

THE RECORDINGS OF HARRY COOPER

An Annotated Tentative Personelo - Discography

by K.-B. Rau and the Harlem-Fuss research group (www.harlem-fuss.com)

HARRY COOPER

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.

The reader/listener is urgently recommended to try to get hold of a copy of the LP Collectors Items 006 „HARRY COOPER, R.Q. DICKERSON & THE COTTON CLUB ORCHESTRA“ as issued by John Holley of England in about 1980. This LP with its magnificent and attentively researched text booklet by Chris Hillman, is one of the most perfectly made LP I have had the pleasure to see and purchase. And it is one of the most stylish and tasteful ones. In its booklet the story of Harry Cooper, R.Q. Dickerson and the Cotton Club Band is most comprehensively told.

The following list of Harry Cooper recordings is based on Rust 6th edition and the Harry Cooper list by Ben Kragting, Jr. In Storyville 142 and its revised issue in Storyville 144, incorporating additional information by Olivier Brard, Harold Flakser and Daniel Nevers.

STYLISTICS

STYLE

Harry Cooper was born in Louisiana but grew up in Kansas City where he was a pupil of very famous music teacher Major N. Clark Smith. Consequently his musical style was built on the influence he was exposed to in that city. His style is dominated by a strong emphasis on instrumental technique, sounding somewhat academic. But he is well equipped to use off-beat and free phrasing, combined with good bluesy phrasing and some growl tones.

TONE

Cooper's natural trumpet tone cannot be recognized conclusively as he commonly uses a straight mute throughout in his 1920s recordings. In later recordings of the 1930/40s he shows a clean, not very voluminous tone, but strong and elegant.

VIBRATO

His vibrato is strong, narrow, fast and regular.

TIME

Cooper tends to an antiquated light 6/8th phrasing, combined with a light tendency to hurry up and hasten. This tendency disappears in the course of time. In his solos with the Wooding band he really swings in classic manner. The more so in his later recordings of the 1930s and 1940s.

PHRASING

His phrasing is narrow and detailed, different from the wide phrasing Armstrong or other "Western" trumpeters use. Cooper later assimilates his phrasing to other Swing trumpeters, yet remaining in the retained but elegant musical style of a Joe Thomas or Doc Cheatham.

001 **SEMINOLE SYNCOPATORS** New York, Apr. 24, 1924
 Harry Cooper – tpt; Prince Robinson – clt;
 Graham Jackson – pno; Bernard Addison – bjo; Harry Williams – dms
 72484-A Blue Grass Blues OK 40228, Frog DGF 69

The three-part rhythm section of this group is documented by the photo published with the very excellent LP edition on Collectors Classics 006. Also documented are Harry Cooper on trumpet, Joe Garland on saxes and Prince Robinson on tenor sax and clarinet. Yet, Chris Hillman in his equally splendid cover text to the LP states that Joe Garland joined the band on saxophone when they returned south, i.e. from New York where this single side obviously had been recorded. Accordingly Garland would not have been the saxophonist on this New York session, but possibly Wayman Carver (see notes below). But: I do not hear any saxophone on this side, but at times the clarinet played in low register! The faint notes played by a reed instrument at the beginning of the piano solo (Chorus 3) is played by the clarinetist who possibly started to play erroneously, just to stop again after two bars. Therefore the notice in Jazz Journal as below should be read as a hint to other musicians temporarily with the band. Harry Cooper plays rather “raggy” here, using much 6/8 phrasing, but plays very assured and with plenty of drive. And he plays the whole tune in the key of D natural, very uncommon, and not so easy for a young brass player.

Notes:

- *Jazz Journal* Jan. 1979, p. 61: “Incidentally, trumpeter George Winfield told me that the unknown alto player with the Seminole Syncopators may well be Wayman Carver. This fits in well with the Tidewater theory mentioned in the notes (of LP Collectors Items 006 – KBR), as Carver was also born in Portsmouth, Virginia.”

- *Rust**2,*3,*4,*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.

- *Collectors Items 006 (LP)*: Harry Cooper (c); Prince Robinson (cl); unknown (as); Graham W. Jackson (p); Bernard Addison (bj); H. Williams (d).

Tunes:

72484-A Blue Grass Blues Key of D OKeh
 (Intro 12 bars ens)(Verse 14 bars ens)(A1 Chorus 32 bars ens)(A2 Chorus 32 bars cl – ens)(A3 Chorus 32 bars pno 14 – tpt 18) (A4 Chorus 32 bars ens)(Coda 4 bars pno – ens)

002 **ANNIE SUMMERFORD** Eddie Heywood’s Black Bottom Ramblers Atlanta, c. Aug. 29, 1924
 Annie Summerford – voc;
 unknown – tpt; unknown – tbn;
 Eddie Heywood – pno; unknown – bjo
 8739-A Fo Day Blues OK 8174, Document DOCD-5380
 8740-A Low Down Blues OK 8174, Document DOCD-5380

The proximity of matrix numbers of this session to the following of the Seminole Syncopators obviously led to the assumption that some of the musicians might be identical. But close listening shows that this trumpet player is far below Harry Cooper’s level. He plays in a very limited and pedestrian style, using mainly quarter notes throughout with little drive, no off-beat phrasing and no blue notes. He frequently fluffs some notes. The trombonist is equally limited in his playing. Heywood himself delivers a fundamental, rhythmically simple piano accompaniment. There is no similarity of this banjo player to Addison’s complex banjo strumming as on the Seminole Syncopators sides. Lacking knowledge of the Atlanta jazz scene I am unable to find possible identities of these musicians.

Notes:

- *Rust**3,*4,*6: ? Harry Cooper -t; unknown tb; Eddie Heywood, p; ? Bernard Addison, bj

- *BGR**2,*3,*4: poss Harry Cooper -t; unknown tb; Eddie Heywood, p; poss Bernard Addison, bj

- *Collectors Items 006 (LP)*: poss Harry Cooper (c); unknown (tb); Eddie Heywood (p); poss Bernard Addison (bj).

