

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: 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 certainly 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	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

This is Cecil Scott's first recording date as recalled by himself.

Notes:

- W.C. Allen, *Hendersonia* p144: "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

002 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, Chronological Classics 647
140093-2	Go 'Long Mule	Col 228-D, Chronological 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

003 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 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 Scronch', which Andre Hodeir thought so important in 'Hommes et Problemes du Jazz' ("... le solo de 'Symphonic Scronch' (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."

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)(Chorus 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

004 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 cooperate. 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)

005 CLARENCE WILLIAMS’ WASHBOARD BAND

New York, May 22, 1929

Ed Allen – cnt; Cecil Scott – alt, clt; Arville Harris – ten, clt;

Clarence Williams – pno; Floyd Casey - wbd

53654-1 In Our Cottage Of Love

Vic test, Frog DGF 37

53654-2 In Our Cottage Of Love

Vic V-38063, Frog DGF 37

53655-1 Lazy Mama

Vic V-38063, Frog DGF 37

53655-2 Lazy Mama

Vic test, Frog DGF 37

Composer credits are: 53654 (Frank Milno – Bob Schafer); 53655 (Len Gray – Al Gifford, Jr.)

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

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

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

Notes:

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

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

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

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

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

Discernable differences of takes (from Lord p289):

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

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

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

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

006 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, alas, 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:

- *Delaney, 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 (tp); 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)

007 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, gr)*

- *Rust*3,*4,*6: Cecil Scott -cl; Alex Hill -p -v; Ikey Robinson -bj -g -v*

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 ..."

008 CLARENCE WILLIAMS' JUG BAND

New York,

May 15, 1933

Albert Nicholas – clt;

Clarence Todd – pno; Jimmy McLin – gr; 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.

009 CLARENCE WILLIAMS' NOVELTY BAND

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.

010 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.

011 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 reticent other pianist ('The Lion' certainly wouldn't have been that modest!). 'The Lion's' presence is listed only because of his own documented remembrance, but this obviously has to be questioned like so many other reminiscences of musicians. 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-gr, vcl); Clarence Williams (jug, vcl); Willie Williams (wbd); Clarence Todd (kazoo, vcl); Eva Taylor (vcl).*

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

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

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

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

Notable differences of takes:

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

012 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.

013 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 melodic Cecil Scott on clarinet, together with his very own effective but simple piano, and Floyd Casey's washboard. Although most discographies have Clarence Williams as vocalist on the second title – Rust*2 offers Chick Bullock – I am certain it is neither, and would like to leave him unknown. He might have been the name-less obscure guitarist of the third title with his strange two-eighth-and-one-quarter beat. This peculiar guitar player on the third title probably was the brother of the recording engineer's cleaner's second cousin? Yet, when listening to the 06 December, 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.

014 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Nov. 10, 1933

Ed Allen – cnt; Cecil Scott – clt;
Clarence Williams – pno; Ikey Robinson – bjo (1), gtr (2,3); Cyrus St.Clair – bbs;
Ed Allen – voc (3)

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

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

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

Notes:

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

015 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Dec. 06, 1933

Ed Allen – cnt; Cecil Scott – clt, ten;
Clarence Williams – pno (1,4); James P. Johnson – pno (2,3,5,6); Roy Smeck – gtr, steel-gtr (4);
Cyrus St.Clair – bbs; Floyd Casey – wbd;
Chick Bullock – voc (1,2,3); Ed Allen – voc (5,6);

14422-1	Swaller-Tail Coat	Voc 2616,	Timeless CBC 1-056 II
14423-1	Looka-There, Ain't She Pretty	Voc 2616,	Timeless CBC 1-056 II
14423-2	Looka-There, Ain't She Pretty	Voc 2616,	Timeless CBC 1-056 II
14424-1	St. Louis Blues	Voc 2676,	Timeless CBC 1-056 II
14425-1	How Can I Get It?	Voc 2630,	Timeless CBC 1-056 II
14425-2	How Can I Get It?	Voc 2630,	Timeless CBC 1-056 II

