

# THE RECORDINGS OF BENNY WATERS

## A Tentative Personello-Discography

WATERS, 'Benny' Benjamin tenor sax/soprano sax/ alto sax/ clarinet/ arranger

Born: Brighton, Maryland, 23rd January, 1902  
Died: Columbia, Maryland, 13th August, 1998

Taught music by his brother, who led own local band. Briefly on trumpet and E-flat clarinet, then sax from early teens. Joined Charlie Miller's Band in Philadelphia (c. 1918), played in that band for three years, then enrolled at Boston Conservatory – studied piano and theory there for several years. Giggled with various bandleaders in and around Boston including: pianist Tom Whaley, Skinny Johnson, etc.; played on local radio stations and did extensive teaching. In 1925 joined Charlie Johnson on alto, subsequently played tenor and arranged for Johnson until 1932 (also free-lance recordings with Clarence Williams and King Oliver). Giggled in New York (1933-34) and played residency at a dancing school. Several months with Fletcher Henderson from early 1935, rejoined Charlie Johnson (1936-37), then with Hot Lips Page Big Band at Smalls', etc. (1938). With Claude Hopkins (1940-41), then rejoined Hot Lips Page, working with his sextet at Kelly's Stables, etc. (1941). With Jimmy Lunceford (on alto) from c. June 1942 until December 1942. In 1943 and 1944 led own small group for residency at Red Mill Café, New York, later led own group in California, then toured with Roy Milton. Giggled for a while in Philadelphia, then joined Jimmy Archey's Band (on soprano and clarinet) from summer of 1950 until November 1952. Left the band in Europe and began touring Switzerland, Germany, and France until 1954. Played residencies in Hamburg, then joined Jack Butler at La Cigale in Paris, worked regularly at that venue until early 1967; during this period also made solo appearances in Italy, Germany, and Belgium. Returned to La Cigale as leader 1968 – early 1970. Then did extensive touring in Europe throughout the 1970s and 1980s. During the early 1980s made brief return visits to the U.S.A. to play various engagements. 'The Key to a Jazz Life', Waters' autobiography, was published in 1985.

(John Chilton, 'Who's Who of Jazz')

### STYLISTICS tenor sax (1920s)

**STYLE** Waters' style on tenor sax is un-developed and has no individual traces, simply, because at the time of his early solos with the Charlie Johnson band no individual styles of tenor sax had been developed. Although the top trumpet players of this period had their individual styles, the tenor sax was un-familiar, and Coleman Hawkins as the first tenor sax stylist was still developing his way of playing. Waters' playing was wooden and un-swinging, with predominant hard staccato notes, yet no 6/8th phrasing. As with the Hot Lips Page, Claude Hopkins and Lunceford bands, he was a section man, only.

**TONE** His tone on tenor is strong and harsh, lacking volume.

**VIBRATO** Waters' vibrato is unrecognisable in the few solo spots recorded. But if there is one, it certainly is a short vibrato with little amplitude.

**TIME** Waters shows himself with drive and power when soloing. He does not rush, but keeps good time and accentuates very exact.

**PHRASING** His phrasing is trumpet-like, without blues and funk, and also without off-beat rhythm. Thus rather academic and un-eventful.

### STYLISTICS soprano sax (1950s)

**STYLE** Waters plays a soprano style certainly influenced by Sidney Bechet's playing. His style is horizontal and trumpet-like, and little individual. This might result from Waters' long business as leader of small groups. He is very adept at playing harmonised second or third parts to the melodies, which might result from his early musical education and his work as arranger.

**TONE** His tone is not as voluminous as Bechet's, but harsh and thin.

**VIBRATO** Vibrato unrecognisable.

**TIME** His time is driving and swinging.

**PHRASING** He uses to play phrases derived from the tunes' melodies which then are finished by arpeggiated chords. His playing has little depth and lacks blues-phrasing. It is multi-toned and presenting technical effects.

STYLISTICS clarinet (1950s)

**STYLE** Ben Waters does not have a discernable own style on his instruments. (There, at least, I cannot find a recognisable one on his few recordings. He plays in a sort of Swing/Dixieland style, multi-toned and obviously deduced from Ed Hall's way of playing. His style shows little individuality.

**TONE** His tone on clarinet is a bit sharp, yet still sweet.

**VIBRATO** Waters' vibrato is wide and with little amplitude.

**TIME** His time is driving and swinging, and with power.

**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. He is highly virtuoso and extremely fluent in playing arpeggios or un-usual harmonic sequences. He often performs chromatic sequences of broken chords. He likes to repeat phrases to gain tension.

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

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

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

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics.

In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

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

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

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

**Benny Waters certainly was not one of the really important tenor saxophonists of jazz history. The style-forming musicians on this instrument were others. But he was an important person in Harlem jazz for being one of the first jazz musicians performing on tenor sax, for his arranging duties for the Charlie Johnson band, and for animating and stimulating jazz life in Europe for close to fifty years after WW II. (I myself was lucky enough to have met and heard him two times.) In my aim to present and show the less renowned musicians of Harlem jazz, he however assumes a very important role as a legitimate musician, early arranger of big band scores, and hot soloist of his own bands and a couple of name-bands.**

BENNY WATERS

|                          |   |             |               |
|--------------------------|---|-------------|---------------|
| 001 <b>ESTHER BIGEOU</b> | Clarence Williams' Blue Five                                    | New York,   | Dec. 21, 1926 |
|                          | personnel unknown, presumably including Clarence Williams - pno |             |               |
| 80258                    | Midnight Stomp  | OK unissued | not on LP/CD  |
| 80259                    | Zulu Blues  | OK unissued | not on LP/CD  |

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

Notes:

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

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

- BGR\*2: prob Ed Allen, cnt; Charlie Irvis, tbn; Ben Waters, clt; Clarence Williams, pno; Buddy Christian or Leroy Harris, bjo.

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

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

|  |   |            |               |
|--|---|------------|---------------|
| 002 <b>CHARLIE JOHNSON'S ORIGINAL PARADISE TEN</b> |   | New York,  | Feb. 25, 1927 |
|  | unknown, Cladys Jabbo Smith, Thomas Morris – tpt; Charlie Irvis – tbn;                    |            |               |
|  | Ben Whitted, Benny Carter – alt, clt; Benny Waters – ten, clt;                            |            |               |
|  | Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms; |            |               |
|  | Monette Moore – voc   |            |               |
| 38115-1  | Paradise Wobble   | Vic 20551, | Frog DGF 8    |

|         |                         |            |             |
|---------|-------------------------|------------|-------------|
| 38116-1 | Birmingham Black Bottom | Vic 20551, | Frog DGF 8  |
| 38116-2 | Birmingham Black Bottom | Vic test,  | Frog DGF 12 |
| 38117-1 | Don't You Leave Me Here | Vic 20653, | Frog DGF 8  |
| 38117-3 | Don't You Leave Me Here | Vic test,  | Frog DGF 12 |

Composer credits: 38115 (F. Johnson – T. Morris); 38116 (F. Johnson – T. Morris); 38117 (F. Morton)

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

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

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

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

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

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

"Paradise Wobble" is a heavily arranged 12 bar blues. The arrangement is complex, much more so than the two other titles of this session. And I suggest this to be one of the earliest arrangements of Benny Carter on record – if not the very earliest. Appropriate and even great soloing by Jabbo Smith and Ben Whitted. (Re Ben Whitted: please, forget almost all nominations of Whitted in former discographies on Clarence Williams! They are completely wrong and out of place and pure unsubstantiated speculation without documented background!) "Birmingham Black Bottom" is akin remarkably in structure and thematic material to Thomas Morris' "Ham Gravy" and I speculate whether this tune was contributed to this session by Morris himself, if he really is one of the trumpets. On the other hand, this number is a real swinger – very advanced for early 1927 – and perfectly shows the Johnson band abilities.

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

#### Notes:

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

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

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

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

- *Storyville 35-185*: Jabbo Smith, Leonard Davis, Tom Morris, tpt; Charlie Irvis, tbn; Benny Carter, Ben Whitted, alt, clt; Elmer Harrell, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Cyrus St. Clair, bbs; George Stafford, dms; Monette Moore, vcl

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

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

#### Tunes Structures:

38115-1 Paradise Wobble Key of Eb Victor

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

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

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

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

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

same as 38116-1

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

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

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

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

Victor

same as 38117-1

Discernible differences of takes:

38116-1 Introduction: second trumpet enters ad-lib in third bar. 2nd bar of coda: two trombone notes and banjo  
 38116-2 Introduction: both trumpets play in harmony throughout.. 2nd bar of coda: two trombone notes and banjo plus two heavy drumbeats and cymbal  
 38117-1 2nd half of vocal: "Hear that bell a-ringin', hear that whistle sound".  
 38117-3 2nd half of vocal: "Hear that whistle blow, hear that whistle sound".

003 **SARA MARTIN** Clarence Williams' Blue Five

New York,

Apr. 09, 1927

Sara Martin – voc;

Charlie Irvis – tbn;

Carmelo Jari – clt; (Ben Whitted) – alt;

Clarence Williams – pno; Buddy Christian – bjo; Cyrus St. Clair – bbs

80712-B Cushion Foot Stomp

OK 8461, Collectors Classics COCD-19

80713-B Take Your Black Bottom Outside

OK 8461, Collectors Classics COCD-19

Composer credits: 80712 (Williams); 80713 (Williams – Green)

The clarinetist was said to be Benny Waters for years. We have been unable to find a source for this assumption and it has to be mentioned that Waters started as a saxophonist, soloing on clarinet only in later years. Tone and style might seem to belong to Arville Harris, but are much more even and solid. I - KBR – would yet – after recent listening – nominate Carmelo Jari here, without his jumping-trills, yet, but with his strong and voluminous tone. And: Jari was Williams' favourite candidate for clarinet at this time. The alto might belong to Ben Whitted stylistically, but this is not documented anywhere and only our vague suggestion. In April 1927 Irvis and St. Clair were with Charlie Johnson's band at Smalls' Paradise and might easily have brought Whitted – first alto sax with the Johnson band - with them to this recording session.

Our listening group is proud to have detected a hitherto unlisted banjo player, presumably Buddy Christian.

Notes:

- Storyville 20: Charlie Irvis (tbn); Benny Waters (clt); Arville Harris (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p203: Charlie Irvis (tbn); Benny Waters (clt); Arville Harris (alt); Clarence Williams (pno); Cyrus St. Clair (bbs).

- BGR\*2,\*3,\*4: Charlie Irvis, tbn; Benny Waters, clt; Arville Harris, alt; Clarence Williams, pno; Cyrus St. Clair, bbs.

- Rust\*3: Charlie Irvis -tb; Ben Waters -cl; Arville Harris -ts; Clarence Williams -p; Cyrus St. Clair -bb.

- Rust\*4,\*6: Charlie Irvis -tb; Benny Waters -cl; Arville Harris -as; Clarence Williams -p; Cyrus St. Clair -bb.

Soloists ad-lib:

80712: CJ clt 16; CH o-tbn + CJ clt 16; ?BW alt 16; CW pno obl 16

80713: no instrumental solos

004 **KING OLIVER AND HIS DIXIE SYNCOPATORS**

New York,

Oct. 14, 1927

Joe King Oliver – cnt, ldr; unknown – tbn;

unknown, unknown - alt, clt; (Benny Waters?) – ten, clt;

unknown – pno; unknown – bjo; unknown – bbs; unknown – dms;

Benny Waters – arr (1)

E-6667/8 Aunt Hagar's Blues

Voc unissued

not on LP/CD

E-6669/70 Farewell Blues

Voc unissued

not on LP/CD

Stack O'Lee Blues

Voc unrecorded

not on LP/CD

As no test pressings have come to light in the last 95 years, nothing factual can be said about the music and the personnel.

But see Freddie Johnson's recollections as above.

In "King" Oliver, p. 88, L. Wright says: "Benny Waters told Laurie Wright that he arranged 'Aunt Hagar's Blues' for King Oliver and had recorded it with him. However, in the absence of tests from either this or the next session of 25 February 1928, it is not possible to say whether he was on either or both." Most interestingly, in Benny Waters' own book 'The Key to a Jazzy Life' he does not mention any cooperation with King Oliver. In a reproduction of an interview with journalist and jazz critic Bill Jones of – probably – Edinburgh, Scotland, enclosed in this book, he is asked about King Oliver, and answers: "Well, Joe came to New York with a band, but he had no success, with that band, I mean. He had some of the greatest men, such as Albert Nicholas and Higginbotham, Red Allen, fantastic men but no arrangements ....., sounded like a bunch of cats! And so the band broke up." On being asked whether he ever heard the King Oliver Dixie Syncopators, Waters answers: "Well, that's another thing, I don't know anything about that, that was in Chicago." So, there is no recollection of any recording session with a King Oliver band, be it the Dixie Syncopators or else named aggregation. (Benny Waters book was edited in 1985.)

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

- Rust\*2: unknown nine-piece band

- Rust\*3,\*4: unknown nine-piece band; Benny Waters -a (and cl -ts ?)

- Rust\*6: King Oliver, c, dir, with unidentified eight-men band probably including Benny Waters, cl, ts; publisher's arrangement used

- L. Wright, "King" Oliver: unknown personnel and instrumentation of 9 men, probably the same as above.