Tunes:

8739-A Fo Day Blues Key of C OKeh
 (Intro 4 bars ens)(A1 Chorus 12 bars voc + ens)(A2 Chorus 12 bars voc + ens)(A3 Chorus 12 bars voc + ens)(Chorus 4 12 bars voc + ens) Chorus 5 12 bars voc + ens)(Chorus 6 12 bars voc + ens)(Coda 2 bars pno)

8739-A Fo Day Blues Key of Bb OKeh
 (Intro 4 bars ens)(A1 Chorus 12 bars voc + ens)(A2 Chorus 12 bars voc + ens)(A3 Chorus 12 bars voc + ens)(A4 Chorus 12 bars voc + ens)(A5 Chorus 12 bars voc + ens)(A6 Chorus 12 bars voc + ens)(Coda 4 bars tpt + tbn)

003 **SEMINOLE SYNCOPATORS** Atlanta, Aug. 30, 1924
 Harry Cooper – tpt; Joe Garland – alt; Prince Robinson – ten;
 Graham Jackson – pno; Bernard Addison – bjo; Harry Williams – dms
 8741-A Sailing On Lake Pontchartrain OK 40228, Frog DGF 69

The Seminole Syncopators – now back in Atlanta – are enforced by an alto sax player, probably Joe Garland as shown and documented on the above mentioned photo. Garland plays the only ad-lib solo on this side in Chorus 3, accompanied by Cooper on trumpet. Cooper plays in a Southern style, not influenced by New York models like Johnny Dunn’s. Yet, he displays the same “raggy” kind of playing as is known from the early Bennie Moten band. This certainly is based on his youth in Kansas City and his association with Bennie Moten and George E. Lee (Hillman, Collectors Items 006). Just as on the first session by this band I am unable to hear an unknown alto sax anywhere on this side. The melody of this tune is played by alto sax in harmony with tenor sax, played by Garland and Robinson, as documented on the photo. Here again is no sign of a second alto saxophone player as the saxophone section sounds very clear and transparent and displays only two instruments. The rhythm section is as before with a virtuoso piano by Jackson, a busy and multi stroked banjo by Addison (he a very great but little valued guitarist in classic jazz!), and a swinging drummer doing press-rolls and the occasional cymbal-stroke.

Notes:

- *Rust**2,*3,*4,*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Joe Garland, cl,ts; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.

- *Collectors Items 006 (LP)*: Harry Cooper (c); Prince Robinson (cl); unknown (as); Joe Garland (cl, ts); Graham W. Jackson (p); Bernard Addison (bj); H. Williams (d).

Tunes:

8741-A *Sailing On Lake Pontchartrain* Key of F OKeh
 (Intro 8 bars ens)(A1 Chorus 32 bars saxes)(A2 Chorus 32 bars ens)(A3 Chorus 32 bars alt – tpt, pno break bar 29)(A4 Chorus 30 bars ens) (Coda 4 bars ens)

004 BENNIE MOTEN'S KANSAS CITY ORCHESTRA		St. Louis,	c. Nov. 29, 1924
Lamar Wright, Harry Cooper – tpt; Thamon Hayes – tbn; Harlan Leonard – alt; Woody Walder – clt; Bennie Moten – pno; Sam Tall – bjo; Willie Hall – dms			
8769-B	South	OK 8194,	Cygnets CYG 1004
8770-A	Vine Street Blues	OK 8194,	Cygnets CYG 1004
8771-A	Tulsa Blues	OK 8184,	Cygnets CYG 1004
8772-A	Goofy Dust	OK 8184,	Cygnets CYG 1004
8774-A	Baby Dear	OK 8213,	Cygnets CYG 1004

This is the very famous Bennie Moten band of Kansas City in their beginning. Their first recording session only had one trumpet. So it seems that Bennie Moten, when Harry Cooper was on his way from Atlanta to New York via St. Louis, took the chance to hire Harry as second trumpet for his shortly impending recording session. Cooper seems to have ad-libbed his second trumpet parts, Lamar Wright playing his first parts from the music or ad-lib, too. The band's style is easily recognizable, even at this early stage of their career. Of the reeds I do hear only clt and alt, their players then obviously Woodie Walder with his antique heavy vibrato on clarinet and Leonard more modern on the alto sax. Interesting for this investigation certainly are Harry Cooper's two features on this session: the blues chorus on 'Vine Street Blues' (A4) – very bluesy, with fine off-beat playing and muted as we have heard him on the sides above – and in the last chorus of 'Baby Dear' where he leads the ensemble with assured and jazzy muted playing (B3). He seems to be the only trumpet on this last title discernible from Lamar Wright for his permanent use of a straight mute. The overall sound of the Moten band is their mixture of rags, blues and some simple popular tunes.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Lamar Wright, Harry Cooper (tp); Thamon Hayes (tb); Woodie Walder (cl); Harlan Leonard (ts); Bennie Moten (p); Sam Tall (bjo); Willie Hall (dm).

- Rust*2,*3: Lamar Wright, Harry Cooper (cnt); Thamon Hayes (tbn); Harlan Leonard (clt, alt); Woody Walder (clt, ten); Bennie Moten (pno); Sam Tall (bjo); Willie Hall (dms).

- Rust*6: Harry Cooper, t; Prince Robinson, cl; unknown as; Graham Jackson, p; Bernard Addison, bj; Harry Williams, d.

Tunes:

8769-A *South* Key of F OKeh
 (Intro 4 bars ens)(A1 Chorus AA 16 bars ens)(A2 Chorus AA 16 bars ens)(B1 Verse AA' 16 bars ens)(B2 Verse AA' 16 bars ens)
 (A3 Chorus AA 16 bars ens)(A4 Chorus AA 16 bars ens)(A5 Chorus AA 16 bars ens)(A6 Chorus AA 16 bars ens)

8770-A *Vine Street Blues* Key of Eb OKeh
 Intro 8 bars ens(A1 Chorus 12 bars blues ens)(A2 Chorus 12 bars blues clt WW)(A3 Chorus 12 bars blues clt WW)/A4 Chorus 12 bars blues tpt HC(A5 Chorus 12 bars blues alt HL)(A6 Chorus 12 bars blues ens)(Coda 4 bars clt)

8771-A *Tulsa Blues* Key of C OKeh
 (Intro 4 bars pno)(A1 Chorus 12 bars blues ens)(A2 Chorus 12 bars blues ens)(A3 Chorus 12 bars blues tbn TH + reeds)(A4 Chorus 12 bars blues ens)(A5 Chorus 12 bars blues ens)(A6 Chorus 10 bars blues ens)(Coda 4 bars pno)

8772-A *Goofy Dust* Key of Bb OKeh
 (Intro 8 bars ens)(A1 Strain a 16 bars AA pno – middle break ens)(A2 Strain a 16 bars AA ens)(A3 Strain a 16 bars AA ens)(B1 Strain b 16 bars AA' pno)(B2 Strain b 16 bars AA' pno)(Bridge 12 bars ens)(C1 Strain c 16 bars AA ens)(A4 Strain a 16 bars AA ens)(A5 Strain a 16 bars AA ens)

