues	OK 8172,	Document DOCD-5397	
72855-B	I'd Rather Be Blue Than Green	OK 8191,	Document DOCD-5397	
72856-B	Cage Of Apes	OK 8172,	Document DOCD-5397	

And again, we are on safe ground with Clarence Williams as accompanist on piano. Clarence very interesting and nice on these sides. But Sara is a bit insecure to find the right blue note on the word "Cage" in the title of the fourth side.

Notes:

- BGR\*2,\*3,\*4: Clarence Williams, pno.
- Rust\*3,\*4,\*6: Clarence Williams -p.
- T. Lord, *Clarence Williams, p102: Clarence Williams (pno)*.

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

Oliver back again home in Chicago and Armstrong not having arrived in New York Clarence once again had to look for another brass team. And he succeeded in hiring brothers Augustus 'Gus' and Eugene 'Bud' Aiken on trumpet and trombone. As MR and I have shown in the Frog Blues and Jazz Annual Vol. 3, these brothers made up a beautiful trumpet – trombone team as was fashionable in Harlem at the time.



They both hailed from the Jenkins Orphanage in Charleston, SC, where they gained the same musical tuition as Jabbo Smith did. Listen to Aiken's flexible trumpet tone, just like Jabbo's. We hear very competent trumpet playing and very beautiful trombone in dialogue. Lacking any distinct style of playing nothing can be said about the alto player, who might be anyone. Williams and Christian undisputed.

Notes:

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

036 <b>SARA MARTIN</b> Sara Martin – voc; E.L. Washington – vln (4,5); <b>Sylvester Weaver</b> – gtr; <b>Charles Washington</b> – bjo	St. Louis,	Mar./Apr. 1925
9023-A Can't Find Nobody To Do Like My Old Daddy Do	OK 8214,	Document DOCD-5397
9024-A I'm Sorry Blues	OK 8249,	Document DOCD-5397
9025-A Daddy, Ease This Pain Of Mine	OK 8237,	Document DOCD-5397
9029-A Strange Lovin' Blues	OK 8214,	Document DOCD-5397
9030-A I Can Always Tell When A Man Is Treatin' Me Cool	OK 8237,	Document DOCD-5397

Names of accompanists documented on the label of OKeh 8249. These sides were recorded in St. Louis. Sylvester Weaver and Charles Washington are documented on the label of OKeh 8249, while the name of the violinist and third man of the accompanying string trio on sides 4 and 5 must have some other origin.

Notes:

- *BGR\*2,\*3,\*4*: Sylvester Weaver, gtr; Charles Washington, bjo; E.L. Coleman, vln (4,5).
- *Rust\*3,\*4,\*6*: Sylvester Weaver -g; Charles Washington -bj; E.L. Coleman -vn (4,5).

037 <b>SARA MARTIN</b> Sara Martin – voc; Gus Aiken – tpt; Bud Aiken – tbn; (Clarence Williams) - pno	New York,	c. Nov. 05, 1925
73753-B Down At The Razor Ball	OK 8283,	Document DOCD-5397
73754-A Mournful Blues	OK 8427,	Document DOCD-5397
73755-B Georgia Stockade Blues	OK 8427,	Document DOCD-5397

This definitely is not June Clark and Jimmy Harrison as given in all the discographies. I have attributed this trumpet playing to Thomas Morris first – and the trombone to Charlie Green, before finding out that these musicians very probably are Gus and Bud Aiken. Although Rust and Tom Lord give June Clark and Jimmy Harrison, this seems to be far off the truth when comparing these sides to the Blue Rhythm Orchestra or the Gulf Coast Seven and the following Sara Martin session of Nov. 23, 1925. This trumpet player here is more of the kind of Thomas Morris than J. Clark. There may be a slight possibility that it is June Clark on a very bad and calm day, maybe because Jimmy Harrison is not with him here as it certainly is not Harrison on trombone. But this man's playing lacks Clark's fire and his vibrato, and his phrases and time are rather straight and mainly on the beat.

