

THE RECORDINGS OF ED ALLEN

An Annotated Tentative Personnelo-Discography

ALLEN, 'Ed' Edward Clifton born: Nashville, Tennessee, 15th December 1898; died: Bronx, New York, 28th January 1974
Family moved to St. Louis in 1904. Piano from age of 10, then specialised on cornet. Joined local military band during his early teens. After working as a truck-driver he did first professional work in 1916. First jobs in a St. Louis roadhouse, then played in Seattle with pianist Ralph Stevenson, returned to St. Louis, then began working on Streckfus Line steamers. Briefly with Charlie Creath, then led own Whispering Gold Band playing aboard the S.S. 'Capitol' (1922), worked for a while in New Orleans until May 1923, then back to St. Louis on the S.S.'St. Paul'. Played residency at the Chauffeurs' Club, St. Louis, then moved to Chicago (c. late 1924). Joined Earl Hines at the Elite No. 2 Club, left Chicago in July 1925 to go to New York as a member of Joe Jordan's 'Sharps And Flats' accompanying Ed Dailey's Black and White Show. Toured with this troupe for over a year, made 'casual' recordings with Clarence Williams in New York, finally left the show in Cleveland and moved to New York. From 1927 began regular recording work with Clarence Williams, also worked in band led by violinist Allie Ross (1927), remained with this outfit when it became LeRoy Tibbs' Orchestra (1930). Played regularly in Clarence Williams' studio bands, also continued to do outside work including spell with Earle Howard's Band (1932-3). During the late 1930s began playing in New York 'taxi' dance-halls, continued at this work except for brief spell in the mid-1940s when he led his own band at Tony Pastor's Club and Stuyvesant Casino, New York. Permanently with Benton Heath's Band at New York 'taxi' dance hall from 1945 until 1963, then forced to leave full-time music through ill-health. Was featured on free-lance recording sessions during 1950s, including one date organised by English trombonist Chris Barber. (J. Chilton, Who's Who in Jazz)

ALLEN, ED

STYLE

Ed Allen performs in a Western or - almost Southern - trumpet style, with very clear diction, great tone and unobtrusive but effective rhythm feeling. He plays with soul and a distinct blues feeling, always akin to a singing pure and sober human voice.

TONE

His tone is crystal clear when playing open horn, but less so when playing muted. He often prefers to use his left hand for muting his horn and probably did use metal mutes only when requested by the arrangement.

VIBRATO

Allen uses a medium fast and pitched vibrato, growing strong when playing a clear and distinct melody

TIME

As Allen mainly uses elements of the tunes' melodic material to improvise, the off-beat content of his solos is rather small.

PHRASING

As said above, using the given melodies for his solos, Ed Allen phrases with great beauty and much feeling and an almost human voicing, but rather less "jazzy".

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

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

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

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.

ED ALLEN

001 DIXIE WASHBOARD BAND	New York,	Jan. 25,1926
Ed Allen – cnt; Bennie Morton – clt, alt;		
Clarence Williams – pno; Jasper Taylor - wbd		
W141553-1 Wait Till You See My Baby Do The Charleston	Col 14128-D,	Hot ´n Sweet FDC 151222
W141554-1 Livin´ High	Col 14128-D,	Hot ´n Sweet FDC 151222

This is the first in a series of Dixie Washboard Band recordings from Clarence Williams. Clarence took three musicians from a Chicago band just touring around in the New York area: Joe Jordan´s Ten Sharps And Flats (Chicago Defender of Nov. 07, 1925 has a photo of the band). Ed Allen will be a familiar name with Clarence Williams for years from this session on.

Although the clarinet player was listed as Ben Whitted for years before Tom Lord´s book, Lord showed very clearly by comparison with Morten´s solo on Jordan´s “Senegalese Stomp”, that the man on duty here is Morten, not Whitted. As reported later, this musician´s name was Bennie Morton, not Moten as noted before. He was a brother of well-known Chicago saxman Norval ‘Flute’ Morton of Erskine Tate fame. Obviously, Clarence liked Morton´s ‘rural’ style as fitting into his ‘Washboard Band’ concept. Therefore, he seemed to have preferred Morton whenever a ‘Washboard Band’ recording was scheduled.

Notes:

- Mahony, Columbia 13/14000-D Series: Author´s assumption: Ed Allen, cnt; Benny Moten, clt; Clarence Williams, pno; Jasper Taylor, wbd.

- Storyville 18: Ed Allen (cnt); Ben Whittet (clt); Clarence Williams (pno); Jasper Taylor (wbd).

- Lord, Clarence Williams p154: Ed Allen (cnt); Bennie Moten (clt); Clarence Williams (pno); Jasper Taylor (wbd).

- Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*4,*6: Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.

002 DIXIE JAZZ BAND	New York,	Feb. 1926
Ed Allen – cnt; Bennie Morton – clt, alt;		
Clarence Williams – pno; Jasper Taylor - wbd		
6431-3 Wait Till You See My Baby Do The Charleston	Do 3671,	Hot ´n Sweet FDC 151222
6432 Shake That Thing	Do unissued ?	not on LP/CD

Same as session #001. Current efforts to locate a copy of ‘Shake That Thing’ (Jan. 2011) seem to show, that this item was never issued.

Notes:

- Storyville 18: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Lord, Clarence Williams p156: Ed Allen (cnt); Bennie Moten (clt, ?alt); Clarence Williams (pno); Jasper Taylor (wbd).

- Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*4,*6: Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.

003 JOE JORDAN’S TEN SHARPS AND FLATS	New York,	May 08, 1926
William Logan, Ed Allen – tpt; Joe Brown – tbn;		
Clifford Turner, Bennie Morton – alt, clt; Clarence Miller – ten, clt;		
Joe Jordan – pno; Mike McKendrick – bjo; Ed Bergen – bbs; Jasper Taylor – dms;		
Clarence Williams – speech (2)		
142170-3 Senegalese Stomp	Col 14144-D,	Hot ´n Sweet 152292
142171-2 Morocco Blues	Col 14144-D,	Hot ´n Sweet 152292

With the advent of the Joe Jordan´s Ten Sharps and Flats in the New England/New York region, Clarence Williams had found a new trumpet player to his liking. Thus, Ed Allen from St. Louis – carrying a Western or almost Southern trumpet style with very clear diction, great tone and unobtrusive but effective rhythm feeling - entered the ranks of Clarence Williams´ “family” of musicians to stay faithfully with Clarence for a decade. It is interesting to observe as to which occasions Allen is employed by Clarence: he plays where blues feeling is requested, at sessions where singers have to be accompanied, and where a deeper soulful feeling has to be delivered – in contrast to big band recordings or where technical brilliant performances are to be played.

Also from this band, Clarence used clarinetist/altoist Bennie Morton for a long time in his washboard bands, but only there (see subsequent sessions).

The Jordan band, hailing from Chicago, play arrangements supposedly from Clarence Williams´ publication company. ‘Morocco Blues’ is a composition by Joe Jordan himself, used as a piano solo show-case in a fashionable North-African (?) style – it was subtitled ‘Moorish Foxtrot’.

Notes:

- Rust*2: Ed Allen, Williams Logan (cnts); Joe Brown (tbn); unknown (clt); unknown (alt); Clarence Miller (ten); Joe Jordan (pno); Mike McKendrick (bjo); Bergen Moten (bbs); unknown (dms); Clarence Williams (comments)

- Rust*3: Ed Allen, Williams Logan -c; Joe Brown -tb; Benny Moten – James Nichols -cl -as; Clarence Miller -ts; Joe Jordan -p -ldr; Mike McKendrick -bj; Ed Bergen -bb; Jasper Taylor -d; Clarence Williams -comments

- Rust*4,*6: Ed Allen, Williams Logan -c; Joe Brown -tb; Bennie Moten – James Nichols -cl -as; Clarence Miller -ts; Joe Jordan -p -ldr; Mike McKendrick -bj; Ed Bergen -bb; Jasper Taylor -d; Clarence Williams -comments

- Storyville 92-49, Laurie Wright, Joe Jordan: list of newspaper publications comprising J. Jordan band personnels related to the recording dates and considered in the personnel above.

Tune structures:

Senegalese Stomp Key of G Columbia
(Intro 8 bars ens)(strain A1 24 bars AA' ens)(strain B1 20 bars AA' ens)(strain B2 20 bars AA' brass + ens)(strain C1 8 bars o-tpf ?EA + ens)(strain C2 20 bars AA' o-tbn JB + ten CM)(strain C3 8 bars AA' clt BM + m-ent EA)(strain B2 20 bars AA' m-ent EA + ens 8 - clt BM + ens 12)(strain B3 20 bars AA' ens)(Coda 1 bar ens)

Morocco Blues Key of C Columbia
(Strain A1 32 bars AA' o-ent EA + ens + CW speech)(Vamp 4 bars pno - ens)(strain B1 16 bars AA' pno - ens)(strain B2 16 bars pno variations - ens)(strain A2 32 bars AA' pno - ens)(strain A3 32 bars AA' o-ent EA - ens - pno)

004 DIXIE WASHBOARD BAND

New York, May 08, 1926

Ed Allen - cnt; Bennie Morton - clt;
Clarence Williams - pno; Jasper Taylor - wbd;
Clarence Todd - voc

W142172-1 You For Me, Me For You
W142173-2 My Own Blues

Col 14141-D, Hot'n Sweet FDC 152292
Col 14141-D, Hot'n Sweet FDC 152292

It seems that for this kind of session Clarence preferred the clarinet style of Morton to anything more 'modern' or fashionable as used on the other recordings. Thus same as sessions #005 and #006.

Notes:

- Mahony, Columbia 13/14000-D Series: Author's assumption: prob Ed Allen, cnt; unknown, clt; Clarence Williams, pno; Jasper Taylor, wbd; Clarence Todd, vcl.

- Storyville 18: Ed Allen(cnt); Ben Whittet (clt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Lord, Clarence Williams p163: Ed Allen(cnt); Bennie Moten (clt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*4,*6: Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.

005 DIXIE WASHBOARD BAND

New York, May 1926

Ed Allen - cnt; Bennie Morton - clt, alt;
Clarence Williams - pno; Jasper Taylor - wbd;
Clarence Todd - voc

6551-1 Boodle Am
6552 I've Found A New Baby

Or 650 not on LP/CD, but held
Plaza unissued ? not on LP/CD

Same as session #004.

Notes:

- Storyville 18: Ed Allen(cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Lord, Clarence Williams p164: Ed Allen(cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*4,*6: Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.

006 DIXIE WASHBOARD BAND

New York, May 1926

Ed Allen - cnt; Bennie Morton - clt, alt;
Clarence Williams - pno; Jasper Taylor - wbd;
Clarence Todd - voc

6551-4 Boodle Am
6551-7 Boodle Am
6552-6 I've Found A New Baby

Or 650, Frog DGF 75
BM 1013, Frog DGF 75
BM 1013, Frog DGF 75

Same as session #004.

Notes:

- Storyville 18: Ed Allen(cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Lord, Clarence Williams p164: Ed Allen(cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Rust*4,*6: Ed Allen -c; Bennie Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v.

Notable differences of takes (from Lord p165):

6551-1: Sequence: verse ens, half-chorus 16 bars clt - cnt, chorus vocal (C. Todd), chorus ens. Key of G.

6551-4: Sequence: chorus ens, verse ens, chorus vocal (C. Todd), chorus ens - wbd, final chorus ens. In bar 17 of final chorus Ed Allen's entry on 4th beat of bar. Key of C.

6551-7: Sequence: chorus ens, verse ens, chorus vocal (C. Todd), chorus ens - wbd, final chorus ens. In bar 17 of final chorus Ed Allen's entry on 2th beat of bar. Key of C.

007 BLUE GRASS FOOT WARMERS

New York, Jun. 16, 1926

Ed Allen - cnt; Bennie Morton - clt, alt;
Clarence Williams - pno; Jasper Taylor - wbd;
Clarence Todd - voc

142306-4 Senorita Mine
142307-2 Charleston Hound

Ha 206-H, Frog DGF 75
Ha 206-H, Frog DGF 75

Same as session #004.

Notes:

- Storyville 18: Ed Allen(cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).

- Lord, Clarence Williams p164: Ed Allen(cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).
 - Rust*2: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd and Clarence Williams (dialogue).
 - Rust*3: Ed Allen -c; Ben Whittet -cl -as; Clarence Williams -p -v; Jasper Taylor -wb; Clarence Todd -v.
 - Rust*4,*6: Ed Allen -c; Benny Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v (speech).

008 BLUE GRASS FOOT WARMERS

New York,

Jun. 21, 1926

Ed Allen – cnt; Bennie Morton – clt;
 Clarence Williams – pno; Jasper Taylor – wbd;
 Clarence Todd, Clarence Williams – talking (1)
 142329-3 How Could I Be Blue?
 142330-2 Old Folks´ Shuffle
 142330-3 Old Folks´ Shuffle

Ha 206,
 Ha 248,
 Ha 248,

Frog DGF 756
 Frog DGF 756
 Frog DGF 756

The talking person on “How Could I Be Blue” confirms the suggested personnel.

Notes:

- Storyville 19: Ed Allen (cnt); Ben Whittet (clt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).
 - Lord, Clarence Williams p168: Ed Allen(cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd (vcl).
 - Rust*2: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Jasper Taylor (wbd); Clarence Todd and Clarence Williams (dialogue).
 - Rust*3: Ed Allen -c; Ben Whittet -cl -as; Clarence Williams -p -v; Jasper Taylor -wb; Clarence Todd -v.
 - Rust*4,*6: Ed Allen -c; Benny Moten -cl -as; Clarence Williams -p; Jasper Taylor -wb; Clarence Todd -v (speech).

