THE RECORDINGS OF
CECIL SCOTT

A Tentative Personello-Discography

SCOTT, Cecil Xavier, clarinet, saxes born: Springfield, Ohio, 22nd November 1905; died: New York City, 5th January 1964
Brother of drummer Lloyd Scott (born: 1902); their father was a violinist. Cecil Scott, Jr. was a saxophonist. In 1919, whilst at high school, formed a trio with Lloyd and pianist Don Frye. By 1922 they were operating as a seven-piece – Scott´s Symphonic Syncopators, they toured around Ohio until early 1924, then played at The Royal Gardens, Pittsburgh, prior to resinecy at Herman´s Inn, New York, from June – October 1924. The band played in Ohio before returning to New York (1926 – early 1927), dates at the Capitol Palace, etc. Back to Ohio, then played in Canada, Buffalo, Pittsburgh, again to Ohio before taking residency at Savoy Ballroom, N.Y., in December 1927. Long stay at the Savoy, also dates in Pittsburgh, Detroit, etc. In June 1929, Cecil became leader of the band, and his Bright Boys toured (and played many New York residencies) until the early 1930s: Savoy Ballroom, Renaissance Casino, etc. With Earle Howard (1932). In the early 1930s Cecil suffered a serious accident and was forced to disband. After his recovery he did extensive recording work for Clarence Williams, also did occasional work with Fletcher Henderson and played regularly with Vernon Andrade´s Orchestra during the mid-1930s. With Teddy Hill in 1936 and 1937 (in New York and on tour), then long spell with band led by Alberto Socarras until forming own band for residency at the Ubangi Club from 1942. Worked with Hot Lips Page in Chicago (c. 1944), then from the mid-1940s regular spells with Art Hodes´ small groups, later led own trio at Ryan´s. Continued regular free-lance recordings through the 1940s. Worked mainly with Henry 'Chick' Morrison´s Band in 1950-52, then with Jimmy McPartland´s Band before leading own small group at various New York venues including: Central Plaza, Stuyvesant Casino, and Jimmy Ryan´s. Played at the Great South Bay Festival in 1957 and 1958, alo worked occasionally for other leaders including cornetist Jack Fine. In August 1959 played Canada with Willie 'The Lion' Smith. During the early 1960s he continued to play regularly in New York. Cecil Scott was the proud father of 13 children. During the early 1930s Cecil badly damaged his ankle in a fall; the resultant complications caused the amputation of a leg. The New York Rehabilitation Centre regularly called on Cecil to demonstrate, and lecture on, his adept use of an artificial limb. (J. Chilton, Who´s Who of Jazz)

STYLISTICS Clarinet

STYLE
Most individual and virtuoso fluent multi-toned style in classic jazz, including fast chromatic runs and trills, often using growl techniques.

TONE
Warm, not very voluminous. Likes to play with a dirty growl tone when recording with Clarence Williams.

VIBRATO
Scott uses a medium fast vibrato with a moderate altitude of oscillation.

TIME
Cecil Scott owns a stupendous technique and thus plays at the tip of the beat, with sometimes daring to hurry up.

PHRASING
He uses parts of the melody, mingling them with pre-practised fast and virtuoso bits of chromatic runs and high interval jumps in cross-rhythms.

STYLISTICS Tenor

Cecil Scott plays tenor sax – and baritone sax – in actually the same way as his clarinet: with a stupendous technique and a permanent flood of interesting ideas (see above), but using the same melodic and rhythmic conception, a bit less fluent, perhaps, than on clarinet.

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: Cecil Scott
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Cecil Scott*
- 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: (*Cecil Scott)*

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.

At this point I have to remind everybody interested in this project that Brian Rust, Godrich/Dixon and a lot of other discographers certainly have their unmeasurable merits, but they have also accumulated a lot of wrong and even ridiculous data concerning the personnels in early jazz. This fact has to make us – and all readers and listeners - very careful when taking their personnels for granted and to doubt everything not positively documented! This also means that some audio-memory you might have in your brains may be founded only on Rust or others and not on actuality and might therefore simply be wrong. If so, we ask you to rethink along the lines shown here and maybe come up with a completely new view on a specific matter. Without any doubt this all does also concern myself, which certainly means that I do not pretend to be right in all my identifications. But I hope that in places where I am wrong, this attempt may at last be a hint to a better or final solution.

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.

CECIL SCOTT

001 **CLARA SMITH** her Jazz Trio — New York, Sep. 30, 1924
Clara Smith – voc;
Cecil Scott – clt; **Don Redman** – gfs (queenophone)(1), clt (2); **Porter Grainger** –pno

140064-3	Freight Train Blues	Col 14041-D,	Document DOCD-5365
140076-3	Done Sold My Soul To The Devil (And My Heart´s Done Turned To Stone)	Col 14041-D,	Document DOCD-5365

This obviously is Cecil Scott´s first recording as recalled by himself.
In 'Freight Train Blues' young Cecil Scott tries to hold his stand against Redman´s awful "queenophone" sounds. (The "queenophone" obviously is what we call a "goofus" today. A "goofus" might be found on the famous photo of the Henderson band on page 104 of Keepnews/Grauer, A Pictorial of Jazz, hanging on the instruments-rack just in front of Coleman Hawkins. I suppose it to be a children´s instrument.)
Cecil Scott´s attributions on clarinet in the first title are rudimental, whereas Porter Grainger plays a nice accompaniment in a moderate stride piano style. In the second title, Scott´s work seems to have been seen un-necessary, and the only clarinet is Redman´s. I – KBR – would have preferred Scott´s!
Yet, Clara Smith sings wonderful vaudeville blues songs.
Notes:
- W.C. Allen, Hendersonia p.144: "Personnel is from the Columbia files; and the late Cecil Scott recalled these Clara Smith dates as his first recordings."
*- BGR*2,*3,*4: Cecil Scott, clt (1), Don Redman, clt, gfs (1); Porter Grainger, pno*
*- Rust*3: Don Redman -cl -gfs; Cecil Scott -cl; Porter Grainger -p*
*- Rust*4,*6: Don Redman -cl (2) -gfs (1); Cecil Scott -cl (1); Porter Grainger -p*

002 **CLARA SMITH** — New York, Oct. 07, 1924
Clara Smith – voc;
Don Redman, Cecil Scott – clt; **Fletcher Henderson** – pno

140090	Broken Busted Blues	Col unissued	not on LP/CD
140091-2	San Francisco Blues	Col 14049-D,	Document DOCD-5365

These both are Cecil Scott´s first recording dates as recalled by himself.
It looks like Don Redman had fixed a two-part arrangement for both clarinet players, so that some acceptable accompaniment was gained here, Redman taking over the lead part. Fletcher Henderson´s piano part is in his common style. And Clara Smith is on her own.
There still was a lot to learn for Cecil!
Notes:
- W.C. Allen, Hendersonia p.144: "Personnel is from the Columbia files; and the late Cecil Scott recalled these Clara Smith dates as his first recordings."
*- BGR*2,*3,*4: Cecil Scott, Don Redman, clt; Fletcher Henderson, pno*
*- Rust*3,*4,*6: Cecil Scott -Don Redman -cl; Fletcher Henderson -p*

003 ***FLETCHER HENDERSON AND HIS ORCHESTRA*** — *New York, Oct. 07, 1924*
Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;
Don Redman – alt, clt; Coleman Hawkins – ten, clt;
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;
Don Redman – arr (2)

140092-3	*Manda*	*Col 228-D,*	*Chronogical Classics 647*
140093-2	*Go ´Long Mule*	*Col 228-D,*	*Chronogical Classics 647*

This is the Fletcher Henderson band at the beginning of their first climax, with the young Louis Armstrong bringing Southern rhythm and phraseology into their somewhat stiff and wooden music. From this moment on, jazz music changed its development into a different direction. Just listen to the inner rhythm of Armstrong´s phrases and compare them with those of the other soloists.
When doing so, Charlie Green from the Mid-West can be found more on Armstrong´s path than the other players.
Cecil Scott recalled Clara Smith´s session of this same day (matrices 140090/140091) as his first recording session – together with Don Redman and Fletcher Henderson - and he thus probably is the third saxophone player on this session. Buster Bailey did not reach New York earlier than on October 06, 1924, and may thus not have been able to participate in a Henderson recording date.
ADDITION May 31, 2021: Javier Soria Laso of Madrid, Spain, just let me know by e-mail that he does not hear a third saxophone on this session. And he is absolutely right: there is no third saxophonist (second alto) on these sides, and thus there is no need to decide whether he might be Buster Bailey or Cecil Scott! Thanks a lot, Javier!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).
- A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).
- W.C. Allen, Hendersonia p.144: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Don Redman, clarinet and alto sax; unknown, possibly Cecil Scott (or Buster Bailey), clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.
- Storyville 153-120: "Klaus-Uwe Dürr thinks that a short passage on 'Manda' might be played by bassoon – and that´s what I (Laurie Wright – KBR) hear. The tonal quality of the bassoon can be separated from that of the bass sax, even on these early recordings."
*- Rust*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).*
*- Rust*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*
*- Rust*4,*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Cecil Scott or Buster Bailey (less likely), cl, as; Don Redman, cl, as, gfs; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.*
Solos ad-lib:
140092-3: CH ten 8 + 3 + 4; LA m-cnt 16; DR clt obbl over ens 19
140093-2: CG m-tbn 16; DR clt 2 + 2; CH ten 2 + 2; DR clt obbl over ens; LA o-cnt 14; DR alt mothpiece 18; LA m-cnt – CG m-tbn over ens 18

004 **CLARA SMITH** New York, Dec. 20, 1924
Clara Smith – voc;
Cecil Scott, Don Redman – clt; *Fletcher Henderson* – pno

140090	Broken Busted Blues	Col unissued	not on LP/CD
140200	Nobody Knows The Way I Feel This Morning	Col unissued	not on LP/CD

Since these recordings are unissued and no tests seem to have been found nothing definite can be said about the music and the personnel. The named persons might be assumed because of their documented participation at session 024, but might also come from the Columbia files. I do not know where Rust´s certainty of naming the participants comes from.
Notes:
*- Rust*3: acc by 2 cl (probably from Don Redman, Ernest Elliott and Buster Bailey); ?Fletcher Henderson or Porter Grainger -p.*
*- BGR*2,*3,*4: acc by two unknown clts (probably two from Don Redman, Ernest Elliott and Buster Bailey); prob Fletcher Henderson or Porter Grainger -p.*
*- Rust*4,*6: Cecil Scott, Don Redman – clt; Fletcher Henderson – pno*

005 **LLOYD SCOTT`S ORCHESTRA** New York, Jan. 10, 1927
Billy Hicks or (*Kenneth Roane)*, Gus McClung – tpt; Dicky Wells – tbn;
Fletcher Allen, John Williams – alt, clt; Cecil Scott – ten, bar, clt;
Don Frye – pno; Hubert Mann – bjo; Chester Campbell – bbs; Lloyd Scott – dms;
Kenneth Roane – arr (1,2)

37529-1	Harlem Shuffle	Vic 21491,	Frog DGF 12
37529-2	Harlem Shuffle	Vic 21491,	Frog DGF 8
37530-2	Symphonic Scronch	Vic 20495,	Frog DGF 8
37531-1	Happy Hour Blues	Vic 20495,	Frog DGF 12
37531-2	Happy Hour Blues	Vic 20495,	Frog DGF 8

Composer credits are: 37529 (Kenneth A. Roane);37530 (Scott – Mann - Frye); 37531 (Scott – Frye)

This is the first version of the Scott Brothers´ band recorded in New York, still under Lloyd Scott´s name. Later, Lloyd Scott resigned from playing the drums to take over the band´s management. A thorough representation of the band´s history is given in McCarthy, Big Band Jazz, with whose opinions I do not agree entirely.
The curious, unstructured and erratic arrangements were worked out as can be read in Dicky Wells´ 'The Night People' as cited below. Judging from the Storyville 1996/97 note (see below) I would assume that Billy Hicks might have subbed for Kenneth Roane, as Roane was a New York musician specialised for first trumpet parts (lead trumpet) - rather than hot soloist – while McClung was a member of the original band from Springfield, Ohio, and therefore he presumably is the soloist. Dicky Wells – these are his very first recordings – gives an early glimpse of his later genial individualistic solo art. In Hubert Mann we hear an interesting banjo soloist, who, yet, sounds a little obtrusive. May he be an early idol of European trad music?
But, as Dicky Wells reported correctly: *"It was a wonderful novelty band. We did all kinds of imitations – train effects, and so on. Oh, we had the gimmicks!"*
Notes:
- Delaunay, New Hot Discography 1948: Gus McCullen, Emerson Dickerson, Kenneth Roane (tp); Dicky Wells (tb); Cecil Scott, John Williams, Fletcher Allen (s); Don Frye (p & arranger); Hubert Mann (g); Campbell (b); Lloyd Scott (dm)
- B. Rust, Victor Master Book, Vol. 2: 2t; tb; 3s; p; bj; bb; d

- Record Research 107-7, Jerome Shipman, Potomac, Maryland: "It is certainly significant that Dicky Wells´ solo on Lloyd Scott´s 'Symphonic Scrontch', which Andre Hodeir thought so important in 'Hommes et Problemes du Jazz' ("… le solo de 'Symphonic Screach (sic)est deja d´un style personnel") is nothing but a note for note copy of Charlie Green´s solo on Henderson´s 'Gouge Of Armour Avenue'!
- Storyville 1996/97-207, Billy Hicks: "He (Billy Hicks – KBR) confirmed all the dates shown in Rust except that with Eubie Blake on 15 July, 1921 and said he had played on the Lloyd Scott session of 10 Jan, 1927."
*- Rust*2: Emerson Dickenson, Kenneth Roane, Gus McClung (tpt); Dicky Wells (tbn); Fletcher Allen, John Williams (alt); Cecil Scott (clt, ten, bar); Don Frye (pno); Hubert Mann (bjo); --- Campbell (bbs); Lloyd Scott (dms, ldr)*
*- Rust*3,*4,*6: Kenneth Roane -t -a; Gus McClung -t; Dicky Wells -tb; Fletcher Allen, John Williams -cl -as; Cecil Scott -cl -ts -bar; Don Frye -p; Hubert Mann -bj; Chester Campbell -bb; Lloyd Scott -d -ldr)*
- Dicky Wells, 'The Night People' p.11: "Lloyd Scott first heard me at the Lyon´s Garden and he got me to go to Springfield to join his band. We played there a while – Lloyd and Cecil, Bill Coleman, Frank Newton and Don Frye. It was a wonderful novelty band. We did all kinds of imitations – train-effects, and so on. Oh, we had the gimmicks! But we didn´t have any music! We would rehearse at Lloyd´s house. They´d put on a pot and it would maybe take us all day to get one head arrangement straight. We liked Duke´s band for 'Birmingham Breakdown' and that sort of number. That jungle thing he had had a decent sound and attracted attention. We had quite a repertoire, but if a guy was ill we couldn´t hire anyone else because they wouldn´t know how to play it."
- Storyville 1996/97, p.207: trumpeter Billy Hicks "confirmed all the dates shown in Rust except that with Eubie Blake on 15 July, 1921 and said he had played on the Lloyd Scott session of 10 Jan 1927."
Tunes structures:
37529 Harlem Shuffle Key of Eb / Bb / Eb *Victor*
(Intro 8 bars ens)(Chorus 1 32 bars AB CS bar 30 – DW tbn 2)(Strain A 16 bars AA' KR o-tpt 16)(Chorus 2 32 bars AB saxes 16 – GMC o-tpt 14 – ens 2)(Strain B 20 bars AB clts)(Bridge 4 bars ens)(Chorus 3 32 bars AB DF pno 14 – HM bjo 2 – ens 8 – DW o-tbn 6 – ens 2)(Coda ens 4)*
37530 Symphonic Scronch Key of G / F / Fm / F *Victor*
(Intro 8 bars clts)(Vamp 20 bars HM bjo)(Bridge 4 bars ens)(Strain A1 12 bars saxes)(Strain A2 12 bars GMC m-tpt)(Vamp 4 bars HM bjo)(Strain B 16 + 16 + 12 bars DW o-tbn)(Strain A3 12 bars ens)(Strain A4 12 bars ens)
37531 Happy Hour Blues Key of Bb *Victor*
(Intro 2 bars ens)(Vamp A 4 bars HM bjo)(Vamp B1 8 bars ens)(Strain A 16 bars CS clt)(Vamp B2 8 bars ens)(Vamp a 4 bars HM bjo)(Chorus 1 8 bars m-brass)(Chorus 2 8 bars clts)(Chorus 3 8 bars clts)(Chrorus 4 8 bars DW o-tbn stop-time)(Vamp B3 12 bars ens 4 – HM bjo 3 – ens 4 – CS bar 1)(Chorus 5 8 bars CS bar)(Bridge 2 bars ens)(Chorus 6 8 bars ens)
Notable differences of takes:
*37529-1: Final break of baritone sax chorus (bar 31 *): banjo plays on beat one only – together with rhythm section*
*37529-2: Final break of baritone sax chorus (bar 31 *): banjo plays on beats one and two – unlike rhythm section*
37531-1: Band plays at a medium pace of c. 176 bpm
37531-2: Band plays at a slow pace of c. 144 bpm