8774-A *Baby Dear* Key of C OKeh
 (Intro 4 bars ens)(A1 Verse 16 bars AA' ens)(B1 Chorus 16 bars AABA alt HL + ens)(B2 Chorus 16 bars AABA ens – clt WW)(A2 Verse 16 bars AA' ens)(B3 Chorus 16 bars AABA ens – lead tpt HC)

005 COTTON CLUB ORCHESTRA		New York,	Mar. 31, 1925
Andy Preer – vln, ldr; Harry Cooper, R.Q. Dickerson – tpt; De Priest Wheeler – tbn; Eli Logan – alt; Dave Jones – cms; Andrew Brown – ten, clt; Earres Prince – pno; Charlie Stamps – bjo; Jimmy Smith – bbs; LeRoy Maxey – dms			
140475	Original Two-Time Man	Col unissued	not on LP/CD
140476	Riverboat Shuffle	Col unissued	not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- *Jazz Directory Vol. 2*: R.Q. Dickerson, Harry Cooper (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charley Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (d).

- Rust*2: R.Q. Dickerson, Louis Metcalfe (tpts); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alti); Andrew Brown (ten); Eddie Prince (pno); Charley Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (ldr and vln when used).

- Rust*3: R.Q. Dickerson, Harry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used.

- Rust*4: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d; Andy Preer -ldr and vn when used.

- Rust*6: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper, t; DePriest Wheeler, tb; Dave Jones, ? Walter Thomas, as, bar; Andrew Brown, cl, ts; Earres Prince, p; Charley Stamps, bj; Jimmy Smith, bb; LeRoy Maxey, d.

- *Collectors Items 006 (LP)*: R.Q. Dickerson, Harry Cooper (c); DePriest Wheeler (tb); Eli Logan (as); Dave Jones (cms); Andrew Brown (cl, ts); Earres Prince (p); Charley Stamps (bj); Jimmy Smith (bb); LeRoy Maxey (d); Andy Preer (vn, ldr).

006 COTTON CLUB ORCHESTRA

New York,

Apr. 27, 1925

Andy Preer – vln, ldr;

Harry Cooper, R.Q. Dickerson – tpt; De Priest Wheeler – tbn;

Eli Logan – alt; Dave Jones – cms; Andrew Brown – ten, clt;

Earres Prince – pno; Charlie Stamps – bjo; Jimmy Smith – bbs; LeRoy Maxey – dms

140475-5 Original Two-Time Man

Col 374-D,

Frog DGF 32

140476-2 Riverboat Shuffle

Col 374-D,

Frog DGF 32

This – as is commonly known – was the band that later bore the name “Missourians” and which later still was taken over by Cab Calloway to become his own world-wide known Orchestra. This band played the New York Cotton Club after Piron’s band went back to New Orleans and before Duke Ellington became resident band, some other bands also being engaged in between, notwithstanding.

On this second issued recording session of the Cotton Club Orchestra the personnel very probably is as listed above. Cooper played first trumpet, Dickerson second, taking the solos. Logan was still playing alto (he died in June 1925, not July 1924 as noted in Rust*6), Dave Jones of New Orleans obviously playing his preferred c-melody-sax, and Andrew Brown was on tenor, staying with the band until 1945.

The rhythm section as given above.

As can be recognized Dickerson was the principal soloist and “get-off man” and thus in the second trumpet chair, and Harry Cooper played first trumpet throughout the session. Andy Preer is distinctly recognizable as violinist leading the band.

Notes:

- *Jazz Directory Vol. 2: R.Q. Dickerson, Harry Cooper (tpt); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alt); Andrew Brown (ten); E. Prince (p); Charley Stamps (bj); Jimmy Smith (bs); LeRoy Maxey (d).*

- *Rust*2: R.Q. Dickerson, Louis Metcalfe (tpts); DePriest Wheeler (tbn); Dave Jones, Eli Logan (alti); Andrew Brown (ten); Eddie Prince (pno); Charly Stamps (bjo); Jimmy Smith (bbs); LeRoy Maxey (dms); Andy Preer (ldr and vln when used).*

- *Rust*3: R.Q. Dickerson, Henry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; -*

*Rust*4: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper -t; DePriest Wheeler -tb; Dave Jones, Eli Logan -as; Andrew Brown -cl -ts; Earres Prince -p; Charley Stamps -bj; Jimmy Smith -bb; LeRoy Maxey -d.*

- *Rust*6: Andy Preer -vn when used, -dir; R.Q. Dickerson, Harry Cooper, t; DePriest Wheeler, tb; Dave Jones, ? Walter Thomas, as, bar; Andrew Brown, cl, ts; Earres Prince, p; Charley Stamps, bj; Jimmy Smith, bb; LeRoy Maxey, d.*

- *Collectors Items 006 (LP): R.Q. Dickerson, Harry Cooper (c); DePriest Wheeler (tb); Eli Logan (as); Dave Jones (cms); Andrew Brown (cl, ts); Earres. Prince (p); Charlie Stamps (bj); Jimmy Smith (bb); LeRoy Maxey (d); Andy Preer (vn, ldr).*

Tunes:

140475-5 Original Two-Time Man Key of Eb

Columbia

(Intro 4 bars pno – voc – ens)(A1 Chorus 32 bars AABA ens 16 – cms 8 – ens 8)(Verse 16 bars ens)(A2 Chorus 32 bars cms 16 – bbs/ tpts/ bbs/tbn 8 – tbn 8)(A3 Chorus 32 bars saxes 8 – tpt RQD 8 – pno 8 – saxes 8)(A4 Chorus 32 bars ens)

140476-2 Riverboat Shuffle Key of F

Columbia

(Intro 12 bars ens)(A1 Chorus 32 bars ABAC ens)(Verse 16 bars tpts 8 – saxes 4 – tpts 4)(A2 Chorus 32bars tpt HC 2 – saxes 4 – tpt HC 2 – tbn 2 – ens 4 – tpt HC 2 – tpt RQD 2 – tpt HC 2 – saxes 2 – tpt HC 2 – saxes 2 – tpt HC 2 – saxes 2 – tpt HC 2 – ens 4)(A3 Chorus (half-chorus) 16 bars tbn)(A4 Chorus 30 bars tpts 14 – bjo 2 – tpts 8 – ens 6)(Coda 4 bars saxes 2 – tpts 2)