005 **KING OLIVER AND HIS DIXIE SYNCOPATORS**

New York,

Nov. 18, 1927

Joe King Oliver – cnt, ldr;

unknown -tpt; Jimmy Archey – tbn;

Barney Bigard – clt; Paul Barnes – alt, sop; David Jones – cms;

unknown – bjo; Lawson Buford – bbs; Fred Moore – dms

E-6806 / E-25352 Farewell Blues

Voc 1152,

Chronological Classics 618

E-6808/9 Tin Roof Blues

Voc unissued

not on LP/CD

E-6811 / E-25355 Sobbin' Blues

Voc 1152,

Chronological Classics 618

Composer credits: E-6806 (Schoebel – Mares – Rappolo); E-6811 (Kassel, Berton)

“Thomas ‘Tick’ Gray told Al Vollmer that he remembered both tunes, but had not necessarily recorded them and commented that Oliver would only record after he had thoroughly rehearsed. On being played the records he gave Oliver, himself, Archey, Barnes, Bigard, Russell, Foster, Buford, and Barbarin as a possible personnel” (L. Wright, “King” Oliver, p. 89). This might possibly be a personnel dimly remembered by a possible participant at this session, and should thus be regarded as possibly sincere (many “possibles” here!), but it has to be considered that musicians’ recollections are not necessarily correct when regarding the instrumental identities of players of other instruments than the own.

My own (KBR) ears tell me - and I thus suggest:

Regarding Benny Waters’ presence at this sessions: there simply is no sign of his personal presence here or of any musical note that may be attributed to him! Just as well: no arrangement used and played at this session can be seen as his personal work!

- Farewell Blues: the ensemble includes two tpts/cnts – one using a straight mute, the other one – probably Oliver (his vibrato) - using a cup mute. As the first tpt part is played from music in all ensemble parts, I assume this player to be the unknown man, whereas Oliver plays second part below ad-libbing, using his rubber cup mute. Archey on trombone is easy to identify by his tone, style and vibrato. Paul Barnes is using his soprano in duet with easily recognisable Bigard’s clarinet. I do not hear any piano played on these sides and would thus skip the pianist. The banjo is heard in strict four-four rhythm without any ad-libbing, and cannot be identified. The tuba player should be Lawson Buford – a Chicago musician – characterised by this sentence: “When you hear a lot of tuba going on, it is Buford” (Storyville 86, p. 70). This exactly is what can be heard on these sides. On the drums I would tend to hear Fred Moore, using his tom-tom frequently and from the sound of his cymbal. Both devices do not belong so much to Paul Barbarin’s style.

- Sobbin Blues: ensemble parts are played mainly ad-lib, but led by first trumpet with straight mute, playing a score with evident accented simple quarter-notes and without any off-beat phrasing. I believe this man to be the unknown player. There is – very softly – a second trumpet below, and I believe this to be Oliver. Barnes and Bigard are using alto and tenor on these sides. There still is no piano audible.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: unknown band of nine men, featuring Barney Bigard (cl & ts)*

- Rust\*2: King Oliver (cnt); James Archey (tbn); Paul Barnes (sop, alt); Barney Bigard (clt, ten); unknown third sax; unknown (pno); unknown (bjo); unknown (bbs); Paul Barbarin (?) (dms)

- Rust\*3,\*4: King Oliver -c; James Archey -tb; Paul Barnes -ss -as; Barney Bigard -cl -ts; ? Benny Waters -cl -ts -a; unknown -p; unknown -bj; unknown -bb; Paul Barbarin -d

- Rust\*6: King Oliver -c; James Archey -tb; Paul Barnes -ss -as; ?Barney Bigard -cl -ts; ? Benny Waters -cl -ts -a; unknown -p; unknown -bj; unknown -bb; Paul Barbarin -d

- L. Wright, “King” Oliver: Joe King Oliver, another, c; James Archey, tb; Paul Barnes, ss, as; unknown, cl, ts; unknown, p; unknown, bj; unknown, bb; unknown, d

Tunes:

E-6806 / E-25352 Farewell Blues key of Bb

Vocalion

(Intro 8 bars ens)(Chorus 1 16 bars ens + PB sop + JA o-tbn)(Chorus 2 16 bars PB sop - BB clt)(Chorus 3 16 bars BB clt)(Chorus 4 16 bars unkn + KO m-tpt 7 - JA o-tbn 4 - unkn + KO m-tpt 4)(Chorus 5 16 bars ens)(Chorus 6 16 bars ens)(Coda 2 bars ens)

E-6811 / E-25355 Sobbin Blues key of F

Vocalion

(Intro 4 bars ens - JA o-tbn)(Verse 1 16 bars BB clt)(Chorus 1 32 bars ens)(Vamp 4 bars unkn m-tpt)(Verse 2 16 bars BB ten)  
(Chorus 2 32 bars LB bbs 16 - ens 16)

**006 CHARLIE JOHNSON’S PARADISE TEN**

New York,

Jan. 24, 1928

Sidney de Paris, Cladys Jabbo Smith – tpt; Charlie Irvis – tbn;

Ben Whitted, Benny Carter – alt, clt; Ben Waters – ten, clt; Edgar Sampson – vln;

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

Monette Moore – voc (1,2);

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

41639-1 You Ain’t The One

Vic test,

Frog DGF 12

41639-2 You Ain’t The One

Vic 21247,

Frog DGF 8

41640-1 Charleston Is The Best Dance After All

Vic 21491,

Frog DGF 8

41640-2 Charleston Is The Best Dance After All

Vic test,

Frog DGF 12

41641-1 Hot Tempered Blues

Vic test,

Frog DGF 12

41641-2 Hot Tempered Blues

Vic 21247,

Frog DGF 8

Composer credits are: 41639 (Chas. Johnson – Arthur Porter); 41640 (G. Johnson – A. Porter); 41641 (Chas. Johnson – Arthur Porter)

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

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

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

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

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

Notes:

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

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

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

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

- *Storyville 35-185:* Jabbo Smith, Leonard Davis, tpt; Charlie Irvis, tbn; Benny Carter, alt, clt; Edgar Sampson, vln, alt; Elmer Harrell, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Cyrus St. Clair, bbs; George Stafford, dms; Monette Moore, vcl

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

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

Tunes Structures:

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

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

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

same as 41639-1

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

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

(Intro 6 bars ens)(A1 Chorus 32 bars AABA ens)(Bridge 2 bars\* ens)(B1 Verse 20 bars ens ens 8, saxes 8, ens 4)(A2 Chorus 32 bars saxes in harmony)(A3 Chorus 32 bars / J. Smith tpt 16, B. Carter alt 8, J. Smith tpt 6, ens 2)(Bridge 2 bars\* ens)(A4 Chorus 32 bars ens 14 - C. Johnson pno 2 - Ch. Irvis 6 - ens 10)(Coda 2 bars bbs - ens)

41640-2 Charleston Is The Best Dance After All Key of F Victor

same as 41640-1

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

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

41641-1 Hot Tempered Blues Key of Bb Victor

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

41641-2 Hot Tempered Blues Key of Bb Victor

same as 41641-1

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

Discernible differences of takes:

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

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

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

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

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

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

**007 CLARENCE WILLIAMS' JAZZ KINGS**

New York, Aug. 01, 1928

Ed Allen, Joe 'King' Oliver - cnt; Ed Cuffee - tbn;

Albert Socarras, (Russell Procope?) - alt, clt; Ben Waters or (Albert 'Happy' Caldwell) - ten, clt;

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

Ed Allen, Clarence Williams - voc (2)

146825-3 The Keyboard Express

Col 14348-D, Frog DGF 14

146826-3 Walk That Broad

Col 14348-D, Frog DGF 14

Composer credits: 146825 (Jackson); 1460826 (Delany and Frisimo)

Our group agrees to the previously stated personnel with the only exception: the tenor player. Some of us hear Ben Waters playing, and not Arville Harris. King Oliver as second trumpet has been named by William Russell (see below), and should thus be confirmed. There certainly is a second tpt/cnt player, who very often drops out of the ensemble in the first title (because of lacking sight-reading skills? or embouchure troubles?), but is much more secure in the second title. This probably would give a special hint to Oliver.

'The Keyboard Express' is entirely played from scores, with Socarras leading the reed section and securely performing all the solo chordal melody parts. It does not include any solo improvisations - except a 4-bar ad-lib sequence by Ed Cuffee on trombone. The last chorus of this title includes a 2-bar saxophone middle-break which clearly exposes the three-part saxophone section, which we did not recognise in our Cl. Williams investigation of about 15 years ago (see below: Lord, Clarence Williams, p. 240).

In 'Walk That Broad' we find a nice three-part clarinet section, eight bars of open trombone by Mr. Cuffee, and a four-bars tenor sax solo which certainly is not by Arville Harris as regularly attributed by Rust and Lord, but much closer to Benny Waters style, or, as I - KBR - have recognised just today (15-02-2024), might also be played by Albert 'Happy' Caldwell.

As to the third (or rather second) alto saxophonist: unfortunately, we do not have any hint as to his identity. We will never know, probably, but considering the possibility of Russell Procope's presence as at other sessions of this time, the same might be assumed for this session. Procope - as a young unexperienced section player - may well also be present at this session.

(In case it really is 'King' Oliver on second trumpet/cornet at this session, we have to note that he is not given the slightest solo part on any of both titles.)

Notes:

- Mahony, Columbia 13/14000-D Series: Author gives accumulated personnel without distinct deposition.  
 - Storyville 22: Ed Allen (cnt); Ed Cuffee (tbn); prob Albert Socarras (clt, alt); prob Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Lord, Clarence Williams p. 241: Ed Allen, poss Joe Oliver (cnt); Ed Cuffee (tbn); prob Albert Socarras (clt, alt); prob Arville Harris (clt, alt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs). "... personnel, based upon aural study and consideration of Williams' usual recording band of that period. Instrumentation is as given (he lists 3 reeds), Oliver does not solo, but his name was seen in Williams' files by William Russell in 1938 for this session. Unfortunately, WR did not note down the rest of the personnel at that time."  
 - Rust\*2: prob Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Buster Bailey (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno, vcl); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Rust\*3,\*4,\*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Albert Socarras -cl -as; Arville Harris -cl -as -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.

Solos ad-lib:

146825: EC o-tbn 4  
 146826: EA m-cnt 2; EC o-tbn 8; BW or HC ten 4; EA voc 12 + 1

**008 CLARENCE WILLIAMS & HIS ORCHESTRA**

Long Island City, c. Aug. 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;  
 Ben Whitted, (Harvey Boone?) – alt, clt; Ben Waters – ten, clt;  
 Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair - bbs

|       |                     |             |             |
|-------|---------------------|-------------|-------------|
| 151   | Long, Deep And Wide | QRS R-7004, | Frog DGF 48 |
| 152-A | Speakeasy           | QRS R-7004, | Frog DGF 48 |
| 153   | Squeeze Me          | QRS R-7005, | Frog DGF 48 |
| 154-A | New Down Home Blues | QRS R-7005, | Frog DGF 48 |

Composer credits: 151 (Waller); 152 (Williams – Oliver); 153 (Williams – Waller); 154 (Delaney)

Now, this is the epitome of all Clarence Williams music. Wonderful Harlem big band music, full of blues, relaxed yet swinging, very melodic and musicianly. The only uncertainties are the (probably) two alto saxes. Benny Morton (of the Joe Jordan band) certainly out of the picture, so it might be Harris, had there been any recognizable trait of his style. But taking Ben Waters for granted (Waters identified himself on matrices 151 – 154, but was less sure for the subsequent QRS dates – Storyville 1998/9), it would be very significant to suggest Ben Whitted, who was Waters' band mate from the Charlie Johnson band, just as St. Clair was. Whitted was an experienced 1st alto man and played all the clarinet solos – in a very bluesy style – in the Johnson band. Harvey Boone on alto had been listed in Cl. Williams' files as playing on an QRS date. Laurie Wright in his magnificent book on King Oliver has Bennie Morten (sic) and Arville Harris as alto saxophone players and Benny Waters for tenor sax. I must admit that I am un-able to recognise any musical elements that would hint to these two former musicians. The period of the Joe Jordan band working in the East was in 1926 ('Joe Jordan's Ten Sharps And Flats'), and Bennie Morten – or recte Morton – who was part of a couple of personels in Clarence Williams groups as their alto/clarinet player, is not known to have stayed in New York afterwards. And Arville Harris' "trembling" saxophone or clarinet playing I cannot hear on these sides. Thus I prefer Ben Whitted as alto/ clarinet player here, together with his colleagues Ben Waters and Cyrus St. Clair from the Charlie Johnson band. And I cannot agree with the alternate names cited in earlier discographies.