006 **CLARENCE WILLIAMS AND HIS BAND** New York, Apr. 16, 1929
Frankie Newton – tpt; Ed Cuffee – tbn;
Albert Socarras - alt, clt; Cecil Scott – ten, clt;
Don Frye – pno; *Leroy Harris* – bjo; (*Mack Walker)* – bbs

51230-1	I´m Not Worrying	Vic V-38630,	Frog DGF 37
51231-1	Touch-Down	Vic V-38630,	Frog DGF 37

Composer credits are: 51230 (C. Williams – "Fats" Waller); 51231 ("Fats" Waller)

Newton was identified aurally by the author a few years ago and this identification has been confirmed by Newton's discographer, Bob Weir. In view of Williams' habit of using groups of musicians from bands resident in Harlem around the times of his recording sessions, the remaining unidentified musicians may well be from the Cecil Scott band, although the straight alto playing is probably Alberto Socarras, a musician probably employed by Williams for his sight-reading skills.
The tenor sax playing behind the trumpet in the first chorus – as well as the clarinet - is decidedly typical for Cecil Scott´s fluent and flexible style. This chase-chorus might have been the idea of Scott, as Newton was trumpeter in his band, and they both certainly knew how to co-operate. And listen to Newton´s most individual and typical way of phrasing with its melodic "fragility" and the unequalled way of "hesitation" in its inner rhythm. (Very surprising for me was some author´s remark in an article on Frankie Newton somewhere in the internet, that he "did not believe" in Newton´s presence on these sides. Just a plain statement, un-substantiated, without any explanation and reason. This is not the way of dealing with such an interesting point. And I – KBR – am very (!) certain on this Newton matter.)
The musicians given for the rhythm section in Rust and other discographical works do not correspond with what can be heard. The piano may well be Don Frye and the tuba is probably Mack Walker – both players from the Cecil Scott Orchestra of this time, whereas the banjo player probably is Clarence Williams´ regular of the time, Leroy Harris. It has to be kept in mind that it was a normal procedure for owners of recording contracts without steady bands to snatch single - or even groups of - musicians from working bands for recording purposes. It is not Clarence Williams on piano here, but obviously Don Frye from the Scott Brothers´ band.
The somewhat unusual arrangements used may be caused by the fact that they were Fats Waller compositions and thus possibly be published – and used - as piano sheet-music.
Notes:
- Storyville 25: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).
- Rust, Victor Master Book Vol.2: c; tb; 2s; p; bj; bb.
- Lord, Clarence Williams p285: unknown (cnt); Ed Cuffee (tbn); prob Albert Socarras and one other (reeds); poss J.C. Johnson (pno); unknown (bjo); unknown (bbs).
*- Rust*2: Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).*
*- Rust*3,*4,*6: unknown -c; Ed Cuffee -tb; ?Albert Socarras and another -cl -as; ?J.C. Johnson -p; unknown -bj; unknown -bb.*
Tunes structures:
51230-1 I´m Not Worrying Key of C *Victor*
(Intro 4 bars ens)(Verse 8 bars tbn 4 – saxes 4)(Chorus 1 32 bars AABA FN m-tpt + CS ten 16 – ens 8 – FN m-tpt 8)(Chorus 2 32 bars AABA CS clt + FN o-tpt + DF pno obbl)
51231-1 Touch-Down Key of C / F *Victor*
(Strain A1 8 bars ens)(Strain A2 8 bars saxes)(Bridge 4 bars ens)(Strain B 32 bars AABA saxes 6 – FN o-tpt 2 – clt+ten 8 – EC o-tbn 6 – ens 2 - saxes 6 – ens 2)(Strain C 12 bars EC o-tbn 6 – ens 4)(Strain D1 32 bars AB FN o-tpt+reeds)(Strain D 32 bars

EC o-tbn+clts 28 – ens 4)

007 **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 unidentfied 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.

008 **CECIL SCOTT AND HIS BRIGHT BOYS** New York, Nov. 19, 1929
Bill Coleman, Frank Newton – tpt; Dicky Wells – tbn;
John Williams, Harold McFerran – alt, clt; Cecil Scott – ten, clt, bar;
Don Frye – pno; Rudolph Williams – bjo; Mack Walker – bbs; Lloyd Scott – dms;
Frank Newton & chorus – voc (1)

57709-1	Lawd, Lawd	Vic V-38098,	Frog DGF 11
57710-1	In A Corner	Vic V-38098,	Frog DGF 11
57711-2	Bright Boy Blues	Vic V-38117,	Frog DGF 11
57712-1	Springfield Stomp	Vic V-38117,	Frog DGF 11

Composer credits are: 57709 (Cecil Scott); 57710 (Cecil Scott); 57711 (C. Scott – Frye); 57712 (C. Scott – Frye)

Here, we have the Scott Brothers´ band of almost three years later. And they certainly have developed into a respectable, acclaimed and swinging dance unit, still maintaining their early novelty numbers and their gimmicks.
Thus the first title, 'Lawd Lawd' is – after a 12-bar well harmonized ensemble introduction – nothing else but a trumpet solo chorus, three scat-vocal chorusses cum band choir answering the same syllables, and one alto sax solo. No arrangement, but only an obvious very effective way of exciting the public … and the management and the owner of the Savoy Ballroom (see below). It certainly is very interesting to note the different ways of recipience of our music by contemporary listeners/dancers or lovers of jazz music of today. In my ears the tune offers little musical content. 'In A Corner' has a phantastic theme chorus by Dicky Wells´ trombone, and – after a short piano solo by Don Frye – has Cecil Scott´s sandpaper clarinet riffing over later Stuff Smith bassist Mack Walker´s tuba. Here again, halas, the tune deteriorates at the end with some meaningless baritone sax riffs played by Cecil Scott. No arranged tune finish. 'Bright Boy Blues' is a relaxed blues composition with phantastic Dicky Wells on trombone. In 'Springfield Stomp' we finally have a fine big band arrangement, with great trombone and some interesting scoring for reeds – by Cecil Scott, obviously. On all four titles, Lloyd Scott uses his high-hat in a very modern way.
Some musicians of this group were used by Clarence Williams for his recording session for Victor on April 16, 1929.
Notes:
- Delaunay, New Hot Discography 1948: Bill Coleman, Frank Newton (tp); Dicky Wells (tb); Cecil Scott (cl & bs); John Williams (as); Harold McFerran (as); Don Frye (p); Rudolph Williams (g); Walk Walker (b); Lloyd Scott (dm)
- B. Rust, Victor Master Book, Vol. 2: 2t; tb; 3s; p; bj; bb; d; singing by the band
*- Rust*2,*3,*4,*6: Bill Coleman, Frank Newton (tpt); Dicky Wells (tbn); John Williams, Harold McFarren (alt); Cecil Scott (clt, ten, bar); Don Frye (pno); Rudolph Williams (bjo); Mack Walker (bbs); Lloyd Scott (dms, ldr); with vocal chorus by the band (1)*
- B. Coleman, Trumpet Story, p.53: "We composed a number called 'Lawd-Lawd' and decided to really break it in one Sunday at the Savoy. Frankie Newton sang the words and we answered him, singing the same words. Frankie scatted the middle part and there were no other works except 'Lawd-Lawd'. We played it on the second set alternating with Fess Williams and it went over so big with the crowd that it was the only number we played on that set. The people kept shouting 'Lawd-Lawd' every time we finished it. And when we came back on the stand again, there was shouting for the same number. The manager of the Savoy, Charles Buchanan, the owner of the place, Moe Gale, and his father, came out of their office to see what all the shouting was about. Everyone was so enthusiastic about 'Lawd-Lawd' that it really tied up the contract for our coming engagement at the Savoy."
Tunes structures:
57709 Lawd, Lawd Key of Bb / C / Bb Victor
(Intro 12 bars ens)(Chorus 1 32 bars AABA BC o-tpt 30 – DW o-tbn 2)(Chorus 2 32 bars AABA FN scat-voc+ chorus)(Chorus 3 32 bars AABA FN scat-voc+chorus 30 - ?JW alt 2)(Chorus 4 32 bars AABA ?JW alt+ voc background)(Chorus 5 32 bars AABA FN

scat-voc+chorus+ CS bar)
57710 In A Corner Key of Eb / Bb / Eb *Victor*
(Intro 16 bars ens 14 – DW o-tbn 2)(Chorus 1 32 bars AABA DW o-tbn 16 – FN o-tpt 7 – DW o-tbn 1+6 – ens 2)(Bridge 2 bars DF pno modulation to Bb)(blues-chorus 12 bars DF pno)(Bridge 2 bars ens modulation to Eb)(Chorus 2 32 bars AABA CS clt+rhythm)(Chorus 3 32 bars AABA CS bar+rhythm)(Coda 2 bars CS bar + ens)
57711 Bright Boy Blues Key of C *Victor*
(Strain A 20 bars ens)(Bridge 4 bars DF pno 2 – DW o-tbn 2)(Strain B1 12 bars clts 8 – DW o-tbn 2 – ens 2)(Strain B2 12 bars clts 8 – DW o-tbn 2 – clts 1 – LS dms 1)(Chorus 12 bars ens)(Coda 4 bars ens)
57712 Springfield Stomp Key of F *Victor*
(Intro 16 bars ens)(Strain A 18 bars BC o-tpt 14 – ens 4)(Chorus 1 32 AABA saxes)(Chorus 2 32 bars AABA brass 16 – saxes 8 – brass 6 - LS tom-tom 2)(Bridge 2 bars LS tom-tom)(Chorus 3 32 bars AABA DW m-tbn 14 – CS ten 2+6 – DW o-tbn 2+6 – ?BC o-tpt 1 – DW o-tbn 1)(Chorus 4 32 bars AABA ens 7 - FN o-tpt 1+6 – CS ten 2 - ?JW alt 6 – DF pno 2 – ens 8))(Tag 4 bars ens)

009 **HOKUM TRIO** New York, May 01, 1930
Cecil Scott – clt;
Alex Hill – pno, voc (1,2,4,5,6); Ikey Robinson – bjo, voc (3,4,5,6)

150379-1	I´m Havin´ My Fun	Diva 6047-G,	RST JPCD-1508-2
150379-3	I´m Havin´ My Fun	VT 7073-V	RST JPCD-1508-2
150380-2	You´ve Had Your Way	VT 7081-V	RST JPCD-1508-2
150381-1	He Wouldn´t Stop Doing It	Diva 6047-G,	RST JPCD-1508-2
150381-3	He Wouldn´t Stop Doing It	Cl 5035-C,	RST JPCD-1508-2
150382-2	You´re Bound To Look Like A Monkey When You Grow Old	VT 7073-V	RST JPCD-1508-2

This entire musical affair is a pleasure to hear. Every musician in this trio seems to have had a great and joyous day, playing and singing along their musical tastes, and I would imagine that they had a nice bottle with them in the studio.
There is virtuoso, elegant and tasteful bluesy clarinet playing by Scott, piano Western style and singing by Alex Hill, and superb banjo picking – chordal and single-string – as well as singing by Ikey Robinson. As to my ears, he does not use his guitar at this session.
This session is one of the very few occasions to hear Alex Hill improvising unhampered in company of like-minded sympathizers.
I assume that Alex Hill sings the melody part of all titles, except for 'You´ve Had Your Way' which is sung by Ikey Robinson. Also, Robinson contributes the upper "third" parts in 'He Wouldn´t Stop Doing It' and 'You´re Bound To Look Like A Monkey'.
Notes:
- *D. Carey, A. McCarthy, Jazz Directory Vol. 4: Cecil Scott (clt); Alex Hill (p, vcl); unknown (bj, g)*
- *Rust*2: Cecil Scott (clt); Alex Hill (pno, vcl); Cuthbert Roberts (bjo, gtr)*
- *Rust*3,*4,*6: Cecil Scott -cl; Alex Hill -p -v; Ikey Robinson -bj -g -v*
- *Storyville 2002/03, Ikey Robinson, p. 152: "Cecil was tops – he used Albert system clarinet. I loved his playing, he played with so much feeling. On 'You´ve Had Your Way' I was using a cowhide head banjo – that was a helluva banjo. That title was my composition, the others were by Alex. This was just a recording group – we all used to jam around, though Alex would come into the place where Clarence and I were playing and sit in on piano."*

Notable differences of takes:
150379-1: Robinson plays single-string accompaniment in entire first chorus
150379-3: Robinson plays chordal accompaniment in entire first chorus
150381-1: Second vocal chorus, Hill sings: "Now, our neighbour´s rooster, …" and later "Last night we had stew …"
150381-3: Second vocal chorus, Hill sings: "Our neighbour´s rooster, …" and later "Now, last night we had stew …"

010 **CLARENCE WILLIAMS´ NOVELTY BAN**D New York, May 22, 1930
Cecil Scott – clt;
Alex Hill or *Herman Chittison* – pno; Ikey Robinson – bjo; Clarence Williams – jug, voc

404034-A	He Wouldn´t Stop Doin´ It	OK 8798,	Collectors Classics COCD-29
404035-B	You´re Bound To Look Like A Monkey When You Get Old	OK 8798,	Collectors Classics COCD-29

Composer credits are: 404034 (Hill - Williams); 404035 (Hill - Williams)

According to Ikey Robinson, he played with Chittison in the Clarence Williams Jug Band (Chittison bio, p. 39). But it is not said, that he recorded with Chittison on this session. So, for some listeners of our group the pianist is rather Alex Hill (compare with the Hokum Trio!).
Notes:
- *Storyville 27: Cecil Scott (clt); Herman Chittison (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl).*
- *Lord, Clarence Williams p317: Cecil Scott (clt); Herman Chittison (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl).*
- *Rust*2: Cecil Scott (clt); Herman Chittison (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl).*
- *Rust*3: Cecil Scott -cl; Alex Hill -p; Ikey Robinson -bj; Clarence Williams -jug -v.*
- *Rust*4,*6: Cecil Scott -cl; Herman Chittison -p; Ikey Robinson -bj; Clarence Williams -jug -v.*

011 **CLARENCE WILLIAMS´ JUG BAND** New York, Sep. 09, 1930
Ed Anderson – tpt; Wilbur de Paris - tbn; Cecil Scott – clt, ten;
(Alex Hill?) – pno; Lonnie Johnson – gtr; Clarence Williams - jug

W404435-B	Sitting On Top Of The World	OK 8826,	Collectors Classics COCD-29
W404436-B	Kansas City Man Blues	OK 8826,	Collectors Classics COCD-29

Composer credits are: W404435 (Jacobs - Carter); W404436 (Johnson - Williams)

Despite the small size of the band, considerable uncertainty surrounds the personnel for this session.
While the trumpet sounds like King Oliver, it is not him and Ed Allen denied being present. On the strength of his other work during this period, Ed Anderson is quite likely with Ed Allen an alternative.
The trombone player has been suggested as Charlie Irvis. But no Charlie Irvis here! This trombonist has a very decent and cultivated tone, other than Irvis´ at this time. He owns a legato style without the least pauses between his bound notes, with wide vibrato, at a time when Irvis was after his prime. We are rather certain of Wilbur de Paris here, with his light and even legato style.

