

A Case of a Misunderstood Novice

Rex Stewart's earliest recordings – and a glimpse of an anonymous trombonist PART 2

Continuing after the sessions settled in Part 1 of this article we can now have a look at further sessions of 1924, attributed in the discos to Bubber Miley and affiliated musicians, but probably/possibly misidentified in the past. Most of the recently listed personnels on Ajax recordings – and other labels of 1923 to 1926 – come from Jim Kidd's interviews with Louis Hooper as documented in Record Research 77. But without any wish to diminish Kidd's and Hooper's efforts I feel unable to believe in everything Hooper said when identifying his co-musicians – or even himself. Hooper's recording activities for Ajax lasted from early (Feb.?) 1924 until late April/early May 1925. He was the pianist, and as is commonly the case among musicians, he may have been gifted with a good ear for players of his own instrument, but he probably did not care so much for players of the other instruments. Thus, where he names participating musicians of about four decades after the recordings, he mostly confines himself to Bubber Miley, Rex Stewart (later), Jake Frazier, Bob Fuller, Elmer Snowden and himself. He does not seem to have been an integral part of the Harlem jazz scene, although he also recorded for other labels, Vocalion among them. But he mainly worked as staff pianist and arranger for the Joe Davis Music Company. He came from Canada in 1921 and his stay in New York only lasted until 1928. His name is never mentioned when musicians recount events and experiences from their musical lives. Accordingly, in contrast to Jim Kidd's assertion elsewhere, I doubt his ability to distinctly discriminate different horn players or rhythm players after such a long time.

In this Part 2 of my article I am listing a couple of recording sessions involving Bubber Miley, Jake Frazier, Bob Fuller, and some other musicians - according to the discographies, but which in my opinion have the same trumpet/cornet player as on the Vocalion sides shown in Part 1: the early Rex Stewart. This realisation found a strong confirmation in Bruce Bastin, 'Never Sell A Copyright', p. 21: "*The usual trio (Fuller, Hooper, Snowden – KBR) was employed but pianists Cliff Jackson and Arthur Ray were also used. Rex Stewart was used more than Bub Miley, according to (Joe) Davis, and Louis Metcalf also took part.*" Among only the Ajax recordings of 1924 I counted 16 entries for Miley, 7 entries for Metcalf, but only one for Stewart in the discos! For 1925 there are 7 entries for Stewart, one for Metcalf and none for Miley. Thus, my assumption that Stewart had been misidentified for Miley seems to be verified by the relation of listed 1924 recordings of Miley (16) to Stewart (8) when it probably should have been vice versa.

Bubber Miley played in a personal style derived from Johnny Dunn's "military" playing of the early 1920s. Miley copied Dunn's strong but stiff staccato notes, his triplet phrasing and his even eighth-notes. And Dunn's occasional growl notes, obviously blending them with what he had heard from King Oliver. When listening to his documented recordings of the time (e.g. the Texas Blues Destroyers), he is heard playing regular urgent notes with a clear and brilliant tone, but with a stiff and simple rhythm, far removed from "Western" off-beat phrasing.

Stewart, on the other hand, also uses part of Miley's phrasing, but with a coated tone and with much less rhythmic – i.e. stiff - accuracy. Instead he is much freer rhythmically and uses a much more flexible tone. Yet, it certainly is not surprising that he was mistaken for Miley in the Swedish Bubber Miley Discography of some years ago. But now, with the knowledge of their surprisingly similar styles of the time, it is much more important to find out who plays where in reality. My own knowledge of Stewart was always determined by Stewart's own account of his time with Henderson, telling us of his devotion and following to Armstrong. But from 'Boy Meets Horn' we know now that his earlier style owed much to Johnny Dunn, just as Bubber Miley's style did. His change of stylistic affiliation from a Miley/Dunn style to an Armstrong affected style should then be acknowledged in the time from late 1924 – when Armstrong appeared in New York - to late 1925/early 1926 when he was recommended by Armstrong as his successor to his chair in the Henderson band.