Notes:

- Storyville 22: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Lord, Clarence Williams p243: Ed Allen, Joe Oliver (cnt); Ed Cuffee (tbn); prob Arville Harris (clt, alt); prob Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Rust\*2: Ed Allen, King Oliver (cnt); Charlie Irvis or Ed Cuffee (tbn); Arville Harris, Bennie Moten (clt, sop, alt); Ben Waters (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).  
 - Rust\*3: Ed Allen, King Oliver -c; Ed Cuffee -tb; ?Arville Harris, ?unknown third -cl -as; Ben Waters -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.  
 - Rust\*4,\*6: Ed Allen, King Oliver -c; Ed Cuffee -tb; prob Arville Harris -cl; Ben Waters -cl -ts; Clarence Williams -p -v; Leroy Harris -bj; Cyrus St. Clair -bb.  
 - L. Wright, "King" Oliver: Ed Allen, Joe 'King' Oliver, c; Ed Cuffee, tb; Bennie Morten, cl, as; Benny Waters, cl, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb. (see also session 010 for this musician)

Soloists ad-lib:

151: EA m-cnt 14; EC m-tbn 15; BWa ten 7+6  
 152: BWa ten 1; EC o-tbn 1; JKO o-cnt 11; EC m-tbn 12  
 153: EA m-cnt 16; CSC bbs 8; EC o-tbn 8; BWa ten 1+8; CSC bbs 1  
 154: BWh or HB alt 12; EA m-cnt 12; EC o-tbn 16; BWh clt 12

**009 CHARLIE JOHNSON AND HIS PARADISE BAND**

New York, Sep. 19, 1928

Leonard Davis, Sidney de Paris – tpt; Jimmy Harrison – tbn, voc exhortations (2,3);  
 Ben Whitted, Edgar Sampson – alt, clt; Ben Waters – ten, clt;  
 Charlie Johnson – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;  
 Ben Waters – arr (2,3,4,5,6); possibly Ken Macomber – arr (2,3)

|         |                      |              |              |
|---------|----------------------|--------------|--------------|
| 47530   | Gettin' Away From Me | Vic unissued | not on LP/CD |
| 47531-1 | The Boy In The Boat  | BB B10248,   | Frog DGF 12  |
| 47531-2 | The Boy In The Boat  | Vic 21712,   | Frog DGF 8   |
| 47532-1 | Walk That Thing      | Vic test,    | Frog DGF 12  |
| 47532-2 | Walk That Thing      | Vic 21712,   | Frog DGF 8   |
| 47532-3 | Walk That Thing      | BB B10248,   | Frog DGF 12  |

Composer credits are: 47531 (C. Johnson); 47532 (C. Johnson)

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

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

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

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

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

The arrangement must be Ben Water's. When the author of this little article played this very title at the Breda Jazz Festival in 1972, the door opened and in walked Benny Waters, immediately shouting into the room "Hey, that's my arrangement!" On the other hand he told pianist Keith Nichols, that the arrangement was Ken Macomber's, who as a young white arranger made the rounds through Harlem trying to sell his arrangements, using his beautiful young wife as bait to gain attention. Stylistically the arrangement is pure Waters! Fats Waller's "Squeeze Me" was originally titled "The Boy In The Boat" just as this "The Boy In The Boat" here was recorded as "The Rock" (STORYVILLE 35). "Walk That Thing" is not as outweighed, but it nevertheless has beautiful soloing by Whitted on clarinet, de Paris on C1 (strain C / verse II) and probably Davis on D1 (Verse III / strain D). But the peak is Harrison's solos in all three takes, take -2 the least perfect. As takes -1 and -3 are very similar in Harrison's solo and take -2 differing mostly in the breaks, the recording order might originally have been take -2, take -1 and take -3. And then St.Clair's majestic tuba breaks in the last chorus, together with Bobby Johnson's banjo breaks and Stafford's drum artistics: phantastic!

#### Notes:

- *Delaunay, New Hot Discography 1948: Leonard Davis, Sidney De Paris (tp); Jimmy Harrison (tb); Ben Whitted (cl); Edgar Sampson (as & v); Ben Waters (ts); Charlie Johnson (p); Bobby Johnson (g); Cyrus St. Clair (b); George Stafford (dm)*

- *Jazz Directory Vol. Five 1955: Leonard Davis, Sidney De Paris (tpt); Jimmy Harrison (tbn); Ben Whitted (clt); Edgar Sampson (alt, vln); Ben Waters (ten); Charlie Johnson (p); Bobby Johnson (bj); Cyrus St. Clair (tu); George Stafford (d)*

- *Rust\*2: Sidney de Paris (tpt); Jimmy Harrison (tbn); Ben Whitted (clt, alt); Edgar Sampson (alt); Ben Waters (clt, ten); Charlie Johnson (pno); Bobby Johnson (bjo); Cyrus St. Clair (bbs); George Stafford (dms)*

- *Rust\*3,\*4: Leonard Davis -Sidney de Paris -t; Jimmy Harrison -tb; Ben Whitted -cl -as; Edgar Sampson -cl -as -vn; Ben Waters -cl -ts; Charlie Johnson -p -ldr; Bobby Johnson -bj; Cyrus St. Clair -bb; George Stafford -d; unknown male exhortations where marked*

- *Rust, The Victor Master Book Vol. 2: 2 t / tb / 3 s / p / bj / bb / d.*

- *Rust\*3,\*4,\*6: Leonard Davis, Sidney de Paris, t; Jimmy Harrison, tb; Ben Whitted, cl, as; Edgar Sampson, cl, as, vn; Ben Waters, cl, ts, a; Charlie Johnson, p, dir; Bobby Johnson, bj; Cyrus St. Clair, bb; George Stafford, d; unknown male exhortations where marked*

- *Storyville 35-185: Leonard Davis, Sidney de Paris, tpt; Jimmy Harrison, tbn; Ben Whitted, Edgar Sampson, clt, alt; Ben Waters, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Cyrus St. Clair, bbs; George Stafford, dms*

#### Tunes Structures:

47530 *Gettin' Away From Me* Victor  
unissued

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

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

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

47532-1 *Walk That Thing* Key of C Victor  
(Intro 8 bars /pno 4, ens 4)(A1 Chorus 32 bars AA' Waters ten)(B1 Verse 20 bars AA' Waters ten - ens)(C1 Verse II 16 bars AA de Paris tpt - ens)(A2 Chorus 32 bars Harrison tbn)(D1 Verse III 16 bars AA Davis (?) tpt - clts)(D2 Verse III 16 bars Whitted clt - ens)(A3 Chorus 32 bars ens /breaks bbs, bjo, cymbals)(Coda 3 bars clt - ens)

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

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

#### Discernible differences of takes:

47531-1 Chorus D1: Stafford plays choked high-hat  
Chorus D2: Harrison shouts "Yes, yes, yes, yes, yes; preach that thing, brother low-down, do!"

47531-2 Chorus D1: Stafford plays hand cymbal  
Chorus D2: Harrison shouts "Oh, preach that thing, brother, preach it now; preach it Kid!"

47532-1 ten solo Chorus A1: Waters starts with five notes, 1 eighth not (g), 1 quarter note (g), 3 eighth notes (g-eb-e)  
tpt solo in strain C1 (Verse II): tpt plays a three-quarter rhythm in second half of strain C1,  
breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a syncopated downward sequence

47532-2 ten solo Chorus A1: Waters starts with three evenly played notes (g),  
breaks in tbn solo: no arpeggio

47532-3 ten solo Chorus A1: Waters starts hesitatingly with three nearly evenly played notes (g),  
breaks in tbn solo: arpeggio downward from g# to F in first bar, in third bar a downward sequence with 2 eighth notes and 1 quarter note (not syncopated)



## 010 JACKSON AND HIS SOUTHERN STOMPERS

New York, Sep. ?, 1928

Leonard Davis, *Sidney de Paris* – tpt; Jimmy Harrison – tbn ;  
*Ben Whitted*, Edgar Sampson – alt, clt ; *Ben Waters* – ten, clt;  
*Charlie Johnson* – pno; Bobby Johnson – bjo; Cyrus St. Clair – bbs; George Stafford – dms;  
 Bob Haring – arr (stock) (1?,2)

|         |                                    |               |             |
|---------|------------------------------------|---------------|-------------|
| 31339-2 | Dusky Stevedore                    | Mar 227 (7"), | Frog DGF 71 |
| 31340-2 | Take Your Tomorrow (Give Me Today) | Mar 227 (7"), | Frog DGF 71 |

Composer credits are: 31339 (*Razaf & Johnson*); 31340 (*Razaf & Johnson*)

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

Particulars of the tune "Dusky Stevedore" and its issue and publication can be found in Bruce Bastin 'Never Sell a Copyright', p.44/45. The personnel for this recording can only be concluded aurally and seems to be as given above. There seem to be two trumpets because of the thickness of sound and because certainly the arrangement required two, but only one can be distinguished clearly. And this player seems to be Leonard Davis with his majestic horn (listen to Eddie's Hot Shots for a sample of his great trumpet playing). He seems to be the only trumpet soloist here. Then we hear unequivocally the one and only Jimmy Harrison on trombone. Ben Whitted might be on first alto, because he was the saxophone leadman with the Johnson band. Presuming this to be the Johnson band the other alto has to be Edgar Sampson, who was with the band from mid 1928 on, just as Leonard Davis was. Although I do not know any Sampson solo that early, I assume that Sampson – as successor to Benny Carter – might have been under his influence. This could be a clue to the alto solo in the second title. The tenor solo in the beginning of the first title certainly sounds like what we have come to know of Ben Waters. Yet, when asked late in his life, Waters denied his presence here. Well, I have become aware of so many errors of memory and judgement of the surviving musicians in my research, that I am inclined not to believe in Waters' memory here. The rhythm section certainly is the one of the Johnson band. Only, that the presence of a piano cannot be stated with certainty. So, can it be the case, that the Johnson band recorded without their leader? For contractual reasons? Or because Charlie Johnson just did not care? Or because he simply was "upstairs" gambling? We do not know, yet the music is fantastic!

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

"Take Your Tomorrow (Give Me Today)" is a stock arrangement definitely by Bob Haring, published by the Triangle Music Company. Very typical Jimmy Harrison solo in chorus A3 and a very Carterish eight bar solo by the second alto player, who in my estimation must be Edgar Sampson (in this relation I would like to ask the reader to listen to Clarence Williams' "Zonky" and "You've Got To Be Modernistic" of December 3, 1929. I think that we have the same musician here.)

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

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

Notes:

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

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

- *Rust\*2*: not listed

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

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

- *Rust\*4,\*6*: probably: *Leonard Davis, Sidney De Paris* – tpt; *Jimmy Harrison* – tbn; *Ben Whitted, Edgar Sampson* – alt, clt; *Ben Waters* – ten, clt; *Charlie Johnson* – pno; *Bobby Johnson* – bjo; *Cyrus St. Clair* – bbs; *George Stafford* – dms

Tunes Structures:

31339-2 *Dusky Stevedore* Key of F / Bb / Ab Marathon  
 (Intro 8 bars ens)(A1 Chorus (F) 32 bars AABA *Waters (?) ten* - ens)(B1 Verse I 20 bars ens)(Bridge 8 bars ens modulation to Bb)  
 (A2 Chorus (Bb) 32 bars *Whitted (?) clt*)(C1 Verse II (Vamp ?) 20 bars / ens 4, *Davis tpt 8, Sampson (?) alt 4, ens 4* - modulation to Ab)(A3 Chorus (Ab) 32 bars ens *Davis tpt lead 16 - saxes 8 - ens 8*)(Coda 4 bars ens)

arrangement: stock arrangement possibly by *Bob Haring* (see also *Thelma Terry on Columbia and Mills' Hotsy Totsy Gang on Duo*) (*Bruce Bastin, 'Never Sell A Copyright', p. 45*) / composer credit is: *Razaf & Johnson*

31340-2 *Take Your Tomorrow (Give Me Today)* Key of F / Bb / Ab Marathon  
 (Intro 6 bars ens)(Verse 8 bars ens)(A1 Chorus (F) 32 bars AA' saxes)(A2 Chorus (F) 32 bars / *Davis tpt 16, Waters ten 16*)(Bridge 4 bars *Davis tpt* - ens modulation to Bb)(A3 Chorus (Bb) 32 bars / *Harrison tbn 8, Whitted (?) clt 8, Harrison tbn 16\**)(Bridge 4 bars ens modulation to Ab)(A4 Chorus (Ab) 32 bars ens / ens 8, *Sampson (?) 8, ens 8, bjo 4, ens 4*)(Coda 2 bars ens)

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

## 011 KATHERINE HENDERSON Clarence Williams and his Orchestra

Long Island City, c. Oct. 1928

Katherine Henderson – voc;

Joe King Oliver – cnt;

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

Clarence Williams – pno; *Cyrus St. Clair* – bbs

|       |                         |             |             |
|-------|-------------------------|-------------|-------------|
| 256-A | Lonesome Lovesick Blues | QRS R-7032, | Frog DGF 48 |
|-------|-------------------------|-------------|-------------|

|       |                         |             |             |
|-------|-------------------------|-------------|-------------|
| 257-A | Have You Felt That Way? | QRS R-7032, | Frog DGF 48 |
|-------|-------------------------|-------------|-------------|

|      |                             |             |             |
|------|-----------------------------|-------------|-------------|
| 258- | What Can You Do Without Me? | QRS R-7054, | Frog DGF 48 |
|------|-----------------------------|-------------|-------------|

The clarinet solo is more blues inflected than *Arville Harris'* work, so most likely *Whitted*, who was capable of good blues playing. The

tenor is not really prominent, but sounds like Waters, but the brass bass possibly might not be St. Clair.

Notes:

- Storyville 23: Joe Oliver (cnt); Benny Moten (clt, alt); Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).  
 - Lord, Clarence Williams p256: Joe Oliver (cnt); unknown (clt, alt); Ben Waters (ten); Clarence Williams (pno); Cyrus St. Clair (bbs).  
 - Rust\*3: King Oliver -c; ?Ben Whittet -cl; Arville Harris or Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.  
 - Rust\*4,\*6: King Oliver -c; ?Ben Whittet -cl; Ben Waters -ts; Clarence Williams -p; Cyrus St. Clair -bb.  
 - BGR\*2: King Oliver, cnt; Benny Moten, clt; Ben Waters, ten; Clarence Williams, pno; Leroy Harris, bjo; Cyrus St. Clair, bbs.  
 - BGR\*3,\*4: King Oliver, c; unknown, cl, as; Ben Waters, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.  
 - L. Wright, "King" Oliver: Joe 'King' Oliver, c; unknown, cl, as; Benny Waters, ts; Clarence Williams, p; Cyrus St. Clair, bb. The personnel for this date was given by Clarence Williams on hearing the sides, and he also named the unknown reed player as Bennie Moten. However, Tom Lord comments that a Bennie Moten was reported by the Chicago Defender to be in Los Angeles in August 1927 and Detroit in December 1928 and concludes from this that it is unlikely that he would have been available in New York between these dates.