Opinion in the group favours Scott on both clarinet and tenor, since they are never heard simultaneously. This certainly is Scott´s tone, sound and time. And his association with Clarence was very close from this time on. Previous candidates have included Prince Robinson, Happy Caldwell and even Omer Simeon.
YFS and KBR suggest Alex Hill on piano. The even four/four rhythm with both hands, interrupted by very short downward runs in the right hand marks a modest functional player, not from the Harlem piano school, and might possibly be Alex Hill because of his association of recent recording sessions.
Lonnie Johnson is undisputed. And Clarence is much too obtrusive on the jug.
Notes:
- Storyville 27: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt); poss Cecil Scott (ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).
- Lord, Clarence Williams p324: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).
*- Rust*2: Ed Allen (cnt); Charlie Irvis (?)(tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).*
*- Rust*3: Ed Allen -c; ?Charlie Irvis -tb; ?Omer Simeon -cl -ts; ?Clarence Williams -p, certainly jug; Lonnie Johnson -g.*
*- Rust*4,*6: Ed Allen -c; ?Charlie Irvis -tb; unknown -cl -ts; unknown -p, Lonnie Johnson -g; Clarence Williams -jug.*

012 ***CLARENCE WILLIAMS´ JUG BAND*** *New York, May 15, 1933*
Albert Nicholas – clt;
Clarence Todd – pno; Jimmy McLin – gtr; Floyd Casey or (Willie Williams) – wbd; Clarence Williams – jug, voc;
Eva Taylor - voc

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

Composer credits are: 13475 (Andy Razaf – Reginald Foresythe); 13476 (-)

This is not a Cecil Scott item as listed in earlier discographies!
Date corrected from 'Test Only' files, since TO 1301 is aurally similar to 'Mississippi Basin'. Piano previously listed as Willie 'The Lion' Smith, but this is contrary to aural impressions. Eva Taylor has identified the pianist as Todd. Willie Williams is said to be Clarence's brother and is described in Lord as being more likely than Floyd Casey, the obvious candidate for this period. KBR tends to hear Casey.
Notes:
- Storyville 28: Albert Nicholas (clt); prob Willie 'The Lion' Smith (pno); Jimmy McLin (gtr); unknown (wbd); Clarence Williams (jug); Eva Taylor (vcl).
- Lord, Clarence Williams p344: Albert Nicholas (clt); prob Willie 'The Lion' Smith (pno); Jimmy McLin (gtr); prob Willie Williams (wbd); Clarence Williams (jug, vcl); Eva Taylor (vcl).
*- BGR*2: Cecil Scott, clt; poss Willie 'The Lion' Smith, pno; Ikey Robinson, bjo; Jimmy McLinn, gtr; Clarence Williams, jug; Floyd Casey, wbd; two male voices.*
*- BGR*3,*4: Albert Nicholas, cl; prob Willie 'The Lion' Smith, p; Jimmy McLinn, g; Clarence Williams, j, v; prob Willie Williams, wbd; Clarence Todd, v. "It is thought likely on aural grounds that these titles were in fact recorded at the session on 15 May 1933 and that the date quoted above from the ARC files refers to a re-mastering by the ARC engineers."*
*- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (?)(pno); Ikey Robinson (bjo); Jimmy McLin (gtr); Clarence Williams (jug); Floyd Casey (wbd); Eva Taylor (vcl).*
*- Rust*3,*4,*6: Albert Nicholas -cl; ?Willie 'The Lion' Smith -p; Jimmy McLin -g; Clarence Williams -jug; unknown -wb; Eva Taylor -v.*

013 **CLARENCE WILLIAMS´ NOVELTY BAN**D New York, May 22, 1930
Cecil Scott – clt;
Alex Hill – pno; Ikey Robinson – bjo; Clarence Williams – jug, voc

404034-A	He Wouldn´t Stop Doin´ It	OK 8798,	Collectors Classics COCD-29
404035-B	You´re Bound To Look Like A Monkey When You Get Old	OK 8798,	Collectors Classics COCD-29

Composer credits are: 404034 (Hill - Williams); 404035 (Hill - Williams)

On this recording Clarence Williams obviously wanted to cash in on the 'Hokum Trio' concept: clarinet with piano and banjo. Unfortunately, he thinks to support proceedings when blowing a jug under this so effective trio. His vocals are OK, but the jug-bass only destroys the light and lofty trio sounds.
The pianist lacks all of Herman Chittison´s characteristics: very light bass of the stride manner and frequent very fast chromatic runs. Our pianist plays in a Western style without stride elements, and thus should be Alex Hill! According to Ikey Robinson, he played with Chittison in the Clarence Williams Jug Band (Chittison bio, p. 39). But it is not said, that he recorded with Chittison on this session. So, for some listeners of our group the pianist is rather Alex Hill (compare with the Hokum Trio!).
Notes:
- Storyville 27: Cecil Scott (clt); Herman Chittison (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl).
- Lord, Clarence Williams p317: Cecil Scott (clt); Herman Chittison (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl).
*- Rust*2: Cecil Scott (clt); Herman Chittison (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl).*
*- Rust*3: Cecil Scott -cl; Alex Hill -p; Ikey Robinson -bj; Clarence Williams -jug -v.*
*- Rust*4,*6: Cecil Scott -cl; Herman Chittison -p; Ikey Robinson -bj; Clarence Williams -jug -v.*

014 **CLARENCE WILLIAMS´ JUG BAND** New York, Sep. 09, 1930
Ed Anderson – tpt; Wilbur de Paris - tbn; Cecil Scott – clt, ten;
(Alex Hill?) – pno; Lonnie Johnson – gtr; Clarence Williams - jug

W404435-B	Sitting On Top Of The World	OK 8826,	Collectors Classics COCD-29
W404436-B	Kansas City Man Blues	OK 8826,	Collectors Classics COCD-29

Composer credits are: W404435 (Jacobs - Carter); W404436 (Johnson - Williams)

Despite the small size of the band, considerable uncertainty surrounds the personnel for this session.
While the trumpet sounds like King Oliver, it is not him and Ed Allen denied being present. On the strength of his other work during this period, Ed Anderson is quite likely with Ed Allen an alternative.
The trombone player has been suggested as Charlie Irvis. But no Charlie Irvis here! This trombonist has a very decent and cultivated tone, other than Irvis´ at this time. He owns a legato style without the least pauses between his bound notes, with wide vibrato, at a time when Irvis was well after his prime. We are rather certain of Wilbur de Paris here, with his light and even legato style.
Opinion in the group favours Scott on both clarinet and tenor, since they are never heard simultaneously. This certainly is Scott´s tone, sound and time. And his association with Clarence was very close from this time on. Previous candidates have included Prince Robinson, Happy Caldwell and even Omer Simeon.
YFS and KBR suggest Alex Hill on piano. The even four/four rhythm with both hands, interrupted by very short downward runs in the right hand marks a modest functional player, not from the Harlem piano school, and might possibly be Alex Hill because of his association of recent recording sessions.
Lonnie Johnson is undisputed. And Clarence is much too obtrusive on the jug.
Notes:
- Storyville 27: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt); poss Cecil Scott (ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).
- Lord, Clarence Williams p324: Ed Allen (cnt); poss Charlie Irvis (tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).
*- Rust*2: Ed Allen (cnt); Charlie Irvis (?)(tbn); unknown (clt, ten); unknown (pno); Lonnie Johnson (gtr); Clarence Williams (jug).*
*- Rust*3: Ed Allen -c; ?Charlie Irvis -tb; ?Omer Simeon -cl -ts; ?Clarence Williams -p, certainly jug; Lonnie Johnson -g.*
*- Rust*4,*6: Ed Allen -c; ?Charlie Irvis -tb; unknown -cl -ts; unknown -p, Lonnie Johnson -g; Clarence Williams -jug.*

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

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

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

After close to three years pause, Cecil Scott is back on record again, and still with Clarence Williams. A severe accident – reportedly by a streetcar – caused the loss of one of his legs. But he is back here, without any decline in playing and power.
The piano soloist definitely is Chittison. Chittison himself named Claude Hopkins as the other piano player, and he very probably is the reticend other pianist ('The Lion' certainly wouldn´t have been that modest!). 'The Lion´s' presence is listed only because of his own documented remembrance, but this obviously has to be quentioned like so many other reminiscences of musicians. And his distinct musical features can not be noticed on these sides. Ikey Robinson certainly plays a four-string guitar on these sides, not banjo. As Willie Williams was Clarence´s brother and not known for musical activities, KBR assumes Floyd Casey as washboard player here, referring to the next session #012 where Casey plays, also pointing to the expertise needed for a washboard played like that displayed here.
Notes:
- Storyville 28: Cecil Scott (clt); Herman Chittison, Willie 'The Lion' Smith (pno); Ikey Robinson (bjo); Clarence Williams (jug, vcl); Willie Williams (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl). (The 'Lowland Singers' are Eva Taylor, Clarence Williams and Clarence Todd.)
- Lord, Clarence Williams p347: Cecil Scott (clt); Herman Chittison, Willie 'The Lion' Smith (pno); Ikey Robinson (bjo, tenor-gtr, vcl); Clarence Williams (jug, vcl); Willie Williams (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl). .
*- Rust*2: Cecil Scott (clt); Herman Chittison or Willie 'The Lion' Smith (pno); Ikey Robinson (bjo); Clarence Williams (jug); Floyd Casey (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl); The 'Lowland Singers (Eva Taylor, Clarence Williams and Clarence Todd.)*
*- Rust*3: Cecil Scott -cl; Herman Chittison - Willie 'The Lion' Smith -p; Ikey Robinson -bj; Clarence Williams -jug -v; Willie Williams -wb; Clarence Todd -kazoo -v; Eva Taylor -v; where Clarence Williams, Eva Taylor and Clarence Todd all sing, they are known collectively as "The 'Lowland Singers".*
*- Rust*4,*6: Cecil Scott -cl; Clarence Todd -k -v; Herman Chittison - Willie 'The Lion' Smith -p; Ikey Robinson -bj -g -v; Clarence Williams -jug -v; Willie Williams -wb; Eva Taylor -v; sides where Clarence Williams, Eva Taylor and Clarence Todd all sing, are credited vocally to "The 'Lowland Singers".*
- BGR*2: *Cecil Scott, clt; Herman Chittison or Willie 'The Lion' Smith, pno; Ikey Robinson, bjo; Clarence Williams, jug, vcl; Floyd Casey, wbd; Clarence Todd, kazoo, vcl; Eva Taylor, vcl. (The 'Lowland Singers' are Eva Taylor, Clarence Williams and Clarence Todd.)*
Notable differences of takes:
152466: as take -2 is not not reissued comparison is not possible.

016 **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
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.

017 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Sep. 01, 1933
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 melodical 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, 1930 session (# 015) 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.*

018 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Nov. 10, 1933
Ed Allen – cnt; Cecil Scott – clt;
Clarence Williams – pno; Ikey Robinson – bjo (1), gtr (2,3); Cyrus St.Clair – bbs;
Ed Allen – voc (3)

14291-2	Harlem Rhythm Dance	Voc 2602,	Timeless CBC 1-056 I
14292-1	´Way Down Home	Voc 2778,	Timeless CBC 1-056 I
14293-1	For Sale (Hannah Johnson´s Big Jack Ass)	Voc 2602,	Timeless CBC 1-056 I

Composer credits are: 14291 (Razaf – Williams); 14292 (Dowell - Williams); 14293 (Troy – Williams)

Personnel undisputed. Instead of Floyd Casey´s washboard we find old Clarence´s compatriot Cyrus St. Clair on these sides again. Ikey Robinson plays banjo only on the first title and a six-string guitar on the remaining ones. St. Clair shines with his beautiful and sombre tone, falling into four-to-the-bar beats sometimes. And it´s Ed Allen´s voice in the coda of the last title.
Notes:
- Storyville 28: Ed Allen (cnt, jibe); Cecil Scott (clt); Clarence Williams (pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p352: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs).
*- Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); Clarence Williams (pno, vcl); Ikey Robinson (bjo); Cyrus St. Clair (bbs).*
*- Rust*3: Ed Allen -c -v; Cecil Scott -cl; Clarence Williams -p; Ikey Robinson -bj -g; Cyrus St. Clair -bb. "The label of the third side bears the words "Jibe by Ed Allen".*
*- Rust*4,*6: Ed Allen -c -v; Cecil Scott -cl; Clarence Williams -p; Ikey Robinson -bj -g; Cyrus St. Clair -bb. "The label of the third side reads "Jibe by Ed Allen".*

019 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Dec. 06, 1933
Ed Allen – cnt; Cecil Scott – clt, ten;
Clarence Williams – pno (1,4); James P. Johnson – pno (2,3,5,6); Roy Smeck – gtr, steel-gtr (4);
Cyrus St.Clair – bbs ; Floyd Casey – wbd;
Chick Bullock – voc (1,2,3); Ed Allen – voc (5,6);

14422-1	Swaller-Tail Coat	Voc 2616,	Timeless CBC 1-056 II
14423-1	Looka-There, Ain´t She Pretty	Voc 2616,	Timeless CBC 1-056 II
14423-2	Looka-There, Ain´t She Pretty	Voc 2616,	Timeless CBC 1-056 II
14424-1	St. Louis Blues	Voc 2676,	Timeless CBC 1-056 II
14425-1	How Can I Get It?	Voc 2630,	Timeless CBC 1-056 II
14425-2	How Can I Get It?	Voc 2630,	Timeless CBC 1-056 II

Composer credits are: 14422 (Bob Miller); 14423 (Clarence Todd); 14424 (W.C. Handy); 14425 (Spencer – Williams)

Personnel as given in the discos and undisputed. And again, it is the same conception, only that Clarence does not sing. For the first two titles theVocalion people have assigned him white singer Chick Bullock, and the last title is sung by trumpeter Ed Allen. Also, Clarence is substituted by the father of the Harlem Stride piano, James P. Johnson on the second and fourth titles with favorite results.
St. Louis Blues has solos from everybody, even St. Clair has a go, rather stiff and less jazzy. And white ukulele star and guitarist Roy Smeck unwraps his Hawaian 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

020 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Jan. 10, 1934
Ed Allen – cnt; Cecil Scott – clt;
Clarence Williams – pno (1,2,4,5); James P. Johnson – pno (1,2,3); Roy Smeck – gtr, steel-gtr (1,2);
Cyrus St.Clair – bbs ; Floyd Casey – wbd;
Chick Bullock – voc (1,3,4); Clarence Williams – voc (3,5)

14571-1	On The Sunny Side Of The Street	Voc 2616,	Timeless CBC 1-056 II
14571-2	On The Sunny Side Of The Street	Voc test,	Timeless CBC 1-056 II
14572-1	Won´t You Come Over And Say "Hello"	Voc 2616,	Timeless CBC 1-056 II
14573-2	Old Street Sweeper	Voc 2616,	Timeless CBC 1-056 II
14574-2	I´m Gonna Wash My Sins Away	Voc 2616,	Timeless CBC 1-056 II

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

021 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Jan. 17, 1934
Ed Allen – cnt; Cecil Scott – clt;
James P. Johnson – pno; Roy Smeck – bjo, gtr; Cyrus St.Clair – bbs ; Floyd Casey – wbd;
Clarence Williams – voc (3,4); Dick Robertson – voc (1,2)

14611-1	Jimmy Had A Nickel	Voc 2629,	Timeless CBC 1-056 II
14612-1	He´s A Colonel From Kentucky	Voc 2629,	Timeless CBC 1-056 II
14630-1	Pretty Baby, Is It Yes Or No?	Voc 2628,	Timeless CBC 1-056 II
14631-1	Mister, Will You Serenade?	Voc 2676,	Timeless CBC 1-056 II

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

Personnel as given in the discos and undisputed. Smeck plays bjo on the first title only. And we hear these crazy double-strokes we also heard on sessions # 015 and # 016, 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.*

022 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Feb. 07, 1934

Ed Allen – cnt; (*Jonas 'Sweet Papa' 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. For a time I (KBR) thought the trombonist to be Charlie Green (see Jazz Journal 7/77 p. 14 : "*Margot Taft listened long and hard to these titles and became convinced the mysterious trombonist was Charlie Green and an additional inquiry to Ikey Robinson brought forth the same answer*." But after recent listening – encompassing my experiences from this whole Cl. Williams project – I would deny his presence. As part of our group denies Green and his presence, it has to be questioned for the player´s tone, sound, and phrasing. This player´s characteristics surprisingly present a modernized and developed version of what Jonas 'Sweet Papa' Walker showed in his recordings of Eddie Heywood´s Black Bottom Ramblers accompanying Annie Summerford on August 29, 1924 and with Eddie Heywood and his Jazz Six of October 06, 1926.