007 BENNIE MOTEN'S KANSAS CITY ORCHESTRA

St. Louis,

c. May 14/15, 1924

Lamar Wright – tpt; Thamon Hayes – tbn;

Harlan Leonard – alt, clt; Woody Walder – ten, clt, kazoo;

Bennie Moten – pno; Sam Tall – bjo; Vernon Page – bbs; Willie Hall – dms;

William Little, Jr. - voc

9118-A She's Sweeter Than Sugar

OK 8255,

Cygnet CYG 1004

9119-A South Street Blues

OK 8255,

Cygnet CYG 1004

9120-A Sister Honky Tonk

OK 8277,

Cygnet CYG 1004

9121-A As I Like It

OK 8213,

Cygnet CYG 1004

9123-A Things Seem So Blue To Me

OK 8242,

Cygnet CYG 1004

9124-A 18th Street Strut

OK 8242,

Cygnet CYG 1004

9125-A Kater Street Rag

OK 8277,

Cygnet CYG 1004

Different from all editions of Rust or Delaunay there certainly is only one trumpet heard at this session: Lamar Wright. At some instances a second part is played by alto sax or even high clarinet what might have been assumed in the past to be a second trumpet. But close listening only reveals one trumpet. But listen how clear and swinging Wright plays his parts. He certainly is one of the many unsung great jazz musicians of the 20s. No wonder that he survived for such a long time in the Calloway band!

As it is obvious that we do not hear Harry Cooper I refrain from analysing the recorded titles.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Lamar Wright, Harry Cooper (tp); Thamon Hayes (tb); Woodie Walder (cl); Harlan Leonard (ts); Bennie Moten (p); Sam Tall (bjo); Willie Hall (dm).*

- *Rust*2, *3, *4, *6: Lamar Wright, Harry Cooper (cnt); Thamon Hayes (tbn); Harlan Leonard (clt, alt); Woody Walder (clt, ten); Bennie Moten (pno); LaForest Dent (bjo); Vernon Page (bbs); Willie Hall (dms); William Little, Jr. (voc).*

008 HARRY'S HAPPY FOUR

New York,

c. Jul. 03, 1925

Harry Cooper, R.Q. Dickerson – tpt;

Earres Prince – pno; Charlie Stamps – bjo;

73501-A Swinging The Swing

OK 8229,

Frog DGF 69

73502-A A St. Louis Chant

OK 8229,

Frog DGF 69

It seems like the OKeh people liked the Cooper – Dickerson partnership and hired them for a recording session with what later would be called “band within the band”. The format is absolutely uncommon for the time, but what the musicians make of it owns a special and distinct charm. Both trumpeters use mutes most of the time, unmuted parts are scarce. Harry Cooper seems to mainly use a straight mute, whereas R.Q. Dickerson uses a harmon mute, the inner cone of which he covers with his left hand to achieve some very individual sort of wa-wa sound. Dickerson can easily be recognized by this his very own technique. Harry Cooper apparently plays the first trumpet parts, Dickerson the second parts and solos. Cooper obviously was aware of Dickerson’s greater talent and qualification as a jazz trumpeter, he

thus leaves most of the soloing to Dickerson. Judging from the group's name this – and the following – sessions might have been the result of Harry Cooper's initiative.

Notes:

- Jazz Directory Vol. 2: Harry Cooper, unknown (tpt); unknown (p); Bernard Addison (bj)
- Rust*2: Harry Cooper, R.Q. Dickerson (tpts); Eddie Prince (pno); Charley Stamps (bjo).
- Rust*3,*4: Harry Cooper, R.Q. Dickerson -c; Earres Prince -p; Charlie Stamps -bj.
- Rust*6: Harry Cooper, R.Q. Dickerson, c; Earres Prince, p; Charlie Stamps, bj.

Tunes:

- 73501-A *Swinging The Swing* Key of C OKeh
 (Intro 4 bars bjo)(A1 Chorus 32 bars ABAC tpts in harmony)(A2 Chorus 32 bars tpt muted HC)(A3 Chorus 32 bars tpt muted RQD)
 (A4 Chorus 32 bars tpts riff)
- 73502-A *A St. Louis Chant* Key of Eb OKeh
 (A1 Chorus 12 bars Blues muted tpt chase RQD – HC)(A2 Chorus 12 bars tpts in harmony)(A3 Chorus 12 bars tpts muted in harmony)
 (A4 Chorus 12 bars pno – muted tpt chords)(A5 Chorus tpt muted HC)(A6 Chorus 12 bars tpt muted RQD)(A7 Chorus 12 bars tpts riff)

009 **MAGGIE JONES** her Band (1) / her Jazz Band (2) New York, Sep. 18, 1925
 Maggie Jones – voc;
Harry Cooper – tpt (1); **Bob Fuller** – clt, alt (2);
Louis Hooper – pno; **Elmer Snowden** – bjo, ten or cms
 140964-3 South Street Blues Col 14114-D, Document DOCD-5349
 140965-3 Never Drive A Beggar From Your Door Col 14114-D, Document DOCD-5349

BGR*2 and Rust*3 list Louis Metcalf, but later editions have Cooper. And: Rust*3 and BGR*2 omit the reed players on the second title! I do not know where the name of Harry Cooper comes from. But it is an interesting suggestion which I, yet, could not follow. When comparing this trumpet player to Harry Cooper's distinct playing on the above listed recordings, especially the second "Harry's Happy Four" session it seemed apparent to me, that this trumpeter here had to be Metcalf, and not Cooper. This player here seemed much freer rhythmically and much more influenced by what has become known at this time of Armstrong's style, so that I unhesitatingly named Metcalf as trumpeter. But recently received notice (VJM 176 below) showed undoubtedly that Cooper is the trumpet player on this side. Obviously, Cooper is a much under-estimated musician!

There is no trumpet on the second title. Instead we hear alto sax and tenor sax in harmony. The clarinetist and altoist can immediately be identified by his clarinet style as Bob Fuller – not Ernest Elliott! – but the tenorist does not solo. It has yet to be recognized that the tenorist disappears when the banjo starts to play, and vice versa in the clarinet accompanied chorus. The solution can only be that we have Elmer Snowden on tenor sax and banjo here on this side. (He is known to have played tenor and/or c-melody-sax.)

By the very strong bass notes and the stride rhythm I suggest the pianist to be the Cliff Jackson, and not Louis Hooper as given in the discos.