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

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

016 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

017 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jan. 17, 1934

Ed Allen – cnt; Cecil Scott – clt;
 James P. Johnson – pno; Roy Smeck – bjo, gtr; Cyrus St.Clair – bbs ; Floyd Casey – wbd;
 Clarence Williams – voc (3,4); Dick Robertson – voc (1,2)
 14611-1 Jimmy Had A Nickel Voc 2629, Timeless CBC 1-056 II
 14612-1 He's A Colonel From Kentucky Voc 2629, Timeless CBC 1-056 II
 14630-1 Pretty Baby, Is It Yes Or No? Voc 2628, Timeless CBC 1-056 II
 14631-1 Mister, Will You Serenade? Voc 2676, Timeless CBC 1-056 II
 Composer credits are: 14611 (Sigler – Goodhart - Hoffman); 14612 (Tobias – Scholl – Baer - Mencher); 14630 (W.C. Handy); 14631 (Edna Bevard – Clarence Williams)

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

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Dick Robertson (vcl); Clarence Williams (vcl).
 - Lord, Clarence Williams p356: Ed Allen (cnt); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbd); Dick Robertson (vcl); Clarence Williams (vcl).
 - Rust*2: Ed Allen (cnt, vcl); Cecil Scott (clt); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Floyd Casey (wbs); Clarence Williams (vcl); Dick Robertson (vcl).
 - Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl; James P. Johnson -p; Roy Smeck -g -stg; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; Dick Robertson -v.

018 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Feb. 07, 1934

Ed Allen – cnt; (Jonas Walker?) – tbn; Cecil Scott – clt;
 Clarence Williams – pno (3); James P. Johnson – pno; Roy Smeck – gtr; Cyrus St.Clair – bbs;
 Clarence Williams – voc
 14804-1 I Got Horses And Got Numbers On My Mind Voc 2654, Timeless CBC 1-056 II
 14805-1 New Orleans Hop Scop Blues Voc 2654, Timeless CBC 1-056 II
 14806-1 Let's Have A Showdown Voc 2659, Timeless CBC 1-056 II
 Composer credits are: 14804 (Bernard – Wirges - Bilbo); 14805 (George W. Thomas); 14806 (Pinkard - Page)

The trombone player has not been identified in earlier discos. Jazz Journal 7/77 mentions Charlie Green, this note being confirmed by Ikey Robinson. Yet, part of our group denies Green and his presence has to be questioned for the player's tone, sound, and phrasing. The

guitarist is called by name: "Oh, play it, Mr. Smeck" on the second title. St. Clair plays an on-going four beat rhythm in the third title, and Clarence gives us a very rare piano solo in the third title, decently supported by James P..

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p357: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).
- Rust*2: Ed Allen (cnt, vcl); unknown (tbn); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Dick Robertson (vcl).
- Rust*3,*4,*6: Ed Allen -c; unknown -tb; Cecil Scott -cl; Clarence Williams -p -v or James P. Johnson -p; Roy Smeck -g; Cyrus St. Clair -bb.

019 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Mar. 23, 1934

Charlie Gaines – tpt; Ed Allen – cnt;

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

James P. Johnson – pno; Cyrus St.Clair – bbs ; Floyd Casey – wbd;

Louis Jordan, Charlie Gaines, Clarence Williams – voc (1); Chick Bullock – voc (2,3,4)

14989-1 I Can't Dance, I Got Ants In My Pants

Voc 2689,

Timeless CBC 1-056 II

14990-1 Christmas Night In Harlem

Voc 2689,

Timeless CBC 1-056 II

14991-1 Ill Wind (You're Blowing Me No Good)

Voc 2674,

Timeless CBC 1-056 II

14992-1 As Long As I Live

Voc 2674,

Timeless CBC 1-056 II

Composer credits are: 14989 (Gaines - Williams); 14990 (Parish - Scott); 14991 (Koehler - Arlen); 14992 (Koehler - Arlen)