Notable differences of takes:

- 142330-2: first 2 bars of ens modulation after 4th chorus: cnt fluffs third note in first bar C- D – Ab (should be C)
 142330-3: first 2 bars of ens modulation after 4th chorus: cnt plays two equal phrases C – D – C in each bar.

009 JOE JORDAN’S TEN SHARPS AND FLATS

New York,

early Jul. 1926

William Logan, Ed Allen – tpt; Joe Brown – tbn;
 Clifford Logan, Bennie Morton – alt, clt; Clarence Miller – ten, clt, sop;
 Joe Jordan – pno; Mike McKendrick – bjo; Ed Bergen – bbs; Jasper Taylor - dms
 6701-1 Morocco Blues
 6701-3 Morocco Blues
 6702-1 Old Folks Shuffle
 6702-2 Old Folks Shuffle
 6702-3 Old Folks Shuffle

Ban 1821
 Dom 3791,
 Dom 3791,
 Or 717
 Ban 1821

not on LP/CD
 Frog DGF 79
 Frog DGF 79
 not on LP/CD
 not on LP/CD

This session of the Joe Jordan has the same personnel as session #003 above. Yet, Rust lists an unknown drummer in all his editions, but I – KBR – do not agree. The drummer’s wood-block accompaniment to the piano solo in strain B4 of ‘Old Folks Shuffle’ sounds so much like Jasper Taylor as held in my audio-memory, and the known ‘International Musician’ references of the Jordan band personnel between March and June (poss. August) 1926 (see Storyville 92-49) have J. Taylor as drummer, that I feel certain for his presence on this session. The reed section in ‘Old Folks Shuffle’ is led by soprano saxophone, thus very probably Clarence Miller. This title plays in a very fast pace and it is to be assumed that the key is not A/D, but Ab/Db which is much easier to play for wind instruments.

Notes:

- Rust*2: Ed Allen, Williams Logan (cnts); Joe Brown (tbn); unknown (clt); unknown (alt); Clarence Miller (ten); Joe Jordan (pno); Mike McKendrick (bjo); Bergen Moten (bbs); unknown (dms)
 - Rust*3: Ed Allen, Williams Logan -c; Joe Brown -tb; Benny Moten – James Nichols -cl -as; Clarence Miller -ts; Joe Jordan -p -ldr; Mike McKendrick -bj; Ed Bergen -bb; unknown -d
 - T. Lord, Clarence Williams: Ed Allen, Williams Logan (cnts); Joe Brown (tbn); Bennie Moten, Toby Turner, Clarence Miller (reeds); Joe Jordan (pno); Mike McKendrick (bjo); Ed Bergen (bbs); ?Jasper Taylor (dms)
 - Rust*4,*6: Ed Allen, Williams Logan -c; Joe Brown -tb; Bennie Moten – James Nichols -cl -as; Clarence Miller -ts; Joe Jordan -p -ldr; Mike McKendrick -bj; Ed Bergen -bb; unknown -d
 - Storyville 92-49, Laurie Wright, Joe Jordan: list of newspaper publications comprising J. Jordan band personnels related to the recording dates and considered in the personnel above.

Tune structures:

Morocco Blues Key of C Domino
 (Strain A1 32 bars AA’ o-tpt WL? - ens)(Vamp 4 bars ens)(strain B1 16 bars AA’ pno – ens)(strain A2 32 bars AA’ m-cnt EA)(strain A3 32 bars AA’ o-cnt EA – ens – pno)
Old Folks Shuffle Key of A – D (or Ab – Db?) Domino
 (Intro 4 bars ens)(Strain A1 16 bars AABA’ ens)(strain A2 16 bars AABA’ ens)(strain B1 16 bars AA’ ens)(strain B2 16 bars AA’ ens)(strain A3 16 bars AABA’ ens)(strain A4 16 bars AABA’ o-cnt EA)(strain A5 16 bars AABA’ o-tbn JB)(strain B3 16 bars AA’ sop+clts + brass)(strain B4 16 bars AA’ pno + woodblocks)(strain B5 16 bars AA’ ens)

010 ESTHER BIGEOU Clarence Williams Blue Five

New York,

Dec. 21, 1926

personnel unknown, presumably including Clarence Williams - pno
 80258 Midnight Stomp
 80259 Zulu Blues

OK unissued
 OK unissued

not on LP/CD
 not on LP/CD

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

Notes:

- Storyville 20: prob personnel: Ed Allen (cnt); Charlie Irvis (tbn); Ben Waters (clt); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo).
 - Lord, Clarence Williams p193: possibly Ed Allen (cnt); Charlie Irvis (tbn); Ben Waters (clt); Clarence Williams (pno); Buddy Christian or Leroy Harris (bjo).
 - BGR*2: prob Ed Allen, cnt; Charlie Irvis, tbn; Ben Waters, clt; Clarence Williams, pno; Buddy Christian or Leroy Harris, bjo.

- BGR*3,*4: poss Ed Allen, c; Charlie Irvis, tb; Ben Waters, cl; Clarence Williams, p; Buddy Christian or Leroy Harris, bj.
 - Rust*3,*4,*6: prob: Ed Allen -c; Charlie Irvis -tb; Benny waters -cl; Clarence williams -p; Buddy Christian or Leroy Harris -bj.

011 CLARENCE WILLIAMS' WASHBOARD FOUR New York, Jan. 29, 1927
 Ed Allen – cnt; Bennie Morton – clt;
 Clarence Williams – pno, voc; Floyd Casey – wbd
 80362-C Nobody But (My Baby Is Getting My Love) OK 8440, Collectors Classics COCD-19
 80363-B Candy Lips OK 8440, Collectors Classics COCD-19

As this seems to be the first session Floyd Casey participating, it is appropriate to date the well-known photos of the Clarence Williams band (two photos big band, one photo washboard band, one photo CW with Eva Taylor and Sara Martin – sides 10 – 13 of the photo section in Lord's book) to early 1927. The date "about summer 1927" cannot be correct as Jari, Robinson and Edwards were with Leon Abbey's Savoy Bearcats in South America from early May until the end of the year. The personnel of the first photo (page 10 in Lord's photo section) being left to right: Carmelo Jari (not A. Socarras!), Prince Robinson, Henry "Bass" Edwards (not Cyrus St. Clair!), CW, Buddy Christian, Charlie Irvis, Sara Martin, Floyd Casey, Eva Taylor, Ed Allen.

The Joe Jordan Band including Moten/Morton was touring during the second half of 1926, returning to NYC by late 1926. So, it is not impossible that Morton was present for these recordings. He had left Jordan for Chicago by May 1927, so that any recordings after this time are very unlikely to include him.

Notes:

- Storyville 20: Ed Allen (cnt); Ben Whittet (clt); Clarence Williams (pno, vcl); Floyd Casey (wbd).
 - Lord, Clarence Williams p196: Ed Allen (cnt); possibly Bennie Moten or Prince Robinson (clt); Clarence Williams (pno, vcl); Leroy Harris (bj); Cyrus St. Clair (bbs).
 - Rust*2,*3: Ed Allen (cnt); Ben Whittet (clt); Clarence Williams (pno, vcl); Floyd Casey (wbd).
 - Rust*4,*6: Ed Allen -c; Bennie Moten -cl; Clarence Williams -p -v; Floyd Casey -wb.

012 CLARENCE WILLIAMS AND HIS WASHBOARD BAND New York, Mar. 08, 1927
 Ed Allen – cnt; Arville Harris – clt, alt;
 Clarence Williams – pno, voc; Floyd Casey – wbd;
 Clarence Lee - voc
 E-21786/E-4728 Cushion Foot Stomp Br 7000, Frog DGF 37
 E-21787/E-4729 Cushion Foot Stomp Br 7000, Frog DGF 37
 E-21788/E-4726 P.D.Q. Blues Br 7000, Frog DGF 37
 E-21789/E-4727 P.D.Q. Blues Br 7000, Frog DGF 37

Storyville 20-56: "Previous listings showing two reed men are in error as only one man is present, and he is clearly the man we have been listing as Ben Whittet." Storyville 70-160 says: "As has been noted, the singer here (*i.e. session 100*) is also present on the Vocalion/Brunswick *Cushion Foot Stomp/P.D.Q. Blues* sides two days earlier, so now we can put a name to him" (*i.e. Clarence Lee!*). The use of a bassoon on "Cushion Foot Stomp" has been discussed publicly, but this is certainly an alto sax played in low register. This clarinet player here has been identified by a very sharp eared and very experienced professional clarinet player of today as the same man as on session #106 (Red Hot Flo), who by general consensus in our group is now seen to be Arville Harris. He is certainly not Jari as can be heard from his tonal qualities and his fundamentally different approach to the first strain of "Cushion Foot Stomp" (the bended notes).

Notes:

- Storyville 20: Ed Allen (cnt); Ben Whittet (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); unknown (female vcl).
 - Lord, Clarence Williams p198: Ed Allen (cnt); Bennie Moten (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); unknown (vcl).
 - Rust*2: Ed Allen (cnt); Ben Whittet (clt, ten); Buster Bailey (clt, alt); Clarence Williams (pno, vcl); Floyd Casey (wbd); unknown girl (vcl).
 - Rust*3: Ed Allen -c; Ben Whittet -cl -as; Clarence Williams -p; Floyd Casey -wb; unknown -v whose sex is still in doubt.
 - Rust*4,*6: Ed Allen -c; Carmelo Jari -cl -as; Clarence Williams -p; Floyd Casey -wb; unknown -v whose sex is still in doubt.

Notable differences of takes (from Lord p199):

E-21786: Second voc chorus (penultimate chorus), bars 3 and 4: „Weird chords. Lord, Lord.“
 E-21787: Second voc chorus (penultimate chorus), bars 3 and 4: „Weird chords. Oh, Lord, Lord.“ (pno stresses abnormally the accents of the vocal in these two bars.)
 E-21788: Two „All Aboard“ before music starts.
 E-21789: One „All Aboard“ before, and one single „All“ (or similar) in second bar of ens introduction.

013 DIXIE WASHBOARD BAND New York, Mar. 10, 1927
 Ed Allen – cnt; Carmelo Jari – clt, alt;
 Clarence Williams – pno, voc; Floyd Casey – wbd;
 Clarence Lee - voc
 143612-3 Anywhere Sweetie Goes (I'll Be There) Col unissued not on LP/CD
 143612-4 Anywhere Sweetie Goes (I'll Be There) Col 14239-D, Frog DGF 75
 143613-2 Cushion Foot Stomp Col unissued not on LP/CD
 143613-3 Cushion Foot Stomp Col 14239-D, Frog DGF 75

Storyville 70-160 says: "The final Dixie Washboard Band session has posed a number of problems until now, but the file cards are most helpful. The full personnel is given as by "Clarence Williams And His Washboard Band" and is: Ed Allen, cornet; Carmelo Jari, clarinet; Clarence Williams, piano; Floyd Casey, washboard; Clarence Lee, vocal. Lee's name is crossed out and replaced by "singing by Shufflin' Sam" – which is how the record appeared. As has been noted, the singer here is also present on the Vocalion/Brunswick *Cushion Foot Stomp/P.D.Q. Blues* sides two days earlier, so now we can put a name to him. Carmelo Jari is the true name of the man variously listed as Jejo, Jary and Yardi, and you are referred to *Hendersonia*, p. 565 for further details. Reports of the existence of pressings using 163613-4 (*sic*) are without foundation as only three takes of this title were made. Four takes of 143612 were made with -4 first choice and -3 second. Take -3 was first choice for 143613 with -2 as second. Both first choices were used and appear on all copies of the record known to us. If anyone actually has a copy using any other take will they please report. Incidentally, the alto by Jari on the second title is noted on the file

card.” Now here we have positive proof of Jari’s presence. A member of our group suggests strongly that Clarence Lee might be a pseudonym for Clarence Todd because he thinks the voices to be identical. As this comment is in contrast to the Storyville project and Tom Lord’s Williams list we have followed Storyville 70 in accordance with Rust 6* and have changed take numbers of Cushion Foot Stomp accordingly (see above).

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
- Storyville 20: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); Clarence Todd (vcl).
- Lord, Clarence Williams p200: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd); unknown (vcl).
- Rust*2: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno); Floyd Casey (wbd); Eva Taylor (vcl).
- Rust*3: Ed Allen -c; Ben Whittet -cl -as; Clarence Williams -p; Floyd Casey -wb; “Shufflin’ Sam” (this does not sound very much like Clarence Todd) -v.
- Rust*4,*6: Ed Allen -c; Carmelo Jari -cl -as; Clarence Williams -p; Floyd Casey -wb; Clarence Lee (as “Shufflin’ Sam”) -v.

014 CLARENCE WILLIAMS’ WASHBOARD FIVE

New York, Apr. 13, 1927

Ed Allen – cnt; Carmelo Jari - clt;

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

80688-E Cushion Foot Stomp

OK 8462, Collectors Classics COCD-19

80689-F Take Your Black Bottom Outside

OK 8462, Collectors Classics COCD-19

Whitted and Bailey have been named as clarinet players for this session in the past years. But our group agrees that this man is definitely Carmelo Jari. The other participants are undisputed.