Soloists ad-lib:

256: JKO m-cnt + BWh clt 4; JKO m-cnt + BWa ten obl 12; BWh clt obl 31; JKO m-cnt obl  
 257: JKO m-cnt + BWh alt 4; JKO m-cnt + BWa ten obl 16; JKO m-cnt 30; BWa ten 2; BWa ten obl 16; BWh clt 6; ens 2  
 258: JKO m-cnt 32; JKO m-cnt 32

012 CLARENCE WILLIAMS & HIS ORCHESTRA

Long Island City,

c. Nov. 1928

Ed Allen – cnt; Ed Cuffee – tbn;  
 Arville Harris – alt, clt; Ben Waters – ten, clt;  
 Clarence Williams – pno, voc; Leroy Harris – bjo; Cyrus St. Clair - bbs

|       |                |             |             |
|-------|----------------|-------------|-------------|
| 267-  | Wildflower Rag | QRS R-7033, | Frog DGF 48 |
| 267-A | Wildflower Rag | QRS R-7033, | Frog DGF 48 |
| 268-  | Midnight Stomp | QRS R-7033, | Frog DGF 48 |
| 268-A | Midnight Stomp | Pm 12839,   | Frog DGF 48 |
| 269-A | I'm Through    | QRS R-7040, | Frog DGF 48 |

Composer credits: 267 (Williams); 268 (Williams – Waller); 269 (Bechet – Simmons)

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

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

After re-listening in 2024, I – KBR - would ascertain the personnel as agreed upon in 2015 (above). And: there is no second trumpet/cornet on these sides. So: no King Oliver here.

Notes:

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

Soloists ad-lib:

267: CW pno 12; EA m-cnt 1+7; BW ten 8; EC o-tbn 8; EA m-cnt 16; EC o-tbn 6 + 6  
 267-A: CW pno 12; EA m-cnt 1+7; BW ten 8; EC o-tbn 8; EA m-cnt 15; EC o-tbn 6 + 6  
 268: BW ten 12 + 12 + 2; EC o-tbn 2; AH clt 30; EA o-cnt 2; EC o-tbn 32; EA o-cnt 32  
 268-A: BW ten 12 + 12 + 2; EC o-tbn 2; AH clt 30; EA o-cnt 2; EC o-tbn 32; EA o-cnt 32  
 269-A: EA m-cnt above clts 38 + 16; EC o-tbn – CW voc chase 38

Notable differences of takes (from Lord p259):

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

013 CLARENCE WILLIAMS & HIS ORCHESTRA

Long Island City,

c. Nov. 1928

Ed Allen, Joe King Oliver – cnt; Ed Cuffee – tbn;  
 Buster Bailey – clt; Arville Harris – alt, clt; Ben Waters – ten, clt;  
 Clarence Williams – pno; Cyrus St. Clair - bbs

|       |                      |             |             |
|-------|----------------------|-------------|-------------|
| 270   | Bozo                 | QRS R-7034, | Frog DGF 48 |
| 271-B | Bimbo                | QRS R-7034, | Frog DGF 48 |
| 272-A | Longshoreman's Blues | QRS R-7040, | Frog DGF 48 |

Composer credits: 270 (Hite); 271 (Palmer - Williams); 272 (unknown)

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

Storyville 141 reported: "Peter Morgan wrote back in July 1988 that he had two different versions of Longshoreman's Blues on London AL 3561 (which claims matrix 272 on the sleeve) and Biograph BLP 12038 (which claims 272-A). I (Laurie Wright – KBR) have now heard the London, and can confirm that it is different to my QRS which is as reported in the book. However, I note that the sleeve of this LP quotes 'plain' takes for all items, and it should not therefore be assumed that this is 272, it might equally be 272-B! The takes may be identified by the pick-phrase on the alto after the four bar intro: 272-A: two short notes; long note, short note. London AL: four evenly spaced notes.

Can anyone confirm a QRS showing something other than 272-A?" After acquiring a copy of this London LP this author (KBR) published an article on this matter in Names&Numbers 55 thus: "The only difference – and there really is one – is, that someone who transcribed the source disc to LP did not notice – or did not care – that there was a needle jump exactly during the third note of the alto – the long one ! – shortening it to the length of the other notes, and dropping half a bar (two beats) of the alto solo, so that the solo seemed to begin with four "evenly notes", as L. Wright wrote in 'Storyville'. The remaining 2:30 minutes are absolutely identical to take 272-A on all other reissues."

Really: we cannot listen carefully enough!

Notes:

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

Soloists ad-lib:

270: EC o-tbn 31; JKO m-cnt 1+14; BB clt 2+14; AH alt 2; ens 14; CSC bbs 2; ens 16  
 271: JKO o-cnt 32; ens 16; BB clt 16; EC o-tbn 14; AH alt 2; JKO o-cnt 15; BW ten 1+8; ens 8  
 272: EC o-tbn 2; AH alt 12 + 12; BB clt 12 + 12; EC o-tbn 12 + 12; BW ten 12 + 12; BB clt 16 + 16+2 obl

|       |  |                                     |                   |              |
|-------|--|-------------------------------------|-------------------|--------------|
| 014   | <b>KATHERINE HENDERSON</b>                     | Clarence Williams and his Orchestra | Long Island City, | c. Nov. 1928 |
|       | Katherine Henderson – voc;                     |                                     |                   |              |
|       | Joe 'King' Oliver – cnt;                       |                                     |                   |              |
|       | Ben Whitted – clt, alt; Ben Waters – ten;      |                                     |                   |              |
|       | Clarence Williams – pno; Cyrus St. Clair - bbs |                                     |                   |              |
| 273-A | Do It Baby                                     |                                     | QRS R-7041,       | Frog DGF 49  |
| 274-A | Mushy Love                                     |                                     | QRS R-7054,       | Frog DGF 49  |
| 275-  | If You Like Me                                 |                                     | Pm 12840,         | Frog DGF 49  |
| 275-A | If You Like Me                                 |                                     | QRS R-7041,       | Frog DGF 49  |

From listening the above personnel very probably is correct. Only, that these guys sound so much out of pitch when a clarinet is used. An explanation for this sad situation I have tried to find out. And it seems to be as noted below.

'King' Oliver can easily be recognised by his individual style and his own short-comings. With him we find an alto sax cum clarinet player, and a tenor sax player. Clarence would certainly not have brought – and paid – a clarinet man just for one title. The altoist does not sound like Arville Harris who owns a very shaky – or "trembling" – tone and who likes to play multi-toned phrases. Ben Whitted, as suggested by some early discographies and by Laurie Wright, fits perfectly into the picture, as he was band mate of Benny Waters, could easily play from sight, and had a fine cultured style. A participation of Alberto Socarras on this session can not be recognised! And also he is not needed, as Whitted played clarinet and alto sax in the Charlie Johnson band.

The musicians in the listening group recognise pitching problems here. Ben Whitted is struggling out of tune on his clarinet, this probably caused by an out of tune piano which forces the reedmen to lower their pitch. This may explain the previous suggestion of the Storyville team that there is an additional clarinet player on the first title only. But Whitted has less difficulties to tune his alto sax downwards than tune his clarinet. The tenor sax certainly is Benny Waters.

Notes:

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

Soloists ad-lib:

273: JKO m-cnt 2; BW ten 2; AH alt 1+8  
 274: no ad-lib soloing  
 275-: JKO m-cnt 16; BW ten 8; JKO m-cnt 8  
 275-A: JKO m-cnt 16; BW ten 1+8; JKO m-cnt 1+7

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

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

|        |   |  |                   |              |
|--------|---|--|-------------------|--------------|
| 015    | <b>CLARENCE WILLIAMS &amp; HIS ORCHESTRA</b>                                    |  | Long Island City, | c. Dec. 1928 |
|        | Ed Allen, Joe 'King' Oliver – cnt; Ed Cuffee – tbn;                             |  |                   |              |
|        | Arville Harris – alt, clt; Ben Waters – ten, clt;                               |  |                   |              |
|        | Clarence Williams – pno; Leroy Harris – bjo; Cyrus St. Clair - bbs              |  |                   |              |
| 308--  | Beau-Koo-Jack   |  | QRS R-7044,       | Frog DGF 49  |
| 309--A | Sister Kate   |  | QRS R-7044,       | Frog DGF 49  |
| 310--  | Pane In The Glass   |  | Pm test,          | Frog DGF 49  |
| 310-A  | Pane In The Glass   |  | Pm 12870,         | Frog DGF 49  |
|        | Composer credits: 308 (Melrose – Hill - Armstrong); 309 (Piron); 310 (Williams) |  |                   |              |

Now, this is really funny: ‘Beau Koo Jack’ is played from a stock arrangement by Don Redman on a Alex Hill composition, published by Walter Melrose. Armstrong and the early Earl Hines band recorded this title, as Clarence Williams does. But: Clarence drops the nice introduction! Obviously, because the lead alto sax player has some difficulty to play the saxophone sequence in bars two and three of the intro, using of a three-quarter rhythm on the basic four-quarter-rhythm. Ben Whitted certainly would have been able to manage this little difficulty, but – as I assume – Harris shied away from it. (This, by the way, is proof for me to assume Harris as alto sax player here.) Of ‘Pane In The Glass’ we have two takes on the very nice Frog CD, which show a first take with a number of in-accuracies and wrong notes, and subsequently a take with a much better performance.

Notes:

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

Soloists ad-lib:

308: AH alt 15; EC o-tbn 4 + 4; BW ten 2 + 2; EC o-tbn 2; EA m-cnt 30  
 309: EA m-cnt 16; EC o-tbn 17; AH clt 18  
 310-: EA m-cnt 12; BW ten 12; EC o-tbn 12  
 310-A: EA m-cnt 12; BW ten 12; EC o-tbn 12

Notable differences of takes:

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

016 CLARENCE WILLIAMS’ ORCHESTRA

New York, Dec. 19, 1928

Ed ‘Andy’ Anderson – tpt; Ed Cuffee – tbn;  
 Ben Whitted, (Russell Procope) – alt, clt; Ben Waters – ten, clt;  
 unknown – pno; Leroy Harris – bjo; Billie Taylor – bbs; Floyd Casey or (George Stafford?) – dms  
 401466-C Watchin’ The Clock OK 8663, Collectors Classics COCD-28  
 401467-B Freeze Out OK 8663, Collectors Classics COCD-28  
 Composer credits: 401466 (Oliver); 401467 (Waller)

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

But these suggestions certainly do not find consent with our actual estimation (February 2024):

- Ed ‘Andy’ Anderson on trumpet is agreed upon for stylistic, technical and sound reasons.
- Also, there is no doubt as to Cuffee’s presence for performance and stylistic reasons.
- The first alto player owns a much thicker sound and a much more appropriate approach to his horn than Albert Socarras. His swing is of the ‘Harlem’ style and much more driving. If we accept that this player also is the author of the 4-bar clarinet solo – what would be appropriate from a stock arrangement – I would suggest Ben Whitted from the Charlie Johnson band as our man here. This also for reasons discussed later. His rather bluesy and funky clarinet solo in the final 4-bar A part of the third chorus are compatible with what we know of Whitted. It has to be added that there are no Whitted alto-sax solos among the Charlie Johnson recordings. He only soloed on clarinet was this band. He did also solo on alto with Fats Waller and his Rhythm on the May 16, 1934 session.
- according to Russell Procope’s reminiscences at Rutgers University he might as well be the third (second) alto saxophonist at this session. But lacking any decided individual strains heard, we do not know.
- The tenor sax soloist’s tone is much stronger and slimmer than Arville Harris’. The same applies to his vibrato. As we have learned in our Clarence Williams investigation of years ago, Williams almost always hired a group of two or three musicians from a noted and respected working band in Harlem for his recordings. If we accept Ben Whitted as one of the reed players, it would consequently make sense to have a look for further musicians from Charlie Johnson band for this session, here. Thus, Ben Waters, Johnson’s tenor player, may be a pretty nice candidate for our tenor sax player. More appropriate than Arville Harris, or Prince Robinson, or Happy Caldwell for stylistic, sound and tone reasons.
- The pianist? No idea! Yet, he presents a very individual ephemeral style in advanced harmonics, but lacking a basic left-hand bass.
- The banjo player “is more adventurous than usual” as he Storyville ‘team’ remarks in Storyville 24. This – I am sorry – I cannot hear. What I hear is a retained banjo player, almost drowned by the horn-men’s strong sound and the drummer’s cymbal smashes. And his strumming is swinging and exact, without being unusual. Thus, I do not see any reason to doubt Leroy Harris’ presence.
- The tuba player got me on the track of the Charlie Johnson band. Stylistically and tonally he unmistakably is Billy Taylor – Sr. that is – who was with the Charlie Johnson at this time. It decidedly is his rather light, a bit multi-noted and retained sound what can be recognised here. And his somewhat coated tone, not that bell-like sound of St. Clair.
- On drums I would tend to hear Clarence Williams’ regular drummer Floyd Casey. But it seems to me that someone had ordered him to play more offensive than usual, and that they had supplied him with a couple of additional cymbals, as he plays a choked hi-hat cymbal in almost the whole ‘Watchin’ The Clock’, alternated by a choked single cymbal in some short parts. In ‘Freeze Out’ it is the “modern” choked hi-hat cymbal again, played with single or double strokes. As usually, a snare drum cannot be recognised. The drummer’s concept sounds a bit erratic, but this might well fit with Floyd Casey’s way of playing. Alternately, the presence of Johnson’s drummer George Stafford could also be considered. But this only in a state of alcoholic intoxication, as I think.