Notes:

- *BGR\*2,\*3,\*4*: unknown, cnt; unknown, tbn; unknown, alt; Clarence Williams, pno; Buddy Christian, bjo
- *Rust\*3,\*4,\*6*: June Clark -c; Jimmy Harrison -tb; Clarence Williams -p.
- Tom Lord, Clarence Williams: June Clark (cnt), probably Jimmy Harrison (tbn), Clarence Williams (pno)

Tunes:

*Down At The Razor Ball* Key of F OKeh  
 (Intro 4 bars ens)(A1 Verse 12 bars voc + ens)(B1 Chorus 16 bars ABCA voc + ens)(B2 Chorus 16 bars ens)(B3 Chorus 16 bars voc + ens)(Tag 2 bars voc + ens)(Coda 2 bars ens)

*Mournful Blues* Key of C OKeh  
 (Intro 4 bars ens)(A1 Verse 12 bars bl voc + ens)(A2 Verse 12 bars bl voc + ens)(B1 Chorus 16 bars AA voc + ens)(B2 Chorus 16 bars voc (humming) + ens)(B3 Chorus 16 bars voc + ens)(Coda 2 bars cnt - ens)

*Georgia Stockade Blues* Key of C OKeh  
 (Intro 4 bars ens)(A1 Verse 12 bars voc + ens)(B1 Chorus 20 bars AA' voc + ens)(B2 Chorus 20 bars voc + ens)

038 <b>SARA MARTIN</b> Sara Martin – voc; Gus Aiken – tpt; Robert Cooksey - har; Phil Worde – pno	New York,	c. Nov. 17, 1925
73759-B Forget Me Not Blues	OK 8292,	Document DOCD-5279
73760-A Nobody Knows And Nobody Cares Blues	OK 8304,	Document DOCD-5279
73761-B Give Me Just A Little Of Your Time	OK 8304,	Document DOCD-5279

Note the upward fifth jumps in the first title at various instances, which can be found in several recordings of Gus Aiken's list of recordings, compiled by our listening group elsewhere on this website. Tone, phrasing and horizontal melodic invention are what we know from Gus Aiken from the Jenkins Orphanage of Charleston, South Carolina (see our article on Aiken in 'The Frog Blues & Jazz Annual, No. 3'). The harmonica player named Robert Cooksey, partner of guitarist Bobby Leecan. His performance is more on the primitive side and not on Sara Martin's level.

The pianist's identity has obviously been suggested from the composer credits on the record labels. He plays a rather simple two-handed piano accompaniment related to Harlem stride-style, but technically far from the piano greats of the time.

Notes:

- BGR\*2,\*3,\*4: *Bubber Miley, cnt; Robert Cooksey, hca; prob Phil, Worde, pno.*  
 - Rust\*3,\*4,\*6: *Bubber Miley -c; Robert Cooksey -h; ?Phil, Worde -p.*  
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: unknown (tp), Robert Cooksey (hca), prob Phil Worde (p).* "Miley is listed as trumpet player for this session in all previous discographies, and we have never seen or heard any different opinions about it. We don't know the source of information for the personnel, but we find Miley's presence doubtful from an aural point of view. There are some growl effects, but it is not the kind of growling that we are used to in Miley's recordings with Ellington. We can't think of any alternative trumpet player, though."

039	<b>SARA MARTIN</b>	Clarence Williams' Blue Five	New York,	Nov. 23, 1925
	Sara Martin – voc;			
	June Clark – cnt; Jimmy Harrison – tbn; Leonard Fields - alt;			
	Clarence Williams – pno, voc (1,2); Buddy Christian – bjo			
73773-B	I'm Gonna Hoodoo You	OK 8270,	Doc DOCD-5397	
73774-B	Your Going Ain't Giving Me The Blues	OK 8270,	Doc DOCD-5398	
73775-B	What More Can A Monkey Woman Do	OK 8270,	Doc DOCD-5398	

This is a Clarence Williams session, and Clarence seems to have taken advantage of the Clark's Creole Stompers' popularity in engaging the frontline of the band for backing Sara Martin.