Notes:

- Storyville 21: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Lord, Clarence Williams p203: Ed Allen (cnt); poss Ben Whittet (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Rust*2,*3,*4,*6: Ed Allen (cnt); Buster Bailey (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

015 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

Here again the reed players’ identities were unsolved. Tonally and stylistically (the bouncing-trills!) the clarinet lead player in “Black Snake Blues” is unquestionably Jari and the other reed man is most probably Arville Harris. Both seem to be playing alto - no tenor here – on the second title. Carmelo Jari plays first clarinet part in ‘Black Snake Blues’ and first alto part in the second title! The clarinet solo in ‘Old Folks Shuffle’ then is by Arville Harris, as is the subsequent clarinet solo, for tonal reasons, both. Others undisputed. But listen to the wonderful tuba played by Cyrus St. Clair. And Ed Allen’s great work on cornet/trumpet. Again, and as so often in early discographies, Ben Whitted has been falsely assumed – and listed un-scrutinized – as clarinet/alto player instead of Carmelo Jari on these 1927 Clarence Williams recordings, without any similarity in style with his Charlie Johnson solo outings on clarinet.

Notes:

- Storyville 21: Ed Allen (cnt); Charlie Irvis (tbn); Ben Whittet (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 Whittet (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 Whittet, 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 Whittet -cl -as; Arville Harris -cl -as or ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb; Floyd Casey -d..

016 EVA TAYLOR Clarence Williams’ Blue Five

New York, Apr. 16, 1927

Eva Taylor – voc;

Ed Allen – cnt; Arville Harris – clt; Howard Nelson - vln;

Clarence Williams – pno

80739-B Smile Your Bluesies Away

OK 8463, Collectors Classics COCD-19

80740-A Red Hot Flo (From Ko-Ko-Mo)

OK 8463, Collectors Classics COCD-19

Every unprepared but experienced listener is flabbergasted to hear Johnny Dodds on “Red Hot Flo”, although it is known that Dodds did not record in NYC in the 20s. And much controversy and arguing (and guessing) has been going on in the last years, even on the world-wide-web. Some participants of this long controversy are luckily with us in this group. And the other members of our group could not help but finally agree on proposed Arville Harris as the clarinet player. It may long be speculated why – or even if – Clarence Williams wanted a Dodds copy for this date, but Harris’ ability to give a real carbon copy of Dodds without copying any definite solo is astonishing. Other participants are undisputed, except for Howard Nelson on violin, of whom we do not know any confirmed record to compare, as the recording of February 17/27, 1928 has Noel Clukies on violin, according to Rust*6. The name of Nelson has been listed for many years now, source unknown.

Notes:

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

017 CLARENCE WILLIAMS' BLUE FIVE ORCHESTRA

New York,

Apr. 27, 1927

Ed Allen – cnt; Charlie Irvis – tbn; Arville Harris – ten, clt;
 Clarence Williams – pno; Leroy Harris – bjo; Floyd Casey – dms;
 Katherine Henderson (or *Eva Taylor*) - voc
 E-4861; E-23235 Baltimore
 E-4862; E-23236 Baltimore
 E-4857; E-23237 Take Your Black Bottom Dance Outside

Br 7017,
 Br 7017,
 Br 7017,

Frog DGF 37
 Frog DGF 37
 Frog DGF 37

This personnel is listed uniformly by all accessible sources and so our group generally agrees. Even so, DB is utterly convinced that this singer is Eva Taylor (see Storyville 14/40 and 16/22 on this matter).

Notes:

- *Storyville 21*: Ed Allen (cnt); Charlie Irvis (tbn); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Floyd Casey (dms); Katherine Henderson (vcl).
 - *Lord, Clarence Williams p207*: Ed Allen (cnt); Charlie Irvis (tbn); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Floyd Casey (dms); Katherine Henderson (vcl).
 - *Rust*2*: Ed Allen (cnt); Charlie Irvis (tbn); Arville Harris (clt, alt); Clarence Williams (pno); Leroy Harris (bjo); Floyd Casey (dms); Katherine Henderson (vcl).
 - *Rust*3*: Ed Allen -c; Charlie Irvis -tb; Arville Harris -cl -ts; Clarence Williams -p; Leroy Harris -bj; Floyd Casey -d; Katherine Henderson -v.
 - *Rust*4,*6*: Ed Allen -c; Charlie Irvis -tb; Arville Harris -cl -as or ts; Clarence Williams -p; Leroy Harris -bj; Floyd Casey -d; Katherine Henderson -v.
 - *BGR*2,*3,*4*: Ed Allen, cnt; Charlie Irvis, tbn; Arville Harris, clt, ten; Clarence Williams, pno; Leroy Harris, bjo; Floyd Casey, dms; Katherine Henderson, vcl.

Discernable differences of takes (from Lord p208):

E-4861: Weak vocal entry „Dance Got 'Em ...“
 E-4862: Stronger vocal entry „There 's a Dance Got 'Em ...“

018 TE ROY WILLIAMS AND HIS ORCHESTRA

New York,

May 25, 1927

Rex Stewart – cnt; Te Roy Williams – tbn;
 Joe Garland – alt, clt; unknown – ten, clt;
 Freddy Johnson – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Walter Johnson – dms;
 Teddy Nixon - arr
 144214-2 Oh! Malinda
 144215-3 Lindbergh Hop

Har 439-H,
 Har 439-H,

Frog DGF 38
 Frog DGF 38

According to new information (VJM 169) this item is not an Ed Allen recording, although considered as such for a long time!

As you may read below in the notes, this was Elmer Snowden's Nest Club Band. How it came to be re-named after the trombonist is a miracle nobody can explain. Rust*6: "The Columbia files list this band as 'Te Roy Williams' Eight Stompers'. It was actually Elmer Snowden's Nest Club Orchestra, according to Snowden, who recalled that Williams left the band shortly after this date." This then would explain why there are two reed players only (Rust still lists three)!

For many years now, the trumpet player on this session has been a matter of discussion, beginning with Walter C. Allen's notice in Storyville 21 (see below). I remember that I assumed this player to be Tommy Ladnier when I first heard these sides on the IAJRC 12 LP. And it is interesting to see that Rust immediately changed his personnel according to Allen's note. Most interesting for me is the note of VJM 169 (see below) which cites a participant of this session – Bob Ysaguirre - claiming it was Rex Stewart, yet. When listening it becomes apparent that the trumpet certainly is not far from Ed Allen, but this certainly is not Allen's tone and vibrato. As I have got to know Rex Stewart's development into a fine trumpet player in the Armstrong mould after Louis' arrival in New York, I would also think that he could be able to play in such a southern style after some years of gigging in Harlem. Accordingly, I would opt for Stewart.

Te Roy Williams was not the bandleader, and it is an unsolved question how he could be put as bandleader on the record label.

Joe Garland was a player of all the saxophones. Performing mostly on tenor sax in later years he was mainly engaged as an alto sax man cum clarinetist in the twenties. I therefore think that he is on alto here and that he is the clarinet soloist (see also Chick Webb's Jungle Band session, where Garland is on alto and clarinet, and not Louis Jordan!). He can be heard in an alto break just after the tenor solo in A3 of 'Oh! Malinda'.

As it is definitely known that Prince Robinson arrived at exactly this recording date in Rio de Janeiro as part of the Leon Abbey band (Storyville 73, p.8). Robinson – who was a tenor player and clarinetist throughout – cannot be present. The tenor solo spots do affirm exactly this fact! But then, who is the tenor player in A3 of the first title? He is a player below Robinson's level! He may also be found playing with the Okkeh Melody Stars. At last it has to be stated that other than Walter Allen's suggestion there only are two reed men on this session!

Freddie Johnson is on piano, but I wonder why Rust lists a second pianist who is heard nowhere.

Snowden is the bandleader anyhow, and he plays his banjo in his very own strumming way.

Bob Ysaguirre of early Armand Piron and later Don Redman fame obviously is the tuba player, and Walter Johnson – who later, with Fletcher Henderson, "invented" the modern jazz style of drumming – is heard in his first recording session, playing quite "old-fashioned". Teddy Nixon, Fletcher Henderson's trombonist of 1923/24, is said to be the arranger of these titles.

Notes:

- *Rust*2*: ? Rex Stewart – cnt; Te Roy Williams – tbn; Prince Robinson – clt; Joe Garland – clt, ten; Freddie Johnson and another – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Walter Johnson - dms
 - *Rust*3,*4*: Ed Allen – c; Re Roy Williams – tb -ldr; Prince Robinson – cl; unknown –cl –as; Joe Garland – cl -ts; Freddie Johnson and another – p; Elmer Snowden – bj; Bob Ysaguirre – bb; Walter Johnson – d.
 - *IAJRC 12, cover text*: Snowden: "Te Roy Williams was my trombone player, who was on notice when this record was made. ... This was my Nest Club Band, and to this day, I can't figure out how his name got on the label."
 - *Storyville 21, p.112*: "In Jazz Information, Vol.2 No.2 there appeared a photo of the Elmer Snowden Orchestra at the Nest Club in '1925'. The personnel was Rex Stewart (cnt), TeRoy Williams (tbn), Joe Garland and Prince Robinson (saxes), Freddie Johnson (pno), Elmer Snowden (bjo), Bob Ysaguirre (bbs) and Walter Johnson (dms). So far so good. But in a copy of Melody Maker in 1942 (?) someone proposed that this personnel applied to the Te Roy Williams recordings on Harmony 439-H: Oh! Malinda (Razaf and Johnson) / Lindbergh Hop (Nixon and Snowden). Since that time, this personnel has come to be accepted by Rust and everyone else, with absolutely no corroboration or foundation, purely as the result of someone's suggestion. It seems time to set the record straight. By this time, even Elmer

Snowden believes that this is the correct personnel, probably because someone showed him 'the book'. (But did that someone actually play him the record ???) I have a fine copy of the record, and on listening, the instrumentation appears to be: trumpet, trombone, three clarinets and saxes, piano, banjo, tuba and drums. The trumpeter, to my ears, is Ed Allen and nothing at all like Rex Stewart. I admit that I am not certain of all the facets of Rex's style, but I do know my Ed Allen from his Clarence Williams work, and Rex never played in that lovely 'singing' style or with that tone. The trombone, apparently, is Te Roy Williams, for obvious reasons. One title being a band original, co-composed by Elmer Snowden, would indicate that his presence on banjo is a distinct possibility, but who 'Nixon' might be, and which particular 'Johnson' wrote 'Oh! Malinda', is something I do not know. Incidentally, is it not strange that as important a Harlem bandleader as Elmer Snowden never recorded under his own name?"

- Rust*6: Ed Allen, c; Te Roy Williams, tbn; Prince Robinson, cl, as; Joe Garland, cl, ts; Freddie Johns, and another, p; Elmer Snowden, bj; Bob Ysaguirre, bb; Walter Johnson, d.

- VJM 169-19: "Juan Carlos Lopez (Spain) interviewed Bob Ysaguirre, Te Roy Williams' bass player, who was very insistent that it was Rex Stewart who plays cornet on the Te Roy Williams Harmony session (see Doctor Jazz Mag. #205, June 2009). The interview took place in 1979 together with Al Vollmer. Incidentally Richard Rains notes that 'Oh! Malinda' was recorded for Vocalion – but rejected – seven weeks earlier by ... Rex Stewart & His Orchestra! Coincidence?"

Structure of tunes:

144214-2 Oh Malinda Key of F / Bb / F Harmony 439-H
(Intro 8 bars ens)(A1 chorus 32 bars AABA tpt16, clt8, tpt6, saxes2)(Verse 8 bars tpt – saxes)(A2 Chorus 32 bars AABA saxes16, tbn8, saxes6, tpt2 modulation to Bb)(B1 chorus AABA clts16, pno8, clts6, brass2)(Bridge 2 bars brass modulation to F)(A3 chorus 32 bars AABA ten14, alt2, ens16)(Coda 4 bars ens)

composer credit is: Razaf and Johnson

144215-3 Lindbergh Hop Key of Bb Harmony 439-H
(Intro 4 bars pno – clts)(Verse 1 10 bars AA' clts)(Verse 2 10 bars AA' pno – ens)(A1 chorus 16 bars AA' saxes)(A2 chorus 16 bars AA' tpt)(A3 chorus 16 bars AA' tbn)(Bridge 8 bars ens - tpt and clt breaks)(A4 chorus 16 bars AA' brass - clts)(A5 chorus 16 bars AA' ens tpt lead)(A6 chorus 16 bars AA' clts – brass8, saxes – brass8)(A7 chorus 16 bars AA' ens)(Coda 2 bars bbs – ens)
composer credit is: Snowden and Nixon

019 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's show 'Bottomland'.

With Carmelo Jari gone to South America, it seems that now the era of another Caribbean clarinetist is beginning: Albert Socarras, his first recording ever at the fore-going session (see above). Our group agree on Arville Harris on alto.

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

Notes:

- Storyville 21: Ed Allen (tpt); Charlie Irvis (tbn); poss Arville Harris (clt, alt); Albert Socarras (sop, flt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p213: Ed Allen (tpt); Charlie Irvis (tbn); poss Arville Harris (clt, alt); Albert Socarras (clt, flt, sop); Clarence Williams (pno); Cyrus St. Clair (bbs).

-Rust*2: Ed Allen (cnt); Charlie Irvis (tbn); unknown (clt); unknown (alt); Clarence Williams (pno); Cyrus St. Clair (bbs).

-Rust*3: Ed Allen -c; Charlie Irvis -tb; ?Arville Harris -cl -as; Albert Socarras -ss -f; Clarence Williams -p; Cyrus St. Clair -bb.

-Rust*4,*6: Ed Allen -c; Charlie Irvis -tb; ?Arville Harris -cl -as; ?Albert Socarras -ss -f; Clarence Williams -p; Cyrus St. Clair -bb.

Notable differences of takes:

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

020 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.

021 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.

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.

022 CLARENCE WILLIAMS' WASHBOARD FOUR

New York, Nov. 25, 1927

Ed Allen – cnt; Buster Bailey – clt, alt;

Clarence Williams – pno; Floyd Casey - wbd

W81864-B Yama Yama Blues

OK 8525, Collectors Classics COCD-19

W81865-C (Norfolk) Church Street Sobbin' Blues

OK 8525, Collectors Classics COCD-19

As it seems, the Henderson band was in town from September 1927 until January 1928 (with few exceptions) and Clarence had easy access to its musicians. So, we find an undisputed Buster Bailey here on clarinet and alto, together with the Cl. Williams stalwarts.