For this Socarras listing it has yet to be determined that Albert Socarras is not on these sides!

Notes:

- *Storyville 24*: Ed Allen (cnt); Ed Cuffee (tbn); poss Ben Whitted (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms). Note: (Aug./Sep. 1969) “Two cornets have previously been shown

for this session, the second being given as Tommy Ladnier. We can see the reason for this suggestion, but at no time are two men heard simultaneously and all the cornet work is compatible with Ed Allen. Again, the pianist is usually named as Fats Waller, but although this is certainly not Williams, we are equally certain that this is not Fats, since the cross-handed gimmicky playing would be out of character for him and the left hand lacks the firmness associated with him. We can go no further here than to say that it is a Harlem stride man of the second rank. Further problems crop up with the rhythm team which is clearly not one normally associated with Williams; the banjo is more adventurous than usual, the brass lacks the sensitivity of St. Clair and the drummer is much too busy for Casey and his fondness for cymbal work is suggestive of Kaiser Marshall – which leads us to think that this may well be the Henderson rhythm section, and although it is unlikely that Fletcher would have sat in under the nominal leadership of another man the pianistics are well within his technical ability.”

- Lord, Clarence Williams p. 267: poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Ben Whitted (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms).

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

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

Solos ad-lib:

401466: EA m-tpt 1; EC o-tbn 16; ?BWh clt 4; EA m-tpt 8; ? pno 4; EA m-tpt 4

401467: ? pno 14; ?BWA ten 2+16

**017 MEMPHIS JAZZERS**

New York,

c. Mar. 1929

Ed Allen – cnt; Ed Cuffee – tbn;

Ben Whitted, unknown – alt, clt; (Ben Waters) - ten, clt;

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

3394-B Close Fit Blues

GG 1718,

Frog DGF 37

3396-B Baby, Won't You Please Come Home

GG 1718,

Frog DGF 37

Composer credits are: 3394 (Clarence Williams); 3396 (Williams)

The band name is a frequently used pseudonym by the Grey Gull Record Company that used to produce and sell cheap issues of dance and jazz music. This coupling is the only known issue recorded by a Clarence Williams group for Grey Gull. (Other most interesting jazz recordings of this label can be found in my 'Walter Bennett' list elsewhere at this website.)

Both titles recorded have a strong Clarence Williams relation, are his compositions – at least in parts – and have been recorded by him several times. The band features the usual Williams personnel of the time for this kind of music. Ed Allen on cornet/trumpet and Ed Cuffee are the usual brass men, as are the reed players. The alto player had been tentatively identified as Harris. There is some tenor playing that could be Ben Waters', but altogether there is too little exposed reed playing to be certain.

'Close Fit Blues' has its usual beautiful form, with the clarinets in harmony and Ed Allen's nice solo at the start. Cuffee then has his chorus followed by Cyrus St. Clair on his wonderful tuba. But different from other recordings by Clarence Williams bands, Williams uses three saxophones/clarinets here that produce a beautifully full reed sound, especially the clarinet section. Again, I assume Ben Whitted to be the section leader with his even and cultivated alto sound. The second reed man may be anybody – Russell Procope, perhaps. Whitted's presence would then mean Benny Waters' participation, but unfortunately there are no tenor sax solo spots recognised on these sides. In general: this is a very beautiful recording by the accustomed Clarence Williams band, with the accustomed titles, but with a real unfamiliar band name.

Notes:

- Storyville 25: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Lord, Clarence Williams p283: Ed Allen (cnt); Ed Cuffee (tbn); Arville Harris (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).

- Rust\*2: similar to Ed Allen (cnt); Ed Cuffee (tbn); Buster Bailey, Albert Socarras (clt, alt); Arville Harris or Ben Waters (clt, ten);

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

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

Soloists ad-lib:

3394: EA o-cnt 12 + 12; EC o-tbn 2+11; EA o-cnt 4

3396: BWh alt 2+8; EC o-tbn 10; EC o-tbn 1; EA o-cnt 8

**018 CHARLIE JOHNSON AND HIS ORCHESTRA**

New York,

May 08, 1929

Leonard Davis, Sidney de Paris – tpt; George Washington – tbn ;

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

Charlie Johnson – pno; Bobby Johnson – bjo; Billy Taylor – bbs; George Stafford – dms;

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

51298-1 Harlem Drag

Vic test,

Frog DGF 12

51298-2 Harlem Drag

Vic V38059,

Frog DGF 8

51299-1 Hot Bones And Rice

Vic V38059,

Frog DGF 8

51299-2 Hot Bones And Rice

Vic test,

Frog DGF 12

53600-1 Mo'lasses

Vic test unis.on 78, [www.soundcloud.com](http://www.soundcloud.com)

Composer credits are: 51298 (B. Waters); 51299 (C. Johnson); 53600 (no composer credit on test, but composer is Luckey Roberts)

Note: 53600-1: see VJM 167- 21/ N&N 63-12, 69 – 10

The Johnson band was able to keep a steady personnel over lengthy periods, possibly because of Ed Smalls' generosity and Johnson's happy-go-lucky attitude. Yet Arthur Gibbs' disbanding in summer 1928 opened up the opportunity to engage some young and promising musicians and thus to fill vacancies. There had not been a distinct first trumpet player, such as the Henderson band and the Ellington band had. Here now, with Leonard Davis, a perfect man for this role had been hired. Together with him arrived Edgar Sampson to fill Benny Carter's footsteps. These two musicians seem to have been engaged immediately and had already been recorded in the two preceding sessions of September 1928. Later arrivals from the same Gibbs band – it really is a pity they were not recorded under Gibbs' name (but they were under 'Lem Fowler's Favorites') – were trombonist George Washington to fill Harrison's place and Billy Taylor sen. as replacement for Cyrus St.Clair. Both chairs were not easy to fill, as their earlier inhabitants left very big holes when leaving. And quite naturally the band lost a lot of impetus after the change.

Thus, it is no wonder that these two issued titles leave something to be desired. The band certainly sounds a bit tame here, in spite of the competent playing and soloing by all participants. Whereas every Victor session before produced at least one issued up-tempo tune, this session had only two slow-to-medium titles, the unissued title probably a fast one. A pity! We do not know anything about this title, but it should be added, that there exists a ragtime composition of that very name by C. Luckeith "Lucky" Roberts, recorded as piano roll on QRS in 1923. A quite lively and exciting tune and I wonder if it is the same as recorded here.

"Harlem Drag" is a rather neat blues composition, enlivened by some 16 bar strains. There is some variety in Waters' arrangement and phantastic trumpet lead playing by Len Davis. Whitted is beautiful on clarinet, and I certainly wonder why Harry Dial rated him so poorly in his book 'All This Jazz About Jazz'. With Johnson he played beautiful down-to-earth bluesy clarinet, just the right notes at the right places, just as he did later on on record with Eubie Blake's Orchestra (listen to "St. Louis Blues"! ). Very interesting growl playing of an individual kind by George Washington. And again, prominently de Paris on trumpet. Although all earlier discographies list Gus Aiken as trumpet here, he certainly is not on the record nor was he a permanent member of the band.

"Hot Bones And Rice", a Charlie Johnson composition arranged by Waters is a sombre, partly minor, tune basing on extended blues structure, which only shows off its qualities when listened to carefully. Soloists again Whitted, Washington and de Paris. If only they had issued the third title!

These two tunes, together with the two issued titles of September 19, 1928, exhibit what we identify as the Charlie Johnson band sound. Yet it has to be stated that the Charlie Johnson band did not own an individual sound as the Ellington band or the Henderson band. These two last named bands had in Redman – later Benny Carter – and Ellington himself arrangers in their ranks, who were able to create a distinctive characteristic band sound, whereas the Johnson band relied on stock arrangements and arrangements from other sources. Johnson is known to have bought everything available from outside arrangers. Thus, he played two different arrangements of "Rhapsody In Blue" from different people, one of them Benny Carter. Moreover, Ben Whitted was responsible to make fitting arrangements out of every hit tune published and he is known to have harmonized Louis Armstrong's recorded solos for three-part brass for the band.

It certainly was a major event for similarly interested collectors when the discovery of an hitherto unknown test pressing of this session's third recorded title "Mo'lasses" was published on the world-wide-web.

On this title we hear one of the hottest bands in Harlem at the end of the 1920s, very compact here, smoothly swinging their way with an arrangement which certainly is not by Benny Waters, as with most of the other band recordings. Waters' style was more down-to-earth – more rudimentary, in three-part harmony. Here now we hear an arrangement very much pointing forward to Swing-style Jazz. Certain elements of the arrangement – the rhythmic conception, the augmented chords – are very similar to the two titles by Joe Steele's Orchestra, of which we know that their arrangements were the work of a youthful Benny Carter. The young arrangers at that time made the rounds through the dancing-establishments to sell their latest works to the bands and earn some money and reputation. But as Carter had been a long-serving member of the Johnson band – now with Fletcher Henderson's band – he probably also had been an important contributor to the Johnson band book. We know that Johnson bought every arrangement suitable for his band. With Johnson's band Carter had made the earliest recordings of his arrangements (*Charleston Is The Best Dance After All* and *You Ain't The One* of January 24, 1928). The rhythmic approach, the chords, the chord-progressions and the four-part harmony force me to the conclusion that this has to be a Benny Carter arrangement.

As soloists we hear a rather smooth – or tame – Benny Waters on tenor, then 6 bars of a very unusual – for its time – saxophone section led by trombone in close four-part harmony (who would have thought of something like that but Benny Carter?) (B1), then a short clarinet solo by the band's clarinet man Ben Whitted (B2), then unmistakably Sidney de Paris with his peppery hot style for one chorus (A2). In between and just after de Paris we hear two alto breaks by what must be the young Edgar Sampson. The style is very much like what we know of Benny Carter, and certainly Sampson was – as successor to Carter in the Johnson band – influenced by the growing giant Carter. This then supports very unexpectedly my claim in our Clarence Williams series part 3, session 096 in N&N 60, that Sampson might actually be the altoist of Williams' 'Zonky' and 'You've Got To Be Modernistic'! There aren't any further recordings of Sampson that early, except for the two Charlie Johnson sessions of September 1928. The "middle-eight" of the trumpet chorus is filled by a beautiful melodious trombone solo by Washington, not in his usual growl manner. He certainly was one of the many sadly overlooked great musicians of the Jazz-Age. In the last chorus (A3), again in the "middle-eight", we hear as soloist the majestic – and clear – Leonard Davis, he too one of the sadly neglected greats.

Furthermore I'd like the reader – and listener – to take notice of Billy Taylor Sr.'s 2 octave tuba-glossando in bar 8 of the last chorus (A3). Marvelous! (He was Duke Ellington's bass player in the late 1930 – another unsung master of Jazz.) And what I love to notice is the very amiably nonchalant inaccuracy of the band playing the music. Quite different from white bands of the time. But I love that! And the band swings like hell!

The title "Mo'lasses" is a tune by the great Harlem pianist C. Luckeith "Lucky" Roberts, one of the fathers of Harlem stride piano. He composed the tune for his show "Go! Go!" in the early 20s. He also recorded this tune on piano-roll QRS 2306 in August 1923, reissued on LP Biograph BLP 1001. Words were by Alex Rogers. The tune has a Chorus in C, starting in minor chords in AABA form 32 bars, then goes – after a bridge – into a very unusual structure of 24 bars AAB in almost immovable harmonies. Then again it goes back to the chorus of the beginning. The Johnson recording (Carter arrangement?) follows this structure, yet expanding it harmonically, according to the possibilities of the band and in contemporaneous style.