John R.T. Davies ascribes the cornet-playing on these titles on his otherwise marvelous CD (Timeless) to the mysterious "Big Charlie" Thomas. Although I must admit a certain similarity I am absolutely positive that this is Clark and not Thomas. Furthermore, as to his own testimony in JAZZ INFORMATION, did June Clark record "Hoodoo" with Sara Martin.

Again when comparing these musicians with the musicians of the sessions above, the following can be stated:

- June Clark: same man as Gulf Coast Seven 05. Nov. 1925 session. June Clark himself declared having made this recording with Sara Martin!

- Jimmy Harrison: same man as Gulf Coast Seven 05. Nov. 1925 session.

- Leonard Fields: same man as Gulf Coast Seven 05. Nov. 1925 session.

- Clarence Williams: see Tom Lord, 'Clarence Williams'

- Buddy Christian: see: Tom Lord, 'Clarence Williams'

This is one of the records found in June Clark's uncle's house!

This personnel is confirmed by June Clark himself!

Notes:

- BGR\*2: --- Thomas, cnt; poss Charlie Irvis, tbn; prob Buster Bailey, alt; Clarence Williams, pno, voc (1,2); prob Buddy Christian -bj

- BGR\*3,\*4: --- Thomas, cnt; poss Charlie Irvis, tbn; unknown, alt; Clarence Williams, pno, voc (1,2); prob Buddy Christian -bj

- Rust\*3: --- Thomas -c; ?Charlie Irvis-tb; ?Buster Bailey-as; apparently Clarence Williams -p, definitely v where shown (1,2 – KBR); ?Buddy Christian -bj

- Rust\*4,\*6: --- Thomas -c; ? Charlie Irvis-tb; unknown-as; Clarence Williams -p -v; ?Buddy Christian -bj

- T. Lord, Clarence Williams, p146: Clarence Williams (vcl)(1,2); --- Thomas (cnt); poss Charlie Irvis (tbn); unknown (alt); Clarence Williams (pno); prob Buddy Christian (bjo).

Tunes:

*I'm Gonna Hoodoo You* Key of C OKeh  
 (Intro 4 bars ens)(Vamp 4 bars ens)(A1 Chorus 12 bars voc-duet + ens)(A2 Chorus 12 bars voc-duet + ens)(A3 Chorus 12 bars voc-duet + ens)(A4 Chorus 12 bars voc-duet + ens)(A5 Chorus 12 bars ens)

*Your Going Ain't Giving Me The Blues* Key of C OKeh  
 (Intro 4 bars ens)(A1 Chorus 12 bars voc SM + ens)(A2 Chorus 12 bars voc CW + ens)(A3 Chorus 12 bars voc SM + ens)(A4 Chorus 12 bars voc CW + ens)(A5 Chorus 12 bars voc SM + ens)(A6 Chorus 12 bars voc-duet + ens)

*What More Can A Monkey Woman Do* Key of C OKeh  
 (Intro 4 bars ens)(A1 Chorus 16 bars voc + ens)(A2 Chorus 16 bars voc + ens)(A3 Chorus 16 bars voc + ens)(A4 Chorus 16 bars voc + ens)(Coda 4 bars ens)

Sources :

- "With Louis gone, Clarence looks around for another hornman. TKD (4) inserts a note, which should come at this time. At this stage something must be said about June Clark. It is clear from information received from a number of sources – including both Clark and Williams – that Williams used Clark on a number of sessions, often in company with Jimmy Harrison (the two men played together with a Bradford unit) (?), and that these sessions fall in the period between Louis Armstrong's leaving New York – between the 2<sup>nd</sup> and 9<sup>th</sup> of November 1925 – and early 1926. (Tom Lord, 'Clarence Williams', p. 142)