Notes:

- Storyville 21: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).

- Lord, Clarence Williams p221: Ed Allen (cnt); Buster Bailey (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).

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

023 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:

145522: take -2 not reissued, therefore no comment possible.

024 LE ROY TIBBS AND HIS CONNIE'S INN ORCHESTRA

New York, Feb. 01, 1928

Allie Ross – vln;

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

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

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

145604-2 One O'Clock Blues

Col 14309-D, Frog DGF 32

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

Col 14309-D, Frog DGF 32

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

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

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

Gilbert Paris - as a respected first trumpeter with the early Arthur Gibbs band and the Savoy Bearcats in 1926 – plays lead parts only, while

Ed Allen shows his own typical clear and sober sort of handling a melody when soloing with his very fine intonation and his lazy rhythm. This great stylistic property may be observed on all his many recordings with Clarence Williams in the 1920s/30s. On trombone we have Te Roy Williams, a player of little recognition in Harlem, who suddenly appeared named as bandleader on a Harmony recording of Elmer Snowden's Nest Club Orchestra of which he was a member at the recording date in May 1927 until only very shortly thereafter. As Snowden declared later: "*Te Roy was my trombone player, who was on notice when this record was made. Jimmy Harrison came in about a week later, and Te Roy went with Leroy Smith. This was my Nest Club Band, and to this day, I still can't figure out how his name got on the label.*" His soloing is assured and performed clearly with harmonic knowledge, yet lacking a swinging jazz beat. Arville Harris shows his very personal fidgety way of multi-toned soloing on clarinet, which probably made him successor to William Thornton Blue in the Cab Calloway band in early 1931.

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

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

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

LeRoy Harris is an utterly dependable banjo player, without soloistic ambitions, what made him Clarence Williams' favourite for his recording sessions all through the late 1920s. And then Cyrus St. Clair, the poet on the big brass horn. What more could you wish for the rhythm section. Interesting are the use of the newly invented and fashionable hand-cymbals by the Zildjian Co. (intro of second title) by drummer Hugh Davis, and his use of mallets on cymbal.

Listen to the whole-tone alto break in the coda of first title, and the overall sound of the band led by the violin. And all the little details of making jazz music an artistic pretension.

Notes:

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

- Rust*2: Ed Allen and another (cnts); Ed Cuffee (tbn); Arville Harris (clt/alt); unknown alt/bar; unknown ten; unknown vln; Le Roy Tibbs (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)

- Rust*3: Ed Allen and another -c; Ed Cuffee -tb; Arville Harris -cl -as; unknown -as -bar; unknown -ts; Allie Ross -vn; Le Roy Tibbs -p; Leroy Harris -bj; Cyrus St. Clair -bb; Hugh Davis -d

- Rust*4: Ed Allen -Gilbert Paris -c; Te Roy Williams -tb; Arville Harris -cl -as; ?Andrew Brown -as -bar; unknown -ts; Allie Ross -vn; Le Roy Tibbs -p; Leroy Harris -bj; Cyrus St. Clair -bb; Hugh Davis -d

- Rust*6: Ed Allen, Gilbert Paris, c; Te Roy Williams, tb; Arville Harris, cl, as; ?Andrew Brown, as, bar; unknown, ts; Allie Ross, vn; Le Roy Tibbs, p; Leroy Harris, bj; Cyrus St. Clair, ob; Hugh Davis, d

Tune-structures:

One O'Clock Blues Key of Eb Columbia

(Intro 5 bars ens 3 - TRW o-tbn 2)(Chorus 1 32 bars AABA EA o-cnt 6 - brk 2 saxes - EA o-cnt 8 - saxes + vln 8 - saxes + vln 6 - brk 2 brass)(Verse 16 bars AABA EA o-cnt + ens)(Chorus 2 32 bars AABA TRW o-tbn 16 - AH clt 14 - CSC brk 2 bbs)(1/4 Chorus 8 bars EA o-cnt 8 + ens)(Coda 2 bars ? alt 2 + ens)

I Got Worry (Love Is On My Mind) Key of C Columbia

(Intro 6 bars ens + HD hand-cymbal)(Chorus 1 32 bars AABA EA m-cnt 6 - brass brk 2 - EA m-cnt 6 - saxes brk 2 - ens 8 - EA m-cnt 8)(modulation 2 bars ens)(Verse 16 bars AA' ens)(Chorus 2 32 bars AABA ? bar 16 - clt 8 AH - ? bar 6 - TRW o-tbn 2 brk)(1/2 Chorus 16 bars BA o-tbn 7 TRW - ens 1 - ens 8)

025 CLARENCE WILLIAMS' JAZZ KINGS

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

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

145992-1 Sweet Emmalina

145993-1 Any Time

New York,

Apr. 10, 1928

Col 14287-D,

Frog DGF 14

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 Göttig 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.

026 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 #126)

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 #124)!

027 CLARENCE WILLIAMS' WASHBOARD FIVE

New York, May 23, 1928

Ed Allen, Joe King Oliver – cnt; Arville Harris – clt;

Clarence Williams – pno; Floyd Casey - wbd

W400702-B Shake It Down

OK 8572, Collectors Classics COCD-19

W400703-A Red River Blues

OK 8572, Collectors Classics COCD-19

The personnel for this was originally given by Clarence Williams on hearing the record and confirmed by aural study by the authors, Arville Harris identified by comparison with his work on Waller's 'Minor Drag' (Allen/Rust/ Wright, "King" Oliver, p. 91).

From now on we will have a lot of sessions with King Oliver participating. After disbanding his Dixie Syncopators in late 1927 in NYC, his friend and colleague Cl. Williams tried to help him to earn some money.

Notes:

- Storyville 21: Ed Allen, Joe Oliver (cnt); Arville Harris (clt); Clarence Williams (pno); Floyd Casey (wbd).

- Lord, Clarence Williams p229: Ed Allen, Joe Oliver (cnt); Arville Harris (clt); Clarence Williams (pno); Floyd Casey (wbd).

- Rust*2,*3,*4,*6: Ed Allen, King Oliver (cnt); Arville Harris (clt); Clarence Williams (pno); Floyd Casey (wbd).

028 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

The cornet team of Ed Allen and King Oliver with some superb small band jazz.

In the first title St. Clair starts proceedings with his majestic tuba – and Clarence forgets that there is no banjo to carry the rhythm. Arville Harris then takes over on clarinet. Ed Allen continues with a beautiful muted cornet/trumpet chorus. Then St. Clair again being answered by Allen, Cuffee and Harris. Then we have a nice melodious trombone solo chorus, with Oliver playing the riff all alone – Allen silent and Harris ad-libbing – and Oliver leading the last two bars of the title, recognisable by his sharp sound. Possibly, Ed Allen may be providing a second part behind Oliver in the last chorus, but this then would be most soft and low. In 'I Need You' Oliver plays the lead in the four-bar introduction. Then Ed Allen takes over for the 16-bar verse, Arville Harris on alto sax ad-libbing the first chorus close to the melody, with the two cornets scored in accompaniment. Cuffee has the second chorus, also close to the melody, with nice answering by Oliver behind him. Ed Allen then takes over the lead of the ensemble with muted horn, Oliver and Cuffee with a scored riff below him, and Harris ad-lib on clarinet.

Notes:

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

- Storyville 21: Ed Allen, Joe Oliver (cnt); prob Ed Cuffee (tbn); poss Ben Waters (clt, alt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p230: Ed Allen, Joe Oliver (cnt); prob Ed Cuffee (tbn); Arville Harris or Ben Waters (clt, alt); Clarence Williams (pno); Cyrus St. Clair (bbs).

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

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

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

029 EVA TAYLOR

New York, Jun. 02, 1928

Eva Taylor – voc;

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

David Martin – cello; Clarence Williams – pno

400738-B	Chloe	OK 8585,	Collectors Classics COCD-19
400739-A	Back In Your Own Back Yard	OK 8585,	Collectors Classics COCD-19

A very unusual instrumentation here, including a cello! Judging from the solos it might be Bailey here as suggested before, but this is rather vague and only a possibility. (KBR: this player's tone definitely is not as straight as Bailey's, and I would name Arville Harris as the player.) The flute playing is definitely Socarras. Cellist David Martin had been employed by Clarence at a slightly earlier date.

Notes:

- Storyville 22: Ed Allen (cnt); Buster Bailey (clt, alt); Albert Socarras (flt); David Martin (cello); Clarence Williams (pno).
- Lord, Clarence Williams p231: Ed Allen (cnt); poss Buster Bailey (clt, alt); Albert Socarras (flt); David Martin (cello); Clarence Williams (pno).
- Rust*3: Ed Allen -c; Buster Bailey -cl -ss; Albert Socarras -f; David Martin -vc; Clarence Williams -p.
- Rust*4,*6: Ed Allen -c; Buster Bailey -cl -ss or as; Albert Socarras -f; David Martin -vc; Clarence Williams -p.
- BGR*2: Ed Allen, cnt; Buster Bailey, clt, sop; Albert Socarras, flt; David Martin, cello; Clarence Williams, pno.
- BGR*3,*4: Ed Allen, c; poss Buster Bailey, cl, as; Albert Socarras, f; David Martin, vc; Clarence Williams, p.

030 CLARENCE WILLIAMS' WASHBOARD FIVE

New York, Jun. 23, 1928

Ed Allen – cnt; Carmelo Jari or Arville Harris – 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 Clarence Williams' Washboard Five session of April 18, 1928, 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.) of my Clarence Williams' Bands list, and definitely has a different clarinet player, whose identity is uncertain.

031 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.

032 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 Irviss 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.

033	CLARENCE WILLIAMS & HIS ORCHESTRA	Long Island City,	c. Aug. 1928
Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn; Ben Whitted, (Harvey Boone) – alt, clt; Ben Waters – ten, clt; Clarence Williams – pno, 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. Bennie 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.

034	CLARENCE WILLIAMS' ORCH.	New York,	Sep. 20, 1928
Ed Allen, (Ed Anderson) – cnt; Ed Cuffee – tbn; Albert Socarras, (Russell Procope) – alt, clt; Arville Harris – ten, clt; Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair – bbs; Floyd Casey – dms			
401131-B	Organ Grinder Blues	OK 8617,	Collectors Classics COCD-28
401132-B	I'm Busy And You Can't Come In	OK 8617,	Collectors Classics COCD-28

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.

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.

035	CLARENCE WILLIAMS' WASHBOARD FIVE	New York,	Sep. 26, 1928
Ed Allen – cnt; Arville Harris – clt, alt; Clarence Williams – pno, voc (1); Claude Hopkins – pno; Floyd Casey - wbd			
W401152-A	Walk That Broad	OK 8629,	Collectors Classics COCD-28
W401153-A	Have You Ever Felt That Way?	OK 8629,	Collectors Classics COCD-28

There does not seem to be any uncertainty here, as Claude Hopkins is reported to have named himself as second piano player.

Notes:

- Storyville 23: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno, vcl); prob Claude Hopkins (pno); Floyd Casey (dms).
- Lord, Clarence Williams p250: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno, vcl); prob Claude Hopkins (pno); Floyd Casey (dms).
- Rust*2: Ed Allen (cnt); Arville Harris (?) (clt, alt); Clarence Williams (pno, vcl); Floyd Casey (wbd).
- Rust*3: Ed Allen -c; Arville Harris -cl -as; Clarence Williams -p -v; unknown 2nd p (?Claude Hopkins); Floyd Casey -wb.
- Rust*4,*6: Ed Allen -c; Arville Harris -cl -as; Claude Hopkins -p; Floyd Casey -wb; Clarence Williams -v and possibly 2nd p in last chorus each side.

036	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	<i>Hopeless Blues</i>	QRS R-7007,	Frog DGF 48
172-A	<i>Every Woman Blues</i>	QRS R-7007,	Frog DGF 48
173-A	<i>Kitchen Woman Blues</i>	QRS R-7008,	Frog DGF 48
173-B	<i>Kitchen Woman Blues</i>	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.

037	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.

038	KATHERINE HENDERSON	Clarence Williams and his Orchestra	Long Island City	Sept. 1928
	Katherine Henderson – voc;			
	Ed Allen – cnt; Ed Cuffee – tbn; Arville Harris – clt;			
	Clarence Williams - pno			
235-A	West End Blues		QRS R-7024,	Frog DGF 48
236-A	St. Louis Blues		QRS R-7024,	Frog DGF 48

The personnel for this session seem clear, but some doubts are raised as to the presence of Ed Cuffee on trombone when hearing the trombone's sound. Yet, these seem to be un-founded. The ensemble parts played in 'West End Blues' are entirely scored, while improvised in 'St. Louis Blues'. And Clarence plays a strong fundamental and consequent piano accompaniment, without any help by anybody else.

By the way: Miss Henderson was Mrs. Cyrus St. Clair.

Notes:

- Storyville 23: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno).

- Lord, Clarence Williams p253: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt); Clarence Williams (pno).

- BGR*2,*3,*4: Ed Allen, cnt; Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno.

- Rust*3,*4,*6: Ed Allen -c; Ed Cuffee -tb; Arville Harris -cl; Clarence Williams -p.

039	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.

040 CLARENCE WILLIAMS & HIS ORCHESTRA

Long Island City,

c. Nov. 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;

Buster Bailey – clt; Arville Harris – alt, clt; Ben Waters – ten, clt;

Clarence Williams – pno; Cyrus St. Clair - bbs

270 Bozo

QRS R-7034,

Frog DGF 48

271-B Bimbo

QRS R-7034,

Frog DGF 48

272-A Longshoreman's Blues

QRS R-7040,

Frog DGF 48

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.