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 second 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 p 357: 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.*

023 **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 unaudible. 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.*

024 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Jun. 28, 1934
Hudson 'Buddy' Farrior – tpt;
unknown, unknown – alt; Cecil Scott – clt, ten;
(Don Frye) – pno; *Cyrus St.Clair* – bbs ; unknown – dms;
Hudson 'Buddy' Farrior - voc

15368-1	Tell The Truth	Voc test,	Timeless CBC 1-056 II
15368-2	Tell The Truth	Voc 2889,	Timeless CBC 1-056 II
15369-1	Sashay, Oh Boy	Voc 2838,	Timeless CBC 1-056 II

Composer credits are: 15368 (Scott – O´Frye); 15369 (Scott – O´Frye)

And again, Clarence Williams bitten by the swing-bug!
This is a very interesting item, as we hear a very 'modern' sounding trumpet player whose identity has been the cause of a lively discussion. The solution may be found in Storyville 2002/3: "*Little Brother Farrior named as vocalist on this date may be Hudson (Buddy) Farrior, a trumpeter listed with Frank L. Young´s (this is not Lester´s father! – KBR) troupe of N.Y. Minstrels (CD 27/9/30, p.7/4), and may therefore be the unknown player*." The tenor player is definitely Scott and no other tenorist present. Lester Young has been named as tenorist by Rust *6, but there is definitely no sign of his presence. Don Frye as pianist has been suggested by Lord because of composer credit for both titles as 'O´Frye' which might mistakenly be D. Frye, but nothing can be heard or identified as this very piano player. It certainly is St.Clair on tuba, but well below his peak. The drummer plays very rudimentary, but much more swinging than Casey. It so seems that Clarence hired a couple of musicians from this minstrel troupe to fill in the vacancies, supposed that Farrior still was a member of this troupe in 1934.
Poor old Cyrus St. Clair obviously has to struggle with swing rhythms.
Judging from the above listed composer credits, both arrangements may have been written and brought to the session by Cecil Scott as a co-operation with his old band companion Don Frye.
<u>Notes:</u>
- Storyville 29: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); unknown (pno); unknown (dms); Little Brother Farrior (vcl).
- Lord, Clarence Williams p360: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); poss Don Frye (pno); prob Cyrus st. Clair (bbs); poss Floyd Casey (dms); Little Brother Farrior (vcl).
*- Rust*2: Ed Allen (cnt); two unknown (alt); Cecil Scott (clt, ten); Little Brother Farrior (pno, vcl); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).*
*- Rust*3: unknown -c; 2 unknown -as; Cecil Scott -cl -ts; ?Don Frye -p; unknown -d; Little Brother Farrior -v.*
*- Rust*4,*6: unknown -c; Cecil Scott -cl -ts; unknown -as; ?Lester Young -ts or unknown 2nd -as; ?Don Frye -p; Cyrus St. Clair -bb; ?Floyd Casey -d; Little Brother Farrior -v.*
<u>Notable differences of takes (from Lord p361):</u>
15368-1: last eight bars of vocal: No pickup word, just "Tell the Truth …"
15368-2: last eight bars of vocal: Pickup word "Oh, Tell the Truth …"

025 **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 discos 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.
<u>Notes:</u>
- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Lord, Clarence Williams p361: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).
*- Rust*2: Ed Allen (cnt); two unknown (alt); Cecil Scott (clt, ten); Little Brother Farrior (pno, vcl); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).*
*- Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; Cyrus St. Clair -bb; Floyd Casey -(bd*
<u>Notable differences of takes (from Lord p362):</u>
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.

026 **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 discos 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´ 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 sort of tunes.

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.*

027 **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 discernable 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 Fulbright 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 on15601-1; ?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.*

028 **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!*

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

030 **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* - gtr; 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 (# 019).
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 # 024 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 (gtr); 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.

031 **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 (Jazz Me 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 (# 019 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, gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Clarence Williams (jug).
- Lord, Clarence Williams p371: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Ikey Robinson (gtr, vcl); unknown (sbs); Floyd Casey (wbd); Clarence Williams (jug, vcl); Ham and Cabbage Trio (Clarence Williams, Ikey Robinson, Clarence Todd) (vcl).
*- Rust*2: Ed Allen (cnt); Cecil Scott (clt); Willie 'The Lion' Smith (?)(pno); Ikey Robinson (bjo, gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Clarence Williams (jug): "Hambone Jackson" (vcl); Ham And Cabbage Trio (Clarence Williams, Cecil Scott, Ikey Robinson) (vcl).*
*- Rust*3: Ed Allen -c; Cecil Scott -cl; ?Willie 'The Lion' Smith -p; Ikey Robinson -bj -g; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -jug; "Hambone Jackson" -v; Ham And Cabbage Trio (Clarence Williams, Hambone Jackson, Clarence Todd , the latter also playing kazoo) -v.*
*- Rust*4,*6: Ed Allen -c; Cecil Scott -cl; Willie 'The Lion' Smith -p; Ikey Robinson -bj -v (as "Hambone Jackson"); Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -jug -v; Ham And Cabbage Trio (Clarence Williams, Hambone Jackson, Clarence Todd , the latter also playing kazoo) -v.*

032 **CLARENCE WILLIAMS AND HIS BAND** New York, late 1934 – early 1935
Clarence Williams – dir, voc; copyright date Aug. 23, 1935
unknown – tpt; Film soundtrack Oscar Micheaux Pictures
Cecil Scott – clt; *Louis Jordan* – alt, ten; 'Lem Hawkins´ Confession'
Willie 'The Lion' Smith, Henry 'Hank' Duncan – pno; Jimmy McLin - gtr or ‚Murder in Harlem'

I Can´t Dance, Got Ants In My Pants	www.youtube.com
Ain´t Misbehavin´ (variant – different middle-eight)	www.youtube.com
I Can´t Dance, Got Ants In My Pants	www.youtube.com
Nobody´s Sweetheart (variant)	www.youtube.com
I Can´t Dance, Got Ants In My Pants	www.youtube.com
Harlem Rhythm Dance / Shim Sham Shimmy Dance	www.youtube.com
unknown title	www.youtube.com

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

033 **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.*

034 **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; *Roy Smeck* – gtr; Cyrus St. Clair – bbs; Bruce Johnson – wbd;
Clarence Williams – voc

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

Composer credits are: 16985 (Arnold); 16986 (-); 16987 (Bibo – Little – Amshel); 16988 (Emmerich – Hueston)

The unknown (second) tpt player obviously is the same man as on two earlier sessions without Scott´s presence (see Cl. Williams bands elsewhere on this website). He solos on the first title in chorus 5 (very weired harmonic changes here) – the same simple upward runs as in session 020, 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 Dillard 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.*

035 **SOCARRA´S ORCHESTRA** New York, Mar. 1935

Albert Socarras – clt, ten, ldr;
unknown – tpt; Cecil Scott – clt, ten;
unknown – pno; unknown – gtr; unknown – sbs; unknown – dms;
H. Blanchard – voc

TO-1538	Hocus Pocus	Col unissued test	not on LP/CD

May this have been an unsuccessful attempt of Mr. Socarras to lead a jazz unit, or perhaps a Latin unit with un-appropriate (jazz) musicians? Very probably, we shall never get to hear how the band sounded. A great pity! Yet, following Jan Evensmo´s notice in his JazzArcheology series, one test pressing must exist (see below) under a different name, and I feel unable to solve this problem, the more so as John R.T. Davies (Ristic) is long gone and his collection and legacy are not accessible, as far as I know. But Chilton´s note of Scott joining Socarras´ orchestra in 1937 (see below) would place this recording session in 1937 or later. Or: there are two recording sessions?

Notes:

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

*- Rust*6: Albert Socarras –cl -ts -dir; unknown –t; Cecil Scott –cl -ts; unknown –p; unknown –g; unknown –sb; unknown –d; H. Blanchard –v*
- Storyville 90, p. 224, Alberto Socarras Story: "I always tried to have a good jazz player on tenor sax. Prince Robinson was a very dark fellow. He played marvellous clarinet and tenor sax with me at Small´s (sic – KBR) Paradise, but we were getting ready for a long residence in Atlantic City and he wasn´t interested in going. He said: 'Socarras, I have a good clarinet and tenor sax to take my place. His name is Cecil Scott.' Well, I wasn´t so sure but Cecil came to rehearsal and smiled and stuck out his hand and don´t you know I liked him just because of his smile. He has a marvellous personality. I gave him the job and was glad I did because I loved the way he played my arrangements and the jazz numbers, too."
- JazzArcheology.com, J. Evensmo: Unknown personnel, including Harold Blanchard /vo). The presence of Henry Red Allen has been suggested, but is unlikely. Since Scott played with Socarras after his stay with Teddy Hill, and since Socarras formed his orchestra in Sept. 1937 (ref. Chilton), it seems probablethat the date is somewhere in 1937 – 1940. The label, white and inscribed in ink, appears to credit the tune (LaMarca/Olsen) and the performance to Socarras Orch. (Cotton Club Band). Info given by John R.T. Davies. (This note in JazzArcheology.com then lists a recorded tune named "My Baby Is In Demand" with the appendix: "Break. Solo 32 and 8 bars. (M) The longest tenorsax solo follows a jumpy groove somewhat unlike Scott´s usual style. However, the last eight immediately reveals Scott´s presence, and upon relistening it is evident that he is the only tenorsax soloist on the item. The soli are well formed and worth noticing."

036 **WILLIE SMITH (THE LION) AND HIS CUBS** New York, Apr. 23, 1935
Ed Allen – cnt; Cecil Scott – clt;
Willie "The Lion" Smith – pno; Willie Williams – wbd

39489-A	There´s Gonna Be The Devil To Pay	Dec 7073,	Chronogical Classics 662
39490-A	Streamline Gal	Dec 7074,	Chronogical Classics 662
39491-A	What Can I Do With A Foolish Girl Like You?	Dec 7073,	Chronogical Classics 662
39491-B	What Can I Do With A Foolish Girl Like You?	Dec 7073,	Neatwork RP 2040
39492-A	Harlem Joys	Dec 7074,	Chronogical Classics 662

Except for two unissued piano solo recordings in 1934 – one of these was issued on Merritt 4 (LP) – this recording session is the first one under Willie The Lion´s name. And it has beautiful and smoothly swinging small band jazz firmly rooted in the jazz tradition of the 1920s. As it seems, Willie 'The Lion' Smith carries on with Clarence´s conception of jazz transferred into the 1930s.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Ed Allen (tp); Cecil Scott (cl & ts); Willie Smith (p); Willie Williams (wb).
*- 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*
Notable differences of takes (from Howard Rye, N&N 21-11):
39491-A: Clarinet solo includes two marked growl figures
39491-B: No growling in clarinet solo

037 **HENRY ALLEN AND HIS ORCHESTRA** New York, Apr. 29, 1935
Henry Red Allen – tpt, voc; Dicky Wells – tbn;
Cecil Scott - clt; Chu Berry – ten;
Horace Henderson – pno, arr; Bernard Addison – gtr; John Kirby – sbs; George Stafford - dms

17395-1	Rosetta	Voc 2965,	Chronogical Classics 551
17396-1	Body And Soul	Voc 2965,	Chronogical Classics 551
17397-1	I´ll Never Say "Never Again" Again	Voc 2956,	Chronogical Classics 551
17398-1	Get Rhythm In Your Feet (And Music In Your Soul)	Voc 2956,	Chronogical Classics 551

This is one of the nicest sessions of 'Red' Allen´s recording groups of the 1930s.
We find the master/leader on his absolutely unique trumpet laying the most off-beat style of them all, and with fire, drive and fury. It seems that Allen had snatched the other horn-men from Teddy Hill´s band here.
Unfortunately, Dicky Wells has only one occasion to shine in his inimitable own trombone style. But Chu Berry obviously is exposed strongly on his wonderful slim but swinging tenor sax. And then there is Cecil Scott with his high technical facilities that are restrained in favour of his growl style. And there are the decidedly fine rhythmists Horace Henderson, Addison and Kirby. And George Stafford from the Charlie Johnson band!
Stafford uses brushes all through this whole recording session. I assume that this brushes-sound had been required by the recording officials to receive a more "modern" or "smooth" sound. It is interesting that we do not hear any other device of drums played throughout, no cymbal, no tom-tom and no bass-drum. Stafford plays single-strokes with his right hand mainly at the beginning of the tunes, changing over to double-strokes by the right hand in the development of the tunes. He drives hard and swings beautifully along, with the occasional use of cross-rhyth accents. Together with Horace Henderson, Bernard Addison, and John Kirby, they make a dream rhythm section of the early swing period. This all to underline a phantastic array of super jazz/early swing soloists.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); Dicky Wells (tb); Cecil Scott (cl); Chu Berry (ts); Horace Henderson (p & arr); Bernard Addison (g); John Kirby (b); George Stafford (dm)
*- Rust*2,*3,*4,*6: Henry Allen (tpt/vcl); Dicky Wells (tbn); Cecil Scott (clt); Chu Berry (ten); Horace Henderson (pno/arr); Bernard Addison (gtr); John Kirby (sbs); George Stafford (dms)*
Solos ad-lib:
17395: HRA o-tpt 31; CB ten 2+31; HRA voc + HH pno obl 31; CS clt 2+16; DW m-tbn 15; HRA o-tpt 32+2
17396: BA gtr 2; HRA o-tpt 32; CB ten 2; HRA voc +CB ten obl 8; HH pno 4; HRA o-tpt 32+4
17397: GW o-tbn 16; CS clt 8; GW o-tbn 2+8; HRA voc + GW o-tbn 32; CB ten 32; HRA o-tpt 2+16
17398: CB ten 4; HRA m-tpt + ens 32; CB ten 1+32; HRA voc + CS clt obl 32 ; HH pno 2+16; HRA o-tpt 2+16; GW o-tbn 1

038 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, May 14, 1935
Ed Allen – cnt; Cecil Scott – clt, ten;
Clarence Williams – pno, voc; *Jimmy McLinn* – gtr;
Cyrus St. Clair – bbs; Bruce Johnson - wbd

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

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

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

Notes:

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

Notable differences of takes (from Lord p380):

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

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

040 **BOB HOWARD AND HIS ORCHESTRA** New York, Jul. 10, 1935

Bob Howard – voc, ldr;
Bill Dillard – tpt; Cecil Scott – clt;
Sam Allen – pno; Teddy Bunn *or* (*Lawrence Lucie?*) – gtr; Richard Fullbright – sbs; Cozy Cole – dms

39693-A	If The Moon Turns Green	Dec 504,	Chronogical Classics 1152
39694-A	Lulu´s Back In Town	Dec 504,	Chronogical Classics 1152

Composer credits: 39693 (Cates - Hanighen); 39694 (Dubin - Warren)