- "An article by Herman Rosenberg (34) on June Clark (the 'Jazz Information' article!) states: There's the vocal duet by Sara Martin and Clarence Williams, with the accompaniment by Clarence Williams' Blue Five; "I'm Gonna Hoodoo You", and "Your Going Ain't Giving Me The Blues" on Okeh 8270. According to June (Clark), the band included himself on cornet, Jimmy Harrison, trombone, Len Fields, sax, and Clarence Williams, piano. A third side from the same session (but not identified by June) was released on Okeh 8283. It's "What More Can A Monkey Woman Do?" by Sara Martin, accompanied by Clarence Williams' Blue Five. .... The accompanying personnel has been open to question. The cornet has been given as June Clark by Rust (10) and Davies (6). He is the same man as on the session that follows this. Eva identifies him as ---- Thomas, a man older than the rest of the musicians, who had a lot of Louis Armstrong's licks. The trombone has been listed as Jimmy Harrison by Rust and Davies, however it sounds as if it might possibly be Charlie Irvis. The alto has quite a prominent part in the ensembles. He has been listed as Len Fields (10,6) on this and the next session (C. W. Blue Five, Dec. 15, 1925 Shake T. Thing / Get It Fixed!). Eva was questioned, but had no recollection of the name. The source of his name is obviously the June Clark article quoted above. Buster Bailey is now considered as quite possibly the alto. However, I feel that the alto on this session is the same as on the following session, where the clarinetist is definitely Bailey, so this alto must remain unknown. He is a strong "correct" player, with arpeggios at his fingertips, but still unknown. The piano has been accepted as played by Clarence, however it's hard to tell." (Tom Lord, 'Clarence Williams', p. 146)

Now, this is some irritating comment on this session! Why has the problem of personnel – if there really is one – been handled so complicated when it could have been handled very simply: June Clark tells Mr Rosenberg that he recorded "I'm Gonna Hoodoo You" and a second title with Sara Martin, Rust and Davies follow this assertion, and these quotations could simply have been counterchecked with the Blue Rhythm Band and the Gulf Coast Seven recordings and everything would have been cleared at once. Here we have the direct statement of a participant only 15 years after the recording, but this seems to be so much unreliable, that Tom Lord prefers to neglect it and so his personnel, and then Rust's own following him, is far off the mark. Just listen to the Blue Rhythm Orchestras and the Gulf Coast Sevens consecutively, and then these Sara Martins, and you will at once recognize and be convinced!

Nevertheless, there is a strong similarity between June Clark and Charlie Thomas. John R. T. Davies has been confused here when compiling his CD on "Big" Charlie Thomas on TIMELESS.

Yet, by careful listening and comparing these two men, you will see (or hear respectively) that both men have a lot of Armstrong phrases and licks at their disposal, but Thomas has a rather light tone with little vibrato, whereas Clark owns a fat tone with much vibrato. His vibrato starts immediately with the beginning of the tone, not, as very often the case with other trumpet players, being developed out of a straight tone, loosening up into a "terminal" vibrato.

040	<b>SARA MARTIN</b>	Harry's Happy Four	New York,	Nov. 24, 1925
	Sara Martin – voc;			
	Harry Cooper, Louis Metcalf – tpt;			
	Earres Prince – pno; Bernard Addison – bjo			
73778-B	Some Of These Mornings		OK 8292,	Document DOCD-5398
73779-B	Yes, Sir, That's My Baby		OK 8252,	Document DOCD-5398
73780-B	Alabama Bound		OK 8252,	Document DOCD-5398

We have Harry's Happy Four accompanying Sara Martin here. As for the band everything is as at their first session (session 008 above). Only that R.Q. Dickerson is replaced by his successor in the Cotton Club Orchestra, Louis Metcalf. And again, Cooper leaves solo honours to his trumpet partner, he himself restraining with the first trumpet parts. This can clearly be recognized in 'Yes, Sir' chorus B2, where Cooper plays the melody and Metcalf ad-libs above Cooper in an improvised upper (third) part. Different to session 008 Bernard Addison is the banjo player here. He was not part of the Cotton Club Orchestra but is easily recognized by his busy and multi-chorded banjo style which he also shows on the Seminole Syncopators sides, anticipating his later solo capabilities.