041 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/trumpets 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 cnts/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.

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

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

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.

044 **LAURA BRYANT** Clarence Williams and his Orchestra Long Island City, c. Jan. 1929
 Ed Allen – cnt; Arville Harris – clt;
 Clarence Williams – pno; dentist drill noises
 322-A Dentist Chair Blues – Part 1 QRS R-7055, Frog DGF 49
 323-- Dentist Chair Blues – Part 2 QRS R-7055, Document DOCD-5376
 323-A Dentist Chair Blues – Part 2 QRS R-7055, Frog DGF 49
 324-- Saturday Night Jag Pm test, Frog DGF 49
 324-A Saturday Night Jag Pm 12870, Frog DGF 49

Team opinion here favours Harris, although Elliott is suggested as an alternative on account of the blue playing.

Intensive listening very soon proofs Arville Harris' presence on these sides. Not any of Elliott's characteristics, but playing what we are accustomed from Harris. Ed Allen and Clarence Williams are their reliable selves, and the dentist is a virtuoso on the drill!

Frog DGF 49 maintains to play 323--, but actually plays 323-A!

Notes:

- *Storyville 24: Ed Allen (cnt); prob Ernest Elliott (clt); Clarence Williams (pno). "The (Storyville – KBR) Team's opinion here favours Harris, although Elliott is suggested as an alternative on account of the blue playing."*
- *Storyville 25: Ed Allen (cnt); Ernest Elliott (clt); Clarence Williams (pno). "Drilling noises are heard on 332-A."*
- *Lord, Clarence Williams p269: Ed Allen (cnt); prob Ernest Elliott (clt); Clarence Williams (pno); dentist drill noises.*
- *Rust*3,*4,*6: Ed Allen, c; Ernest Elliott, cl; Clarence Williams, p*
- *BGR*2: Ed Allen – cnt; Prince Robinson – clt; Clarence Williams – pno*
- *BGR*3,*4: Ed Allen, c; prob Ernest Elliott, cl; Clarence Williams, p*
- *Storyville 1998 p 170: Laura Bryant (nee Loretta Bryant) is most probably identical to Laura Smith*

Notable differences of takes (from Lord p.274):

- 323-- : Vamp-introduction "Um – Hum. Oh Lord. I ever get out o' here, I betcha I won't come back here no more."
- 323-A: Vamp-introduction "Uhhh. I ever get outa here, I never come back no more. Mmmmm."
- 324-- : Intro clt starts marking the beat, starts playing ad-lib in second half of second bar
- 324-A: Intro clt starts on second beat of third bar (no marking the beat earlier)

045 BARREL HOUSE FIVE ORCHESTRA		Long Island City,	c. Jan. 1929
Ed Allen – cnt, voc (3); Arville Harris – clt, alt; Clarence Williams – pno, voc (1,2,3); Floyd Casey – wbd, dms			
325-	Hot Lovin´	QRS test,	Frog DGF 49
325-A	Hot Lovin´	QRS R-7059,	Frog DGF 49
326-A	Mama Stayed Out	QRS R-7059,	Frog DGF 49
327-	Nobody´s Business (How I Love That Man)	QRS R-7057,	Frog DGF 49
330-	Endurance Stomp	QRS R-7019,	Frog DGF 49
330-A	Endurance Stomp	Pm 12875,	Frog DGF 49
331-	Some Do And Some Don´t	QRS R-7019,	Frog DGF 49
332-A	Scufflin´ Blues	QRS R-7057,	Frog DGF 49

Agreement here with the previously listed personnel.

Notes:

- Storyville 25: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Lord, Clarence Williams p275: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno, vcl); Floyd Casey (wbd).
- Rust*2: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno, vcl); Floyd Casey (wbd, dms).
- Rust*3: Ed Allen -c -v; Arville Harris -cl -as; Clarence Williams -p -?v; Floyd Casey -wb -d; ?W.E. Burton -speech (5,6).
- Rust*4,*6: Ed Allen -c -v; Arville Harris -cl -as; Clarence Williams -p -?v; Floyd Casey -wb -d.

Notable differences of takes (from Lord p.277 and KBR):

- 325-- : Last bar of pno chorus: cnt plays sequence of eighth notes: F – E – Eb – F- Eb – C – D.
- 325-A: Last bar of pno chorus; cnt silent.
- 330-- : Cl. Williams plays one pno chorus, followed by one clt chorus and one cnt chorus, then followed by two clt choruses and one closing ens chorus.
- 330-A: Cl. Williams plays two pno choruses, followed by one clt chorus and one cnt chorus, then followed by one clt chorus and two closing ens choruses.

046 CLARENCE WILLIAMS´ JAZZ KINGS		New York,	Feb. 05, 1929
Ed Allen – cnt; Albert Socarras – alt, clt, flt; Arville Harris – ten, clt; James P. Johnson – pno; Clarence Williams – pno (1), voc; unknown (Charlie Dixon) – bjo			
147726-4	If You Like Me Like Like I Like You	Col 1735-D,	Frog DGF 17
147726-5	If You Like Me Like Like I Like You	Col unissued	not on LP/CD
147728-3	Have You Ever Felt That Way	Col 1735-D,	Frog DGF 17

Socarras might not play clarinet. The groups´ banjo specialist opted for Charlie Dixon on bjo because of stylistic characteristics that do not apply for Leroy Harris. KBR hears distinct characteristics of Ikey Robinson´s style (the rhythmic impetus, the single-string passages below Clarence Williams´ vocals, the sound/?tuning of the banjo) and would be very certain about it, if only Robinson himself in Storyville 2002/3-39 had not reported that he started recording with Jabbo Smith in Chicago in the beginning of 1929 (The Rhythm Aces 29 Jan. 1929 and JS and his Rhythm Aces 22 Feb. 1929). But, physically, his presence in NYC for a day would have been possible at this date.

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.
- Storyville 25: Ed Allen (cnt); Albert Socarras (clt, alt, flt); Arville Harris (clt, ten); James P. Johnson (pno); unknown (bjo); Clarence Williams (vcl). "It is possible that Clarence Williams may play piano on part of the first title."
- Lord, Clarence Williams p279: Ed Allen (cnt); Albert Socarras (clt, alt, flt); Arville Harris (clt, ten); James P. Johnson (pno); Clarence Williams (vcl, pno (1)); poss Leroy Harris (bjo).
- Rust*2: Ed Allen (cnt); Albert Socarras (clt, flt); Arville Harris (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo).
- Rust*3,*4,*6: Ed Allen -c; Albert Socarras -cl -as -f; Arville Harris -cl -ts; James P. Johnson -p; ?Leroy Harris -bj; Clarence Williams -v (and p on 147726-4?).

047 CLARENCE WILLIAMS WASHBOARD BAND		New York,	Feb. 14, 1929
Ed Allen – cnt; Arville Harris – clt, alt; Clarence Williams – pno; Floyd Casey - wbd			
W401611-A	Mississippi Blues (Home Town Toddle)	OK 8672,	Collectors Classics COCD-29
W401612-B	Steamboat Days	OK 8672,	Collectors Classics COCD-29

The uncertain player here is the reed player who is, however, unanimously identified as Harris.

Notes:

- Storyville 25: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Lord, Clarence Williams p281: Ed Allen (cnt); Arville Harris (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*2: Ed Allen (cnt); unknown (clt, alt); unknown (alt); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*3,*4,*6: Ed Allen -c; Arville Harris -cl -as; Clarence Williams -p; Floyd Casey -wb.

048 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.

049 **MARY DIXON** New York, Mar. 20, 1929
 Mary Dixon – voc;
 Ed Allen - cnt; J.C. Johnson – pno
 148109-2 You Can't Sleep In My Bed Col 14415-D, Document DOCD-5504
 148110-2 Daddy You Got Ev'rything Col 14415-D, Document DOCD-5504

Oh yes, this certainly is Ed Allen's delicate delivery. Played with beautiful taste and softness as known from his many recordings with Clarence Williams. Tasteful J.C. Johnson on piano, very much underrated and undeservedly mostly unknown today.

Notes:

- Carey, McCarthy, Jazz Directory, Vol. 2: Vcl acc. cor; p.
 - Mahoney, Columbia 13/14000-D Series: Poss Joe Smith, cnt; J.C. Johnson, p.
 - Rust*3,*4,*6: Ed Allen, c; J.C. Johnson, p.
 - BGR*2,*3,*4: Ed Allen, cnt; J.C. Johnson, p.

050 **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.

051 **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 – can you imagine a more beautiful accompaniment to Bessie's performance than Ed Allen's here?

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.

052 **CLARENCE WILLIAMS' WASHBOARD BAND** New York, May 22, 1929
 Ed Allen – cnt; Cecil Scott – alt, clt; Arville Harris – ten, clt;
 Clarence Williams – pno; Floyd Casey - wbd
 53654-1 In Our Cottage Of Love Vic test, Frog DGF 37
 53654-2 In Our Cottage Of Love Vic V-38063, Frog DGF 37
 53655-1 Lazy Mama Vic V-38063, Frog DGF 37
 53655-2 Lazy Mama Vic test, Frog DGF 37
 Composer credits are: 53654 (Frank Milno – Bob Schafer); 53655 (Len Gray – Al Gifford, Jr.)

The only previously unidentified musician is the clarinet player doubling alto sax. I hear snatches of alto playing with sandpaper tone, otherwise smoother clarinet than displayed by Harris. As this was the time of the Scott band becoming well-known in Harlem (see the previous session above), I see no reason for Clarence not to hire Cecil Scott for this session, too. Cecil performed on clarinet, tenor sax and baritone sax in his band. It thus was absolutely no problem for him to expose himself on alto sax, as well.

In the first title we hear an assured and swinging Ed Allen on cornet here, ensued by Cecil Scott on alto, then Arville Harris on clarinet, and Scott again. The sandpaper alto solo with its fast arpeggios certainly is by Scott, the ensuing clarinet outing with its shaky tone is by Harris, as is the tenor solo later in the title. 'Lazy Mama' has Scott on his alto as first soloist, Harris is on clarinet immediately thereafter. And then we have a typical tenor sax solo by Arville Harris (compare Fats Waller and his Buddies of 1st March of this same year).

There is a surprisingly strong and driving Floyd Casey on the washboard.

Notes:

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

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

- Lord, Clarence Williams p288: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).

- Rust*2,*3: Ed Allen (cnt); Buster Bailey (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (dms).

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

Discernable differences of takes (from Lord p289):

53654-1: Two saxes are playing in final chorus.

53654-2: Clarinet and alto sax are playing in final chorus

53655-1: In bars 15/16 of final chorus, tenor sax plays solo break while piano is silent.

53655-2: In bars 15/16 of final chorus, tenor sax plays solo break while piano plays straight rhythm behind tenor sax.

053 **BERTHA IDAHO**

New York,

May 25, 1929

Bertha Idaho – voc;

Ed Allen – cnt; Tom Delaney - pno

W148627-3 Down On Pennsylvania Avenue

Col 14437-D,

Document DOCD-5514

W148628-3 Move It On Out Of Here

Col 14437-D,

Document DOCD-5514

Ed Allen certainly is first choice for the cornet, but I – KBR – am not finally convinced of his presence. There are a couple of phrases/licks that I am not accustomed from Allen. Equally so, Tom Delaney seems to be much more the piano player for his frequent two-handed four-four playing and a somewhat softer rhythmic feeling than Clarence Williams shows. This very probably is not a Clarence Williams item!

Notes:

- Mahony, Columbia 13/14000-D Series: Cornet and piano accompaniment.

- Storyville 25: Ed Allen (cnt); poss Clarence Williams or Tom Delaney (pno). "The piano here has certain similarities to Williams and some authorities name him. However, in 'Jazz Journal' if February 1966 Merrill Hammond stated that Bertha Idaho herself had named her accompanist on this coupling as Tom Delaney, who was her regular pianist at this period and it is worth noting that both composer credits are to him."

- Lord, Clarence Williams p287: Ed Allen (cnt); Clarence Williams (pno).

- Rust*3,*4,*6: Ed Allen -c; Clarence Williams -p.

- BGR*2,*3,*4: Ed Allen, cnt; Clarence Williams, pno. BGR*4: "Although Clarence Williams is traditionally listed as pianist, Bertha Idaho herself stated that the pianist was Tom Delaney, who is listed as the composer of both tunes."

054 **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, George 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.

055 **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.

056 CLARENCE WILLIAMS' WASHBOARD BAND

New York, Jul. 02, 1929

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

Clarence Williams – pno; Floyd Casey - wbd

W402489-A High Society

OK 8706, Collectors Classics COCD-29

W402489-C High Society

OK 8706, Collectors Classics COCD-29

W402490-A Whoop It Up

OK 8706, Collectors Classics COCD-29

The clarinet player was a mystery man in the past, but the listening team is reasonably confident that it is Harris whom Williams used on a regular basis at this time.

Notes:

- Storyville 26: Ed Allen (cnt); unknown (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Lord, Clarence Williams p293: Ed Allen (cnt); unknown (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*2: Ed Allen (cnt); Ben Whittet or Arville Harris (clt, alt); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*3,*4,*6: Ed Allen -c; unknown -cl -as; Clarence Williams -p; Floyd Casey -wb.

Notable differences of takes (from Lord p.277 and KBR):

W402489-A: Last bar before final chorus: cnt plays a sequence of five notes: 1 quarter note E, then 2 eighth notes E -C, then 2 quarter notes D - C.