This beautiful light swing music recorded by Bob Howard and his Orchestra after the manner of Fats Waller and his Rhythm is full of joy. And no wonder, at all, as the leader´s and singer´s real name is Howard Joyner. Originally he was a not-so-bad pianist, but for his recording sessions for Decca he preferred to sing.
He had collected a group of musicians from the Teddy Hill band and they obviously had their fun playing so very relaxed. Bill Dillard with his soft but brittle tone was one of the Hill´s band´s trumpet player, and for what I know about him, I think he must be our man here, although he was in doubt about his presence when asked in the 1970s. Cecil Scott on clarinet was Dillard´s band-mate in the Hill band. The rhythm section is made up of Sam Allen, a wonderfully light and tasteful pianist, who never made a big name of his. Dick Fullbright is on string-bass, very effective and swinging, and Cozy Cole shows himself as a master of soft and driving playing the brushes, although he also knew how to be obtrusive. The Hill band´s guitarist at the time was John Smith. And I have to confess that I – KBR – do not know anything about this player, except, that he also played with 'Fats Waller and his Rhythm' a little later. But he – Mr. John Smith – would have been the guitarist of the first choice when picking musicians from a steady band, but here our man plays guitar with a most individual style that everybody causes to think of Teddy Bunn, a guitarist of great potential, but un-steady in holding a job, as it seems. I´d like to believe in the opinions of Mr. Howard/Joyner and Mr. Dillard, that Teddy Bunn is our man on guitar, here. And he alone is a joy to hear. I have to add that there aren´t any Lawrence Lucie guitar solos to find for comparison. There may be some, but I do not know, where.
'If The Moon Turns Green' has one of the queerest chorus structures I have yet found, in that it has a AABA form but with 6-8-8-9 (= 31) bars!
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol 5: probably Bill Dillard (tpt); Cecil Scott (clt); Sam Allen (p); Lawrence Lucie (g); Richard Fullbright (bs); Cozy Cole (d); Bob Howard (vcl)*
- *Rust*2,*3,*4,*6: Bill Dillard (?)(tpt); Cecil Scott (clt); Sam Allen (pno); Lawrence Lucie (gtr); Richard Fullbright (sbs); Cozy Cole (dms); Bob Howard (vcl)*
- *P. Carr, Bob´s Back in Town – the Story of Bob Howard, Storyville 91 p.15: "Bill (Dillard – KBR) was doubtful about his own presence on 'Lulu´s Back In Town' and 'If The Moon Turnes Green' from 19 July 1935, as well as 'Little Gypsy Tea Room' from eight days later. He was of the opinion – an opinion shared by by Bob (Howard – KBR) that the guitarist on these two sessions may well have been Teddy Bunn, although Larry Lucie is listed. Bill was sure that it was him on trumpet on 'Painting The Town Red' from 19 July 1935."*

Solos ad-lib:
39693: SA pno 14; CS clt 8, SA pno 9; BH voc 31; ?BD m-tpt 14; TB or ?LL gtr 8; ?BD m-tpt 8
39694: TB or ?LL gtr 4; CS clt 16; SA pno 8; CS clt 8; BH voc 32; ?BD m-tpt 1+16; TB or ?LL gtr 8; SA pno 8; TB or ?LL gtr 4 + 4; BH voc 8

041 **BOB HOWARD AND HIS ORCHESTRA** New York, Jul. 18, 1935
Bob Howard – voc, ldr;
Bill Dillard – tpt; Cecil Scott – clt;
Sam Allen – pno; Teddy Bunn *or* (*Lawrence Lucie?*) – gtr; Richard Fullbright – sbs; Cozy Cole – dms

39723-A	In A Little Gypsy Tea Room	Dec 513,	Chronogical Classics 1152
39724-A	I Never Saw A Better Night	Dec 524,	Chronogical Classics 1152

Composer credits: 39723 (Burke - Leslie); 39724 (----)

Just as at the session before, Bob Howard sings with accompanied by the same fine group of Teddy Hill collaborators, with the somewhat problematic presence of guitarist Teddy Bunn. But the aural actuality speaks for Bunn´s presence. And: Lawrence Lucie was not a member of the Hill Orchestra, and his presence as a substitute for John Smith maybe just as possible as Bunn´s.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol 5: probably Bill Dillard (tpt); Cecil Scott (clt); Sam Allen (p); Lawrence Lucie (g); Richard Fullbright (bs); Cozy Cole (d); Bob Howard (vcl)*
- *Rust*2,*3,*4,*6: Bill Dillard (?)(tpt); Cecil Scott (clt); Sam Allen (pno); Lawrence Lucie (gtr); Richard Fullbright (sbs); Cozy Cole (dms); Bob Howard (vcl)*
- *P. Carr, Bob´s Back in Town – the Story of Bob Howard, Storyville 91 p.15: "Bill (Dillard – KBR) was doubtful about his own presence on 'Lulu´s Back In Town' and 'If The Moon Turnes Green' from 19 July 1935, as well as 'Little Gypsy Tea Room' from eight days later. He was of the opinion – an opinion shared by by Bob (Howard – KBR) that the guitarist on these two sessions may well have been Teddy Bunn, although Larry Lucie is listed. Bill was sure that it was him on trumpet on 'Painting The Town Red' from 19 July 1935."*

Solos ad-lib:
39723: CC temple-blocks 4; SA pno 16; CS clt 8; ?BD m-tpt 8; BH voc 32; CS clt + CC temple-blocks 16; SA pno 8; CS clt + CC temple-blocks 8 + 8
39724: SA pno 4; ?BD m-tpt 4 + 4; SA pno 8; ?BD m-tpt 4; BH voc + CS clt obl 32; SA pno 16; CS clt 8; SA pno 8; TB gtr 16; ?BD m-tpt 1+8; TB gtr 8

042 **BOB HOWARD AND HIS ORCHESTRA** New York, Jul. 19, 1935
Bob Howard – voc, ldr;
Bill Dillard – tpt; Cecil Scott – clt;
Sam Allen – pno; Teddy Bunn *or* (*Lawrence Lucie?*) – gtr; Richard Fullbright – sbs; Cozy Cole – dms

39725-A	Lost My Rhythm, Lost My Music, Lost My Man	Dec 513,	Chronogical Classics 1121
39726-A	I´m Painting The Town Red	Dec 524,	Chronogical Classics 1121

Composer credits: 39725 (Brown – Maxwell - Akst); 39726 (Stept – Tobias -Newman)

The trumpet player at this session seems to own a somewhat stronger and more even tone than the player at the two sessions before. And as Bill Dillard was certain about his presence on this very session (see below), we still should be cautious about his possible presence at the above sessions. All other players are the same, and from the single-string guitar playing we should recognise Teddy Bunn again.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: not listed*

- Carey, McCarthy, Jazz Directory, Vol 5: probably Bill Dillard (tpt); Cecil Scott (clt); Sam Allen (p); Lawrence Lucie (g); Richard Fullbright (bs); Cozy Cole (d); Bob Howard (vcl)
*- Rust*2,*3,*4,*6: Bill Dillard (?)(tpt); Cecil Scott (clt); Sam Allen (pno); Lawrence Lucie (gtr); Richard Fullbright (sbs); Cozy Cole (dms); Bob Howard (vcl)*
- P. Carr, Bob´s Back in Town – the Story of Bob Howard, Storyville 91 p.15: "Bill (Dillard – KBR) was doubtful about his own presence on 'Lulu´s Back In Town' and 'If The Moon Turnes Green' from 19 July 1935, as well as 'Little Gypsy Tea Room' from eight days later. He was of the opinion – an opinion shared by by Bob (Howard – KBR) that the guitarist on these two sessions may well have been Teddy Bunn, although Larry Lucie is listed. Bill was sure that it was him on trumpet on 'Painting The Town Red' from 19 July 1935."
Solos ad-lib:
39725: BD m-tpt 16; CS clt 1+8; BD m-tpt 1+12; BH voc + TB gtr 35; SA pno 1+16; TB gtr 8; BD m-tpt 12; SA pno + ens 16; BH voc 8
39726: SA pno 16; CS clt 8; SA pno 8; BH voc + CS clt obl 30; BD m-tpt 1+16; CS clt 16; TB gtr 8

043 **HENRY ALLEN AND HIS ORCHESTRA** New York, Jul. 19, 1935
Henry Red Allen – tpt, voc; J.C. Higginbotham – tbn;
Albert Nicholas – clt; Cecil Scott – clt, ten;
Horace Henderson – pno, arr; Lawrence Lucie – gtr; Elmer James – sbs; Kaiser Marshall – dms

17845-1	Dinah Lou	Voc 2998,	Collectors Classics COCD-2
17846-1	Roll Along, Prairie Moon	Voc 2997,	Collectors Classics COCD-2
17847-1	I Wished On The Moon	Voc 2997,	Collectors Classics COCD-2
17848-1	Truckin´	Voc 2998,	Collectors Classics COCD-2

Composer credits: 17845 (Koehler - Bloom); 17846 (Fiorito – MacPherson – Von Tilzer); 17847 (D. Perker – R. Rainger); 17848 (Koehler – Bloom)

The whole band swings like mad all the time. 'Red' Allen, who was with Mills Blue Rhythm Band at this time, had collected a fine group of friends and colleagues here. His close friend and accomplice J. C. Higginbotham from the Luis Russel band – he is given a "rabble-rousing" ad-hoc additional solo space of half-a-chorus in 'Prairie Moon' to 'Red' Allen´s loss – is on superb trombone. New Orleanian Albert Nicholas – also a former colleague from the Russell band – is the clarinettist, and he plays tasteful and stylish Creole clarinet, here. While Cecil Scott plays a rough and growling clarinet solo on 'I Wished On The Moon' besides his usual virtuoso tenor sax solos in the other sides. And in all titles we have 'Red' Allen´s great trumpet virtuosity and his inspiring vocals. All this is accompanied by Horace Henderson with his fine and modestly swinging piano and Lawrence Lucie on guitar and John Kirby on bass. Kaiser Marshall again restricts himself on using his brushes on the skins. Fabulous music!
- Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J.C. Higginbotham (tb); Albert Nicholas (cl); Cecil Scott (ts); Horace Henderson (p & arr); Lawrence Lucie (g); Elmer James (b); Kaiser Marshall (dm)
*- Rust*2,*3,*4: Henry Allen (tpt, vcl); J.C. Higginbotham (tbn); Albert Nicholas (clt); Cecil Scott (ten); Horace Henderson (pno, arr); Lawrence Lucie (gtr); Elmer James (sbs); Kaiser Marshall (dms)*
*- Rust*6: Henry Allen, t, v; J.C. Higginbotham, tb; Albert Nicholas, cl; Cecil Scott, cl, ts; Horace Henderson, p, a; Lawrence Lucie, g; Elmer James, sb; Kaiser Marshall, d*
Solos ad-lib:
17845: HRA o-tpt 330; AN clt 2; HRA voc 32; CS ten 1+30; JCH m-tbn 2+16; HRA o-tpt 16
17846: BA gtr 4; AN clt + HRA m-tpt obl 32; HRA voc 31; CS ten 2+32; JCH m-tbn 32 + 16; HRA o-tpt 8; HRA o-tpt + JCH o-tbn 8
17847: JCH m-tbn 30; HH pno 4; HRA voc + HH pno obl 30; HH pno 2; JCH o-tbn 8; HRA m-tpt 8; CS clt 8; HRA o-tpt 8+8
17848: HRA o-tpt 24; JCH o-tbn 7; HH pno 1; HRA voc 32; HH pno 1; HRA o-tpt 16; CS ten 8

044 **TEDDY WILSON AND HIS ORCHESTRA** New York, Jul. 31, 1935
Roy Eldridge – tpt;
Cecil Scott – clt; Hilton Jefferson – alt; Ben Webster – ten:
Teddy Wilson – pno, ldr; Lawrence Lucie – gtr; John Kirby – sbs; Cozy Cole – dms;
Billie Holiday – voc

B-17913-1	What A Night, What A Moon, What A Girl	Br 7511,	Chronogical Classics 508
B-17914-1	I´m Painting The Town Red	Br 7520,	Chronogical Classics 508
B-17915-1	It´s Too Hot For Words	Br 7511,	Chronogical Classics 508
B-17916-1	Sweet Lorraine	Br 7520,	Chronogical Classics 508
B-17917-1	Liza	Br uniss 78	Chronogical Classics 508
B-17918	Rosetta	Br unissued	not on LP/CD

Composer credits: B-17913 (Loeb); B-17914 (Stept – Tobias – Newman); B-17915 (Samuels – Whitcup – Powell); B-17916 (Parish – Burwell) - Note: Fifth and sixth titles are piano solos by Teddy Wilson

Now, I – KBR – know these sides by heart for half a century (at least!), but not having listened to them for some time, they fill me with awe and splendour, admiration and rapture, with their un-believable beauty, musicianship, and art. I do not want to lift anything out of these gems and would just like to let it be standing there to listen. (Oh, sorry, just one little thing: Cecil Scott´s obligato on clarinet behind Billie in the first title! I love that!) But: just LISTEN!
Soloists ad-lib:
B-17913: TW pno 4; TW pno 1 + 1+8 + 1 +1+8+2; BH voc + CS clt obl 32; HJ alt 1+16; CS clt 14; TW pno 2+16; RE o-tpt 14; BW ten 2+16; CS clt 16
B-17914: TW pno 4; TW pno 1+4 + 1+4; HJ alt 1+8; TW pno 1+4; TW pno 4; BH voc 32; RE o-tpt 8; TW pno 1+2
B-17915: RE o-tpt 8; TW pno 16 + 10; BH voc + RE m-tpt obl 34; BW ten 16; CS clt 8; BW ten 10; RE o-tpt 16; HJ alt 8; TW pno 4
B-17916: TW pno 4; RE m-tpt 16; HJ alt 8; RE m-tpt 8; TW pno 16; BW ten 8; TW pno 7; RE o-tpt 8; TW pno obl 8

045 **HENRY ALLEN AND HIS ORCHESTRA** New York, Apr. 01, 1936
Henry Red Allen – tpt, voc; J.C. Higginbotham – tbn;

Willie Humphrey – alt, clt; Cecil Scott – ten;
Norman Lester – pno; Lawrence Lucie – gtr; Elmer James – sbs; Cozy Cole – dms

18907-1	The Touch Of Your Lips	Voc 3215,	Collectors Classics COCD-13
18908-1	Lost	Voc 3214,	Collectors Classics COCD-13
18909-1	I´ll Bet You Tell That To All The Girls	Voc 3214,	Collectors Classics COCD-13
18910-1	Every Minute Of The Hour (Every Hour Of The Day)	Voc 3215,	Collectors Classics COCD-13

Composer credits: 18907 (Ray Noble); 18908 (Ohman – Mercer - Teetor); 18909 (Tobias - Stept); 18910 (Charles & Nick Kenny)

And again, it's the same procedure as in all these sessions before. But there are some differences here: first, we have Norman Lester on piano. He obviously was not one of the top-rank pianists, and he only appears three times in the discos: with a King Oliver recording band in 1930, with the obscure but not bad (!) Harlem big band of Bill Brown (see elsewhere at this web-site!) in 1929 – together with the young John Kirby – and with Henry Allen at this session. He is given a piano solo in 'Lost' which is taken over after 12 bars by trombonist Higginbotham. Did Lester himself not want to continue, or was he ordered not to do so? We don´t know, but it is an un-common situation at all these sessions. Second: We find Willie Humphrey from New Orleans here in the alto chair, and all he´s got to solo is a three-bars clarinet break in 'Every Minute Of The Hour'. In this break he probably tries to play "modern" or "freak", as he uses some strange harmonics. I would suggest that he did not really feel at home with these top musicians of Harlem, New York, and he tried to reward expectations properly. We know that New Orleans musicians "abroad" were like just like a big family! But his stay in New York was of short duration, only. He also recorded with the Mills Blue Rhythm Band. And third: Cozy Cole - star drummer to come – follows the before mentioned way the rhythm section has to go (see above), but he dares to use sticks sometimes playing short drum licks and short cymbal parts. I only hope that he was not fired afterwards!

Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J.C. Higginbotham (tb); Willie Humphries (as); Cecil Scott (ts); Norman Lester (p); Lawrence Lucie (g); Cozy Cole (dm)
*- Rust*2,*3: Henry Allen (tpt, vcl); J.C. Higginbotham (tbn); Willie Humphries (alt); Cecil Scott (ten); Norman Lester (pno); Lawrence Lucie (gtr); Elmer James (sbs); Cozy Cole (dms)*
*- Rust*4,*6: Henry Allen, t, v; J.C. Higginbotham, tb; Willie Humphries, cl, as; Cecil Scott, ts; Norman Lester, p; Lawrence Lucie, g; Elmer James, sb; Cozy Cole, d*
Solos ad-lib:

18907:	*NL pno 4; HRA o-tpt 30; NL pno 2+2; HRA voc 30; JCH o-tbn 2+8; HRA o-tpt 24*
18908:	*HRA o-tpt 16; HRA voc 32; NL pno 12; JCH o-tbn 20; CS ten 1+16; HRA o-tpt 32*
18909:	*HRA o-tpt 24; JCH o-tbn 8; HRA voc 32; JCH o-tbn 32; HRA o-tpt 1+32; CS ten 30; HRA o-tpt 4+16+2*
18910:	*HRA m-tpt 15; WH clt 1+2; HRA voc 15; CS ten 1+15; JCH o-tbn 1+6; HRA o-tpt 2+24*

046 **TEDDY HILL AND HIS ORCHESTRA** New York, May 04, 1936

Teddy Hill – ldr, ten, dir;
Bill Dillard, Frank Newton, Shad Collins – tpt; Dicky Wells – tbn;
Russell Procope – alt, clt; Howard Johnson – alt; Cecil Scott – ten, clt, bar;
Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms;
Chappie Willett – arr (2)

19175-1	At The Rug Cutter´s Ball	Voc 3247,	Chronogical Classics 645
19176-1	Blue Rhythm Fantasy	Voc 3247,	Chronogical Classics 645
19177-1	Passionette	Voc 3294,	Chronogical Classics 645

Composer credits: 19175 (Procope - Hill); 19176 (C. Willett – T. Hill); 191877 (Willie 'The Lion' Smith)

In '… Rug Cutter´s Ball' Cecil Scott is immediately recognisable by his light and slim tone on tenor sax – and his fluency. The same applies for his baritone work later-on in the title. Frankie Newton obviously does not feel at ease with this fast pace, and his solos lacks in beauty and structure. What has been identified by Johnny Simmen – via Hugues Panassié and the Hill Orchestra (see cover text Harlequin HQ 2053) - as a duet of alto sax and clarinet (Johnson and Procope) I interpret as a clarinet solo over a riff by one of the trumpet players, what sounds like some chase-chorus. 'Blue Rhythm Fantasy' then is much more interesting with its beautiful arrangement featuring great Dicky Wells, Russell Procope, Frankie Newton, and Cecil Scott. Willie 'The Lion' Smith´s filigree piano composition 'Passionette' certainly is a bit hard to adapt to a big band. And thus, it features a string of 16-bar solos only – deriving from the antiquated ragtime formula. It´s a pity that this item oozes out with a tedious riff.

Notes:
- Ch. Delaunay, New Hot Discography, 1948: Bill Dillard, Frank Newton, "Shad" Collins (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill, Cecil Scott (s); Sam Allen (p); John Smith (g); Richard Fulbright (b); Bill Beason (dm)
- Carey, McCarthy, Jazz Directory, Vol. 4: Bill Dillard, Frank Newton, Lester 'Shad' Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ten); Sam Allen (p); John Smith (g); Richard Fulbright (bs); Bill Beason (d)
*- Rust*2: Bill Dillard, Frank Newton, Shad Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ts); Sam Allen (pno); John Smith (gtr); Richard Fullbright (sbs); Bill Beason (dms)*
*- Rust*3: Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr; Cecil Scott -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d*
*- Rust*4,*6: Teddy Hill -ts -ldr; Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Cecil Scott -ts -bar; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d*
Solos ad-lib:

19175:	*SA pno 16; CS ten 32; FN o-tpt 32; RP clt 32; CS bar 8; DW o-tbn 8*
19176:	*DW o-tbn 16; HJ alt ; RP clt 3 + 2 + 16, FN o-tpt 14; CS ten 2+16 + 2 + 2 + 2*
19177:	*SA pno 4 + 16 + 16; SC m-tpt 16; HJ alt 16; DW o-tbn 16*

047 **HENRY ALLEN AND HIS ORCHESTRA** New York, May 21, 1936

Henry Allen – tpt, voc; J. C. Higginbotham – tbn;
Cecil Scott – ten, *clt*; Happy Caldwell – ten, clt;
Jimmy Reynolds – pno; Lawrence Lucie – gtr; Elmer James – sbs; Walter Johnson - dms

19300-1	You	Voc 3244,	Collectors Classics COCD-13
19301-1	Tormented	Voc 3245,	Collectors Classics COCD-13
19302-1	Nothing´s Blue But The Sky	Voc 3245,	Collectors Classics COCD-13

19303-1 Would You? Voc 3244, Collectors Classics COCD-13
Composer credits: 19300 (Adamson - Donaldson); 19301 (Will Hudson); 19302 (Newman - Spina); 19303 (Freed - Bown)

Oh yes, this is beautiful and first-class early swing music, a little tame, perhaps. Henry 'Red' Allen on trumpet and singing. It is pop music of the 1930s. Allen´s long-time colleague and friend "Higgy" Higginbotham on trombone and a bunch of respected reedmen of the time. Listen to Happy Caldwell´s improvised modulation from C to Eb leading into the last chorus of 'You'. He is also heard leading over from the first ensemble chorus to Allen´s vocal in 'Would You?'.
But, what of the other reedmen listed in the discos? After proper listening I would deny the presence of an alto sax on these sides, quite in contradiction to what I have noted before! We accordingly have a two-part reed section behind the solos, consisting of two tenors. Cecil Scott is hitherto listed as clarinettist, and also on tenor since Rust*6, but the short clarinet solo heard in 'Nothing´s Blue But The Sky' does not show his very individual features known. Yet, the tenor sax solos in the last chorus in 'Nothing´s Blue But The Sky' I would attach to Scott, not Caldwell as Jan Evensmo in his Tenor Sax Solography does. The tenor sound decidedly is Scott´s.
At no point I do hear Tab Smith, who had just joint Mills´ Blue Rhythm Band and was featured there as an exuberant alto soloist. Insofar it would be incomprehensible that he would not have been given any solo spot at all on these sides. Yet, he is much in the foreground at Allen´s next recording session of June 19, just a few weeks later. It is thus my assumption that there simply is no altoist on these sides, and that the background was played by two tenor saxophones.
The little-known Jimmy Reynolds plays very good Teddy Wilson influenced sparkling piano. He is further known only from his recordings with Hot Lips Page and Jabbo Smith. The other participants play and deliver a very unobtrusive but solid rhythm, as can be expected from Fletcher Henderson band musicians.
'You' is a very special tune of the AABA form, in that it has 64 bars instead of the regular 32.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); J.C. Higginbotham (tb); Tab Smith (as); Happy Caldwell (ts); Jimmy Reynolds (p); Lawrence Lucie (g); Elmer James (b); Walter Johnson (dm)
*- Rust*2: Henry Allen (tpt, voc); Arville Harris (clt); Happy Caldwell (ten); Jimmy Reynolds (pno); Lawrence Lucie (gtr); Elmer James (sbs); Walter Johnson (dms)*
*- Rust*3,*4: Henry Allen -t -v; J.C. Higginbotham -tb; Cecil Scott -cl; ?Tab Smith -as; Happy Caldwell -ts; Jimmy Reynolds -p; Lawrence Lucie -g; Elmer James -sb; Walter Johnson -d*
*- Rust*6: Henry Allen, t, v; J.C. Higginbotham, tb; Cecil Scott, cl, ts; ?Tab Smith, as; Happy Caldwell, ts; Jimmy Reynolds, p; Lawrence Lucie, g; Elmer James, sb; Walter Johnson, d.*
Solos ad-lib:
19300: HRA o-tpt 56; JCH o-tbn 2; HRA voc 62; HC ten 4; HRA o-tpt 16
19301: HRA m-tpt 4 + 8; JR pno 4; HRA voc + JR pno obl 32; JR pno 8; HRA o-tpt 16; JR pno 2; HRA o-tpt 2
19302: HRA o-tpt 30; JCH o-tbn 2+2; HRA voc + JR pno obl 32; JR pno 16; HC clt 8; JR pno 8; CS ten 16; HRA o-tpt 16; CS ten 2
19303: HRA o-tpt 24; HC ten 2; HRA voc 30; JCH o-tbn 2+32; HRA o-tpt 1+32

048 **HENRY ALLEN AND HIS ORCHESTRA** New York, Aug. 05, 1936
Henry Red Allen – tpt, voc;
Rudy Powell – alt, clt; Tab Smith – alt; Cecil Scott – ten;
Edgar Hayes – pno; Lawrence Lucie – gtr; Elmer James – sbs; Cozy Cole - dms
19659-1 When Did You Leave Heaven? Voc 3302, Collectors Classics COCD-13
19660-1 Am I Asking Too Much? Voc 3292, Collectors Classics COCD-13
19661-1 Until Today Voc 3292, Collectors Classics COCD-13
19662-1 Algiers Stomp Voc 3302, Collectors Classics COCD-13
Composer credits: 19659 (Bullock - Whiting); 19660 (Himber - Grennard); 19661 (Davis – Coots - Levant); 19662 (Henry 'Red' Allen)

Much the same kind of music as before: 'Red' Allen taking most of the solos – either instrumental or vocal – and then there still is little room for the other musicians. Short bridges for the pianist – and obligatos behind Allen´s voice – and a few solos by the reed players. As a novelty we do not have a trombonist anymore, instead we find three saxophones. Rudy Powell with his unmistakable "dirty" clarinet gets one solo chorus in the last title, as do Tab Smith with his frantic eighth-notes staccatos and Cecil Scott on his busy tenor sax. And another novelty: Cozy Cole plays nice press-rolls in the first three tunes. Only in 'Algiers Stomp' he uses brushes, switching to high-hat cymbals with sticks. Most of the musicians of this group were from Mills Blue Rhythm Band, while Cozy Cole was with Stuff Smith at this time, while Rudy Powell was with Fats Waller, and Cecil Scott came from Albert Socarras´ Orchestra.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp & vo); Rudy Powell (cl & as); Tab Smith (as); Cecil Scott (ts); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); Cozy Cole (dm)
*- Rust*2,*3,*4,*6: Henry Allen (tpt, vcl); Rudy Powell (clt, alt); Tab Smith (alt); Cecil Scott (ten); Edgar Hayes (pno); Lawrence Lucie (gtr); Elmer James (sbs); Cozy Cole (dms)*
Solos ad-lib:
19659: HRA o-tpt 23; EH pno 2; HRA voc + EH pno obl 31; HRA o-tpt 2+20
19660: HRA o-tpt 1+4 + 30; EH pno 2; HRA voc 1+32; TS alt 15; HRA o-tpt 1+16
19661: HRA o-tpt 16 + 1+6; HRA voc 30; EH pno 2; HRA o-tpt 16
19662: HRA o-tpt 4; TS alt 32; RP clt 31; CS ten 1+31; HRA o-tpt 32+4

049 **HENRY ALLEN AND HIS ORCHESTRA** New York, Nov. 17, 1936
Henry Red Allen – tpt, voc;
Gene Mikell – alt, clt; Tab Smith – alt; Cecil Scott – ten;
Clyde Hart – pno; Danny Barker – gtr; *John Kirby* – sbs; Cozy Cole - dms
20267-1 Did You Mean It? Voc 3377, Collectors Classics COCD-15
20268-1 In The Chapel In The Moonlight Voc 3377, Collectors Classics COCD-15
20269-1 Here´s Love In Your Eye Voc 3389, Collectors Classics COCD-15
20270-1 When My Dream Boat Comes Home Voc 3389, Collectors Classics COCD-15
Composer credits: 20267 (Dixon - Greer); 20268 (Hill); 20269 (Robin - Rainger); 20270 (Friend - Franklin)

Again, we have Allen and his previous personnel, yet with Cecil Scott on tenor sax. And they make that same sort of music. There is fine clarinet from the very under-rated Gene Mikell, a modest Tab Smith here, nice Cecil Scott, Clyde Hart on piano who does that oompah rhythm although he does not seem to like it, fine guitar by Danny Barker with a loose and flexible guitar rhythm, and great and very tasteful Cozy Cole, even using his bass-drum here. Some years later he became very obtrusive on his cymbals.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: probably: Henry Allen (tp & vo); Gene Michaels (cl); Tab Smith (as); Ted McRae (ts); Clyde Hart (p); Lawrence Lucie (g); John Kirby (b); Cozy Cole (dm)

*- Rust*2: probably similar: Henry Allen (tpt,vcl); Gene Michaels (clt); Tab Smith (alt); Ted McRae (ten); Clyde Hart (pno); Danny Barker (gtr); John Kirby (sbs); Cozy Cole (dms)*

*- Rust*3,*4,*6: probably similar: Henry Allen -t -v; Gene Mikell -cl; Tab Smith -as; Ted McRae -ts; Clyde Hart -p; Danny Baker -g; John Kirby -sb; Cozy Cole -d*

Solos ad-lib:

20267: HRA o-tpt 4+15; HRA voc + CH pno obl 30; TS alt 2+16; GM clt 15; CS ten 1+16; HRA o-tpt 16
20268: HRA o-tpt 4+8; HRA voc 30; CS ten 2+16; HRA o-tpt 18
20269: HRA o-tpt 8 + 30; CH pno 2; HRA voc 31; CH pno 16; GM clt 14; TS alt 2+8; HRA o-tpt 24
20270: CH pno 4; HRA o-tpt 30; HRA voc + CH pno obl 32; CS ten 2+30; HRA o-tpt 2+32

050 **HENRY ALLEN AND HIS ORCHESTRA** New York, Dec. 29, 1936

Henry Red Allen – tpt, voc;
Tab Smith – alt, clt; Cecil Scott – ten, clt, bar;
Billy Kyle – pno; Danny Barker – gtr; *Johnny Williams* – sbs; *Cozy Cole* - dms

20458-1	I Adore You	Voc 3422,	Collectors Classics COCD-15
20459-1	He Ain´t Got Rhythm	Voc 3432,	Collectors Classics COCD-15
20460-1	This Year´s Kisses	Voc 3432,	Collectors Classics COCD-15
20461-2	Let´s Put Our Heads Together	Voc 3422,	Collectors Classics COCD-15

Composer credits: 20458 (Robin - Rainger); 20459 (Berlin); 20460 (Berlin); 20461 (Harburg - Arlen)

This session includes to titles of very un-common harmonic changes and structures. 'He Ain´t Got Rhythm' seems to have a 40-bars chorus – or a structure of 18 + 8 + 14 bars, which is very un-common. And 'This Years Kisses' seems to be constructed by 28-bars choruses. Very strange.