#### Notes:

- *Delaunay, New Hot Discography 1948: Leonard Davis, Sidney De Paris, Gus Aiken - tpt; George Washington - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Billy Taylor - bbs; George Stafford - dms*  
 - *Jazz Directory Vol. Five 1955: Gus Aiken, Sidney De Paris - tpt; George Stephenson - tbn; Ben Whitted - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*

- *Rust\*2: Sidney De Paris, Gus Aiken - tpt; George Stephenson - tbn; Ben Whitted - alt, clt; Edgar Sampson - alt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*

- *Rust\*3,\*4,\*6: Leonard Davis, Sidney De Paris - tpt; George Stephenson - tbn; Edgar Sampson, Ben Whitted - alt, clt; Ben Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms*

- *Storyville 35-185:*

- *Rust, The Victor Master Book Vol. 2: 2 t / tb / 3 s / p / bj / bb / d.*

- *Storyville 35-185: Leonard Davis, Sidney de Paris, tpt; George Washington, tbn; Ben Whitted, Edgar Sampson, clt, alt; Ben Waters, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Billy Taylor, bbs; George Stafford, dms; "Rust lists George Stephenson as the trombone player on this last session but, according to John Chilton in his book 'Who's Who of Jazz', Stephenson did not join Charlie Johnson until three years later."*

#### Tunes Structures:

51298-1 Harlem Drag Key of Eb Victor  
 (A1 Chorus 12 bars blues Davis tpt - ens)(A2 Chorus 12 bars Whitted clt)(B1 Vamp 16 /ens 4, De Paris tpt 4, ens 4, De Paris tpt 2, ens 2)(C1 Verse 16 bars AABA ens)(C2 Verse 16 bars /De Paris tpt 8, saxes 4, Washington tbn 4) (Bridge 4 bars ens)(A3 Chorus 12 bars ens)(Coda 4 bars ens)

51298-2 Harlem Drag Key of Eb Victor  
 same as 51298-1

arrangement: Benny Waters / composer credit is: Benny Waters

51299-1 *Hot Bones And Rice* Eb / Eb m / Eb Victor

(Intro 4 bars ens)(A1 Verse I 16 bars extended blues Whitted clt - ens)(Vamp 4 bars ens)(B1 Chorus (Eb minor) 16 bars AA' Washington tbn)(C1 Verse II (Vamp ?) 8 bars clts in harmony)(Bridge 4 bars ens)(B2 Chorus 16 bars De Paris tpt) (A2 Verse I 16 bars ens)

51299-2 *Hot Bones And Rice* Eb / Eb m / Eb Victor

same as 51299-1

arrangement: Benny Waters / composer credit is: Chas. Johnson

53600 *Mo'lasses* Key of C (Am) / F / C (Am) Victor, unissued test

(Intro ens 4 bars) (A1 Chorus 32 bars AABA ens 16 - saxes 8 - ens 8 bars - alto break in bars 7/8) (bridge ens 8 bars modulation to F) (B1 Chorus 24 bars AAB Waters ten 6 - ens 2 - Waters ten 6 - ens 2 - tbn + saxes 6 - ens 2) (B2 Chorus 24 bars Whitted clt 6 - ens 2 - clt 6 - ens 2 - ens 8 modulation back to C (Am)) (A2 Chorus 32 bars AABA de Paris tpt2 14 - Sampson alt 2 - Washington tbn 8 - de Paris tpt2 6 - Sampson alt 2) (tag 6 bars Sampson alt 2 - ens 4) (A3 Chorus 32 bars AABA ens 16 - L. Davis tpt 6 - ens 2 - ens 8) (tag ens 2)

arrangement: Benny Carter / composer credit is: C. Luckeyth "Lucky" Roberts (not on test?)

Discernible differences of takes:

51298-1 tpt II (De Paris) plays double-time in 7th bar of B1 Vamp  
 51298-2 tpt II (De Paris) does not play double-time in 7th bar of B1 Vamp  
 51299-1 A1 starts rather chaotic, clt plays 23 notes in first 4 bars  
 51299-2 A1 starts clean, clt plays only 13 notes in first 4 bars

#### 019 CLARENCE WILLIAMS' JAZZ KINGS

New York, Aug. 26, 1929

Ed Allen - cnt; George Washington - tbn;

Ben Whitted - alt, clt; Benny Waters - ten, clt;

Clarence Williams - pno; Leroy Harris - bjo; Billy Taylor - bbs

148940-3 A Pane In The Glass

Col 14460-D,

Frog DGF 17

148941-3 Freeze Out

Col 14460-D,

Frog DGF 17

Composer credits: 148940 (Williams); 148941 (Waller)

This personnel seems to be mainly recruited from the Charlie Johnson band of the period and would thus probably imply Billy Taylor (this is not St. Clair's tone!), tuba player of the contemporary Charlie Johnson band, together with trombonist George Washington, whose "dirty" improvisational style is decidedly recognised here, and their band-colleagues Ben Whitted - playing first alto and clarinet solo parts - and Ben Waters on tenor.

From our group's Clarence Williams investigation a couple of years ago I know that Clarence Williams - as well as other publishers/pianists like Perry Bradford - used to hire musicians or even groups of them from well-known working bands for own recording projects. And in this session's case it looks like the start of a series of 'Charlie Johnson raids' (see below).

Notes:

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

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

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

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

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

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

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

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

Tunes structures:

148940 *A Pane In The Glass* Key of Eb Columbia

(Chorus 1 12 bars saxes)(Chorus 2 12 bars EA o-cnt)(Chorus 3 12 bars BW ten 4 - ens 8 )(Chorus 4 12 bars GW m-tbn)(Chorus 5 12 bars BWh clt)(Chorus 6 12 bars EA m-cnt)(Chorus 7 12 bars ens)

148941 *Freeze Out* Key of C / F Columbia

(Intro 8 bars ens)(Chorus 1 16 bars AA' EA o-cnt)(Chorus 2 16 bars AA' saxes)(Chorus 3 16 bars AA' ens)(Chorus 4 16 bars AA' clts)(Chorus 5 16 bars AA' GW m-tbn)(Chorus 6 16 bars AA' BW ten)(F-major Strain 32 bars AABA ens)

#### 020 CLARENCE WILLIAMS' JAZZ KINGS

New York, Sep. 26, 1929

Charlie Gaines - tpt; George Washington - tbn;

Ben Whitted - alt, clt; Benny Waters - ten, clt;

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

149056-3 Nervous Breakdown

Col 14468-D,

Frog DGF 17

149057-1 Railroad Rhythm

Col 14468-D,

Frog DGF 17

Composer credits: 148940 (Williams); 148941 (Waller)

This band personal certainly is one of the strongest Clarence Williams had accumulated in his recording career.

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

The clarinet solo in 'Nervous Breakdown', Strain A4, should be by Ben Waters, as the alto sax can be heard immediately after the clarinet's finish, too short for Whitted to change instruments.

In 'Railroad Rhythm' the band swings like hell and interprets a somewhat intricate arrangement with fervour and vigour. Phantastic! This could only be attained wit top-class musicians

Notes:

- Storyville 26: probably: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); 2 unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs).
- Lord, Clarence Williams p299: Ed Anderson, poss Ed Allen (cnt); Geechie Fields (tbn); unknown (clt, alt); unknown (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)
- Rust\*2: possibly slightly different from: Ed Allen, Ed Anderson (cnt); Geechie Fields (tbn); Russell Procope, ?Alberto Socarras (clt, alt); Arville Harris (clt, ten); Clarence Williams (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs)
- Rust\*3: probably: Ed Allen -Ed Anderson -c; Geechie Fields -tb; ?Russell Procope, another -cl -as; unknown -cl -ts; Clarence Williams -p; Leroy Harris -bj; Cyrus St. Clair -bb.
- Rust\*4,\*6: Ed Allen, Ed Anderson, c; Geechie Fields, tb; ?Russell Procope, cl, as; Arville Harris, cl, ts; Clarence Williams, p; Leroy Harris, bj; Cyrus St. Clair, bb.

Tunes structures:

149056 Nervous Breakdown Key of Bb Columbia  
 (Tag 2bars ens)(Strain A1 12 bars CG m-tpt over ens)(Strain B 12 bars BWh alt)(Strain A2 12 bars CG m-tpt)(Strain A3 12 bars GW m-tbn)(Strain C1 12 bars CG o-tpt 4 – ens 8)(Strain C2 12 bars CG o-tpt 4 – ens 8)(Strain A4 12 bars BWa clt)(Strain A5 12 bars ens)(Strain D1 12 bars ens 3 - BWh alt 1 – ens 8)(Strain D2 12 bar ens 3 – BWh alt 1 – ens 8)

149056 Railroad Rhythm Key of G / C / F Columbia  
 (Intro 4 bars ens)(Strain A 16 bars AA ens)(Interlude 1 4 bars ens mod.)(Strain B1 32 bars AABA ens)(Strain B2 32 bars AABA ens)(Interlude 2 12 bars GW o-tbn 6 – ens 6 mod.)(Strain C1 32 bars AA' ens)(Strain C2 32 bars AA' ens)

021 **ADELAIDE HALL**

New York,

Aug. 05, 1932

Adelaide Hall – voc;

Charlie Teagarden – tpt; Jimmy Dorsey – clt;

Art Tatum, Francis J. Carter – pno, cel;

Dick McDonough – gtr; unknown - sbs

B-12148-A Strange As It Seems

Br 6376,

Affinity AFS 1035-3 I

B-12148-B Strange As It Seems

Br test, unissued,

Affinity AFS 1035-3 I

B-12149-A I'll Never Be The Same

Br 6362,

Affinity AFS 1035-3 I

B-12149-B I'll Never Be The Same

Br test, unissued,

Affinity AFS 1035-3 I

Composer credits: B-12148 (Waller – Razaf); B-121149 (Malneck - Signorelli)

Adelaide Hall, one of the first generation of real jazz singers, is at her second own recording session. And this also is pianist Art Tatum's very first recording session.

Miss Hall shines with her delightful timbre full of swing, and she also knows how to instrumentalize her voice.

When listening to these titles – after a very long time again – I was astonished that apparently nobody up to now seems to have heard the very prominent string bass that almost drowns the guitar. It is not listed in any discography used, nor in the booklet with the Affinity CD series names! But this booklet names Charlie Teagarden and Jimmy Dorsey as the accompanying musicians on trumpet and clarinet, on whose suggestion I do not know. In my ears, both musicians seem to be nearest to the truth, and I have accepted and listed them above. But I am unable to explain the hypothesis of Ben Waters for the clarinet part. There is only one recorded documented example of Waters playing a clarinet solo as far (session 019 above) – only tenor solos, and we do not know too little of what he might have sounded like on clarinet. Yet, what we can hear, could decidedly be attached to Jimmy Dorsey. And then the young Art Tatum starts his solo on 'Strange As It Seems' ..... Whoom! Oh yes, and then there is somebody – one of the pianists probably – who manages the celesta. But most probably there is no Ben Waters on these sides.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 4*: unknown orchestra, perhaps including Art Tatum (p)

- Rust\*2: acc. by unknown studio orchestra

- Rust\*3,\*4: ?Manny Klein –t; Jimmy Dorsey –cl -as; Art Tatum -Francis J. Carter –p; Dick McDonough –g

- Rust\*6: ?Manny Klein – tpt; Benny Waters – clt, alt; Art Tatum, Francis J. Carter – pno; Dick McDonough – gtr

Discernible differences of takes:

B-12148-A: First bar of very last 8-bar A part in last chorus: bass player starts with four-four rhythm in fast pace

B-12148-B: First bar of very last 8-bar A part in last chorus: bass player starts with two-beat rhythm in fast pace

B-12149-A: Bars 15/16 of first chorus: muted trumpet plays 4 eighth notes bb-bb-g-g, 2 quarter-notes bb – bb, 1 dotted quarter-note – bb, 1 syncopated quarter-note bb

B-12149-B: Bars 15/16 of first chorus: muted trumpet plays 4 eighth notes bb-bb-g-g, 3 quarter-notes bb - c – bb, 1 eighth-note g, 1 quarter-note bb

022 **HOT LIPS PAGE AND HIS BAND**

New York,

Apr. 27, 1938

Hot Lips Page – tpt, voc, ldr;

Eddie Mullens, Bobby Moore – tpt;

Harry White, George Stevenson – tbn;

Ulysses Scott – alt; Ben Smith – alt, clt; Benny Waters, Ernie Powell – ten;

Jimmy Reynolds – pno; Connie Wainright – gtr; Abe Bolar – sbs; Alfred Taylor – dms;

Harry White – arr (5)

022923-1

Jumpin'

BB B-7583,

Chronological Classics 561



|          |                                 |            |                            |
|----------|---------------------------------|------------|----------------------------|
| 022924-1 | Feelin' High And Happy          | BB B-7569, | Chronological Classics 561 |
| 022925-1 | At Your Beck And Call           | BB B-7569, | Chronological Classics 561 |
| 022926-1 | Rock It For Me                  | BB B-7567, | Chronological Classics 561 |
| 022927-1 | Skull Duggery                   | BB B-7583, | Chronological Classics 561 |
| 022928-1 | I Let A Song Go Out Of My Heart | BB B-7567, | Chronological Classics 561 |

Composer credits: 022923 (Waters – Page); 022924 (Koehler – Bloom); 022925 (Ram – DeLange); 022926 (Werner – Werner); 022927 (White – Page); 022928 (Nemo – Mills – Ellington)

All items recorded at this session have bandleader Hot Lips Page as main soloist, on trumpet as well as singing. His trumpet facilities are magnificent, and he certainly might have been a menace to Louis Armstrong in the coloured public's popularity and favor. But his manager Joe Glaser – Louis Armstrong's manager as well – knew how to keep Hot Lips Page back not to injure Armstrong's acceptance and glory. Yet, this recording session was Glaser's initiative, and the result is very fine and hot swing music with Lips Page the reigning star. There is very little soloing by other musicians, and without any documented statements re the reed soloists, nothing definit can be said. Bennie Waters' tenor sax style at this time is unknown, and – as he was more of a reading musician and arranger (see the subsequent Lanceford sessions), his main task was section work. I am therefore inclined to assume Ben Smith to be the clarinet soloist, and Ernie Powell to be the tenor sax man.

Harry White's arrangement of 'Skull Duggery' has the contemporary fashion of the clarinet lead of the saxophone section (Glenn Miller) in its first chorus. The last chorus has its first two A-part prolonged by 4 bars each, so the the chorus has 40 bars.