Notes:

- Record Research #77-8: not listed.
- BGR*2: Louis Metcalf, cnt; Cliff Jackson, p; Elmer Snowden, bj.
- BGR*3,*4: Harry Cooper, c (1); Bob Fuller, cl, as (2); Louis Hooper, p; Elmer Snowden, bj.
- Rust*3: Louis Metcalf -c (1); Cliff Jackson, p; Elmer Snowden, bj.
- Rust*6: Harry Cooper, c; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Cooper Fuller recorded together with Clara Smith one week later. Cooper had arrived in New York c. 4/25. (Storyville 80/550). The named personnel is taken from the file card."

010 **CLARA SMITH** Jazz Band New York, Sep. 25, 1925
 Clara Smith – voc;
Harry Cooper – tpt; **Bob Fuller** – clt, alt;
Stanley Miller - pno; **Buddy Christian** – bjo
 141046-2 Alley Rat Blues Col 14104-D, Document DOCD-5366
 141047-1 When My Sugar Walks Down The Street Col 14104-D, Document DOCD-5366
 141048 You'll Never Miss Your Water Col unissued not on LP/CD
 141049-1 Disappointed Blues Col 14126-D, Document DOCD-5366

Having heard the very assured and strong Harry Cooper on the above recordings it seems very strange to assume the same player here on these titles. Our player here is rather weak and reticent, although he certainly has a good feeling for jazz playing. But technically he certainly is not on Cooper's level. Yet, the Columbia recording ledgers show him as trumpet player here, and consequently I have to revise my original opinion. It is Harry Cooper here. I had thought different.

The clarinetist is named as Bob Fuller, but his clarinet style does not show the gimmicks Fuller is known for. Instead, he plays some strong and full-bodied clarinet phrases and is adept on alto sax as well. And he uses chordal arpeggios which are not otherwise heard from Bob Fuller. He may therefore be another man. But, just as with the trumpet player, the Columbia ledgers state Bob Fuller as clarinetist and altosax player, and we again unexpectedly and surprisingly hear a developing musician: Bob Fuller. Pianist and banjoist are as stated.

Notes:

- BGR*2,*3,*4: Harry Cooper, cnt; Bob Fuller, clt, alt; Stanley Miller, pno; Buddy Christian, bjo.
- Rust*3,*4,*6: Harry Cooper, t; Bob Fuller, cl, as; Stanley Miller, p; Buddy Christian, bj.

011 **SARA MARTIN** Harry's Happy Four New York, Nov. 24, 1925
 Sara Martin – voc;
 Harry Cooper, Louis Metcalf – tpt;
 Earres Prince – pno; Bernard Addison – bjo
 73778-B Some Of These Mornings OK 8292, Document DOCD-5398
 73779-B Yes, Sir, That's My Baby OK 8252, Document DOCD-5398
 73780-B Alabama Bound OK 8252, Document DOCD-5398

We have Harry's Happy Four accompanying Sara Martin here. As for the band everything is as at their first session (session 008 above). Only that R.Q. Dickerson is replaced by his successor in the Cotton Club Orchestra, Louis Metcalf. And again, Cooper leaves solo honours to his trumpet partner, he himself restraining with the first trumpet parts. This can clearly be recognized in 'Yes, Sir' chorus B2, where Cooper plays the melody and Metcalf ad-libs above Cooper in an improvised upper (third) part. Different to session 008 Bernard Addison is the banjo player here. He was not part of the Cotton Club Orchestra, but is easily recognized by his busy and multi-chorded banjo style which he also shows on the Seminole Syncopators sides, anticipating his later solo capabilities.

Notes:

- BGR*2,*3,*4: Harry Cooper, Louis Metcalf, cnts; Earres Prince, pno; Bernard Addison, bjo.

- Rust*3,*4,*6: Harry Cooper, Louis Metcalf, c; Earres Prince, p; Bernard Addison, bj.

Tunes:

73778-B *Some Of These Mornings* Key of Eb OKeh
 (Intro 4 bars ens)(A1 Chorus 16 bars AABA ens – middle breaks LM)(B Verse 8 bars voc + ens)(A2 Chorus 16 bars voc + ens)(A3 Chorus 16 bars voc + ens)(A4 Chorus 16 bars voc + ens)(A5 Chorus 16 bars voc + ens riff)(A6 Chorus 16 bars ens – middle breaks LM)

73779-B *Yes, Sir, That's My Baby* Key of C OKeh
 (Intro 8 bars ens)(A Verse 16 bars AB voc + ens)(B1 Chorus 32 bars AABA voc + ens)(B2 Chorus 32 bars ens LM soloing above HC)(B3 Chorus 32 bars voc + ens)

73780-B *Alabamy Bound* Key of Eb (Cm) OKeh
 (Intro 8 bars ens)(A Verse 32 bars AABA voc + ens)(B1 Chorus 32 bars AA' voc + ens)(C Interplay 32 bars AA')(B2 Chorus 32 bars voc + ens)

012 HARRY'S HAPPY FOUR

New York,

Dec. 01, 1925

Harry Cooper, Louis Metcalf – tpt;

Earres Prince – pno; Bernard Addison (or Charlie Stamps) – bjo;

73800-A Western Melody

OK 8266,

Frog DGF 69

73801-B Blue, That's All

OK 8266,

Frog DGF 69

LP as well as CD play the key of B natural for the first title and A natural for the second. As this is most uncommon for brass instrument playing in jazz (except perhaps for the Henderson band), these keys have to be seen as the result of wrong speed of the turntable. I decided for C for the first title and Bb for the second. The alternative would be Bb for the first title and consequently Ab for the second, but the brilliant sound of the trumpets seems to indicate the higher keys.

Again, we hear Harry Cooper playing first trumpet parts and leaving solos to Louis Metcalf. In harmony Metcalf plays a second part frequently changing to a third – upper – part. The banjo player is much busier than Charlie Stamps in the first Harry's Happy Four session and might therefore be Bernard Addison as present in the Seminole Syncopators sessions.

Notes:

- Jazz Directory Vol. 2: Harry Cooper, unknown (tpt); unknown (p); Bernard Addison (bj)

- Rust*2,*3,*4,*6: Harry Cooper, Louis Metcalf, c; Earres Prince, p; Bernard Addison may replace Charlie Stamps, bj.