Rust*2 has Tab Smith only as reed player. Rust*3,*4 have an unknown clarinet/tenor/baritone player, whose name is given as Cecil Scott in Rust*6. By listening I assume this to be correct. It is decidedly Scott´s clarinet in 'I Adore You'. Scott is remembered as a baritone player in the recordings of Cecil Scott and his Bright Boys of 1929, where he also appears on his band photo carrying a baritone. And he was a keen tenor sax player in the Teddy Hill and Clarence Williams bands. But what happens in 'Let´s Put Our Heads Together'? There is a clarinet solo that I would not attach to Cecil Scott, but to Tab Smith because of tone and the rapid suggestion of arpeggio eighth-notes. This solo then is succeeded by the baritone which must be Scott, as it is succeeded by an alto solo un-mistakably played by Tab Smith. Very nice is the rhythm section with Billy Kyle´s fluent piano and Cozy Cole´s light drumming. And not to forget Barker´s guitar and probably John Williams on bass.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Featuring: Henry Allen (tp & vo); Tab Smith (as); Billy Kyle (p)

*- Rust*2: Henry Allen (tpt, vcl); Tab Smith (alt); Billy Kyle (pno); Danny Barker (gtr); ?John Williams (sbs); unknown (dms)*

*- Rust*3,*4: Henry Allen -t -v; unknown -cl -ts -bar; Tab Smith -as; Billy Kyle -p; Danny Barker -g; ?John Williams -sb; unknown -d*

*- Rust*6: Henry Allen, t, v; Cecil Scott, cl, ts, ?bar; Tab Smith, as; Billy Kyle, p; Danny Barker, g; ?John Williams, sb; unknown, d*

Solos ad-lib:

20458: HRA o-tpt 15; BK pno 2; HRA voc 31; BK pno 2+8; CS clt 6; HRA o-tpt 2+16
20459: HRA o-tpt 14; BK pno 2; HRA voc 40; BK pno 1+18; CS bar 8; HRA o-tpt 14 + 42
20460: BK pno 4; HRA o-tpt 12; ?TS clt 2; HRA voc 26; TS alt 2+26; HRA o-tpt 2+16
20461: BK pno 4; HRA o-tpt 30; HRA voc 31; BK pno 16; TS clt 15; CS bar 2+14; TS alt 2+14; HRA o-tpt 2+32

051 **TEDDY WILSON AND HIS ORCHESTRA** New York, Feb. 18, 1937

Henry Red Allen – tpt;
Cecil Scott – clt, alt, ten; Prince Robinson – ten, clt;
Teddy Wilson – pne, ldr; Jimmy McLin – gtr; John Kirby – sbs; Cozy Cole – dms;
Billie Holiday – voc

B-20698-2	The Mood That I´m In	Br 7844,	Chronogical Classics 521
B-20699-2	You Showed Me The Way	Br 7840,	Chronogical Classics 521
B-20700-2	Sentimental And Melancholy	Br 7844,	Chronogical Classics 521
B-20701-1	(This Is) My Last Affair	Br 7840,	Chronogical Classics 521

Composer credits: B-20698 (Silver – Sherman); 20699 (Fitzgerald – McRae – Web); B-20700 (Mercer – Whiting); B-20701 (Haven – Johnson)

This is one the very great "All Star" sessions of Teddy Wilson´s that he recorded at the start of the "Swing Era". The manner is: Teddy Wilson on his feather-light piano and Billie Holiday singing, accompanied by an always changing group of first-class swing musicians lured away from the big bands. At this very session the one-and-only Henry 'Red' Allen from New Orleans, who sparkled with his exquisite off-beat phrasing and blue trumpet. Apart from the fantastic rhythm section there are two reed players: Cecil Scott on his extremely fluent clarinet and his agile but thin-toned tenor sax. Prince Robinson also is on clarinet and tenor sax, yet with a bigger tone and less fluency on both instruments.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Cecil Scott (cl & as); Prince Robinson (ts); Teddy Wilson (p); Jimmy McLin (g); John Kirby (b); Cozy Cole (dm); Billie Holiday (vo)

*- Rust*2: Henry Allen (tpt); Cecil Scott (clt, alt); Prince Robinson (ten); Teddy Wilson (pno); James McLin (gtr); John Kirby (sbs); Cozy Cole (dms); Billie Holiday (vcl)*

*- Rust*3,*4,*6: Henry Allen -t; Cecil Scott -cl -as -ts; Prince Robinson -ts; Teddy Wilson -p; James McLin -g; John Kirby -sb; Cozy Cole -d; Billie Holiday -v*

Solos ad-lib:

B-20698: HRA o-tpt 4; TW pno 16; HRA o-tpt 8; CS ten 8; BH voc + PR clt obl 32; HRA o-tpt + ens 4
B-20699: TW pno 4; PR clt 16; TW pno 8; HRA o-tpt 1+10; BH voc + PR clt obl 34; HRA o-tpt + ens 4
B-20700: CS clt 4; HRA m-tpt 1+20; BH voc + CS clt obl 20; TW pno 1+8; CS ten 1+8; HRA o-tpt + PR clt 1+6
B-20701: TW pno 16; HRA o-tpt 8; PR ten 8; BH voc + CS clt obl 32

052 **FRANK NEWTON AND HIS UPTOWN SERENADERS** New York, Mar. 05, 1937

Frank Newton – tpt, arr, ldr;
Edmond Hall – clt; Pete Brown – alt; Cecil Scott – ten;
Don Frye – pno; John Smith - gtr; Richard Fullbright – sbs; Cozy Cole – dms;
Clarence Palmer – voc

M-173	You´re The One	Vri unissued	not on LP/CD
M-174-1	You Showed Me The Way	Vri uniss 78,	Meritt 8 (LP)
M-174-2	You Showed Me The Way	Vri VA-518,	Chronogical Classics 643
M-175-1	Please Don´t Talk About Me When I´m Gone	Vri VA-518,	Chronogical Classics 643
M-175-2	Please Don´t Talk About Me When I´m Gone	Vri uniss 78,	Meritt 8 (LP)
M-176-1	Who´s Sorry Now?	Vri uniss 78,	Jasmine JASCD 633
M-176-2	Who´s Sorry Now?	Vri VA-647,	Chronogical Classics 643

Composer credits: M-174 (Green - McCrae); M-175 (Stept – Clare); M-176 (Ruby – Snyder - Kalmer)

Frankie Newton was the first classic jazz trumpet player I learned to know from records. This was 65 years ago. He still fascinates me most with his boundlessly free-wheeling inventiveness and his "human" trumpet playing.
And listening to this band makes me mad. There is so much fire and swing and inventiveness in this music. And it is blue and hot and jazzy. Absolutely thrilling.
The nucleus of this recording band – this was not a working band! – comes from the Teddy Hill Orchestra: the leader Newton and Cecil Scott, and three members of the rhythm section. Unfortunately, we do not hear anything from pianist Don Frye, as he was a good friend of Newton from their early days in Springfield, Ohio, and had his soloistic merits. Cozy Cole and Dick Fullbright – and certainly John Smith, too – are a fantastic rhythm team and swing like mad. Ed Hall was lured over from the Billy Hicks band, and Pete Brown came from the 'Brittwood' Club band.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Frank Newton (tp & arranger); Ed Hall (cl); Pete Brown (as); Cecil (ts); Don Frye (p); John Smith (g); Dick Fulbright (b); Cozy Cole (dm)
*- Rust*2: Frank Newton (tpt, arr); Edmond Hall (clt); Pete Brown (alt); Cecil Scott (ten); Don Frye (pno); John Smith (gtr); Richard Fullbright (sbs); Cozy Cole (dms); Clarence Palmer – voc*
*- Rust*3,*4,*6: Frank Newton -t -a; Edmond Hall -cl; Pete Brown -as; Cecil Scott -ts; Don Frye -p; John Smith -g; Richard Fullbright -sb; Cozy Cole -d; Clarence Palmer –v*
Solos ad-lib:
M-174: EH clt 1+4 + 4; CP voc + FN o-tpt obl 34; CS ten 16; FN o-tpt 1+17; CC dms 4; PB alt 1+8; free ens 10
M-175: FN o-tpt 4; CS ten 8; CS ten 2+16; EH clt 14; FN o-tpt 4+16; PB alt 2+8; FN o-tpt 8; PB alt 8; free ens 8
M-176: EH clt 2+32; FN o-tpt 30; PB alt 2+24; CS ten 1
Discernible differences of takes:
M-174-1: First chorus, B-part, last 2 bars are filled by a very even press-roll sustained for two bars by Cozy Cole
M-174-2: First chorus, B-part, last 2 bars are filled by two press-rolls one bar each by Cozy Cole
M-175-1: Entry in last 8 bars of his trumpet solo, taking over from Pete Brown, Newton plays a sustained half-note natural b
M-175-2: Entry in last 8 bars of his trumpet solo, taking over from Pete Brown, Newton plays five times c-c-c sequence
M-176-1: Newton ends his solo chorus (bars 31/32) with 1 quarter-note c, 1 half-note bb
M-176-2: Newton ends his solo chorus (bars 31) with 1 softly touched quarter-note bb

053 **TEDDY HILL AND HIS NBC ORCHESTRA** New York, Mar. 26, 1937

Teddy Hill – ldr, ten, dir;
Bill Dillard, Frank Newton, Shad Collins – tpt; Dicky Wells – tbn;
Russell Procope – alt, clt; Howard Johnson – alt; Cecil Scott – ten, clt, bar;
Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms;
Teddy Hill – voc (3); Bill Dillard – voc (1,3); Beatrice Douglas – voc (2,4); band – voc (1)

06462-1	The Love Bug Will Bite You	BB B-6897,	Chronogical Classics 645
06463-1	Would You Like To Buy A Dream?	BB B-6897,	Chronogical Classics 645
06464-1	Big Boy Blue	BB B-6908,	Chronogical Classics 645
06465-1	Where Is The Sun?	BB B-6898,	Chronogical Classics 645
06466-1	The Harlem Twister (The New Sensation)	BB B-6908,	Chronogical Classics 645
06467-1	My Marie	BB B-6898,	Chronogical Classics 645

Composer credits: 06462 (Pinky Tomlin); 06463 (S. Cahn – S. Chaplin); 06464 (Lawrence – Howell - Tinturin); 06465 (J. Redmond – L. David); 06466 (---); 06467(Berlin)

The Teddy Hill band now has been taken under Victor´s wing recording for their cheap label 'Bluebird'. And the recorded repertoire growing to be more commercial. Yet, the band is in top form and swinging like mad, although I´d wished for more hot solos. There are just too few solos by Dicky Wells and Frankie Newton, and I´d liked to hear more from the young Shad Collins. Sam Allen is a much overlooked fine pianist, and the rest of the rhythm section is fantastic, with a strong but dry guitar, voluminous string-bass, and soft but driving snare-drumming. Very good!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Bill Dillard, Frank Newton, "Shad" Collins (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill, Cecil Scott (s); Sam Allen (p); John Smith (g); Richard Fulbright (b); Bill Beason (dm); Beatrice Douglas (vo)
- Carey, McCarthy, Jazz Directory, Vol. 4: Bill Dillard, Frank Newton, Lester 'Shad' Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ten); Sam Allen (p); John Smith (g); Richard Fulbright (bs); Bill Beason (d); Beatrice Douglas (vcl)
*- Rust*2: Bill Dillard, Frank Newton, Shad Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ts); Sam Allen (pno); John Smith (gtr); Richard Fullbright (sbs); Bill Beason (dms); Bill Dillard (vcl); vcl ensemble; Teddy Hill (vcl)*

*- Rust*3: Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr; Cecil Scott -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -members of the Orchestra -v*
*- Rust*4,*6: Teddy Hill -ts -ldr; Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Cecil Scott -ts -bar; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -v*
Solos ad-lib:

06462-1:	*CS clt 8 + obl 32; BDi + choir 32; SA pno 16; SC o-tpt 8*
06463-1:	*BDo voc 32; SA pno 2+8; BDo voc 16*
06464-1:	*BDi voc 8 + 32; TH voc 12; BD m-tpt 32; TH voc 8*
06465-1:	*BDo voc 32; CS ten 4; FN o-tpt 1+4 + 2*
06466-1:	*RP clt 16; BB dms 4; DW o-tbn 16; CS ten 4 + 2 + 2 + 6; SA pno 16; SC o-tpt 2 + 2 +2+4; BB dms 2; CS ten 4*
06467-1:	*CS ten 1 + 2 + 8 + 2 + 2 +5; SA pno 32; DW o-tbn 3+32; BB dms 1*

054 ***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! But: there certainly is no Cecil Scott on these sides!
Notes:
- Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).
- Lord, Clarence Williams p385: Ed Allen (cnt); Buster Bailey (clt); Prince Robinson (ten); Clarence Williams (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd); Eva Taylor (vcl); William Cooley (vcl).
*- Rust*2: Ed Allen (cnt); Buster Bailey (clt); Cecil Scott or Prince Robinson (ten); Clarence Williams (pno); unknown (bjo); Cyrus St. Clair (bbs); Floyd Casey (?)(wbd); Eva Taylor (vcl); William Cooley (vcl).*
*- Rust*3,*4,*6: Ed Allen -c; Buster Bailey -cl; Prince Robinson -ts; Clarence Williams -p); Cyrus St. Clair -bb; Floyd Casey -wb; Eva Taylor -v; William Cooley -v.*
*- BGR*2: Ed Allen, cnt; Buster Bailey, clt; poss Cecil Scott or Prince Robinson, ten; Clarence Williams, pno; unknown, bjo; unknown, bbs; prob Floy Casey, wbd..*
*- BGR*3,*4: Ed Allen, c; Buster Bailey, cl; prob Prince Robinson, ts; Clarence Williams, p; Cyrus St. Clair, bb; Floy Casey, wb..*

055 **FRANK NEWTON AND HIS UPTOWN SERENADERS** New York, Apr. 15, 1937
Frank Newton – tpt, arr, ldr;
Edmond Hall – clt, bar; Russell Procope, Pete Brown – alt; Cecil Scott – ten, clt;
Don Frye – pno; John Smith - gtr; Richard Fullbright – sbs; Cozy Cole – dms;
Slim Gaillard – voc

M-402-2	I Found A New Baby	Vri VA-571,	Chronogical Classics 643
M-403-2	The Brittwood Stomp (I´m A Ding Dong Daddy)	Vri VA-571,	Chronogical Classics 643
M-404-2	There´s No Two Ways About It	Vri VA-550,	Chronogical Classics 643
M-405-2	´Cause My Baby Says It´s So	Vri VA-550,	Chronogical Classics 643

Composer credits: M-402 (Williams - Palmer); M-403 (Newton); M-404 (Adamson - McHugh); M-405 (Warren – Dubin)

Wow! 206 beats per minute are the slowest tempo they perform in! And they start with about 300 beats in the first two titles. There is no room for pensive or sensitive improvising, nor is there a place for a piano solo or a solo break for the guitarist. Frankie Newton had assembled a team of high-gear and intense jazz musicians able to play whatever they wanted.
Trumpeter Newton contributed some rudimental arrangements for everybody to improvise hot and swingingly. And he presents himself to be one of the top masters of off-beat playing. (Newton by chance was the first black trumpet player I – KBR - got to know on record decades ago, and I still have his most individual rhythm concept of improvising in my aural memory. This, by the way, brought me to identify him as the trumpet player on the Clarence Williams´ recording of 16 April, 1929.) More than all other trumpeters of the Swing era he seems to abandon basic rhythm in his phrasing. And he owns a kind of very sensitive hesitation in his improvising – yet still swinging – that nobody else has.
All reed players have their solos, according to their celebrity or even fame at the time of recording. Thus, a man like Russell Procope has the least exhibition here, apart from the rhythm "servants". But they all swing like hell!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Frank Newton (tp); Russel Procope, Pete Brown (as); Ed Hall (cl & s); Cecil Scott (ts & cl); Don Frye (p); John Smith (g); Dick Fulbright (b); Cozy Cole (dm); Slim Gaillard (vo)
- Carey, McCarthy, Jazz Directory, Vol. 5: Frank Newton (tp); Russel Procope, Pete Brown (as); Ed Hall (cl & s); Cecil Scott (ts & cl); Don Frye (p); John Smith (g); Dick Fulbright (b); Cozy Cole (dm); Slim Gaillard (vo)
*- Rust*2,*3,*4,*6: Frank Newton (tpt); Russel Procope, Pete Brown (alt); Cecil Scott (clt, ten); Edmond Hall (clt, bar); Don Frye (pno); John Smith (gtr); Richard Fulbright (sbs); Cozy Cole -d; Slim Gaillard -v*
Solos ad-lib:

M-402:	*CC dms 2; FN o-tpt 32 + 30; CS ten 2+32; EH clt 2+32 + 24; FN o-tpt + EH clt 8*
M-403;	*FN o-tpt 1+32; PB alt 4 + 32; RP clt 16; EH bar 1+32; RP clt 1+10*
M-404:	*FN o-tpt 4 + 32; SG voc + PB alt obl 32; EH clt 1+32; PB alt 1+30; FN o-tpt 2+16; CS ten 2+8*
M-405:	*PB alt 4; FN o-tpt 32; SG voc + PB alt obl 32; PB alt 32; EH clt 1+16; RP alt 1+8; EH clt 8; FN o-tpt 8; FN o-tpt + EH clt 8*

056 **TEDDY HILL AND HIS NBC ORCHESTRA** New York, Apr. 23, 1937
Teddy Hill – ldr, ten, dir;
Bill Dillard, Frank Newton, Shad Collins – tpt; Dicky Wells – tbn;
Russell Procope, Howard Johnson – alt, clt; Cecil Scott – ten, clt, bar;
Sam Allen – pno; John Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms;
Bill Dillard – voc (1,2,3)

07925-1	I Know Now	BB B-6954,	Chronogical Classics 645
07926-1	The Lady Who Couldn´t Be Kissed	BB B-6954,	Chronogical Classics 645
07927-1	(Have You Forgotten) The You And Me That Used To Be?	BB B-6941,	Chronogical Classics 645
07928-1	A Study In Brown	BB B-6943,	Chronogical Classics 645
07929-1	Twilight In Turkey	BB B-6943,	Chronogical Classics 645
07930-1	China Boy	BB B-6941,	Chronogical Classics 645

Composer credits: 07925 (A. Dubin – H. Warren); 07926 (A. Dubin – H. Warren); 07927 (W. Bullock – A. Wrubel); 07928 (L. Clinton); 07929 (R. Scott); 07930 (D. Winfree – P. Boutelje)

One month after the fore-going session we have the same band/personnel still again. And the music is yet more commercial. There is little spectacular soloing on these sides, but listen to Dick Fullbright´s powerful slap-bass at the end of 'Twilight In Turkey'. Sam Allen can be heard stretching out in solo in the very fast 'China Boy'.