W402489-C: Last bar before final chorus: cnt plays a sequence of five notes: 2 eighth notes D -C, then 3 quarter notes D - D - C

057 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 uniss. 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?

- first chorus bar 16: clt plays no trill but 4 grace-notes / pno plays final note F (Eb ?) at very end of tune*
 N-1063-C: *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.

058 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 are 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.

059 CLARA SMITH	New York,	Sep. 04, 1929
Clara Smith – voc; Ed Allen – cnt; Bennie Morton – tbn; James P. Johnson – pno		
148970-2 Papa I Don't Need You Now	Col 14462-D,	Document DOCD-5368
148971-2 Tired Of The Way You Do	Col 14462-D,	Document DOCD-5368
148972 Breath And Reeches	Col unissued	not on LP/CD

Talking of trombonists: without any doubt, our man here is Green's colleague from the Henderson band, the young Bennie Morton (yes, he wanted his name to be written Bennie!). I have contributed this judgement to Jan Evensmo's and Ola Ronnow's recent Bennie Morton solography on 'Jazz Archeology', and they have written: "We've omitted this session from the first version of this solography, but K.-B. Rau alerted us! Both Rust and Lord list the trombonist as 'unknown' on this session, but he is clearly HBM (Henry Benny Morton, but his real name was Henry Sterling Morton - KBR); listen to his introduction to 'Tired Of The Way ...'! These are the first recordings where we can hear HBM as a personal voice with his characteristic sound and vibrato." I have nothing to add here. But, listen to Morton's very beautiful and sensitive accompaniment using his very special long lip-trills which he performed as first player in classic jazz, only very few colleagues using short jumping-trills in this period. And Ed Allen is his very own clear, melodic, outstanding and relaxed self. I do also think that we have James P. Johnson on piano on these sides. A great and very beautiful recording session this. If we only could hear the third title of this session! I'd give a whole lot for this experience!

Notes:

- Mahony, Columbia 13/14000-D Series: Acc Ed Allen, cnt; unknown, tbn, unknown, p.
- Rust*3*4: Ed Allen -c; unknown -tb; James P. Johnson -p
- Rust*6: Ed Allen -c; Charlie Green -tb; unknown -p
- BGR*2,*3,*4: Ed Allen, cnt; unknown, tbn; poss James P. Johnson, pno

060 CLARA SMITH	New York,	Dec. 31, 1929
Clara Smith – voc; Ed Allen – cnt; unknown – clt; unknown (J.C. Johnson) – pno		
149632-3 You Can't Stay No More	Col 14497-D,	Document DOCD-5368
149633-3 Let's Get Loose	Col 14497-D,	Document DOCD-5368

It is good old Ed Allen from the Clarence Williams circle here again. He plays in his very own relaxed and melodic style and leads the proceedings with a tranquil dominance. To his side plays a nice sounding clarinetist, joking sometimes with some light gas-pipe features.

But these do not sound to be ment seriously. Yet, he lacks an ability to develop melodic lines. What he plays sounds nice and easy, but it does not reach further than chord changes. I have no idea who this player might be. I would assume J.C. Johnson to be the pianist.

Notes:

- Mahony, Columbia 13/14000-D Series: Acc includes Ed Allen, cnt.
- Rust*3: Ed Allen -c; unknown -p; ? others
- Rust*4: Ed Allen -c; unknown -p; others unknown
- Rust*6: Ed Allen -c; unknown -cl; unknown -p
- BGR*2: Ed Allen, cnt; unknown, pno; probably others
- BGR*3,*4: Ed Allen, c; unknown, cl; unknown, p

061 **THE SEVEN GALLON JUG BAND**

New York, Dec. 06, 1929

Charlie Gaines – tpt; Arville Harris – clt;

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

W149690 Wipe 'Em Off

Col unissued not on LP/CD

W149691-3 What If We Do

Col 2087-D, Chronological Classics 810

Despite the alternate proposition of Ed Allen by most of the team, KBR comes out in favour of Charlie Gaines. Arville Harris is favoured by a majority on clarinet and there is no reason to doubt Frank Robinson on the sundry instruments, although no one really knows him. KBR also found a notice somewhere – he is certain about this, but cannot remember, where – that Putney Dandridge was reported as pianist at this session! (Which would make sense – KBR.)

Notes:

- Storyville 26: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, tin whistle, vcl); unknown (pno); Clarence Williams (jug, vcl).
- Lord, Clarence Williams p304: Ed Allen (cnt); unknown (clt); unknown (bsx); poss Willie The Lion Smith (pno); Clarence Williams (jug); unknown (tin-whistle).
- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); unknown (bsx); Ikey Robinson (hca, ocarina, vcl); Clarence Williams (jug, vcl).
- Rust*3: Ed Allen -c; unknown -cl; ?Willie 'The Lion' Smith -p; Frank Robinson -bsx -h -tin w -v; Clarence Williams -jug -v.
- Rust*4: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith -p; Clarence Williams -jug -v.
- Rust*6: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith or James P. Johnson -p; Clarence Williams -jug -v! Thomas Fats Waller -v.

062 **THE SEVEN GALLON JUG BAND**

New York, Jan. 03, 1930

Charlie Gaines – tpt; Arville Harris – clt;

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

W149690-6 Wipe 'Em Off

Col 2087-D, Chronological Classics 810

W149638 For My Baby

Col unissued not on LP/CD

W149639 What Makes Me Love You So

Col unissued not on LP/CD

With coming out in favour of Waller as the pianist, despite doubts expressed by Laurie Wright and John Collinson, among others, and Harris as the clarinet player, this is far off any hitherto listed personnel, although we have to say that the former personnels mainly consist of “unknowns”. Waller is suggested because of his alleged presence as “vocalist” and the rhythmical impetus heard here, which probably stems from the piano. Waller’s alleged presence has been doubted in the past, yet what better proof for his presence could be gained than from his own son’s statement when hearing this record completely unprepared? YF favours Ed Anderson.

Notes:

- Storyville 26: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, tin whistle, vcl); unknown (pno); Clarence Williams (jug, vcl).
- Lord, Clarence Williams p308: Ed Allen (cnt); unknown (clt); unknown (bsx, hca, vcl); poss Willie The Lion Smith (pno); Clarence Williams (jug, vcl, comments).
- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); unknown (bsx); Ikey Robinson (hca, ocarina, vcl); Clarence Williams (jug, vcl).
- Rust*3: Ed Allen -c; unknown -cl; ?Willie 'The Lion' Smith -p; Frank Robinson -bsx -h -tin w -v; Clarence Williams -jug -v.
- Rust*4: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith -p; Clarence Williams -jug -v.
- Rust*6: Ed Allen -c; Frank Robinson -bsx -h -descant recorder -v; ?Willie 'The Lion' Smith or James P. Johnson -p; Clarence Williams -jug -v! Thomas Fats Waller -v.

063 **MARY DIXON**

New York, Oct. 31, 1929

Mary Dixon – voc;

Ed Allen - cnt; unknown – clt;

J.C. Johnson – pno

149455-3 Daddy, You're A Low Down Man

Col 14532-D, Document DOCD-5504

149456-3 Unhappy Blues

Col 14532-D, Document DOCD-5504

Very beautiful Ed Allen of Clarence Williams fame undeniably here with his cornet. There is great and very melodic double-handed piano playing, stylistically certainly by J.C. Johnson.

I very much doubt Socarras’ presence. Socarras technically was a much better player, but he played less bluesy than this player here, and his rhythmic approach was less swinging, but stiffer in the kind of the Carribean players. I would therefore list this player as unknown. I do not know any player possibly being responsible for these clarinet sounds.

Notes:

- Carey, McCarthy, Jazz Directory, Vol. 2: Acc. unknown.
- Mahony, Columbia 13/14000 Series: acc. cnt; clt; p; reputedly Ed Allen, Alberto Socarras, J.C. Johnson resp.
- Rust*3,*4,*6: Ed Allen, c; ?Albert Socarras, cl; J.C. Johnson, p.
- BGR*2,*3,*4: Ed Allen, cnt; poss Albert Socarras, clt; J.C. Johnson, pno.

064 **BESSIE SMITH**

New York, Jul. 22, 1930

Bessie Smith – voc;

Ed Allen – cnt; **Steve Stevens** – pno

150657-1	Hustlin´ Dan	Col 14554-D,	Frog DGF47
150658-2	Black Mountain Blues	Col 14554-D,	Frog DGF47

Accompanying personnel is documented in the Columbia files.

Ed Allen plays effectively in his own unobtrusive and modest manner, but very bluesy and beautifully answering Bessie´s lines.

This is the only recording known of pianist Stevens who plays adapted and without distinct personal style.

Notes:

- Mahony, *Columbia 13/14000-D Series: Columbia files: Ed Allen, cnt; Steve Stevens, p.*

- BGR*2,*3,*4: *Ed Allen, cnt; Steve Stevens, pno.*

- Rust*3,*4,*6: *Ed Allen -c; Steve Stevens -p.*

065 CLARENCE WILLIAMS´ WASHBOARD BAND

New York, Aug. 20, 1930

Ed Allen – cnt; Prince Robinson – clt, ten;

Clarence Williams – pno; Floyd Casey – wbd;

Eva Taylor - voc

W404382-C	Where That Ol´ Man River Flows	OK 8821,	Collectors Classics COCD-29
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W404383-C	Shout, Sister, Shout	OK 8821,	Collectors Classics COCD-29
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While the reed player is conventionally listed as Robinson, the listening panel was divided in its opinion with a strong minority favouring Harris. Williams is normally given as the pianist, but there are passages which sound beyond his normal means suggesting an accomplished stride player. It is possible that there is a second pianist present or that Williams does not play at all.

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

Notes:

- Storyville 27: *Ed Allen (cnt); Prince Robinson (ten, clt); Clarence Williams (pno); Floyd Casey (dms); Eva Taylor (vcl).*

- Lord, *Clarence Williams p322: Ed Allen (cnt); Prince Robinson (ten, clt); Clarence Williams (pno); Floyd Casey (dms); Eva Taylor (vcl).*

- Rust*2: *Charlie Gaines (tpt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd); Eva Taylor (vcl).*

- Rust*3,*4,*6: *Ed Allen -c; Prince Robinson -cl -ts; Clarence Williams -p; Floyd Casey -wb; Eva Taylor -v.*

- BGR*2,*3,*4: *Ed Allen, cnt; Prince Robinson, clt, ten; Clarence Williams, pno; Floyd Casey, wbd.*

066 CLARENCE WILLIAMS´ WASHBOARD BAND

New York, Nov. 11, 1930

Ed Allen – cnt; Buster Bailey – clt, alt; Prince Robinson – clt, ten;

Clarence Williams – pno; Floyd Casey – wbd;

W404546-B Kentucky

OK test,	Collectors Classics COCD-29
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W404547-B Papa De Da Da (A New Orleans Stomp)

OK 8842,	Collectors Classics COCD-29
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W404548-B Loving

OK 8842,	Collectors Classics COCD-29
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Little reason to doubt the personnel routinely given for this session.

Notes:

- Storyville 27: *Ed Allen (cnt); Buster Bailey (clt, alt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).*

- Lord, *Clarence Williams p328: Ed Allen (cnt); Buster Bailey (clt, alt); Prince Robinson (clt, ten); Clarence Williams (pno); Floyd Casey (wbd).*

- Rust*2: *Ed Allen (cnt); Buster Bailey (clt, alt); Prince Robinson (?)(clt, ten); Clarence Williams (pno); Floyd Casey (wbd).*

- Rust*3,*4,*6: *Ed Allen -c; Buster Bailey -cl -as; Prince Robinson -cl -ts; Clarence Williams -p; Floyd Casey -wb.*

067 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York, Jul. 14, 1933

Ed Allen – cnt; (Arville Harris) – clt;

Clarence Williams – pno; Floyd Casey – wbd; unknown – tom tom;

Ed Allen, Floyd Casey – voc (1,2)

13544-1 Black-Eyed Susan Brown

Voc 25009,	Timeless CBC 1-056 I
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13545-1 Mama Stayed Out All Night Long

Voc 25009,	Timeless CBC 1-056 I
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13546-1 High Society

Voc 25010,	Timeless CBC 1-056 I
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13547-1 I Like To Go Back In The Evening (To That Old Sweetheart Of Mine)

Voc 25010,	Timeless CBC 1-056 I
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The clarinetist owns a distinct Creole flavour, and it is very doubtful that Harris was able to play that way. Yet other features hint to Arville Harris who certainly had gained profile as a member of the Calloway band at this time. Lacking any comparisons as to tom-tom standards this player must remain anonymous. Certainly, he is not Casey, because at times washboard and tom-tom are played simultaneously without being able to be played by one single player. (May this be a clue as to Clarence´s brother Willie´s activities as percussionist? – see session # 069.)