Notes:

- RR 46, Len Kunstadt, *The Story of Louis Metcalf*: "Toward the end of 1925 I doubled t engagements with Elmer Snowden's band. Harry Cooper and myself who were members of the band made some recordings together. We were trying to sound like the former fabulous Chicago, Oliver-Armstrong combination. Our recordings were made behind some blues singers and we also did instrumentals. Two cornets, piano and banjo were the combo."

- BGR\*2,\*3,\*4: Harry Cooper, Louis Metcalf, cnts; Earres Prince, pno; Bernard Addison, bjo.

- Rust\*3,\*4,\*6: Harry Cooper, Louis Metcalf, c; Earres Prince, p; Bernard Addison, bj.

Tunes:

73778-B *Some Of These Mornings* Key of Eb OKeh  
 (Intro 4 bars ens)(A1 Chorus 16 bars AABA ens – middle breaks LM)(B Verse 8 bars voc + ens)(A2 Chorus 16 bars voc + ens)(A3 Chorus 16 bars voc + ens)(A4 Chorus 16 bars voc + ens)(A5 Chorus 16 bars voc + ens riff)(A6 Chorus 16 bars ens – middle breaks LM)

73779-B *Yes, Sir, That's My Baby* Key of C OKeh  
 (Intro 8 bars ens)(A Verse 16 bars AB voc + ens)(B1 Chorus 32 bars AABA voc + ens)(B2 Chorus 32 bars ens LM soloing above HC)(B3 Chorus 32 bars voc + ens)

73780-B *Alabama Bound* Key of Eb (Cm) OKeh  
 (Intro 8 bars ens)(A Verse 32 bars AABA voc + ens)(B1 Chorus 32 bars AA' voc + ens)(C Interplay 32 bars AA')(B2 Chorus 32 bars voc + ens)

041	<b>SARA MARTIN</b>		New York,	Mar. 24, 1926
	Sara Martin – voc;			
	<b>Eddie Heywood</b> - pno			
74062-A	You Don't Want Me Honey		OK 8354,	Document DOCD-1005
74063-A	That Dance Called Messin' Around		OK 8308,	Document DOCD-5398
74064-A	The Last Time		OK 8308,	Document DOCD-5398
74065-A	Don't Never Figure		OK 8354,	Document DOCD-1005

Name of accompanist documented on label or in company files. Eddie Heywood is given on the labels and easily recognisable by his fast descant octave runs. Interesting also his boogie woogie citations. He hailed from the Middle-West. And here is a nice version of Louis Armstrong's 'The Last Time' known from his Hot Five recording.

Notes:

- BGR\*2,\*3,\*4: Eddie Heywood, pno.

- Rust\*3,\*4,\*6: Eddie Heywood -p.

042	<b>SARA MARTIN</b>	Clarence Williams' Blue Five	New York,	Mar. 25, 1926
	Sara Martin – voc;			
	<i>Bubber Miley</i> – tpt; Charlie Irvis – tbn; <i>Otto Hardwick</i> – alt;			
	Clarence Williams – pno; <i>Buddy Christian</i> – bjo; Henry Bass Edwards - bbs			
74066-B	What's The Matter Now?		OK 8336,	Document DOCD-5397
74067-B	I Want Every Bit Of It, I Don't Like It Second Hand		OK 8336,	Document DOCD-5397

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

Notes:

- *Storyville 18*: unknown (cnt); unknown (tbn); unknown (sax); Clarence Williams (pno); unknown (bjo); Cyrus St. Clair (bbs).

- *Lord, Clarence Williams p156*: unknown (cnt); unknown (tbn); unknown (alt); Clarence Williams (pno); unknown (bjo); poss Cyrus St. Clair (bbs).