Tunes:

73800-A *Western Melody* Key of C (or Bb) OKeh
 (Intro 4 bars pno)(Chorus 1 12 bars Blues tpts in harmony)(Chorus 2 12 bars tpts in harmony)(Bridge 4 bars pno)(Chorus 3 12 bars tpt muted LM)(Chorus 4 12 bars tpt muted LM)(Bridge 4 bars pno)(Chorus 5 12 bars tpts in harmony)(Coda 4 bars tpts in harmony)

73801-B *Blue, That's All* Key of Bb (or Ab) OKeh
 (Intro 4 bars tpts in harmony)(Verse 16 bars tpts in harmony – middle break pno)((Chorus 1 20 bars AA'BA'A muted tpts in harmony)(Chorus 2 20 bars pno/bjo)(Chorus 3 20 bars tpt muted LM)(Chorus 4 20 bars tpts muted riff)(Chorus 5 20 bars tpts muted riff middle break pno)

012 DUKE ELLINGTON'S WASHINGTONIANS

New York,

Mar. 1926

Leroy Rutledge, Harry Cooper – tpt; Charlie Irvis – tbn;

Otto Hardwick - alt, bar; Don Redman - alt, clt; Prince Robinson – ten, clt;

Duke Ellington – pno, arr; Fred Guy – bjo; Henry Bass Edwards – bbs

106729 Georgia Grind

PA 7504, Per 104,

Frog DGF 78

106730 Parlor Social Stomp

PA 7504, Per 104,

Frog DGF 78

These are two surprisingly hard-hitting sides by Ellington's early band. The development of the band's personnel was not finished yet, but the nucleus was there. Only, that the Duke was not settled with the trumpet section. Leroy Rutledge was known for fine and dependable first chair playing – he was not a hot man – and thus Harry Cooper must have been the soloist. All ad-lib trumpet parts seem to be Cooper's, and stylistically they would fit with his style, which, by the way, is remarkably secure and hard driving here – with some deficiencies in his phrasing. Charlie Irvis is only heard doing harmony duties in the brass section. Otto Hardwick is clearly playing first parts with his "singing" alto style and soloing in chorus A4 of the first side on baritone, the young Prince Robinson doing clarinet and tenor sax parts, and on third alto sax Duke had borrowed Don Redman with his dry style from the Henderson band. The rhythm section is what is known of it at this time, only that Sonny Greer is absent. Not a single cymbal stroke can be found.

It is my strong opinion that both arrangements are the Duke's attempts, a bit hasty and somewhat over-arranged, but harmonically interesting and advanced. 'Georgia Grind' is played at a fast pace, but retaining the original length of the melody, so that the 12 bar blues chorus of the original tune becomes a 24 bar chorus. And: here already Ellington uses the device of starting a subsequent part of the arrangement into the last two bars – the last two tonic bars – of the preceding chorus, thus shortening it for two bars. It is this device which André Hodeir in his famous 'Jazz, It's Evolution and Essence' has described as absolutely 'novel' for his description of Ellington's 'Concerto For Cootie' of 1940. Here it is 16 years earlier. 'Parlor Social Stomp' seems to be a recreation of a typical ragtime tune with its multitude of different strains. Again, beautiful harmonies and changes. Both titles are the Duke's own compositions. So, there is no indication of the arrangements being the work of Don Redman, as I have found being assumed somewhere.

Notes:

- Jazz Directory Vol. 3: unknown personnel: 2 tpt; tbn; Don Redman, another (sax); Duke Ellington (p); bj; tu; d.

- Rust*2: Harry Cooper, Leroy Rutledge (tpts); Charlie Irvis (tbn); Otto Hardwick (clt, alt); Don Redman (clt, alt, bar); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)

- Rust*3,*4,*6: Harry Cooper-Leroy Rutledge -t; Charlie Irvis -tb; Otto Hardwick -as -bar; Don Redman -cl -as; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

Tunes:

106729 Georgia Grind Key of Eb/Bb/Eb Pathé Actuelle
 (Intro 8 bars ens)(A1 Chorus 24 bars ens tpt lead HC ?)(A2 Chorus 24 bars saxes + brass modulation to Bb)(A3 Chorus 22 bars! clt PR 20 – ens 2 modulation to Eb)(A4 Chorus 24 bars bar 20 – ens 2)(A5 Chorus 20 bars! pno DE)(Bridge 8 bars ens)(A6 Chorus 24 bars ens tpt lead HC ?)

106730 Parlor Social Stomp Key of G/C Pathé Actuelle
 (Intro 6 bars ens)(A1 strain A 16 bars AA saxes)(B1 strain B 32 bars AABA ens - breaks alt DR)(B2 strain B 32 bars ens breaks - clt PR)(A2 strain A 16 bars saxes + brass)(Bridge 4 bars tpts modulation to C)C1 strain C 16 bars AA saxes)(C2 strain C 16 bars tpt HC)(D1 strain D 16 bars AA' alt DR)(D2 strain D 16 bars tpt HC)(D3 strain D 16 bars clt PR)(D4 strain D 16 bars ens)(Coda 2 bars saxes)

013 BUDDY CHRISTIAN'S CREOLE FIVE

New York, c. Mar. 23, 1926

Harry Cooper – tpt; John Mayfield – tbn; Albert 'Happy' Caldwell – clt;
 Charlie 'Smitty' Smith – pno; Buddy Christian – bjo; unknown – dms;
 Louise Vant – voc (1,2)

74057-A	Sunset Blues	OK 8311,	Hot'n Sweet 151222
74058-A	Texas Mule Stomp	OK 8311,	Hot'n Sweet 151222
74059-A	Sugar House Stomp	OK 8342,	Hot'n Sweet 151222

Louise Vant performs as band singer here with Buddy Christian's Creole Five. This certainly is a beautiful band and it is worthy of note that no unequivocal and coherent personnel have been suggested up to now (Dec. 2016).

The cornet/trumpet player certainly – for all I know – is not Thomas Morris. Chris Hillman in his record review of the Herwin 107 LP 'New Orleans Sounds in New York 1924 – 1926' (Jazz Journal Oct. 1975) writes: "I am certain that the Creole Five cornetist is Harry Cooper." And I shall gladly follow Mr. Hillman's well-founded and correct identification. Comparison with what can be heard on the Seminole Syncopators and the Harry's Happy Four show us that Cooper is our man here.

But the other musicians obviously need new consideration. On trombone I hear the trombonist of Clarence Williams Blue Five of 1923, a man playing a partly legato and partly staccato style. He must be John Mayfield, and to my ears this is clearly recognizable. After repeated listening I hear a faint possibility this player to be Charlie Irvis on a bad day.