Furthermore, we hear a trombone player here with a distinct legato style – somewhat influenced by Charlie Irvis' style, yet not as distinct and not as harmonically firm and "classic" as Irvis – who is continually identified as Jake Frazier. But Jake Frazier had a staccato style on his instrument what can easily be detected when listening to his documented recordings (e.g. 'Jake's Weary Blues' Ajax 17117). At exactly the time of Stewart's sojourn with the Montague band, his band-mate, drinking buddy and trombone blowing partner was Herb Gregory, of whom he talks with highest praise. This phenomenon of blowing partners was common in Harlem at this period, other examples being Bubber Miley/Charlie Irvis, June Clark/Jimmy Harrison and Gus Aiken/Bud Aiken. And just because of the popularity of the Miley/Irvis couple it seems feasible that Rex Stewart teamed up with Gregory with his Irvis-like trombone style. Consequently, there certainly is a distinct possibility that the trombone player heard here might be Stewart's companion. Rex Stewart, 'Jazz Masters of the 30s', p.105: "*In those days, a pair of brass men (trumpets and trombones) usually hung out as a team, eating and drinking and especially playing together. There were Bubber Miley and Charlie Irvis, Geechie Fields and Gus Aikens (sic), Jimmy Harrison and June Clark. My partner was a New Jersey trombonist named Herb Gregory. Tricky's trumpet buddy was Louis Metcalf.*" This trombone player heard here - and assumed to be Gregory - can only be detected on a short list of Ajax and Plaza recordings. He is not identified anywhere as a trombonist with his own personality, but he is clearly determinable as a distinct individual. He is not Jake Frazier – under whose name he is always listed – and nothing more is known of him than what Stewart recounts. A small number of further recordings of his exist, but without Rex Stewart's presence.

Below, I have not listed the generally acknowledged and accepted titles having Rex Stewart among their personnel.

KITTY BROWN

Kitty Brown – voc; Billy Higgins – voc (3,4);
Rex Stewart – cnt (2,3,4); (Cecil Benjamin) – clt (1,2);
Louis Hooper – pno
5653-3 Family Skeleton Blues
5654-3 I Wanna Jazz Some More
5655-3 Keep On Going
5656-3 One Of These Days

New York, c. Sep. 29, 1924

Ban 1436, Document DOCD-5507
Ban 1437, Document DOCD-5507
Ban 1452, Document DOCD-5507
Ban 1436, Document DOCD-5507

This trumpet player is much more assured than Morris as listed in BGR and might well be Rex Stewart, considering my previous identification. I do not hear Thomas Morris, who is named by Louis Hooper in RR 77 and my listening companions share the same opinion. Yet, there are no growls and few Johnny Dunn elements pointing to Miley, but the frequent jumping trills lead me to Rex Stewart. In the light of the recordings discussed in part 1 of this article I dare to doubt Bob Fuller's presence here and would like to propose that of Cecil Benjamin, clarinetist of the John Montague band (see Part 1 of this article in N&N 84). Fuller's fast vibrato can not be detected here and this player uses a more Western style. Louis Hooper is doubtful. Rust*6 lists Edgar Dowell.

Notes:

- RR 77-9: Thomas Morris, c; Bob Fuller, cl; Louis Hooper, p
- BGR*4: Tom Morris, c; Bob Fuller, cl; Louis Hooper, p.
- Rust*6: ? Bubber Miley, c; Bob Fuller, cl; Edgar Dowell, p.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: prob Bubber Miley (tp), Bob Fuller, (cl); Louis Hooper, (p). "Dixon-Godrich have Thomas Morris on trumpet, Rust has ?Miley. To us, it doesn't sound at all like Morris but more like Miley"

VIOLA McCOY Kansas City Five	New York,	Nov. 21, 1924
Viola McCoy – voc, kazoo;		
Rex Stewart – cnt; (Herb Gregory?) – tbn; Cecil Benjamin – clt;		
John Montague – pno; unknown – bjo;		
9860-A	Memphis Bound	Ed 51478, Document DOCD-5417
9860-B	Memphis Bound	Ed 51478 not on LP/CD
9860-C	Memphis Bound	Ed 51478, IAJRC 49 (LP)

Notes:

- BGR*2,*3: prob personnel Tom Morris or Bubber Miley, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, pno; Elmer Snowden, bjo; own kazoo
- BGR*4: prob Thomas Morris, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper or Arthur Ray, p; prob Elmer Snowden, bj.
- Rust*3: Tom Morris or Bubber Miley –c, Jake Frazier –tb; Bob Fuller –cl; Arthur Ray or Louis Hooper –p; Elmer Snowden –bj; own kazoo
- Rust*4,*6: ? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Arthur Ray or Louis Hooper, p; Elmer Snowden, bj.
- Bob Hitchens, Choo Choo Jazzers, VJM 175: prob Bubber Miley (t) poss Jake Frazier (tb) poss Bob Fuller (cl) Louis Hooper (p) Elmer Snowden (bj)
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), Arthur Ray or Louis Hooper (p), Elmer Snowden (bj). "The personnel for this Viola McCoy/Rosa Henderson session is listed in Rust as above, except that he has a question mark before BM and definitely Hooper on the Rosa Henderson title. To us it is definitely B. Miley aurally, and we agree about the identification of the others. The pianist is probably the same throughout, and Hooper seems the most likely one. Dixon-Godrich have Thomas Morris instead of B. Miley and "prob" before all the other names. They are even in doubt about the identity of the kazoo player, who is quite obviously Viola McCoy. The booklet of DOCD-5417 indicates 9860-A, and it is aurally different from the version on IAJRC 49, which is listed as -C on the sleeve."

Discernible differences of takes:

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| 9860-A | DOCD-5417 claims take –A and IAJRC 49 claims take –C, but close listening and comparing do not indicate any differences. Itakes issued on Document DOCD-5417 and IAJRC 49 (LP) seem to be identical. |
| 9860-B | not reissued, comparison impossible |
| 9860-C | see 9860-A |

ROSA HENDERSON Kansas City Five	New York,	Nov. 21, 1924
Rosa Henderson – voc;		
Rex Stewart – cnt; (Herb Gregory?) – tbn; Cecil Benjamin – clt;		
John Montague – pno; unknown – bjo; unknown - bell		
9861-A	Undertaker's Blues	Ed 51476 not on LP/CD
9861-B	Undertaker's Blues	Ed 51476, Document DOCD-5403
9861-C	Undertaker's Blues	Ed 51476 not on LP/CD

Notes:

- BGR*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj; unknown bells
- Rust*6: prob Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), Arthur Ray or Louis Hooper (p), Elmer Snowden (bj). "The personnel for this Viola McCoy/Rosa Henderson session is listed in Rust as above, except that he has a question mark before BM and definitely Hooper on the Rosa Henderson title. To us it is definitely B. Miley aurally, and we agree about the identification of the others. The pianist is probably the same throughout, and Hooper seems the most likely one. Dixon-Godrich have Thomas Morris instead of B. Miley and "prob" before all the other names. They are even in doubt about the identity of the kazoo player, who is quite obviously Viola McCoy. IAJRC 49 lists 9861-B, and it is aurally the same take as on DOCD-5403."

JOSIE MILES Kansas City Five	New York,	Nov. 21, 1924
Josie Miles – voc;		
Rex Stewart – cnt; (Herb Gregory?) – tbn; Cecil Benjamin – clt;		
John Montague – pno; unknown – bjo;		
9862-A	Mad Mama's Blues	Ed 51477, Document DOCD-5467
9862-B	Mad Mama's Blues	Ed 51477, Document DOCD-5654
9862-C	Mad Mama's Blues	Ed 51477, IAJRC 49 (LP)

These three Edison sessions were completed on a single day by the Edison company and they certainly feature the same accompanying band and are thus not commented individually.

I would like to refer to Monette Moore's Vocalion session of 25 September 1924 where she is accompanied by members of the John Montague band: To my ears this is the same band, enlarged by the band's trombonist and an unknown banjo player. I believe strongly to recognize Rex Stewart and the band's clarinetist – Cecil Benjamin. Both men's interplay is comparable to that at the Vocalion sessions and

the trombonist fits in perfectly. Therefore, and because of the temporal coincidence I opt for the members of the contemporaneous Montague band. Piano playing is more chordal and voluminous than Hooper's, and John Montague might possibly be present, together with a banjo player who definitely is not Elmer Snowden. (Rex Stewart does not report a banjo player for the Montague band, but a drummer instead.)

Notes:

- BGR*2,*3: prob Bubber Miley or Johnny Dunn, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, pno; poss Elmer Snowden, bjo

- BGR*4: prob Bubber Miley, c; prob Jake Frazier, tb; prob Bob Fuller, cl; unknown, p; prob Elmer Snowden, bj.

- Rust*3,*4,*6: Bubber Miley or Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper or Arthur Ray, p; ?Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), unknown (p), prob Elmer Snowden (bj). "This is aurally the same personnel as for the Viola McCoy and Rosa Hensderson titles from the same session. Dixon-Godrich have the above personnel, with a "prob" before all the names. Rust has B. Miley or Johnny Dunn (tp), but it is clearly Bubber Miley."