So, no solo work attributable to Ben Waters!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Eddie Mullens, Bobby Moore, Lips Page (tp); George Stevens, Harry White (tb); Benny Waters, Ben Smith, Ernie Powell, Ulysses Scott (s); Jimmy Reynolds (p); Connie Wainright (g); Abe Bolar (b); Alfred Taylor (dm)*  
 - Rust\*2: *Eddie Mullens, Bobby Moore (tpt); Hot Lips Page (tpt, vcl); George Stevenson, Harry White (tbn); Ben Smith, Ulysses Scott (alt); Benny Waters, Ernie Powell (ten); Jimmy Reynolds (pno); Connie Wainright (gtr); Abe Bolar (sbs); Alfred Taylor (dms)*  
 - Rust\*3: *Eddie Mullens -Bobby Moore -t; Hot Lips Page -t -v; George Stevenson -tb; Harry White -tb -a; Ulysses Scott -as; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d*  
 - Rust\*4,\*6: *Hot Lips Page -t -v -dir; Eddie Mullens -Bobby Moore -t; George Stevenson -tb; Harry White -tb -a; Ulysses Scott -as; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d*

Soloists ad-lib:

|           |   |
|-----------|---|
| 022923-1: | ?EP ten 16; HLP o-tpt 8; ?BS clt 16                           |
| 022924-1: | HLP voc 32; ?EP ten 1+4 + 8; HLP o-tpt 1+ 32                  |
| 022925-1: | HLP voc 32; JR pno 4; HLP o-tpt 32                            |
| 022926-1: | AB sbs 1 +1; HLP voc 32; JR pno 4; HLP o-tpt 2 + 2 + 8 + 2    |
| 022927-1: | ?BS clt 8; HLP o-tpt 32                                       |
| 022928-1: | BS alt 15 + 1+7; HLP o-tpt 1+15; ?EP ten 1+8; HLP m-tpt 7 + 1 |

**023 HOT LIPS PAGE AND HIS BAND**

New York,

Jun. 24, 1938

Hot Lips Page – tpt, voc, ldr;

Dave Page, Bobby Moore – tpt;

Harry White, George Stevenson – tbn;

Ben Williams – alt, ten; Ben Smith – alt, clt; Benny Waters, Ernie Powell – ten;

Jimmy Reynolds – pno; Connie Wainright – gtr; Abe Bolar – sbs; Alfred Taylor – dms;

Dolores Payne – voc (1,2); Ben Bowers – voc (6)

|          |  |            |                            |
|----------|--|------------|----------------------------|
| 023732-1 | If I Were You                                  | BB B-7684, | Chronological Classics 561 |
| 023733-1 | (A Sky Of Blue, With You) And So Forth         | BB B-7680, | Chronological Classics 561 |
| 023734-1 | The Pied Piper                                 | BB B-7682, | Chronological Classics 561 |
| 023735-1 | Small Fry                                      | BB B-7684, | Chronological Classics 561 |
| 023736-1 | I'm Gonna Lock My Heart And Throw Away The Key | BB B-7682, | Chronological Classics 561 |
| 023737-1 | Will You Remember Tonight Tomorrow?            | BB B-7680, | Chronological Classics 561 |

Composer credits: 023732 (Bernier - Emmerich); 023733 (Johnson - Davis); 023734 (Arnold - Gould); 023735 (Loesser - Carmichael); 023736 (Eaton - Shand); 023737 (Franklin - Friend)

Two months after the foregoing Victor/Blue Bird session Lips Page is back at the Victor studios. Hot Lips Page's band had been working for a long time at Smalls' Paradise, but had now changed their premises to Harlem's Plantation Club, former location of the Cotton Club.

The main soloist, again, is Hot Lips trumpeting and singing. The trombonist soloing in 'Will You Remember ...' I assume to be Stevenson (the timing!). In 'I'm Gonna Lock My Heart ...' Ben Williams may be the alto soloist, followed by Ben Smith on clarinet (if Rust is right in attaching the instruments played). But: there is no attributable solo by Mr. Benny Waters. And the band's music is very tame and insignificant. Mr. Glaser's influence, obviously.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Dave Page, Bobby Moore, Lips Page (tp); George Stevens, Harry White (tb); Benny Waters, Ben Smith, Ernie Powell, Benny Williams (s); Jimmy Reynolds (p); Connie Wainright (g); Abe Bolar (b); Alfred Taylor (dm); Dolores Payne, Ben Bowers (vo)*

- Rust\*2: *Dave Page, Bobby Moore (tpt); Hot Lips Page (tpt, vcl); George Stevenson, Harry White (tbn); Ben Smith, Ben Williams (alt); Benny Waters, Ernie Powell (ten); Jimmy Reynolds (pno); Connie Wainright (gtr); Abe Bolar (sbs); Alfred Taylor (dms); Dolores Payne (vcl); Ben Bowers (vcl)*

- Rust\*3: *Dave Page -Bobby Moore -t; Hot Lips Page -t -v; George Stevenson -tb; Harry White -tb -a; Ben Williams -as -ts; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d; Dolores Payne -Ben Bowers -v*

- Rust\*4,\*6: *Hot Lips Page -t -v -dir; Dave Page -Bobby Moore -t; George Stevenson -tb; Harry White -tb -a; Ben Williams -as; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d; Dolores Payne -Ben Bowers -v*

Soloists ad-lib:

|           |   |
|-----------|---|
| 023732-1: | HLP o-tpt 16; DP voc 32; BS alt 16; EP ten 8; HLP o-tpt 4 + 4+8 |
| 023733-1: | HW m-tbn 15 theme + 1+7; DP voc 32                              |
| 023734-1: | HLP voc 16; HLP voc 8 + 8 + 16; BS clt 2; HLP o-tpt 36          |
| 023735-1: | HLP voc 8; HLP voc 36; HLP o-tpt 18                             |

023736-1: BW alt 16; BS clt 8; HLP voc 32; HLP o-tpt 32  
 023737-1: JR pno 4; BB voc 30; ?GS m-tbn 1+ 16; HLP m-tpt 7; BB voc 1+8

**024 CLAUDE HOPKINS AND HIS ORCHESTRA**

New York,

c. Mar. 04, 1940

Albert Snaer, Russell Jones, Herman Autrey – tpt;  
 Ray Hogan, Norman Greene, Bernard Archer – tbn;  
 Howard Johnson – alt, clt; Norman Thornton – alt, clt, bar; Ben Waters, Bobby Sands – ten, clt;  
 Claude Hopkins – pno, ldr; Walter Jones – gtr; Elmer James – sbs; Walter Johnson – dms;  
 Orlando Roberson – voc (2,4, 6); Herman Autrey – voc (5)

|        |                            |            |                            |
|--------|----------------------------|------------|----------------------------|
| AM 604 | Yacht Club Swing           | Ammor 116, | Chronological Classics 733 |
| AM 605 | The Singing Hills          | Ammor 114, | Chronological Classics 733 |
| AM 606 | Out To Lunch               | Ammor 115, | Chronological Classics 733 |
| AM 607 | A Little Rain Must Fall    | Ammor 116, | Chronological Classics 733 |
| AM 608 | I'd Believe You            | Ammor 114, | Chronological Classics 733 |
| AM 609 | What's The Matter With Me? | Ammor 115, | Chronological Classics 733 |

Composer credits: 604 (Autrey – Johnson); 605 (David – Sanford – Mysels); 606 (Hopkins – Hicks); 607 (Green – Little – Kaye); 608 (Hopkins – Johnson); 609 (Lewis – Shand)

These are the last big band recordings of the Claude Hopkins band of the 1930s. The personnel had changed drastically since the early 1930s, although Hopkins was able to hold his musicians together for long periods. But he still had his doubtful (?) singer Orlando Roberson with his band.

On these sides Hopkins also had Bennie Waters on first tenor sax with the band. By listening I assume that again Waters was confined to section playing, and not to solo. All tenor sax solos on these sides sound to be played by Bobby Sands with his strong but somewhat erratic style. Benny Waters in his book 'The Key to a Jazzy Life' lets us know that "*Bobby Sands was out of tune, he never did have much control.*" The short clarinet solos in 'Out To Lunch' may also be played by Sands, as he was responsible for clarinet playing in the band in earlier years when Edmond Hall had to switch to baritone sax. There is a baritone solo in 'I'd Believe You' which is played by Norman Thornton, as Waters writes "*Norman played alto as he did with Claude Hopkins, but most of the time he was playing baritone sax. He was a good baritone player, he just wasn't a good soloist, not a fantastic one anyway.*"

I have attributed all trumpet solo parts to Herman Autrey, but I am not certain whether some of them – the more horizontal ones – are the work of Albert Snaer.

Bennie Waters: "*After Claude Hopkins had got me into Jimmy Lunceford's band, I went all over with Jimmy.*"

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Albert Snaer, Russell Jones, Herman Autrey (tp); Ray Hogan, Norman Green, Bernard Asdier (tb); Howard Johnson, Norman Thornton, Bobby Sands, Ben Waters (s); Claude Hopkins (p); Walter Jones (g); Elmer James (b); Walter Johnson (dm)

- Rust\*2: Albert Snaer, Russell Jones, Herman Autrey (tpt); Ray Hogan, Norman Greene, Bernard Asdier – tbn; Howard Johnson, Norman Thornton (alt); Bobby Sands, Ben Waters (ten); Claude Hopkins (pno, arr); Walter Jones (gtr); Elmer James (sbs); Walter Johnson (dms);

- Rust\*3: Albert Snaer -Russell Jones -Herman Autrey -t; Ray Hogan, -Norman Greene -Bernard Archer -tb; Howard Johnson -Norman Thornton -as; Bobby Sands -ts; Ben Waters -cl -ts; Claude Hopkins -p -ldr -a; Walter Jones -g; Elmer James -sb; Walter Johnson -d; Orlando Roberson -v

- Rust\*4,\*6: Claude Hopkins -p -a -dir; Albert Snaer -Russell Jones -t; Herman Autrey -t -v; Ray Hogan -Norman Greene -Bernard Archer -tb; Howard Johnson -Norman Thornton -as; Bobby Sands -ts; Ben Waters -cl -ts; Walter Jones -g; Elmer James -sb; Walter Johnson -d; Orlando Roberson -v

Soloists ad-lib:

|         |  |
|---------|--|
| AM 604: | CH pno 4; HA o-tpt 8; BA o-tbn 16; BS ten 8; BA o-tbn 8; HJ alt 32; ?HA m-tpt 32 + 32    |
| AM 605: | OR voc 32; CH pno 8; OR voc 2 + 2+4+2  |
| AM 606: | CH pno 6; ?HA m-tpt 16; BS ten 8; ?HA m-tpt 8; ?BS clt 16; CH pno 8; ?BS clt 8; CH pno 6 |
| AM 607: | BS ten 1+7; OR voc 30; CH pno 11   |
| AM 608: | CH pno 2; HA o-tpt 8; HA voc 32; BS ten 16; ?BA o-tbn 8; NT bar 8; CH pno 16             |
| AM 609: | OR voc 32; CH pno 2+7; OR voc 1+8  |

**025 JIMMY LUNCEFORD AND HIS ORCHESTRA**

Los Angeles,

Jun. 26, 1942

Jimmy Lunceford – ldr, dir;  
 Paul Webster, Bob Mitchell, Harry Jackson, Freddie Webster – tpt;  
 Fernando Arbello, Russell Bowles, Trummy Young – tbn;  
 Dan Grissom -alt; Willie Smith – alt, clt; Joe Thomas – ten, clt; Benny Waters – ten; Earl Carruthers – bar, clt;  
 Edwin Wilcox – pno, cel; Al Norris – gtr; Truck Parham – sbs; Jimmy Crawford – dms;  
 Willie Smith – voc (3); Joe Thomas – voc (4);  
 Gerald Wilson – arr (1); Edwin Wilcox – arr (3); Harry Jackson – arr (4)

|          |                                       |              |                            |
|----------|---------------------------------------|--------------|----------------------------|
| L-3063-A | Strictly Instrumental                 | Dec 18463,   | Chronological Classics 862 |
| L-3064-A | This Is My Confession To You          | Dec unissued | not on LP/CD               |
| L-3065-A | Knock Me A Kiss                       | Dec 18463,   | Chronological Classics 862 |
| L-3066-A | Keep Smilin', Keep Laughin', Be Happy | Dec 18504,   | Chronological Classics 862 |

Composer credits: L-3063 (Battle – Benjamin – Marcus – Seiler); L-33065 (M. Jackson – A. Razaf); L-3066 (Louis Singer)