The clarinetist – ever since the advent of discography – identified as Bob Fuller to my ears is most probably Albert Happy Caldwell, playing in a modernized Johnny Dodds derived style. The pianist shines in pure comping without any solo ambition, and only behind the singer he plays some three to four figures which I know from Charlie Smith, at this time pianist of the June Clark Creole Stompers at Smalls' Sugar Cane Club. This band recorded under the pseudonyms of Blue Rhythm Orchestra and the Gulf Coast Seven.

The strong banjo is played by the leader, Buddy Christian, banjo player and pianist from New Orleans. Only on 'Sugar House Stomp' 14 cymbal strokes can be heard at appropriate places – no other drum features – and it has to be asked whether a drummer was participating on this last title of the session or somebody of the recording staff, or perhaps one of the other band players. But, as the cymbal strokes are choked by hand, no other participating musician would have been able to fulfil this special task and still playing on his own instrument.

Notes:

- Rust*2: Tom Morris ? (cnt); Jake Frazier ? (tbn); Bob Fuller (clt); Louis Hooper or Mike Jackson (less likely Clarence Williams)(pno); Buddy Christian (bjo); unknown (dms)

- Rust*3: ? Charlie Gaines -t; ? Charlie Irvis -tb; Bob Fuller -cl; Louis Hooper (or poss Mike Jackson) -p; Buddy Christian -bj; unknown -d; Louise Vant -v (1,2)

- Rust*4,*6: ? Tom Morris -c; ? Jake Frazier -tb; Bob Fuller -cl; ? Porter Grainger (part composer of the first two titles) or Louis Hooper or Mike Jackson -p; Buddy Christian -bj; unknown -d; Louise Vant -v (1,2)

- BGR*2: poss Tom Morris (or any one of the three cnts from earlier L. Vant sessions); poss Jake Frazier or Charlie Irvis, tb; Bob Fuller, cl; poss Louis Hooper or Mike Jackson, p; Buddy Christian -bj; unknown, d; Louise Vant, v (1,2)

- BGR*3,*4: poss Tom Morris, c; poss Jake Frazier or Charlie Irvis, tb; Bob Fuller, cl; poss Louis Hooper or Mike Jackson, p; Buddy Christian -bj; unknown, d; Louise Vant, v (1,2)

Tunes:

74057-A Sunset Blues Key of C OKeh
 (A1 Chorus 12 bars blues ens)(B Verse 16 bars AA' ens)(A2 Chorus 12 bars voc + ens)(A3 Chorus 12 bars voc + ens)(A4 Chorus 12 bars voc + ens)(A5 Chorus 12 bars tpt + ens riff)(A6 Chorus 12 bars ens)

74058-A Texas Mule Stomp Key of C - Em - C OKeh
 (Intro 8 bars ens)(A strain A 16 bars AA ens)(B strain B 16 bars AA ens)(C1 Chorus 16 bars AA voc + ens)(C2 Chorus 16 bars voc + ens)(C3 Chorus 16 bars ens)

74059-A Sugar House Stomp Key of Bb OKeh
 (Intro 8 bars ens)(A1 strain A 16 bars AA' clt + tbn)(A2 strain A 16 bars AA tpt + ens)(B1 strain B 16 bars AA' ens)(B2 strain B 16 bars tbn)(C1 strain C 16 bars AB ens)(C2 strain C 16 bars ens)(A3 strain A 16 bars ens)(A4 strain A 16 bars ens)

014 DUKE ELLINGTON AND HIS ORCHESTRA

New York, c. Apr. 01, 1926

Leroy Rutledge, Harry Cooper - tpt; Jimmy Harrison – tbn, voc (2);
 Otto Hardwick – alt, bar, Don Redman – alt, clt; Prince Robinson – ten, clt;
 Duke Ellington - pno; Fred Guy - bjo; Henry "Bass" Edwards – bbs; Sonny Greer - dms, voc (1);
 Bob Haring – arr (1)

X-57-A	(You've Got Those) Wanna Go Back Again Blues	Gnt 3291,	Frog DGF 78
X-58-A	If You Can't Hold The Man You Love	Gnt 3291,	Frog DGF 78

The personnel positively is that of standard big band instrumentation of the time: 2 tpts, tbn, 2 altos/clts, ten/clt, pno, bjo, bbs, dms. But then there arise a couple of problems:

I have put Rutledge on the first chair, because he was a 'straight' man and therefore certainly played the lead/first trumpet part. Cooper was a 'hot' man thus on second part. Redman's presence is reported by Ellington and by himself. Unfortunately both trumpet players perform together only in close harmony here, with no soloing by any of them, very unlike the Washingtonians session above. So, no distinct sign of Harry Cooper's playing can be recognized.

The trombonist(s): Certainly Charlie Irvis was trombone player with Ellington at that time. But Jimmy Harrison, the undisputed trombone star among Harlem musicians at that time, had just departed from June Clark's band at Smalls' Sugar Cane Club and every band-leader of note wanted to hire him. So did Ellington. And we know that trombonist Harrison was part of a short tour of Connecticut with the Ellington

band in early April 1926! And from April 12 to April 26 the Ellington band - with Harrison added to the band as recalled by Ellington, Benny Carter and Harry Cooper - played a two-week engagement doubling at Ciro's and the Lafayette Theatre (S. Lasker, VJM 157). I have contributed a note on the problems inherent in this session in VJM 155 Ate's Discographical Ramblings, which has been commented by Steven Lasker in VJM 157. As it seems does he agree with my thesis re the singer(s), but he does not concerning the trombonist ("Contrary to Greer's recollection - but in agreement to Mr. Rau - three friends of mine who've extensively studied Jimmy Harrison and his style - Brad Kay, Dan Weinstein and Jon Zeiderman - are of the opinion that the vocalist on *If You Can't Hold The Man You Love* is actually Harrison and not Greer (unlike Mr. Rau, however, none of the three contends he plays trombone on the date.)" Steven Lasker VJM 157). It seems that I stand all alone against the world in stating that I hear Harrison as sole trombone player on this session.