- BGR\*2: poss Tom Morris, cnt; unknown, tbn; prob Buster Bailey or Don Redman, sop; Clarence Williams, pno; unknown, bjo; with prob Cyrus St. Clair, bbs. "Matrices 74066/67 may have been made on March 24, 1926."

- BGR\*3,\*4: unknown, c; unknown, tb; unknown, as; Clarence Williams, p; unknown, bj; poss Cyrus St. Clair -bb.

- Rust\*3: no personnel, but included in session accompanied by Eddie Heywood -p, with notation: The last two titles are reportedly accomp. by Clarence Williams' Blue Five.

- Rust\*4,\*6: unknown -c; unknown -tb; unknown -as; Clarence Williams -p; unknown -bj; ? Cyrus St. Clair -bb.  
 - T. Lord, Clarence Williams: unknown (cnt, tbn, alt); Clarence Williams (pno); unknown (bjo); possibly Cyrus St. Clair (bbs).  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: not listed

043	<b>SARA MARTIN</b>	Clarence Williams' Blue Five	New York,	Mar. 25, 1926
	Sara Martin – voc;			
	Bubber Miley – cnt; Charlie Irvis – tbn; Otto Hardwick – alt;			
	Clarence Williams – pno; Buddy Christian – bjo; Henry Bass Edwards – bbs			
74072-A	Brother Ben		OK 8325,	Document DOCD-5397
74073-A	The Prisoner's Blues		OK 8442,	Document DOCD-5397
74074-B	Careless Man Blues		OK 8325,	Document DOCD-5397
74075-A	How Could I Be Blue?		OK 8442,	Document DOCD-5397

This certainly still is a contingent from the Ellington band. Its Miley, Irvis and very probably Hardwick then, although the altoist could be anyone. And it is Edwards on tuba.

Notes:

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

044	<b>SARA MARTIN</b>	Richard M. Jones' Jazz Wizards	Chicago,	Jun. 14, 1926
	Sara Martin – voc;			
	Dave Nelson – tpt; Artie Starks – clt, alt; Barney Bigard – ten;			
	Richard M. Jones – pno; Clifford 'Snags' Jones – dms			
9708-A	Late Last Night		OK 8374,	Document DOCD-5398
9709-A	Some Sweet Day		OK 8374,	Document DOCD-5398

Having mostly checked the New York recordings of classic jazz I am not so much accustomed to Chicago recordings. Accordingly I am glad to be able to depend on what Chris Hillman has published in the past years. And this is what he says about this coupling: "Although the cornet player on this date is usually shown to be Shirley Clay, the work is not typical of his subsequent playing with the Jazz Wizzards, being coarser in tone and far less accurate. Freddie Keppard has been suggested, but aurally this is the same man as on some 1926 Paramounts by Lovie Austin and others tentatively, but confidently, identified as Davidson C. Nelson, who was a friend of RMJ (Richard M. Jones – KBR) and recalled playing with him as well as being taught arranging." (Christoffer Hillman, Richard M. Jones, Forgotten Man of Jazz).

The tenor sax is certainly played by Bigard as I know him.

Notes:

- BGR\*2,\*3,\*4: poss Shirley Clay, cnt; Artie Starks, clt, alt; prob Barney Bigard, ten; Richard M. Jones, pno; Cliff Jones, dms.  
 - Rust\*3,\*4,\*6: ?Shirley Clay -c; Artie Starks -cl -as; ?Barney Bigard -ts; Richard M. Jones -p; Cliff Jones -d.  
 - Hillman, Forgotten Man of Jazz: Dave Nelson c; Artie Starks cl (2), as (1); Barney Bigard ts; Richard M. Jones p; Clifford 'Snags' Jones d.