- VJM 175: prob Bubber Miley (t); poss Jake Frazier (tb); Bob Fuller (cl); prob Louis Hooper (p); Elmer Snowden (bj).

SUSIE SMITH

New York, Nov. 23- Dec. 03, 1924

Monette Moore – voc;

Rex Stewart – cnt; (Herb Gregory?) – tbn;

Louis Hooper – pno; Joe Davis – train effects

31729 The Bye Bye Blues

Ajax 17079, Document DOCD-5339

31730 Weeping Willow Blues

Ajax 17079, Document DOCD-5339

The cornet heard is definitely the same as on the Vocalion sides with John Montague on piano, thus Rex Stewart (see Part 1 of this article in N&N 84). And again, we hear the trombonist assumed to be Herb Gregory.

Notes:

- RR 77-6: Miley, Frazier, Hooper

- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p

- Rust*3,*4: Bubber Miley -c; Jake Frazier -tb; Louis Hooper -p.

- BGR*2,*3,*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p

- Rust*6: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p).

- B. Hitchens, Choo Choo Jazzers: prob Bubber Miley (t); poss Charlie Irvis (tb); Louis Hooper (p); prob Joe Davis (bell and train whistle effects). "I think prob B. Miley but tb more like that on matrices 31709-15."

HELEN GROSS Choo Choo Jazzers

New York, Nov. 23- Dec. 03, 1924

Helen Gross – voc;

Rex Stewart – cnt; (Herb Gregory?) – tbn (1,2); Bob Fuller – clt (3);

Louis Hooper – pno

31755 Last Journey Blues

Ajax 17090, Document DOCD-5477

31757 Bitter Feelin' Blues

Ajax 17086, Document DOCD-5477

31759 Workin' Woman's Blues

Ajax 17133, Document DOCD-5477

I feel certain about Rex Stewart, Bob Fuller and Louis Hooper – and they have been listed so far. But again, I do not think that this is Jake Frazier here on trombone, but our man Herb Gregory – or whatever this trombonist's name might have been.

Notes:

- RR 86-6: Rex Stewart, cnt; Jake Frazier, tbn; Louis Hooper, pno. Bob Fuller, clt for Frazier on 31759.

- W. Bryant, Ajax Records: personnel per Hooper: Rex Stewart, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p

- BGR*4: Rex Stewart, c; Jake Frazier, tb (1,2); Bob Fuller, cl (3); Louis Hooper, p.

- Rust*6: RexStewart, c (1,2); Jake Frazier, tb (1,2); Bob Fuller, cl (3); Louis Hooper, p. (Stewart plays on all three titles!)

MONETTE MOORE Texas Trio

New York, Feb. 19-Mar. 16, 1925

Monette Moore – voc;

Rex Stewart – tpt; Louis Hooper - pno

31819-E All Alone

Ajax 17124, Document DOCD-5339

This probably is young Rex Stewart - not Miley - playing straight and sweet. Vibrato and tone certainly are his, and thus there is little doubt. Hooper probably is the pianist in this "beautiful" little waltz.

Notes:

- RR 77-6: not listed

- W. Bryant, Ajax Records: no personnel per Hooper.

- Rust*3,*4,*6: Instrumentation and personnel unknown

- BGR*2,*3: Instrumentation and personnel unknown

- BGR*4: Bubber Miley, c; Louis Hooper, p.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: unknown (tp), Louis Hooper (p). "This is Irving Berlin's famous composition All Alone, performed here as a waltz, as it was written the year before. The accompaniment is trumpet and piano only, despite the label credit to the Texas Trio. Dixon-Godrich list the trumpet player as B. Miley. The playing is very straight, which makes aural identification difficult, but we think it sounds more like Rex Stewart's tone, with the characteristic vibrato he had in the earlier years. In our opinion, Rex plays on all the other Monette Moore titles from January, 1925 to January, 1927, on which a trumpet is present."

KANSAS CITY FOUR

New York, Feb. 19-Mar. 16, 1925

Rex Stewart – cnt; Jake Frazier – tbn; Bob Fuller – clt, alt;

Louis Hooper – pno; Elmer Snowden – bjo

31827 Dark Gal Blues

Ajax 17128, Jazz Archives No.131 159252

31831 Get It Fixed

Ajax 17128, Jazz Archives No.131 159252

I certainly hear Rex Stewart – not Metcalf as with Rust*6 – together with the usual participants as given. But Herb Gregory's participation seems to have come to an end by now. We do not hear him anymore on recordings after Helen Gross' 'Last Journey Blues' session.