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

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

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

Notes:

- Storyville 29: Charlie Gaines, poss Ed Allen (tpt); Cecil Scott (clt, ten); Louis Jordan (alt, ?ten); unknown third reed added (3,4); James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Lord, Clarence Williams p359: Charlie Gaines, poss Ed Allen (tpt); Cecil Scott (clt, ten); Louis Jordan (alt, ?ten); unknown third reed added (3,4); James P. Johnson (pno); Cyrus St. Clair (bbs); Floyd Casey (wbd).
- Rust*2: Charlie Gaines (tpt, vcl); Cecil Scott (clt, ten); Louis Jordan (alt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd); Chick Bullock (vcl).
- Rust*3: Charlie Gaines -t -v; Ed Allen -c; Cecil Scott -cl -ts; Louis Jordan -as -?ts -v; unknown third sax; James P. Johnson -p; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; unknown third voice in v-trio; Chick Bullock -v.
- Rust*4,*6: Charlie Gaines -t -v; Ed Allen -c; Cecil Scott -cl -ts; Louis Jordan -as -?ts -v; unknown -as; James P. Johnson -p; Cyrus St. Clair -bb; Floyd Casey -wb; Clarence Williams -v; Chick Bullock -v.

020 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jun. 28, 1934

Hudson 'Buddy' Farrior – tpt;

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

(Don Frye) – pno; Cyrus St.Clair – bbs ; unknown – dms;

Hudson 'Buddy' Farrior - voc

15368-1 Tell The Truth

Voc test,

Timeless CBC 1-056 II

15368-2 Tell The Truth

Voc 2889,

Timeless CBC 1-056 II

15369-1 Sashay, Oh Boy

Voc 2838,

Timeless CBC 1-056 II

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

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

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

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

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

Notes:

- Storyville 29: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); unknown (pno); unknown (dms); Little Brother Farrior (vcl).
- Lord, Clarence Williams p360: unknown (cnt); two unknown (alt); Cecil Scott (clt, ten); poss Don Frye (pno); prob Cyrus st. Clair (bbs); poss Floyd Casey (dms); Little Brother Farrior (vcl).

- Rust*2: Ed Allen (cnt); two unknown (alt); Cecil Scott (clt, ten); Little Brother Farrow (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 Farrow -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 Farrow -v.

Notable differences of takes (from Lord p361):

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

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

021 CLARENCE WILLIAMS & WASHBOARD BAND

New York,

Jun. 28, 1934

Ed Allen – cnt; Cecil Scott – clt;

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

Clarence Williams – voc

15370-1 I Can't Beat You Doin' What You're Doin' Me

Voc 2788,

Timeless CBC 1-057 I

15370-2 I Can't Beat You Doin' What You're Doin' Me

Voc test,

Timeless CBC 1-057 I

15371-1 Trouble

Voc 2788,

Timeless CBC 1-057 I

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

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

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

- Lord, Clarence Williams p361: Ed Allen (cnt); Cecil Scott (clt); Clarence Williams (pno, vcl); Cyrus St. Clair (bbs); Floyd Casey (wbd).

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

- Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; Cyrus St. Clair -bb; Floyd Casey -(bd

Notable differences of takes (from Lord p362):

15370-1: Final four bars of Scott's clarinet chorus are played "growl" / Verbal tag at end of tune by Clarence Williams.