Now that Bennie Waters is with Jimmy Lunceford, he again is not one of the soloists, but a 'utility-man' switching from tenor to alto, and back again, whatever is needed or wanted by the bandleader. In his book 'The Key to a Jazzy Life' he lets us know that "*I had been engaged to replace Ted Buckner on third alto. I had no tenor work to do, I used to listen to Joe Thomas playing all the tenor solos and I got the feeling that I wanted to play some tenor too, so I made an arrangement of my own and gave it to Jimmy to play at rehearsal. It was on 'Out Of Nowhere'. ... It was a tenor solo but I had written also for muted brass, a little trombone and piano. I played two choruses and made the ending, so it really featured me. We rehearsed it and Jimmy liked it. He bought a copy of the arrangement. He gave me 25 dollars for it. It was the Union scale fee, just for a copy.*" Unfortunately only, the title with this arrangement was never recorded, and so we do not know Benny Waters' improvisational style of these years. All the tenor solos are the recognisable work of Joe Thomas.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Freddie Webster, Paul Webster, Harry Jackson, Bob Mitchell (tp); Fernando Arbello, Russell Bowles, Trummy Young (tb); Willie Smith, Joe Thomas, Ben Waters, Earl Carruthers, Dan Grissom (s); Edwin Wilcox (p); Al Norris (g); Charles 'Truck' Parham (b); James Crawford (dm)*  
 - *Rust\*2: Freddie Webster, Paul Webster, Robert Mitchell (tpt); Harry Jackson (tpt, arr); Fernando Arbello, Russell Bowles, Trummy Young (tbn); Willie Smith, Joe Thomas (alt); Ben Waters (ten); Earl Carruthers (clt, ten bsx); Dan Grissom (ten, vcl); Edwin Wilcox (pno, arr); Al Norris (gtr); Truck Parham (sbs); James Crawford (dms, vib)*  
 - *Rust\*3: Freddie Webster -Harry Jackson -Bob Mitchell -Paul Webster -t; Fernando Arbello -Russell Bowles -tb; Trummy Young -tb -v; Willie Smith -cl -as -v; Ben Waters -as; Dan Grissom -as -v; Joe Thomas -cl -ts; Earl Carruthers -cl -bar; Edwin Wilcox -p -cel -a; Al Norris -g; Truck Parham -sb; James Crawford -d; Tadd Dameron -a; Jimmy Lunceford -ldr*  
 - *Rust\*4,\*6: Jimmy Lunceford -dir; Freddie Webster -Paul Webster -Bob Mitchell -t; Harry Jackson -t -a; Fernando Arbello -Russell Bowles -tb; Trummy Young -tb -v; Willie Smith -cl -as -v; Ben Waters -as; Dan Grissom -as -v; Joe Thomas -cl -ts; Earl Carruthers -cl -bar; Edwin Wilcox -p -cel -a; Al Norris -g; Truck Parham -sb; James Crawford -d; Tadd Dameron -a*  
Soloists ad-lib:  
 L-3063: JT ten 1+16; FW o-tpt 8; JT ten 8; WS alt 16; AN e-gtr 8  
 L-3065: JT ten 16; FW m-tpt 16 obl to voc  
 L-3066: JT ten 1+24

**026 JIMMY LUNCEFORD AND HIS ORCHESTRA**

Los Angeles,

Jul. 14, 1942

Jimmy Lunceford – ldr, dir;

Paul Webster, Bob Mitchell, Harry Jackson, Freddie Webster – tpt;

Fernando Arbello, Russell Bowles, Trummy Young – tbn;

Dan Grissom -alt; Willie Smith – alt, clt; Joe Thomas – ten, clt; Benny Waters – ten alt; Earl Carruthers – bar, clt;

Edwin Wilcox – pno, cel; Al Norris – gtr; Truck Parham – sbs; Jimmy Crawford – dms;

Dan Grissom – voc (1); Trummy Young – voc (2);

Tadd Dameron – arr (1); Edwin Wilcox – arr (2)

L-3096-A I Dream A Lot About You

Dec 18618,

Chronological Classics 862

L-3097-B Easy Street

Dec 18534,

Chronological Classics 862

Composer credits: L-3096 (Trummy Young); L-33097 (Alan Rankin Jones)

Benny Waters is “utility man” alt – ten for about half-a-year until the end of 1942, when he left to be a bandleader of a small group at the Red Mill Café in New York.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Freddie Webster, Paul Webster, Harry Jackson, Bob Mitchell (tp); Fernando Arbello, Russell Bowles, Trummy Young (tb); Willie Smith, Joe Thomas, Ben Waters, Earl Carruthers, Dan Grissom (s); Edwin Wilcox (p); Al Norris (g); Charles 'Truck' Parham (b); James Crawford (dm)*

- *Rust\*2: Freddie Webster, Paul Webster, Robert Mitchell (tpt); Harry Jackson (tpt, arr); Fernando Arbello, Russell Bowles, Trummy Young (tbn); Willie Smith, Joe Thomas (alt); Ben Waters (ten); Earl Carruthers (clt, ten bsx); Dan Grissom (ten, vcl); Edwin Wilcox (pno, arr); Al Norris (gtr); Truck Parham (sbs); James Crawford (dms, vib)*

- *Rust\*3: Freddie Webster -Harry Jackson -Bob Mitchell -Paul Webster -t; Fernando Arbello -Russell Bowles -tb; Trummy Young -tb -v;*

*Willie Smith -cl -as -v; Ben Waters -as; Dan Grissom -as -v; Joe Thomas -cl -ts; Earl Carruthers -cl -bar; Edwin Wilcox -p -cel -a; Al Norris -g; Truck Parham -sb; James Crawford -d; Tadd Dameron -a; Jimmy Lunceford -ldr*

- *Rust\*4,\*6: Jimmy Lunceford -dir; Freddie Webster -Paul Webster -Bob Mitchell -t; Harry Jackson -t -a; Fernando Arbello -Russell Bowles -tb; Trummy Young -tb -v; Willie Smith -cl -as -v; Ben Waters -as; Dan Grissom -as -v; Joe Thomas -cl -ts; Earl Carruthers -cl -bar; Edwin Wilcox -p -cel -a; Al Norris -g; Truck Parham -sb; James Crawford -d; Tadd Dameron -a*

Soloists ad-lib:

L-3096: WS alt 1+8

L-3097: TY o-tbn 1+8 + 4 (coda)

**027 JIMMY LUNCEFORD AND HIS ORCHESTRA**

Los Angeles,

1942 - 1943

probably:

Jubilee Show

Jimmy Lunceford – ldr, dir;

Paul Webster, Bob Mitchell, Harry Pee Wee Jackson, Freddie Webster – tpt;

Fernando Arbello, Russell Bowles, Trummy Young – tbn;

Dan Grissom, Benny Waters – alt; Willie Smith – alt, clt; Joe Thomas – ten, clt; Earl Carruthers – bar, clt;

Edwin Wilcox – pno, cel; Al Norris – gtr; Charles 'Truck' Parham – sbs; Jimmy Crawford – dms

Chocolate

no data

**028 JIMMY ARCHEY'S GIANTS OF JAZZ**

New York,

Feb. 1951

Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop;

Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms

Fidgety Feet

Jimmy Archey Book CD

The Pearls

Jimmy Archey Book CD

**029 JIMMY ARCHEY'S GIANTS OF JAZZ**

New York,

Jan. 02, 1952

Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop;

Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms

broadcast WMGM

from Jimmy Ryan's

- |  |                                       |
|--|---------------------------------------|
| Wolverine Blues  | Storyville STCD 6044                  |
| Squeeze Me   | Storyville STCD 6044                  |
| The World Is Waiting For The Sunrise                                   | Storyville STCD 6044                  |
| Original Jelly Roll Blues  | Storyville STCD 6058                  |
| I Know That You Know   | Storyville STCD 6058                  |
| <br>   |                                       |
| 030 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Jan. 09, 1952               |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms           |                                       |
| Maple Leaf Rag   | Storyville STCD 6044                  |
| <br>   |                                       |
| 031 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Jan. 16, 1952               |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms           |                                       |
| Tonight The Party Is Here At My House                                  | Storyville STCD 6044                  |
| Jazz Me Blues  | Storyville STCD 6044                  |
| Someday Sweetheart   | Storyville STCD 6044                  |
| <br>   |                                       |
| 032 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Jan. 23, 1952               |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms           |                                       |
| Just A Gigolo  | Storyville STCD 6044                  |
| <br>   |                                       |
| 033 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Jan. 30, 1952               |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms           |                                       |
| Tonight The Party Is Here At My House                                  | Storyville STCD 6058                  |
| Hot Foot Rag   | Storyville STCD 6058                  |
| Wang Wang Blues  | Storyville STCD 6058                  |
| Original Dixieland One-Step  | Storyville STCD 6058                  |
| Mood Indigo  | Storyville STCD 6058                  |
| Just A Gigolo  | Storyville STCD 6044                  |
| <br>   |                                       |
| 034 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Feb. 06, 1952               |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms           |                                       |
| Tonight The Party Is Here At My House                                  | Storyville STCD 6058                  |
| I Ain't Gonna Give Nobody None Of My Jelly Roll                        | Storyville STCD 6058                  |
| I've Found A New Baby  | Storyville STCD 6058                  |
| <br>   |                                       |
| 035 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Feb. 13, 1952               |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms           |                                       |
| Cake Walkin' Babies From Home  | Storyville STCD 6044                  |
| <br>   |                                       |
| 036 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Feb. 20, 1952               |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Eddie 'Mole' Bourne – dms     |                                       |
| I'm Coming, Virginia   | Storyville STCD 6044                  |
| <br>   |                                       |
| 037 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Feb. 27, 1952               |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Eddie 'Mole' Bourne – dms     |                                       |
| Tonight The Party Is Here At My House                                  | Storyville STCD 6044                  |
| <br>   |                                       |
| 038 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Feb. 1952                   |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms           |                                       |
| Tonight The Party Is Here At My House                                  | Nec Plus Ultra (F) VG 405.502004 (LP) |
| I Ain't Gonna Give Nobody None Of My Jelly Roll                        | Nec Plus Ultra (F) VG 405.502004 (LP) |
| Cake Walking Babies Back Home  | Nec Plus Ultra (F) VG 405.502004 (LP) |
| Spain  | Nec Plus Ultra (F) VG 405.502004 (LP) |
| Tiger Rag  | Nec Plus Ultra (F) VG 405.502004 (LP) |
| <br>   |                                       |
| 039 <b>JIMMY ARCHEY'S GIANTS OF JAZZ</b>                               | New York, Mar. 05, 1952               |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop; | broadcast WMGM from Jimmy Ryan's      |
| Dick Wellstood – pno; Pops Foster – sbs; Eddie 'Mole' Bourne – dms     |                                       |

|   |                     |                         |
|---|---------------------|-------------------------|
| Rockin' Chair   |                     | Storyville STCD 6058    |
| <b>040 JIMMY ARCHEY'S GIANTS OF JAZZ</b>  | New York,           | Mar. 26, 1952           |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop;                    | broadcast WMGM      | from Jimmy Ryan's       |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms                              |                     |                         |
| Benny's Blues   |                     | Storyville STCD 6044    |
| Just One Of Those Things  |                     | Storyville STCD 6044    |
| <b>041 JIMMY ARCHEY'S GIANTS OF JAZZ</b>  | New York,           | Apr. 02, 1952           |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop;                    | broadcast WMGM      | from Jimmy Ryan's       |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms                              |                     |                         |
| The Pearls  |                     | Storyville STCD 6044    |
| <b>042 JIMMY ARCHEY'S GIANTS OF JAZZ</b>  | New York,           | Apr. 05, 1952           |
| Henry Goodwin – tpt; Jimmy Archey – tbn, ldr; Benny Waters – clt, sop;                    | broadcast WMGM      | from Jimmy Ryan's       |
| Dick Wellstood – pno; Pops Foster – sbs; Tommy Benford – dms                              |                     |                         |
| Tonight The Party Is Here At My House   |                     | Storyville STCD 6058    |
| <b>043 BENNY WATERS</b>   | Paris,              | May 13, 1956            |
| Jean-Claude Naude – tpt; Benny Waters – ten, ldr;   |                     |                         |
| Bernard Gouastala – pno; Michel Finet – sbs; Charles Soudrais – dms                       |                     |                         |
| COR 56-135 The Nearness Of You  | Coronet             | not on LP/CD ?          |
| <b>044 BENNY WATERS</b>   | Paris,              | May 18, 1956            |
| Jean-Claude Naude – tpt; Benny Waters – ten, ldr;   |                     |                         |
| Michel Hausser (vib); Bernard Gouastala – pno; Michel Finet – sbs; Charles Soudrais – dms |                     |                         |
| COR 56-136 Europe No. 1   | Coronet unissued    | not on LP/CD            |
| COR 56-137 So Tired   | Coronet             | not on LP/CD ?          |
| COR 56-138 Blues In The Groove  | Coronet unissued    | not on LP/CD            |
| COR 56-13 Coronet Blues   | Coronet unissued    | not on LP/CD            |
| <b>045 BENNY WATERS AND THE LATIN JAZZ BAND</b>   | Stuttgart, Germany, | Apr. 02, 1960           |
| Benny Waters – clt, ten, sop, voc;  |                     |                         |
| Peter Vogt – tpt; Manfred Gangel – tbn; Dieter Anritter – sop;                            |                     |                         |
| Roland Schiefer – pno; Jörg Geiger – gtr; Gerhard Maier – sbs; Roy Schroers – dms         |                     |                         |
| Petite Fleur  |                     | DSC D-06 (LP)           |
| I Found A New Baby  |                     | DSC D-06 (LP)           |
| St. James Infirmary   |                     | DSC D-06 (LP)           |
| St. Louis Blues   |                     | DSC D-06 (LP)           |
| C Jam Blues   |                     | DSC D-06 (LP)           |
| Hawkins Blues   |                     | DSC D-06 (LP)           |
| Avalon  |                     | DSC D-06 (LP)           |
| <b>046 BENNY WATERS QUARTET</b>   | Comblain-La-Tour,   | Jul. 1961               |
| Benny Waters – ten, clt, ldr;   |                     |                         |
| Alain Lesclie – pno; Horst Meiser – sbs; Jürgen Salmen – dms                              |                     |                         |
| St. James Infirmary   |                     | RCA (It) LPM 10317 (LP) |

My sincerest thanks to my good friend Michael Rader again for persistent advice and help – and contradiction!

K. – B. Rau  
25-02-2024