Notes:

- RR 77-6: Rex Stewart, Jake Frazier, Bob Fuller, Louis Hooper, Elmer Snowden.

- W. Bryant, Ajax Records: personnel per Hooper: Rex Stewart, cornet; Jake Frazier, trombone; Bob Fuller, clarinet; Louis Hooper, piano; Elmer Snowden, banjo.

- Rust*6: Louis Metcalf, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

ROSA HENDERSON	Kansas City Trio	New York,	Mar. 20, 1925
Rosa Henderson – voc;			
Rex Stewart – cnt (1); Charlie Green – tbn (3); Bob Fuller – clt (2);			
Louis Hooper – pno; unknown – bjo (1)			
577 / 79W	Get It Fixed	Voc 15044,	Document DOCD-5403
580 / 82W	Low Down Daddy Blues	Voc 1501,	Document DOCD-5403
583 / 85W	Poplar Bluff Blues	Voc 15044,	Document DOCD-5403

What a wonderful Rex Stewart – after only listening for four months to Louis Armstrong in New York – with a much freer new phrasing. Great! And even Hooper is developing.

And then Bob Fuller with his dated clarinet playing, including this silly fast vibrato. But he, too, is developing. Unfortunately, he apparently had no New Orleans model to listen to. He is not a bad musician. He only did not recognize the evolution of jazz music and its direction. I myself would probably not have identified Charlie Green here, and he certainly is difficult to determine. But a couple of his phrases and the overall sound make clear that this is Green as named in RR 77. His trombone playing showed a lot of different approaches depending on the musicians he worked with momentarily. He could be very crude and simple with singers and even brilliantly technical when with high class colleagues as on Henderson's Dixie Stompers session of April 6, 1928, where he is often mistaken for Jimmy Harrison.

The pianist might be Louis Hooper, but where is that banjo? It can definitely only be detected in the first title, and this player very probably is not Snowden as he does not play any arpeggios, trills or other gimmicks. He is a hard swinging and strong player and might be found among the likes of Buddy Christian.

Notes:

- Jazz Directory Vol. 4: unknown cor (1); Charlie Green (tbn)(3); unknown p; unknown bj(1). (Matrix 580/82 not listed)

- RR 77-8: first title: Rex Stewart, Louis Hooper, Elmer Snowden; third title: Charlie Green, Louis Hooper

- BGR*4: Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Elmer Snowden, bj (1).

- Rust*6: Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Elmer Snowden, bj.

- B. Bastin, Never Sell A Copyright, p. 27: "Spencer Williams continued to write songs for Davis, among them Get It Fixed, which Davis arranged for one of his favourite singers, Monette Moore, to record for Columbia (sic!). Accompanied by Hooper and Rex Stewart, she cut the part-written Davis song, Take It Easy, for the reverse. (sic)"

HELEN GROSS	Choo Choo Jazzers	New York,	Mar. 25-Apr. 01, 1925
Helen Gross – voc;			
(Thomas Morris) – tpt; unknown – tbn;			
Louis Hooper – pno;			
unknown - speech			
31840-E	Dark Man (You Ain't Gonna Darken My Life)	Ajax 17133,	Document DOCD-5477

I certainly do not believe that this unsecure trumpet/cornet player is Rex Stewart, although his name is given by Hooper, and thus listed everywhere. This player's tone is not as sharp as Stewart's, and the playing lacks Stewart's Miley oriented style or his developing Armstrong inclination. Guessing intuitively, I would opt for Thomas Morris.

Although Jake Frazier is not one of the most accomplished trombonists in the Harlem period, he is not as simple or primitive as this trombonist. At least he possesses a distinct style which cannot be detected here. Louis Hooper probably is the pianist.

Notes:

- Jazz Directory Vol. 4: not listed

- RR 86-6: Rex Stewart, Jake Frazier, Louis Hooper.

- W. Bryant, Ajax Records: personnel per Hooper: Rex Stewart, cornet; Jake Frazier, trombone; Louis Hooper, piano.

- BGR*4: Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p; unknown male, sp.

- Rust*6: Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.