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

022 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Jul. 06, 1934

Ed Allen – cnt; Cecil Scott – clt;

James P. Johnson – pno; Floyd Casey – wbd;

Clarence Williams – voc; Eva Taylor – voc (2,5,6); band – voc (1,5,6)

15398-1 Jerry The Junker

Voc 2854,

Timeless CBC 1-057 I

15399-1 Organ Grinder Blues

Voc 2871,

Timeless CBC 1-057 I

15400-1 I'm Getting My Bonus In Love

Voc 2889,

Timeless CBC 1-057 I

15400-2 I'm Getting My Bonus In Love

Voc 2889,

Timeless CBC 1-057 I

15401-1 Chizzlin' Sam

Voc 2854,

Timeless CBC 1-057 I

15401-2 Chizzlin' Sam

Voc 2854,

Timeless CBC 1-057 I

Composer credits are: 15398 (Clarence A. Stout); 15399 (Clarence Williams); 15400 (Williams – Grainger); 15401 (Clarence Williams)

It's very easy here, as Clarence introduces all participating musicians. But why did he introduce Ed Allen as "big fat Red Allen" in Organ Grinder Blues? So: Personnel as given in the discs and undisputed.

I wonder whether 'Jerry The Junker' might be a pun with the German meaning of this word. In any case it certainly is Clarence' 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.

023 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 Fullbright has to work hard to compensate it and adjust the rhythm. Fullbright's presence was first listed by Rust, but it is not known on which source. And Roy Smeck with his two-eighths-and-one-quarter rhythm plays nice when lets out one-string fills.

Notes:

- Storyville 29: Ed Allen (cnt); Cecil Scott (clt); prob Clarence Williams (pno, vcl); unknown (pno); prob Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd).

- Lord, Clarence Williams p364: Ed Allen (cnt, vcl); Cecil Scott (clt); prob Clarence Williams, unknown (pno); prob Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd).

- Rust*2: Ed Allen (cnt); Cecil Scott (clt, ten); James P. Johnson (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (wbd); Clarence Williams (vcl).

- Rust*3: Ed Allen -c; Cecil Scott -cl; Clarence Williams -p -v; unknown 2nd -p; ?Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -wb.

- Rust*4,*6: Ed Allen -c; Cecil Scott -cl; ?Clarence Williams -p, certainly -v; unknown 2nd -p on 15601-1; ?Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -wb.

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

15601-1: Beginning of Allen's vocal in third chorus: "I'm hollerin' Hey Big Mama. I mean Hey you, big Mama ..."

15601-2: Beginning of Allen's vocal in third chorus: "I'm hollerin' Hey Hey Big Mama. I hollerin' Hey Hey, big Mama ..."

15602-2: Both takes -2 and -3 are musically identical, ...

15602-3: ... only that take -3 appears to be a dub at a somewhat faster pace.

024 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!

025 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.

026 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.

027 ALABAMA JUG BAND

New York,

Oct. 03, 1934

Ed Allen – cnt; Cecil Scott – clt;

Willie "The Lion" Smith – pno; Ikey Robinson – bjo;

Clarence Williams – jug; Cyrus St.Clair – bbs; Bruce Johnson – wbd;

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

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

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

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

If we consider Robinson's notes to be correct, we have to deduce that a) Robinson is not on these two Decca sessions – contrary to his own

identification as ‘Hambone Jackson’, or b) trumpeter and pianist are not Allen and Smith. I – KBR – have credited Ed Allen for the trumpet/cornet solo on the session of 23. March 1934 (# 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.

028 CLARENCE WILLIAMS AND HIS BAND

Clarence Williams – dir, voc;

unknown – tpt;

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

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

I Can’t Dance, Got Ants In My Pants

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

I Can’t Dance, Got Ants In My Pants

Nobody’s Sweetheart (variant)

I Can’t Dance, Got Ants In My Pants

Harlem Rhythm Dance / Shim Sham Shimmy Dance

unknown title

New York, late 1934 – early 1935

copyright date Aug. 23, 1935

Film soundtrack Oscar Micheaux Pictures

‘Lem Hawkins’ Confession’

or ‘Murder in Harlem’

www.youtube.com

www.youtube.com

www.youtube.com

www.youtube.com

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www.youtube.com

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

029 CLARENCE WILLIAMS & HIS ORCH.

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

16840-1 Savin’ Up For Baby

16840-2 Savin’ Up For Baby

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

New York,

Feb. 09, 1935

Voc 2958,

Timeless CBC 1-057 II

Voc 2909,

Timeless CBC 1-057 II

Voc 2909,

Timeless CBC 1-057 II

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.