Notes:

- Storyville 28: *Ed Allen (tpt); Cecil Scott (clt); Clarence Williams (pno); Floyd Casey (wbd, vcl).*

- Lord, *Clarence Williams p345: Ed Allen (cnt); unknown (clt); Clarence Williams (pno); Floyd Casey (wbd, vcl); unknown (percussion).*

- Rust*2: *Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno); Floyd Casey (wbd).*

- Rust*3: *Ed Allen t -v; Cecil Scott -cl; Clarence Williams -p; Floyd Casey -wb -v; there appears to be a tom-tom player present in addition to Casey.*

- Rust*4,*6: *Ed Allen t -v; Cecil Scott -cl; Clarence Williams -p; Floyd Casey -wb -v; unknown -bass d or tom-tom.*

068 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York, Aug. 18, 1933

Ed Allen – cnt; Cecil Scott – clt;

Clarence Williams – pno; Floyd Casey – wbd;

Ed Allen – voc (3); Clarence Williams – voc (5);

13835-1	Beer Garden Blues	Voc/OK 2541,	Timeless CBC 1-056 I
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13835-2	Beer Garden Blues	Col 30057,	Timeless CBC 1-056 I
13836-1	The Right Key But The Wrong Keyhole	Voc 2563,	Timeless CBC 1-056 I
13837-2	Dispossessin' Me	Voc 2584,	Timeless CBC 1-056 I
13838-1	Breeze (Blow My Baby Back To Me)	Voc/OK 2541,	Timeless CBC 1-056 I

Composer credits are: 13835 (Bishop – Raymond – Williams); 13836 (Green); 13837 (Schiller – Bishop – Williams); 13838 (MacDonald – Goodwin – Hanley)

Personnel undisputed. What a beautiful ensemble sound and what fantastic bluesy playing by Cecil Scott. And hear Ed Allen's phantastic obligato to Cecil Scott's theme chorus in the first tune. Clarence pounds on his piano with little finesse, but swinging hardly. And Casey tries out his soloistic powers.

This is very hot and urging jazz music with little exertion. But beautiful! And this might be the first of a series of subsequent vocal outings of trumpeter – or cornetist - Ed Allen on record.

Notes:

- Storyville 28: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); Floyd Casey (wbd).
- Lord, Clarence Williams p349: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); Floyd Casey (wbd).
- Rust*2,*3,*4,*6: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); Floyd Casey (wbd).

Notable differences of takes (from Lord p350):

- 13835-1: Break in bars 29/30 of final chorus (bars 157/158 of tune): washboard heard only.
- 13835-2: Break in bars 29/30 of final chorus (bars 157/158 of tune): piano and washboard heard.

069	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Sep. 01, 1933
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Ed Allen – cnt; Cecil Scott – clt;
Clarence Williams – pno; (Roy Smeck?) – gtr (3); Floyd Casey – wbd;
Ed Allen – voc (1); unknown – voc (2)

13935-2	She's Just Got A Little Bit Left	Voc 2563,	Timeless CBC 1-056 I
13936-1	After Tonight	Voc 2736,	Timeless CBC 1-056 I
13937-1	Bimbo	Voc 2778,	Timeless CBC 1-056 I
13938-1	Chocolate Avenue	Voc 2584,	Timeless CBC 1-056 I

Composer credits are: 13935 (-); 13936 (Matthews – Armstrong - Williams); 13937 (Williams – Palmer); 13938 (-)

Personnel undisputed. It is the same musical conception Clarence has developed for most of his recordings in the 1930s: modest but essential Ed Allen on trumpet/cornet and virtuoso and melodic Cecil Scott on clarinet, together with his very own effective but simple piano, and Floyd Casey's washboard. Although most discographies have Clarence Williams as vocalist on the second title – Rust*2 offers Chick Bullock – I am certain it is neither, and would like to leave him unknown. He might have been the name-less obscure guitarist of the third title with his strange two-eighth-and-one-quarter beat. This peculiar guitar player on the third title probably was the brother of the recording engineer's cleaner's second cousin? Yet, when listening to the 06 December, 1933 session (# 071) I believed to recognise that same technique played by the guitar behind Johnson's piano chorus in 'Looka-There, Ain't She Pretty. So, I must assume that Smeck was in the studio on this day and may have offered his service – perhaps for an ailing Ikey Robinson? – to Clarence, who agreed to let him try his luck. First singing in 'After Tonight' and on guitar on the third title. And then – for this very session and some subsequent ones – Clarence hired this player and movie star for his recordings, perhaps urged a bit by the Vocalion officials.

Notes:

- Storyville 28: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); unknown (gtr); Floyd Casey (wbd).
- Lord, Clarence Williams p352: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); unknown (gtr); Floyd Casey (wbd).
- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); unknown (gtr); Floyd Casey (wbd); Chick Bullock (vcl)(2).
- Rust*3,*4,*6: Ed Allen -c -v; Cecil Scott -cl; Clarence Williams -p -v; unknown -g; Floyd Casey -wb.

070	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Nov. 10, 1933
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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 last title's coda.

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".

071	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Dec. 06, 1933
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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
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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 favourite 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

072 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
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14571-2	On The Sunny Side Of The Street	Voc test,	Timeless CBC 1-056 II
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14572-1	Won't You Come Over And Say "Hello"	Voc 2616,	Timeless CBC 1-056 II
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14573-2	Old Street Sweeper	Voc 2616,	Timeless CBC 1-056 II
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14574-2	I'm Gonna Wash My Sins Away	Voc 2616,	Timeless CBC 1-056 II
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Composer credits are: 14571 (McHugh - Fields); 14572 (Ben Barnett – Clarence Williams); 14573 (Sullivan - Gray); 14574 (Williams - Brevard)

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

073 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
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14612-1	He's A Colonel From Kentucky	Voc 2629,	Timeless CBC 1-056 II
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14630-1	Pretty Baby, Is It Yes Or No?	Voc 2628,	Timeless CBC 1-056 II
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14631-1	Mister, Will You Serenade?	Voc 2676,	Timeless CBC 1-056 II
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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 earlier sessions, 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.

074 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.

075 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 un audible. 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.

076	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
Composer credits are: 15370 (Piron - Williams); 15371 (Hofkin – Walman - Blank)			

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 Farrow (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.

077	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Jul. 06, 1934
Ed Allen – cnt; Cecil Scott – clt;			
James P. Johnson – pno; Floyd Casey – wbd;			
Clarence Williams – voc; Eva Taylor – voc (2,5,6); band – voc (1,5,6)			
15398-1	Jerry The Junker	Voc 2854,	Timeless CBC 1-057 I
15399-1	Organ Grinder Blues	Voc 2871,	Timeless CBC 1-057 I
15400-1	I'm Getting My Bonus In Love	Voc 2889,	Timeless CBC 1-057 I
15400-2	I'm Getting My Bonus In Love	Voc 2889,	Timeless CBC 1-057 I
15401-1	Chizzlin' Sam	Voc 2854,	Timeless CBC 1-057 I
15401-2	Chizzlin' Sam	Voc 2854,	Timeless CBC 1-057 I
Composer credits are: 15398 (Clarence A. Stout); 15399 (Clarence Williams); 15400 (Williams – Grainger); 15401 (Clarence Williams)			

It's very easy here, as Clarence introduces all participating musicians. But why did he introduce Ed Allen as "big fat Red Allen" in Organ Grinder Blues? So: Personnel as given in the discs and undisputed. I wonder whether 'Jerry The Junker' might be a pun with the German meaning of this word. In any case it certainly is Clarence's answer on Cab Calloway's immense success with 'Minnie The Moocher' and the attempt to cash in on it. But it lacks Calloway's way of handling this matter. And I wonder if Clarence was enough of a lady's man to have a chance to succeed on it.

James P. Johnson is great all over this session, as are his colleagues.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Floyd Casey (wbd); Eva Taylor (vcl); Clarence Williams (vcl).
 - Lord, Clarence Williams p363: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Floyd Casey (wbd); Eva Taylor (vcl); Clarence Williams (vcl); band (vcl).
 - Rust*2,*3,*4,*6: Ed Allen (cnt); Cecil Scott (clt, ten); James P. Johnson (pno); Floyd Casey (wbd); Clarence Williams (vcl); Eva Taylor (vcl).
 - BGR*2: Ed Allen, cnt; Cecil Scott, clt, ten; James P. Johnson, pno; Floyd Casey, wbd; Clarence Williams, vcl.
 - BGR*3,*4: Ed Allen, c; Cecil Scott, cl, ten; James P. Johnson, p; Floyd Casey, wbd; Clarence Williams, vcl; unknown, vcl, band, vcl.

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

15400-1: Last chorus: Clarence answers all ens riffs with a "Yeah"
 15400-2: Last chorus: Clarence answers all ens riffs with a "Yeah", but forgets the "Yeah" on bar 25, yet adding "Yeah" in bar 31 of the piano chorus and in bar 24 of the last chorus.
 15401-1: Ed Allen enters using a "growl" tone.
 15401-2: Ed Allen enters using a "clean" tone.

078	CLARENCE WILLIAMS AND HIS ORCHESTRA	New York,	Aug. 14, 1934
Ed Allen – cnt; Cecil Scott – clt;			
Clarence Williams – pno; unknown – second pno (1,2); Roy Smeck – gtr;			
Richard Fullbright – sbs; Floyd Casey – dms;			
Ed Allen – voc (1,2); Clarence Williams – voc (3,4)			
15601-1	Big Fat Mama	Voc 2838,	Timeless CBC 1-057 I
15601-2	Big Fat Mama	Voc test,	Timeless CBC 1-057 I
15602-2	Ain't Gonna Give Nobody None Of My Jelly Roll	Voc 2854,	Timeless CBC 1-057 I
15602-3	Ain't Gonna Give Nobody None Of My Jelly Roll	Voc test	not on LP/CD but held
Composer credits are: 15601 (Roland – Williams - Calaway); 15602 (Clarence Williams)			

The reported test of 15602-3 probably is a dub since there are no discernible differences between -2 and -3! We hear our regular horn men here, both of them growling almost throughout the first title.

'I Ain't Gonna Give ...' has a terribly dragging Floyd Casey on drums here playing press-rolls. Richard Fullbright has to work hard to compensate it and adjust the rhythm. Fullbright's presence was first listed by Rust, but it is not known on which source. And Roy Smeck with his two-eighths-and-one-quarter rhythm plays nice when lets out one-string fills.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); prob Clarence Williams (pno, vcl); unknown (pno); prob Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd).
 - Lord, Clarence Williams p364: Ed Allen (cnt, vcl); Cecil Scott (clt); prob Clarence Williams, unknown (pno); prob Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd).
 - Rust*2: Ed Allen (cnt); Cecil Scott (clt, ten); James P. Johnson (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd); Clarence Williams (vcl).
 - Rust*3: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; unknown 2nd -p; ?Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -wb.
 - Rust*4,*6: Ed Allen -c; Cecil Scott -cl; ?Clarence Williams -p, certainly -v; unknown 2nd -p on 15601-1; ?Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -wb.

Notable differences of takes (from Lord p365 and KBR):

- 15601-1: Beginning of Allen's vocal in third chorus: "I'm hollerin' Hey Big Mama. I mean Hey you, big Mama ..."
 15601-2: Beginning of Allen's vocal in third chorus: "I'm hollerin' Hey Hey Big Mama. I hollerin' Hey Hey, big Mama ..."
 15602-2: Both takes -2 and -3 are musically identical, ...
 15602-3: ... only that take -3 appears to be a dub at a somewhat faster pace.

079 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Aug. 22, 1934

Ed Allen – cnt; Joe Britton – tbn; Cecil Scott – clt;
 Willie "The Lion" Smith – pno; (Ikey Robinson) or (Joe Smith) – gtr; Richard Fullbright – sbs;
 Clarence Williams – voc (1,2,3,5,6)

15721-1	I Saw Stars	Voc 2899,	Timeless CBC 1-057 I
15721-2	I Saw Stars	Voc 2899,	Timeless CBC 1-057 I
15722-2	Crazy Blues	Ban 33261,	Timeless CBC 1-057 I
15723-1	The Stuff Is Here And It's Mellow	Ban 33261,	Timeless CBC 1-057 I
15724-1	Rhapsody In Love	Voc 2899,	Timeless CBC 1-057 I
15724-2	Rhapsody In Love	Voc 2899,	Timeless CBC 1-057 I

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

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

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

Could Roy Smeck really change into such a jazzy guitarist in such a short time? I'd rather suggest to look for this guitar player in the Teddy Hill band ranks. Joe Smith, perhaps? Or else, was it Ikey Robinson?

Notes:

- Storyville 29: Ed Allen (cnt); poss Dicky Wells (tbn); Cecil Scott (clt); Willie "The Lion" Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (dms); Clarence Williams (vcl)(1,2,3).
 - Lord, Clarence Williams p366: Ed Allen (cnt); poss Dicky Wells (tbn); Cecil Scott (clt); Willie "The Lion" Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (dms); Clarence Williams (vcl)(1,2,3).
 - Rust*2: Ed Allen (cnt); Ed Cuffee (?)(tbn); Cecil Scott (clt); Willie "The Lion" Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (?)(dms); Clarence Williams (vcl).
 - Rust*3,*4,*6: Ed Allen -c; ?Dicky Wells -tb; Cecil Scott -cl; Willie "The Lion" Smith -p; Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -d; Clarence Williams -v.

Notable differences of takes (from Lord p367... and KBR):

- 15721-1: Clarence W. ends his vocal chorus with: "The moment I fell for you."
 15721-2: Clarence W. ends his vocal chorus with: "Your wonderful dream come true."
 15724-1: Trombonist is silent in first chorus until final two bars. Then ensemble starts modulation in bar 32 of first chorus, then adding two bars after first chorus before start of second chorus.
 15724-2: Trombonist plays softly during first chorus (except bridge) until bar 31. Then piano plays solo modulation in bar 32. No added two bars after chorus!

080 ALABAMA JUG BAND

New York,

Sep. 05, 1934

Ed Allen – cnt; Cecil Scott – clt;
 Willie "The Lion" Smith – pno; Ikey Robinson – bjo, gtr; unknown – sbs; Bruce Johnson – wbd; Clarence Williams – jug;
 Ikey Robinson (Hambone Jackson) - voc

38545-A	"Ida" Sweet As Apple Cider	Dec 7000,	Frog DGF 57
38546-A	My Gal Sal	Dec 7000,	Frog DGF 57
38547-	Gulf Coast Blues	Dec 7001,	Frog DGF 57
38548-	I Wish I Could Shimmy Like My Sister Kate	Dec 7001,	Frog DGF 57

Personnel certainly is partly OK, except for the string bass player, who is impossible to be identified as Richard Fullbright - in case it is this player on the previous sessions. This bass player is a different player than on session # 026, a smoother attack without noises on the side.