MONETTE MOORE		New York,	Mar. 25-Apr. 01, 1925
Monette Moore – voc;			
(Thomas Morris) – tpt (1); Bob Fuller – alt; Elmer Snowden – ten (2);			
Louis Hooper – pno; Elmer Snowden – gtr (1)			
31847-E	Undertaker's Blues	Ajax 17132,	Document DPOCD-5339
31848-E	Black Sheep Blues	Ajax 17132,	Document DPOCD-5339

Although Stewart and Miley have been listed as horn men, this trumpet player might possibly be the same man as on the session above (Helen Gross), but I would only opt for possibly Thomas Morris here. This player seems to be one of the second rank of trumpet/cornet players of whom dozens were performing in Harlem. He is much too tame to be Miley or Stewart. At exactly 1:08 min into 'Undertaker's Blues' I believe to hear a guitar answering the trumpet player's phrase, and there are instances (0:39 min and others) where I also feel I hear faint guitar noises. The sound of the piano seems to be very "silvery" on this title, what may be caused by the addition of a guitar. This "silver" sound is not on the second title. If we accept Elmer Snowden on tenor sax on the second title, he may be our man on guitar in the first one. Furthermore, I believe to hear a very soft saxophone with long held notes in the first title. This should be Fuller then. On the second title we certainly have Bob Fuller on alto sax (Fuller's vibrato and strange phrasing!) and a very rudimentary tenor saxist, who is believed to be Snowden. Louis Hooper probably is the pianist.

Notes:

- RR 77-9: 'Undertaker's Blues': Rex Stewart, Louis Hooper; 'Black Sheep Blues': Bob Fuller (alto), Louis Hooper.
 - W. Bryant, Ajax Records: personnel per Hooper: 'Undertaker's Blues': Rex Stewart, cornet; Louis Hooper, piano; 'Black Sheep Blues': Bob Fuller (alto saxophone); Louis Hooper (piano). BGR lists a second saxophone, which it inexplicably attributes to banjoist Elmer Snowden.
 - BGR*4: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.
 - Rust*6: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.
 - Bob Hitchens, Choo Choo Jazzers, VJM 176: prob Bubber Miley (t-1); poss Bob Fuller (cl-1, ss-2); prob Elmer Snowden (cmel); Louis Hooper (p). "Probably Miley (no vibrato), Rains agrees, Berresford is unsure. The ss is stylistically identical to that on the Get-Happy-Band session of 1 Sept. 1925. On 31847 there is a faint low register cl (Fuller?) throughout, apparently not wishing to be heard. Prob Snowden on cmel."

The afore mentioned trombonist – assumed to be Herb Gregory – might also be heard and recognized, but without the company of Rex Stewart, on the following recording sessions. But I have to emphasize that the identification of this distinct trombone player and the assumption of his identity is my own work and is based on Rex Stewart's written legacy and my own knowledge of trombone playing from studies in my early years.

SUSIE SMITH Choo Choo Jazzers Monette Moore – voc; <i>Louis Metcalf</i> – tpt; (<i>Herb Gregory?</i>) – tbn; Louis Hooper – pno; Joe Davis – effects	New York,	Sep. 18-22, 1924
31692 Workhouse Blues	Ajax 17064,	Document DOCD-5338
31694 House Rent Blues	Ajax 17064,	Document DOCD-5338
31695 House Rent Blues	Ajax 17064,	Document DOCD-5338
SUSIE SMITH Monette Moore – voc, kazoo; <i>Harry Smith</i> – tpt; (<i>Herb Gregory?</i>) – tbn; Louis Hooper – pno	New York,	Sep. 18-22, 1924
31706 Bullet Wound Blues	Ajax 17075,	Document DOCD-5338
SUSIE SMITH Monette Moore – voc, kazoo; (<i>Herb Gregory?</i>) – tbn; Bob Fuller – clt; Louis Hooper – pno;	New York,	Sep. 18-22, 1924
31721 Salt Water Blues	Ajax 17073,	Document DOCD-5339
31722 Rainy Weather Blues	Ajax 17073,	Document DOCD-5339
JULIA MOODY Julia Moody – voc; <i>Harry Smith</i> – tpt (2); (<i>Herb Gregory?</i>) – tbn (1); (<i>Cecil Benjamin</i>) – clt; Louis Hooper – pno	New York,	c. Oct. 29, 1924
5693-3 Worried Blues	Ban 1468,	Document DOCD-5418
5694-2 Mad Mama's Blues	Ban 1451,	Document DOCD-5418

With my sincerest thanks for help and listening to my good and dependable friend Michael Rader!