030 CLARENCE WILLIAMS & HIS ORCH.

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

16985-2 Milk Cow Blues

New York,

Mar. 07, 1935

Voc 2927,

Timeless CBC 1-057 II

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 weird harmonic changes here) – the same simple upward runs as in session 204, so possibly the said Hudson 'Buddy' Farrow. 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 (Farrow?) 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.

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

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

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

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-rhythm 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)*

033 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

May 14, 1935

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

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

Cyrus St. Clair – bbs; Bruce Johnson - wbd

17601-1 This Is My Sunday Off

Voc test exists

not on LP/CD

17601-2 This Is My Sunday Off

Voc 3195,

Timeless CBC 1-057 II

17602-1 Yama Yama Blues

Voc 2991,

Timeless CBC 1-057 II

17603-1 Let Every Day Be Mother's Day

Voc 3195,

Timeless CBC 1-057 II

17604-1 Lady Luck Blues

Voc test,

Timeless CBC 1-057 II

17604-2 Lady Luck Blues

Voc 2991,

Timeless CBC 1-057 II

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

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

Notes:

- Storyville 30: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno); Jimmy McLinn (gtr); Cyrus St. Clair (bbs); unknown (wbd).

- Lord, Clarence Williams p379: Ed Allen (cnt); Cecil Scott (clt, ten); Clarence Williams (pno); Jimmy McLinn (gtr); Cyrus St. Clair (bbs); unknown (wbd).

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

- Rust*3,*4,*6: Ed Allen -c; Cecil Scott -cl -ts; Clarence Williams -p; ?Jimmy McLinn -g; Cyrus St. Clair -bb; ?Willie Williams -wb.

Notable differences of takes (from Lord p380):

17601: Since take-1 is not reissued, nothing can be said about its musical content.

17604-1: Cecil Scott begins the final chorus with a definite "gargle" tone.

17604-2: Cecil Scott begins the final chorus with a "clean" tone and plays that way throughout

034 WILLIE SMITH (THE LION) AND HIS CUBS

New York,

May 22, 1935

Ed Allen – cnt; Cecil Scott – clt;

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

Clarence Williams – voc (4,5,6,7)

39535-A Echo Of Spring

Br 02388,

Neatwork RP 2040

39535-B Echo Of Spring

Dec 7090,

Chronological Classics 662

39535-C Echo Of Spring

Dec 7090,

Neatwork RP 2040

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

Dec 7086,

Chronological Classics 662

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

Dec 7086,

Neatwork RP 2040

39537-A Swing, Brother, Swing

Dec 7090,

Chronological Classics 662

39537-B Swing, Brother, Swing

Dec 7090,

Neatwork RP 2040

39538-A Sitting At The Table Opposite You

Dec 7086,

Chronological Classics 662

39538-B Sitting At The Table Opposite You

Dec 7086,

Neatwork RP 2040

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

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

Notes:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

035 **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 – grt; 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

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 (grt); 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

036 **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 – grt; John Kirby – sbs; Cozy Cole – dms;
 Billie Holiday – voc

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

Note: Fifth and sixth titles are piano solos by Teddy Wilson

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Roy Eldridge (tp); Cecil Scott (cl); Hilton Jefferson (as); Ben Webster (ts); Teddy Wilson (p); Lawrence Lucie (g); John Kirby (b); Cozy Cole (dm); Billie Holiday (vo)
 - Rust*2: Roy Eldridge (tpt); Cecil Scott (clt); Hilton Jefferson (alt); Ben Webster (ten); Teddy Wilson (pno); Lawrence Lucie (grt); John Kirby (sbs); Cozy Cole (dms); Billie Holiday (vcl)

037 **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 – grt; 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

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 (grt); 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

038 **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 – grt; 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

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 (grt); Elmer James (sbs); Cozy Cole (dms)

039 **HENRY ALLEN AND HIS ORCHESTRA** New York, Nov. 17, 1936
 Henry Red Allen – tpt, voc;
 Gene Mikell – 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

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

040 HENRY ALLEN AND HIS ORCHESTRA	New York,	Dec. 29, 1936
Henry Red Allen – tpt, voc;		
Tab Smith – alt; Cecil Scott – ten, clt, bar;		
Billy Kyle – pno; Danny Barker – gtr; John 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	

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

041 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..