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

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Willie "The Lion" Smith (pno); Ikey Robinson (gtr, bjo); unknown (sbs); Floyd Casey (wbd); Clarence Williams (jug).
 - Lord, Clarence Williams p368: Ed Allen (cnt); Cecil Scott (clt); Willie "The Lion" Smith (pno); Ikey Robinson (gtr, bjo); unknown (sbs); Floyd Casey (wbd); Clarence Williams (jug).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (?) (pno); Ikey Robinson (bjo, gr); Richard Fullbright (?) (sbs); Floyd Casey (wbd); Clarence Williams (jug): "Hambone Jackson" (vcl).
 - Rust*3: Ed Allen -c; Cecil Scott -cl; ?Willie 'The Lion' Smith -p; Ikey Robinson -bj -g; Richard Fullbright -sb; Floyd Casey -wb; Clarence Williams -jug -v: "Hambone Jackson" (vcl).
 - Rust*4, *6: Ed Allen -c; Cecil Scott -cl; Willie 'The Lion' Smith -p; Ikey Robinson -bj -v (as "Hambone Jackson"); ?Richard Fullbright -sb; Floyd Casey -wb; Clarence Williams -jug -v.

081 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Sep. 11, 1934

Ed Allen – cnt;

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

Clarence Williams – pno; Ikey Robinson - gr; Richard Fullbright – sbs; Floyd Casey – dms;

Chick Bullock – voc

15845-1	Tain't Nobody's Biz-ness If I Do	Voc 2871,	Timeless CBC 1-057 I
15846-1	I Can't Think Of Anything But You	Voc 2958,	Timeless CBC 1-057 I
15846-2	I Can't Think Of Anything But You	Voc test,	Timeless CBC 1-057 I
15847-2	Sugar Blues	Voc 2805,	Timeless CBC 1-057 I
15847-3	Sugar Blues	Voc test,	not on LP/CD but held
15848-1	Jungle Crawl	Voc test,	Timeless CBC 1-057 I
15848-2	Jungle Crawl	Voc 2899,	Timeless CBC 1-057 I

Composer credits are: 15845 (Grainger - Robins); 15846 (Clarence Williams); 15847 (Fletcher – Williams); 15848 (Clarence Williams – Ernie Williams)

Ed Allen and Cecil Scott clear again. And certainly a piano can be heard, at least in "Jungle Crawl", so certainly Clarence Williams – although he is dropped in Rust from *3 on.

The alto saxophonist in 'Sugar Blues' is a very interesting player! And he might well be Louis Jordan, other than I assumed before. His solo shows essential melody parts played calmly, interspersed with short multi-toned fast runs, very much in Cecil Scott's way. I hear conformity with later Louis Jordan recordings with his own band, which yet are more relaxed than this somewhat nervous performance. This might be explained by his youth. Unfortunately, John Chilton's book on Louis Jordan, 'Let The Good Times Roll', does not say anything about other recordings of Louis with Clarence Williams, except for the 'I Can't Dance, I Got Ants In My Pants' session of March 23, 1934 (# 075).

The banjo most probably is a tenor guitar, and by the virtuoso guitar runs in "I Can't Think ..." this guitarist most probably is Ikey Robinson, no less a player! In any case the bass player of session # 079 again, thus Dick Fullbright.

The rudimentary drumming again seems to be too swinging to be Casey, so his presence has to be questioned. Yet, the tom-tom work in 'Jungle Crawl' sounds much like Casey on other occasions when using the tom-tom.

'Jungle Crawl' is not the same tune as Tiny Parham's with the same name!

Notes:

- Storyville 29: Ed Allen (cnt); poss Louis Jordan (alt); unknown (alt); Cecil Scott (clt, ten); unknown (bjo); Richard Fullbright (sbs); Floyd Casey (dms); Chick Bullock (vcl).

- Lord, Clarence Williams p369: Ed Allen (cnt); poss Louis Jordan (alt); unknown (alt); Cecil Scott (clt, ten); unknown (bjo); Richard Fullbright (sbs); Floyd Casey (dms); Chick Bullock (vcl); Clarence Williams (dir).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Louis Jordan (?) (alt); Clarence Williams (?) (pno); Roy Smeck (gr); Richard Fullbright (sbs); Floyd Casey (wbd); Chick Bullock (vcl).

- Rust*3, *4, *6: Ed Allen -c; Louis Jordan and another -as; Cecil Scott -cl -ts; unknown -bj; Richard Fullbright -sb; Floyd Casey -d; Chick Bullock -v.

Notable differences of takes (from Lord p370... and KBR):

15846-1: No pick-up word in bar 19 of Bullock's vocal in second chorus.

15846-2: Pick-up word in bars 18/19 of Bullock's vocal in second chorus: "Oh, In the stars ..."

15847: Both takes -2 and -3 are musically identical, so, take -3 appears to be a dub.

15848-1: Allen starts the tune with a half-note Ab. No cymbal crash in last bar of vamp immediately before clarinet solo.

15848-2: Allen starts the tune with an eighth note and a half-note, both Ab. Cymbal crash in last bar of vamp immediately before clarinet solo.

082 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; Cyrus St. Clair – bbs; Bruce Johnson – wbd;

Ham And Cabbage Trio (Williams, Robinson – voc, Clarence Todd – kazoo) (1); Ikey Robinson – voc (3); Clarence Williams – voc (4)

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

The washboard player again certainly is Bruce Johnson, not Casey. It is a pity that 'The Lion' is given so little soloistic room on these sides. And also it is a pity that Clarence Williams drowns St. Clair's tuba with his not so much interesting jug. He should have known better.

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

If we consider Robinson's notes to be correct, we have to deduce that a) Robinson is not on these two Decca sessions – contrary to his own identification as 'Hambone Jackson', or b) trumpeter and pianist are not Allen and Smith. I – KBR – have credited Ed Allen for the trumpet/cornet solo on the session of 23. March 1934 (# 075 above) as a modernised Allen. This would apply to this very session as well. And the few piano solo bits are definitely "The Lion" Smith's, stylistically. I cannot but leave to solve this problem to the listener/reader himself.

Sorry!

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Ikey Robinson (bjo, gr); 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.

083 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.

084 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.

085 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 McLinn (bjo); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl -ts; Clarence Williams -p; ?Jimmy McLinn -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

086 WILLIE SMITH (THE LION) AND HIS CUBS

New York,

May 22, 1935

Ed Allen – cnt; Cecil Scott – clt;

Willie "The Lion" Smith – pno; Clarence Williams – pno (4,5); Willie Williams – wbd

Clarence Williams – voc (4,5,6,7)

39535-A Echo Of Spring

Br 02388, Neatwork RP 2040

39535-B Echo Of Spring

Dec 7090, Chronological Classics 662

39535-C Echo Of Spring

Dec 7090, Neatwork RP 2040

39536-A Breeze (Blow My Baby Back To Me)

Dec 7086, Chronological Classics 662

39536-B Breeze (Blow My Baby Back To Me)

Dec 7086, Neatwork RP 2040

39537-A Swing, Brother, Swing

Dec 7090, Chronological Classics 662

39537-B Swing, Brother, Swing

Dec 7090, Neatwork RP 2040

39538-A Sitting At The Table Opposite You

Dec 7086, Chronological Classics 662

39538-B Sitting At The Table Opposite You

Dec 7086, Neatwork RP 2040

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

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

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Ed Allen (tp); Cecil Scott (cl & ts); Willie Smith (p); Willie Williams (wb).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt, ten); Willie Smith (pno); Willie Williams (wbd).

- Rust*3,*4: Ed Allen -c; Cecil Scott -cl -ts; Willie "The Lion" Smith -p; Willie Williams -wb; ? Willie "the Lion" Smith -v.

- Rust*6: Ed Allen, c; Cecil Scott, cl; Willie "The Lion" Smith, p, v; Willie Williams, wb; ? Clarence Williams, p, v added on 39536, 39537.

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

39535-A: transition from first (ens) chorus to second (pno and wbd) chorus pass direct from ensemble with tpt lead to pno and wbd duet,

fourth (ens) chorus, following clt solo, starts with clt and rhythm only, followed by entry of tpt.

39535-B: ascending clarinet phrase interveves at end of first chorus,

fourth (ens) chorus, following clt solo, tpt enters at beginning of chorus.

39535-C: transition from first (ens) chorus to second (pno and wbd) chorus pass direct from ensemble with tpt lead to pno and wbd duet,

fourth (ens) chorus, following clt solo, tpt enters at beginning of chorus.

39536-A: vocal: "When I woke up this morning, oh sweet, evening breeze, you blew her from my side."

39536-B: vocal: "When I woke up this morning, sweet, oh breeze, you blew her from my side."

39537-A: vocal: "It must be rhythm fever, that makes me hate to leave ya. So play that thing, swing, gate, swing."

39537-A: vocal: "It must be rhythm fever, that hates (sic) me hate to leave ya. Just play that thing, now swing, gate, swing."



From this date on (June 1935) I have not checked the listed sessions critically. This may be a duty of the future. In July 1936 Teddy Wilson started his incomparable series of small-band swing recordings – to be followed by other groups with the same methods – and thus draws a time-line between the beginning of Swing Jazz and the end (?) of ‘Harlem Jazz’ for me.

087 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..*

088 CLARENCE WILLIAMS’ SWING BAND		New York,	c. Apr. 29, 1937
Ed Allen – tpt;			
Buster Bailey – alt, clt; Russell Procope – alt, clt; Cecil Scott – ten, clt;			
Clarence Williams – pno, voc; (Richard Fulbright) – sbs, voc; (Bill Beason) – dms;			
Bill Cooley – voc			
MS 07862-1	Feel De Spirit	Lang-Worth Prog. 268,	Circle CCD-4
MS 07862-1	Old Time Religion	Lang-Worth Prog. 268,	Circle CCD-4
MS 07862-1	Lord Deliver Daniel	Lang-Worth Prog. 268,	Circle CCD-4
MS 07862-1	Sweet Kisses	Lang-Worth Prog. 268,	Circle CCD-4
MS 07863-1	Go Down, Moses	Lang-Worth Prog. 270,	Circle CCD-4
MS 07863-1	Do You Call Dat Religion ?	Lang-Worth Prog. 270,	Circle CCD-4
MS 07863-1	Jericho	Lang-Worth Prog. 270,	Circle CCD-4
MS 07863-1	Lazy Swing	Lang-Worth Prog. 270,	Circle CCD-4

The horn players are identified by Clarence himself on the second title, and this is the first time we definitely hear Russell Procope with Clarence, all other – earlier – assumptions seemingly being only pure guesses. In a Storyville note (see Storyville 68/63) it is assumed that Clarence might not be the pianist on this first session. Yet, what we hear is a pianist exactly in the Clarence Williams mode, albeit a little more developed to smoother playing in the swing mode. The bass player may be Fulbright as he was with the Teddy Hill band at the time, together with Scott and Procope. In a letter to Eric Townley Cozy Cole stated that he never did record with Clarence Williams (Storyville 68/63). Cole had been named as drummer in earlier discographies. The drummer is mostly listed as Floyd Casey after Cole had been cancelled. But this drummer here is a much more swinging drummer than Casey, so Casey’s presence here is at least in doubt. Instead we would opt for Bill Beason on drums here (i.e. on “Sweet Kisses”!), who also was with the Hill band at the time.

Notes:

- *Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Russell Procope (alt); Cecil Scott (ten); prob Clarence Williams (pno, vcl interjections); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).*
 - *Lord, Clarence Williams p387: Ed Allen (cnt); Buster Bailey, Russell Procope (alt, clt); Cecil Scott (ten, clt); prob Clarence Williams (pno, talk); unknown (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 Fulbright -bb; ?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; unknown -sb; Floyd Casey -d; William Cooley -v.*

089 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 090)	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.*

090 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.

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.*

091 CECIL SCOTT AND HIS WASHBOARD BAND

New York, Nov. 03, 1959

Ed Allen – tpt; Chris Barber (as T-Bone Jefferson) – tbn; Cecil Scott – clt, ten, ldr;
 Don Frye – pno; Leonard Gaskin – sbs; Floyd Casey – wbd;
 Don Frye – voc (5); Cecil Scott – voc (8)

Royal Garden Blues	Col 33SX1232 (LP)
Prime Juice Blues	Col 33SX1232 (LP)
Perdido	Col 33SX1232 (LP)
Please Don't Talk About Me When I'm Gone (fract)	Col 33SX1232 (LP)
Please Don't Talk About Me When I'm Gone	Col 33SX1232 (LP)
"X" Marks The Spot	Col 33SX1232 (LP)
In A Corner	Col 33SX1232 (LP)
The Sheik Of Araby	Col 33SX1232 (LP)
Cecil's Groove	Col 33SX1232 (LP)

092 CLIFF JACKSON'S WASHBOARD WANDERERS

New York, Jul. 20, 1961

Ed Allen – cnt; Rudy Powell – clt;
 Cliff Jackson – pno; Elmer Snowden – bjo; Abe Bolar – sbs; Floyd Casey – wbd, kazoo

4053-282	Wolverine Blues	Swingv SVLP20126, Pres. PRCD 24262-2
4056-283	The Sheik Of Araby	Swingv SVLP20126, Pres. PRCD 24262-2
4055-284	I Found A New Baby	Swingv SVLP20126, Pres. PRCD 24262-2
4054-285	Blues For Englewood Cliffs	Swingv SVLP20126, Pres. PRCD 24262-2

K.-B. Rau
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