<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Bill Dillard, Frank Newton, "Shad" Collins (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill, Cecil Scott (s); Sam Allen (p); John Smith (g); Richard Fulbright (b); Bill Beason (dm); Beatrice Douglas (vo)
- Carey, McCarthy, Jazz Directory, Vol. 4: Bill Dillard, Frank Newton, Lester 'Shad' Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ten); Sam Allen (p); John Smith (g); Richard Fulbright (bs); Bill Beason (d); Beatrice Douglas (vcl)
*- Rust*2: Bill Dillard, Frank Newton, Shad Collins (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Kenneth Hollon (ts); Sam Allen (pno); John Smith (gtr); Richard Fullbright (sbs); Bill Beason (dms); Bill Dillard (vcl)*
*- Rust*3: Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Teddy Hill -ts -ldr; Cecil Scott -ts; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -members of the Orchestra -v*
*- Rust*4,*6: Teddy Hill -ts -ldr; Bill Dillard -Frank Newton -Shad Collins -t); Dicky Wells -tb; Russell Procope -Howard Johnson -as; Cecil Scott -ts -bar; Sam Allen -p; John Smith -g; Richard Fullbright -sb; Bill Beason -d; Teddy Hill -Beatrice Douglas -v*

<u>Solos ad-lib:</u>

07925-1:	*BD voc 32; SA pno 8*
07926-1:	*DW o-tbn 2; BD voc 32+2; ?FN o-tpt 8*
07927-1:	*BD voc 32; <u>SC o-tpt 8</u>*
07928-1:	*<u>SC o-tpt 16</u>; <u>CS ten 2+14</u>; DW o-tbn 2+14*
07929-1:	*BB dms 2; JS gtr 2; BB dms 8; <u>CS ten 16</u>*
07930-1:	*SA pno 4 + 32 + 30 + 28; FN o-tpt 2+16; <u>CS bar 8</u>; FN o-tpt 6; BB dms 2; SA pno 20*

057 **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 Clarnce 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 (Storyille 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.

<u>Notes:</u>
- 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 Fullbright -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.*

058 **FRANK NEWTON AND HIS UPTOWN SERENADERS** New York, Jul. 13, 1937
Frank Newton – tpt, ldr;
Edmond Hall – clt; Pete Brown, Gene Johnson – alt; Cecil Scott – ten;

Don Frye – pno; Frank Rice – gtr; John Kirby – sbs; O´Neil Spencer – dms;
Leon LaFell – voc (2,3,6); Frank Newton, Pete Brown – voc (4,5);
Frank Newton - arr

M-557	Lonely Feeling	Vri unissued	not on LP/CD
M-558-1	Easy Living	Vri VA-616,	Chronogical Classics 643
M-558-2	Easy Living	Col DS-1703 (Sd)	not on LP/CD
M-559-1	The Onyx Hop	Vri VA-647,	Chronogical Classics 643
M-559-2	The Onyx Hop	Vri VA-647	not on LP/CD
M-560-2	Where Or When	Vri VA-616,	Chronogical Classics 643

Composer credits: M-558 (Robin - Ranger); M-559 (Newton); M-560 (Rodgers - Hart)

Frankie Newton was the first classic jazz trumpet player I learned to know from records. This was 65 years ago. He still fascinates me most with his boundlessly free-wheeling inventiveness and his "human" trumpet playing.
On these sides he has Cecil Scott on tenor sax. Scott solos behind LaFell´s vocal in the middle-eight on 'Easy Living'.
In 'The Onyx Hop' he has an entire chorus before the vocal chorus – except for the middle eight - which shows his above listed characteristics, only, that Ed Hall takes the middle-eight here. This title has two strange but nice choruses of vocal duet in strict half-notes rhythm on drugs, and wonderful clear Newton´s trumpet lead in the first two band choruses.
The last title mainly is a quite sentimental vocal by a certain Leon LaFell, and much too little solo space for Newton.
The much laudable CD set on Jasmine has 'The Onyx Hop' as sole title of this session. But why then not as take -2, when take -1 was easily obtainable on Chronogical Classics?

<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Frank Newton (tp); Ed Hall (cl); Pete Brown, Gene Johnson (as); Cecil Scott (ts); Don Frye (p); Frank Rice (g); John Kirby (b); O´Neil Spencer (dm)
*- Rust*2: Frank Newton (tpt); Edmond Hall (clt); Pete Brown, Gene Johnson (alt); Cecil Scott (ten); Don Frye (pno); Frank Rice (gtr); John Kirby (sbs); O´Neil Spencer (dms)*
*- Rust*3,*4,*6: Frank Newton -t -v; Edmond Hall -cl; Pete Brown -as -v, Gene Johnson -as; Cecil Scott -ts; Don Frye -p; Frank Rice -g; John Kirby -sb; O´Neil Spencer -d; Leon LaFell -v*

<u>Solos ad-lib:</u>

M-558:	*DF pno 4; LLF voc + EH clt obl 16; LLF voc + <u>CS ten 8</u>; LLF voc + EH clt obl 8; FN m-tpt 1+16; LLF voc 8; LLF voc+ FN m-tpt obl 8*
M-559:	*FN o-tpt 32 + 32; <u>CS ten 16</u>; EH clt 8; <u>CS ten 8</u>; FN+PB voc 32 + 32; CC dms 4*
M-560:	*FN m-tpt 1; LLF voc + FN m-tpt obl 20 + 20; <u>CS ten 8</u>; FN o-tpt 12*

<u>Discernible differences of takes:</u>

M-558:	*As only one take was reissued before, nothing can be said about the musical differences of take.*
M-559:	*As only one take was reissued before, nothing can be said about the musical differences of take.*

059 **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 060 below)*	*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 # 057 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).

<u>Notes:</u>
- 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.*

060 **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 who well may be St. Clair is present.

<u>Notes:</u>
- 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.*

CECIL SCOTT AND HIS ORCHESTRA — New York, Dec. 24, 1943
Kenneth Roane, Henry Goodwin – tpt; Clyde Bernhardt – tbn; — Ubangi Club
Frank Powell, Al Campbell – alt; Cecil Scott – ten, clt; — (C. Bernhardt, I Remember)
Frank Ethridge – pno; Thomas Barney – sbs; Harold Austin – dms

061 **CECIL SCOTT AND HIS ORCHESTRA** — New York, Oct. 04, 1944
unknown personnel — Apollo Theatre — broadcast

	Cecil´s Jive	Everybodys EV-3003 (LP)

062 **CECIL SCOTT AND HIS ORCHESTRA** — New York, Jan. 27, 1945
Henry Goodwin, Courtney Williams or Wendell Culley; Gus Aiken – tpt; — four 3-minutes soundies
Jonas Walker, Ed Cuffee – tbn;
Al Campbell, Alan 'Poopsie' Miller – alt; Cecil Scott – ten, ldr; Butch Robinson – ten; unknown – bar;
unknown – pno; Nat Woodley – sbs; Harold Austin – dms;
Warren Evans – voc

	Contrast In Rhythm	not on LP/CD
	Mr. X Blues	not on LP/CD
	I´m Making Believe	not on LP/CD
	Don´t Be Late	not on LP/CD

063 **REX STEWART AND HIS ORCHESTRA** — New York, Jul. 30, 1945
Rex Stewart – cnt; Tyree Glenn – tbn, vib;
Earl Bostic – alt; Cecil Scott – ten, bar;
Dave Rivera – pno; Brick Fleagle – gtr; Alvin 'Junior' Raglin – sbs; J.C. Heard – dms

182-A	Pawnee	Par R3108,	Chronogical Classics 931
183-B	Three-Horn Parlay	Par R3108,	Chronogical Classics 931
184-A	Dreamer´s Blues	Par R3102,	Chronogical Classics 931
185-B	Shady Side Of The Street	Par R3102,	Chronogical Classics 931

064 **J. C. HIGGINBOTHAM´S BIG EIGHT** — New York, Dec. 21, 1945
Sidney De Paris – tpt; J. C. Higginbotham – tbn;
Tab Smith – alt; Cecil Scott – ten, clt;
Jimmy Jones – pno; Brick Fleagle – gtr; Billy Taylor – sbs; Dave Tough – dms

1014	Dutch Treat	HRS 1013,	Riverside (G) OJC-1724 (LP)
1015	A Penny For Your Blues	HRS 1013,	Riverside (G) OJC-1724 (LP)

065 **ART HODES´ JAZZ RECORD SIX** — New York, Mar. 15, 1946
Henry Goodwim – tpt; George Lugg – tbn; Cecil Scott – clt;
Art Hodes – pno, ldr; Pops Foster – sbs; Kaiser Marshall – dms

301	Chimes Blues	JR 1006,	Jazzology JCD-82
302	Sister Kate	JR unissued	not on LP/CD
303	Wolverine Blues	JR 1007,	Jazzology JCD-82
304	Someday Sweetheart	JR 1007,	Jazzology JCD-82
305	Basin Street Blues	JR unissued	not on LP/CD
306	That´s A Plenty	JR unissued	not on LP/CD
307	Organ Grinder Blues	JR 1006,	Jazzology JCD-82
	Muscrat Ramble	JR unissued	not on LP/CD

066 **ART HODES´ JAZZ RECORD SIX** — New York, Mar. 20, 1946
Henry Goodwim – tpt; George Lugg – tbn; Cecil Scott – clt;
Art Hodes – pno, ldr; Pops Foster – sbs; Kaiser Marshall – dms

302	Sister Kate	JR 1008,	Jazzology JCD-82
304	Someday Sweetheart	JR unissued	not on LP/CD
305	Basin Street Blues	JR 1008,	Jazzology JCD-82
306	That´s A Plenty	JR 1009,	Jazzology JCD-82
308	Ballin´ The Jack	JR 1009,	Jazzology JCD-82
	Tin Roof Blues	JR unissued	not on LP/CD
	Clarinet Marmalade	JR unissued	not on LP/CD

	Muskrat Ramble	JR unissued	not on LP/CD

067 **ART HODES´ JAZZ RECORD SIX** New York, Mar. 21, 1946
Henry Goodwin – tpt; Cecil Scott – clt;
Art Hodes – pno, ldr; Pops Foster – sbs; Baby Dodds – dms;
Cow Cow Davenport – pno, voc; Sonny Terry, Brownie McGhee – gtr, voc

309	Cake Walking Babies	JR unissued	not on LP/CD
310	Backwater Blues	JR unissued	not on LP/CD
311	Sonny Terry´s Low Down Blues	JR unissued	not on LP/CD
312	Brownie´s Blues	JR unissued	not on LP/CD

068 **DICKY WELLS´ BIG SEVEN** New York, Mar. 21, 1946
George Treadwell – tpt; Dicky Wells – tbn;
Budd Johnson – ten; Cecil Scott – bar;
Jimmy Jones – pno; Al McKibbon – sbs; Jimmy Crawford – dms;
Sarah Vaughan – voc (1)

1033-1	We´re Through	HRS 1010	on LP/CD ?
1034-2	Bed Rock	HRS 1010,	Riverside Rec.OJC-1724 (LP)
1035	Opera In Blue	HRS 1018,	Riverside Rec.OJC-1723 (LP)
1036-1	Drag Nasty – The Walk	HRS 1018,	Riverside Rec.OJC-1723 (LP)

069 **SANDY WILLIAMS BIG EIGHT** New York, Jun. 03, 1946
Pee Wee Irwin – tpt; Sandy Williams – tbn, ldr;
Tab Smith – alt; Cecil Scott – ten, bar;
Jimmy Jones – pbo; Brick Fleagle – gtr; Sid Weiss – sbs; Denzil Best – dms

1037	Tea For Me	HRS 1022,	Riverside (G) OJC-1723 (LP)
1038	Frost On The Moon	HRS 1023,	on LP/CD ?
1039	Sam Dan	HRS 1023,	on LP/CD ?
1040	Sandy´s Blues	HRS 1022,	Riverside (G) OJC-1723 (LP)
1041	Gee, Baby, Ain´t I Good To You?	HRS 1029,	Riverside (G) OJC-1724 (LP)

070 **POPS FOSTER`S RAGTIMERS** New York, Oct. 25, 1946
Henry Goodwin – tpt; George Lugg – tbn; Cecil Scott – clt;
Art Hodes – pno; Eddie Gibbs – bjo; Pops Foster – sbs; Danny Alvin – dms

	Clarinet Marmalade	Jazz Record unissued	not on LP/CD

071 **ED BARRON – CLYDE BERNHARDT** New York, May 19 1948
Clyde Bernhardt – voc, tbn, ldr; Cecil Scott – clt, ten;
Bill Campbell – pno; Nathaniel Cross – gtr; Joe Scott – sbs; Slick Jones – dms

	Baby Tell Me	Blue Moon BMCD 6016
	Jail House Blues	Blue Moon BMCD 6016
	Let´s Have A Ball This Morning	Blue Moon BMCD 6016
	I´m Crazy ´Bout The Boogie	Blue Moon BMCD 6016

072 **HOT LIPS PAGE BAND** New York, Dec. 21, 1951
Hot Lips Page – tpt; Sandy Williams – tbn; Cecil Scott – clt; "Dr. Jazz" Broadcast, Stuyvesant Casino
Charlie Queener – pno; Jim Thorpe – sbs; George Wettling – dms;
Bobby Burns – tbn (3)

	Struttin´ With Some Barbecue	Stycon (US) 300 (LP)
	I´m Confessin´ That I Lve You	Storyville STCD 6040
	Royal Garden Blues	Stycon (US) 300 (LP)
	When The Saints Go Marching In	Stycon (US) 300 (LP)
	On The Sunny Side Of The Street	Stycon (US) 300 (LP)
	After You´ve Gone	Stycon (US) 300 (LP)

073 **WILLIE "THE LION" AND HIS ORCHESTRA** New York, Aug. 15, 1953
Henry Goodwin – tpt; Jimmy Archey – tbn; Cecil Scott – clt, ten;
Willie "The Lion" Smith – pno, voc, ldr; George "Pops" Foster – sbs; William "Keg" Purnell – dms;
Myra Johnson – voc

	The Lion Steps Out	Blue Circle 500,	Chrono. Classics 1392
	When The Saints Go Marching In	Blue Circle 500,	Chrono. Classics 1392
	Willie´s Blues	Blue Circle 501,	Chrono. Classics 1392
	Stop It Joe	Blue Circle 501,	Chrono. Classics 1392
	The Romp	Blue Circle 502,	Chrono. Classics 1392
	Background Music For A Cocktail Party	Blue Circle 502,	Chrono. Classics 1392

074 **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)

075 **LUCILLE HEGAMIN** Willie The Lion & his Cubs Englewood, NJ, Aug. 16, 1961

Lucille Hegamin – voc;
Henry Goodwin – tpt; Cecil Scott – clt, alt;
Willie The Lion Smith – pno; Gene Brooks – dms

300	Arkansas Blues	Bluesville BVLP 1052 (LP)
301	Corinne, Corinna	Bluesville BVLP 1052 (LP)
302	You´ll Want My Love	Bluesville BVLP 1052 (LP)
303	St. Louis Blues	Bluesville BVLP 1052 (LP)

K. - B. Rau
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