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

The horn players are identified by Clarence himself on the second title, and this is the first time we definitely hear Russell Procope with Clarence, all other – earlier – assumptions seemingly being only pure guesses. In a Storyville note (see Storyville 68/63) it is assumed that Clarence might not be the pianist on this first session. Yet, what we hear is a pianist exactly in the Clarence Williams mode, albeit a little more developed to smoother playing in the swing mode. The bass player may be Fulbright as he was with the Teddy Hill band at the time, together with Scott and Procope. In a letter to Eric Townley Cozy Cole stated that he never did record with Clarence Williams (Storyville

68/63). Cole had been named as drummer in earlier discographies. The drummer is mostly listed as Floyd Casey after Cole had been cancelled. But this drummer here is a much more swinging drummer than Casey, so Casey's presence here is at least in doubt. Instead we would opt for Bill Beason on drums here (i.e. on "Sweet Kisses"!), who also was with the Hill band at the time.

Notes:

- *Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Russell Procope (alt); Cecil Scott (ten); prob Clarence Williams (pno, vcl interjections); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).*
 - *Lord, Clarence Williams p387: Ed Allen (cnt); Buster Bailey, Russell Procope (alt, clt); Cecil Scott (ten, clt); prob Clarence Williams (pno, talk); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).*
 - *Rust*2: not listed*
 - *Rust*3: Ed Allen -c; Buster Bailey -cl; Russell Procope -as; Cecil Scott -ts; Clarence Williams -p; ?Richard 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.*

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

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 which shows his above listed characteristics, only, that Ed Hall takes the middle-eight here.

Notes:

- *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*

044 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	<i>There Is Love (see session 045 below)</i>	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 # 042 with the possible exception of the bass player, who may be St.Clair on string bass, although we do not know on which grounds his name has been stated in the discographies. Again we hear a slightly modernized Clarence Williams on piano, and again we opt for Beason as the drummer (see above).

Notes:

- *Storyville 30: Ed Allen (cnt); Buster Bailey (clt); Russell Procope (alt); Cecil Scott (ten); prob Clarence Williams (pno, vcl injections); unknown (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).*
 - *Lord, Clarence Williams p389: Ed Allen (cnt); Buster Bailey, Russell Procope (alt, clt); Cecil Scott (ten, clt); prob Clarence Williams (pno, talk, vcl); Cyrus St. Clair (sbs); poss Floyd Casey (dms); Bill Cooley (vcl).*
 - *Rust*2: not listed*
 - *Rust*3: Ed Allen -c; Buster Bailey -cl; Russell Procope -as; Cecil Scott -ts; ?Clarence Williams -p; Richard Fullbright -sb; ?Cozy Cole -d; William Cooley -v.*
 - *Rust*4,*6: Ed Allen -c; Buster Bailey, Russell Procope -cl -as; Cecil Scott -cl -ts; ?Clarence Williams -p -v -speech; Cyrus St. Clair -sb; ?Floyd Casey -d; William Cooley -v.*

045 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 is present.