045	<b>SARA MARTIN</b>		New York,	Sep. 05, 1926
	Sara Martin – voc;			
	<b>Clarence Williams</b> – pno			
74335-B	A Glass Beer, A Hot Dog And You		OK 8394,	Document DOCD-1012
74336-B	Look Out, Mr. Jazz		OK 8394,	Document DOCD-1012
74337-B	Numbers On The Brain		OK 8412,	Document DOCD-1005
74338-B	Shipwrecked Blues		OK 8412,	Document DOCD-1005

Name of accompanist documented on label or in company files. Clarence Williams is named on the labels of both OK issues. In contrast to Mr. Lord I hear Clarence Williams on the first coupling as well with his very tight and unrelaxed piano style. But I do not hear his frequently used standard phrases and I assume that he was not familiar with the recorded tunes (which were compositions by Porter Grainger and also had been recorded by the OKeh Melody Stars on 23 August, 1926 (see my article 'A Case of Inappropriate Modesty' elsewhere on this website!).

Notes:

- BGR\*2,\*3,\*4: Clarence Williams, pno.  
 - Rust\*3,\*4,\*6: Clarence Williams -p.  
 - T. Lord, Clarence Williams, p182: unknown (pno)(1,2); prob Clarence Williams (pno)(3,4). "This next session with Sara Martin is something of an enigma. I (Tom Lord – KBR) don't think it is Clarence playing the accompaniment on the first two sides, although he is credited with it on the label. I hear none of his characteristic piano phrases identified with his playing. The accompaniment is a little too brisk and snappy for his normal way of playing. However, all other sources list this as a Williams accompaniment. The final piano phrase

in 'Numbers On The Brain' is a Williams piano phrase. That, and 'Shipwrecked Blues' could possibly be Clarence Williams piano accompaniments."

**046 MARTIN – WEAVER – WITHERS** New York, Apr. 06, 1927  
 Sara Martin, Sylvester Weaver, Hayes B. Withers – voc trio;  
 Sylvester Weaver – gtr

80700-A	Where Shall I Be?	OK 8661,	Document DOCD-5112
80701	I'm Going To Wait On The Lord	OK unissued	not on LP/CD
80702	There's Plenty Room 'Way In The Kingdom	OK unissued	not on LP/CD
80703-A	I'm Happy In Jesus	OK 8661,	Document DOCD-5112

The label says: 'Spiritual with Guitar Acc.', which then certainly means that Sylvester Weaver is the guitarist apart from his singing duties. Sara Martin really is impressive here. Miss Withers is silent on the last title.

Notes:

- BGR\*2, \*3, \*4: Sara Martin, Sylvester Weaver, --- Withers, vcl trio, acc by Sylvester Weaver, gtr.
- Rust\*3: Sara Martin -Sylvester Weaver -Withers -v trio; Sylvester Weaver -g.
- Rust\*4: Sara Martin -Sylvester Weaver -Hayes B. Withers -v trio; Sylvester Weaver -g.
- Rust\*6: not listed.

**047 SALLY ROBERTS** New York, Apr. 07, 1926  
 Sara Martin – voc;  
 Sylvester Weaver – gtr

80704-A	Gonna Ramble Blues (Roamin' Blues)	OK 8485,	Document DOCD-5112
80705-B	Teasing Brown Blues (Mama's Got The Blues)	OK 8485,	Document DOCD-5112

Name of accompanist documented on label or in company files, thus Sylvester Weaver..

Notes:

- BGR\*2, \*3, \*4: Sara Martin, vcl acc by Sylvester Weaver, gtr.
- Rust\*3, \*4, \*6: Sylvester Weaver -g.

**048 SARA MARTIN** Clarence Williams' Blue Five New York, Apr. 09, 1927  
 Sara Martin – voc;  
 Charlie Irvis – tbn; Arville Harris – clt; (Ben Whitted) – alt;  
 Clarence Williams – pno; Buddy Christian – bjo; Cyrus St. Clair – bbs

80712-B	Cushion Foot Stomp	OK 8461,	Collectors Classics COCD-19
80713-B	Take Your Black Bottom Outside	OK 8461,	Collectors Classics COCD-19

Our group is proud to have detected a hitherto unlisted banjo player, presumably Buddy Christian. Or Leroy Harris? The clarinetist was said to be Benny Waters for years. We have been unable to find a source for this assumption and it has to be mentioned that Waters started as a saxophonist, soloing on clarinet only in later years. Tone and style 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 – first alto sax with the Johnson band - with them to this recording session.

Notes:

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

**049 SALLY ROBERTS / SARA MARTIN** New York, Aug. 30, 1927  
 Sara Martin – voc;  
 Sylvester Weaver – gtr

81292-A	Loving Is What I Crave	OK 8513,	Document DOCD-5112
81293-B	Useless Blues	OK 8500,	Document DOCD-5112
81294-B	Black Hearse Blues	OK 8500,	Document DOCD-5112
81295-B	Orn'ry Blues	OK 8513,	Document DOCD-5112

Name of accompanist documented on label or in company files. Sylvester Weaver must have been Sara Martin's favorite guitar accompanist, or was he simply been ordered to accompany her by the recording company?

Notes:

- BGR\*2, \*3, \*4: Sara Martin, vcl acc by Sylvester Weaver, gtr.
- Rust\*3, \*4, \*6: Sylvester Weaver -g.

**050 SARA MARTIN** Clarence Williams and his Orchestra Long Island City, c. Nov. 1928  
 Sara Martin – voc;  
 (Ed Anderson), Joe King Oliver – cnt; Ed Cuffee – tbn; Arville Harris – clt;  
 Clarence Williams – pno; Cyrus St. Clair – bbs

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

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

Notes:

- Storyville 24: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p262: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- BGR\*2,\*3,\*4: Ed Allen, Joe Oliver, cnt; Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
- Rust\*3,\*4,\*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

Notable differences of takes (KBR):

- 276- : bars 3/4 of intro: bbs plays 5 quarter notes: c – g in bar three, c – g – c in bar four.
- 276-A: bars 3/4 of intro: bbs plays 2 quarter notes: c – g in bar three, 1 three-quarter note in bar four.

051	<b>SARA MARTIN</b> Clarence Williams and his Orchestra Sara Martin – voc; Ed Anderson – cnt; Ed Cuffee – tbn; Arville Harris – clt; Clarence Williams – pno; Cyrus St. Clair – bbs	Long Island City,	c. Nov. 1928
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).

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: King Oliver, Ed Allen ©; Benny Waters (ts); Clarence Williams (p); Cyrus St. Clair (tuba).
- Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p263: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).
- BGR\*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.
- BGR\*3,\*4: prob King Oliver, c; unknown, tb; Arville Harris, cl; Clarence Williams, pn; Cyrus St. Clair, bb.
- Rust\*3,\*4,\*6: King Oliver -c; unknown -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

052	<b>SARA MARTIN</b> Clarence Williams and his Orchestra Sara Martin – voc; Joe King Oliver – cnt; Ed Cuffee – tbn; Clarence Williams – pno; Cyrus St. Clair – bbs	Long Island City,	c. Dec. 1928
305-A	Mean Tight Mama	QRS R-7043,	Frog DGF 49
306-	Mistreating Man Blues	QRS R-7042,	Frog DGF 49
307-A	Kitchen Man Blues	QRS R-7043,	Frog DGF 49

Controversy is mainly on the identity of the trombone player who could be Green due to the presence of the Henderson band in New York at the time, but it might also be Joe Williams. In view of the facts stated in connection with session 070, there still are some doubts as to Oliver's presence. This trumpet player might also possibly be Ed Anderson.

A recent discussion with Bob Hitchens of UK makes me think now of Ed Cuffee as trombonist here.

Notes:

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: King Oliver, Ed Allen ©; Benny Waters (ts); Clarence Williams (p); Cyrus St. Clair (tuba).
- Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p269: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).
- BGR\*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Clarence Williams, pno; Cyrus St. Clair, bbs.
- BGR\*3,\*4: prob King Oliver, c; unknown, tb; Clarence Williams, p; Cyrus St. Clair, bb.
- Rust\*3,\*4,\*6: King Oliver -c; unknown -tb; Clarence Williams -p; Cyrus St. Clair -bb.