Notes:

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



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|--|--|---|
| <p>046 CECIL SCOTT AND HIS ORCHESTRA
 unknown personnel
 Cecil's Jive</p> | <p>New York,
 Apollo Theatre</p> | <p>Oct. 04, 1944
 broadcast
 Everybodys EV-3003 (LP)</p> |
| <p>047 J. C. HIGGINBOTHAM'S BIG EIGHT
 Sidney De Paris – tpt; J. C. Higginbotham – tbn;
 Tab Smith – alt; Cecil Scott – ten, clt;
 Jimmy Jones – pno; Brick Fleagle – grt; Billy Taylor – sbs; Dave Tough – dms
 1014 Dutch Treat
 1015 A Penny For Your Blues</p> | <p>New York,</p> | <p>Dec. 21, 1945

 HRS 1013, Riverside (G) OJC-1724 (LP)
 HRS 1013, Riverside (G) OJC-1724 (LP)</p> |
| <p>048 ART HODES' JAZZ RECORD SIX
 Henry Goodwin – tpt; George Lugg – tbn; Cecil Scott – clt;
 Art Hodes – pno, ldr; Pops Foster – sbs; Kaiser Marshall – dms
 301 Chimes Blues
 302 Sister Kate
 303 Wolverine Blues
 304 Someday Sweetheart
 305 Basin Street Blues
 306 That's A Plenty
 307 Organ Grinder Blues
 Muskrat Ramble</p> | <p>New York,</p> | <p>Mar. 15, 1946

 JR 1006, Jazzology JCD-82
 JR unissued not on LP/CD
 JR 1007, Jazzology JCD-82
 JR 1007, Jazzology JCD-82
 JR unissued not on LP/CD
 JR unissued not on LP/CD
 JR 1006, Jazzology JCD-82
 JR unissued not on LP/CD</p> |
| <p>049 ART HODES' JAZZ RECORD SIX
 Henry Goodwin – tpt; George Lugg – tbn; Cecil Scott – clt;
 Art Hodes – pno, ldr; Pops Foster – sbs; Kaiser Marshall – dms
 302 Sister Kate
 304 Someday Sweetheart
 305 Basin Street Blues
 306 That's A Plenty
 308 Ballin' The Jack
 Tin Roof Blues
 Clarinet Marmalade
 Muskrat Ramble</p> | <p>New York,</p> | <p>Mar. 20, 1946

 JR 1008, Jazzology JCD-82
 JR unissued not on LP/CD
 JR 1008, Jazzology JCD-82
 JR 1009, Jazzology JCD-82
 JR 1009, Jazzology JCD-82
 JR unissued not on LP/CD
 JR unissued not on LP/CD
 JR unissued not on LP/CD</p> |
| <p>050 ART HODES' JAZZ RECORD SIX
 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 – grt, voc
 309 Cake Walking Babies
 310 Backwater Blues
 311 Sonny T,
 erry's Low Down Blues
 312 Brownie's Blues</p> | <p>New York,</p> | <p>Mar. 21, 1946

 JR unissued not on LP/CD
 JR unissued not on LP/CD

 JR unissued not on LP/CD
 JR unissued not on LP/CD</p> |
| <p>051 SANDY WILLIAMS BIG EIGHT
 Pee Wee Irwin – tpt; Sandy Williams – tbn, ldr;
 Tab Smith – alt; Cecil Scott – ten, bar;
 Jimmy Jones – pbo; Brick Fleagle – grt; Sid Weiss – sbs; Denzil Best – dms
 1037 Tea For Me
 1038 Frost On The Moon
 1039 Sam Dan
 1040 Sandy's Blues
 1041 Gee, Baby, Ain't I Good To You?</p> | <p>New York,</p> | <p>Jun. 03, 1946

 HRS 1022, Riverside (G) OJC-1723 (LP)
 HRS 1023, ???
 HRS 1023, ???
 HRS 1022, Riverside (G) OJC-1723 (LP)
 HRS 1029, Riverside (G) OJC-1724 (LP)</p> |
| <p>052 POPS FOSTER'S RAGTIMERS
 Henry Goodwin – tpt; George Lugg – tbn; Cecil Scott – clt;</p> | <p>New York,</p> | <p>Oct. 25, 1946</p> |

- Art Hodes – pno; Eddie Gibbs – bjo; Pops Foster – sbs; Danny Alvin – dms
Clarinet Marmalade Jazz Record unissued not on LP/CD
- 053 **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
- 054 **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
- 055 **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)
- 056 **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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