So, let's see - and hear - what happens! In *Wanna Go Back ...* the trombonist plays solo in all three A-parts of the chorus with the B-part taken over by the reeds. Ellington scholar Mark Tucker writes about this solo: "... is a paraphrase solo by Irvis on muted trombone (one of the few extended examples where he uses this technique)" In my estimation this remark could only be interpreted that Tucker judges this solo as untypical for Irvis. This I can whole-heartedly underline and support. Irvis' style was above all a legato style and he used staccato notes only at the beginning of a phrase; exceptions to this statement might certainly be found on records, but as a rule he played legato with strong linear horizontal phrases and melody. His tone was rather straight, not much vibrato, with a rather antiquated punctuated phrasing. Nothing of this can be heard here. Instead, the trombone paraphrase of the theme melody is played staccato, in vertical manner and with a tone and vibrato owned by Harrison. Absolutely different from Irvis' playing. The difference is even bigger when listening to the eight-bar trombone solo in "*If You Can't Hold The Man ...*". Here we hear a short eight-bar solo on vamp-like changes, played staccato, vertical and in a definite preaching manner completely different to anything I know of Irvis. And just listen to the dramatic construction of the short solo: three slightly changing and developing phrases of acclamation and a resulting answer as a fourth phrase. This is completely beyond Charlie Irvis' power of imagination and capability. The third phrase contains a short jumping-lip-trill unheard in Charlie Irvis' solos. Furthermore a kind of solo like that could have been played by Louis Armstrong; and we know that Harrison formed his style (together with June Clark) after listening to Oliver and Armstrong in Chicago 1923, Harrison playing the Armstrong part in his duets with Clark!

(Really? After repeated listening to the CD Frog DGF 78 "The Washingtonians" with its very beautiful sound I admit not to be as sure as before that the trombone soloist on this first title is Jimmy Harrison. He might indeed be Charlie Irvis as listed before.)

I played trombone myself a couple of years in my youth, and I am not at all unfamiliar with trombone playing. Mr. Lasker in his comment then concludes: "Thus, Harrison didn't join Ellington's ranks until a couple of weeks after the Gennett date on which some contend he took part." Now, if the Gennett date is given as c. April 01, the band toured shortly to Connecticut and then started at Ciro's on April 12, Mr. Lasker is wrong in maintaining that Harrison joined "a couple of weeks" after the Gennett date. There is only room for a couple of days. And certainly the Duke had negotiated the terms with Harrison in the meantime. And there certainly was an opportunity to take him into a recording studio as part of his band if only as substitute for Irvis. And the recording date is not securely settled and might also have taken place a few days later! So, the temporal aspect of this matter would certainly not rule Harrison out.

From this background I am absolutely positive that this is Jimmy Harrison on trombone. And with repeated listening I am growing more and more positive about it. May I ask everybody who wants to make his own opinion to first listen really very carefully?! And do not rely on what has been published in the discographies! I suppose that many supporters of the Irvis side only rely on the given personnels without checking it out and because "it has always been listed like that". (By the way, Mr. Tucker, the Washingtonians do not "skip the verse" in *Wanna Go Back Again Blues!* They certainly play it just after the first chorus and before the trombone solo.)

The singer(s): as stated above, for years George "Fathead" Thomas has been listed as the singer on the first title, Jimmy Harrison as the singer on the second title.

If compared to the rather strange sound of George Thomas' voice familiar from the McKinney's Cotton Pickers recordings ('deep, barrel-chested' as Joel O'Sickey describes it, I would say 'squeezed') the singer on the first title has a much lighter sound and approach. And from his own testimony we know that Sonny Greer was the singer here. This sounds quite reasonable. From 1925 until 1930 George Thomas was a member of the MKCP (Chilton, McKinney's Music) playing the Detroit's Graystone Ballroom. He was not one of the Harlem bunch of musicians, certainly not known in Harlem as the MKCP had not recorded yet (Don Redman took over the band as front-man in the summer of 1927 - first recordings in July 1928 - and certainly would not have promoted a singer/saxophone player whom he did not know in early 1926). So, the presence of George Thomas can easily be ruled out.

The singer on the second title has hitherto been listed as Jimmy Harrison. Here as well, in an interview Sonny Greer claimed his own responsibility as singer. The FROG CD notes say that Greer was adamant on this claim. This writer feels unable to prove the contrary, but comparing the first singer - Greer - to the second, it is my firm belief that the second singer shows better timing and more looseness in his singing - and a different kind of off-beat. Here I opt for Jimmy Harrison. The voice on the FROG CD sounds much crisper than it did on earlier issues - thanks to the great work of Nick Dellow - but when comparing it to Harrison's voice on the recent Coleman Hawkins issue on MOSAIC there seems to be accordance.

If we agree that the singer on the first title is not George Thomas but Greer, there is no need left to list him as a fourth reed player, the more so on tenor as mainly noted. Big bands in the 20s had three reeds - two altos and one tenor, the reedmen doubling on other reed instruments - and not four. Arrangements were made and sold for these three reed players. And it was only in the 1930s that reed sections were augmented. Armstrong/Russell had four reeds in 1935 (two altos, two tenors), Calloway added a fourth reed player - Eddie Barefield - in 1933 (a third alto!), Duke Ellington did so in 1932 (also a third alto with Otto Hardwick back in the band!), Goodman added a second tenor in 1934, Benny Carter used four reeds - two altos, two tenors apart from himself on alto in the Spike Hughes sessions of May 1933 and Fletcher Henderson had four reeds in 1934. So, a fourth reed player in a big band in 1926 would have been completely superfluous. There would not have been any parts for a fourth man to play. Which means, that we can safely rule out George "Fathead" Thomas as participant in this session of the Ellington band. It simply makes no sense whatsoever! Redman's presence is reported by Ellington and by himself.

If you listen to the first title *Wanna Go Back Again Blues* chorus A1 you will hear Hardwick on baritone alternating with clearly two clarinets - Redman and Robinson. If there had been four reed players it would have made sense to write the score for three clts against the baritone sax. But not so here! I only wonder who invented this tale or who absurdly misidentified the singer on the first title as George Thomas. Rhythm section is as listed and need not be disputed.

Notes:

- *Jazz Directory Vol. 3: Harry Cooper, Leroy Rutledge (tp); Charlie Irvis, Jimmy Harrison (tbn); Otto Hardwicke, Don Redman, George Thomas, Prince Robinson (reeds); Duke Ellington (p); Fred Guy (bj); Bass Edwards (tu); Sonny Greer (d)*

- *Delaunay, Hot Discography: Harry Cooper, Leroy Rutledge (tp); Charlie Irvis, Jimmy Harrison (tb); Otto Hardwick, Don Redman (as); Prince Robinson, George Thomas (ts); Duke Ellington (p); Fred Guy (bjo); Bass Edwards (bass); Sonny Greer (dm).*

- *Rust*2: Harry Cooper, Leroy Rutledge (tps); Charlie Irvis, Jimmy Harrison (tbn); Otto Hardwick (clt, alt); Don Redman (clt, alt, bar); Prince Robinson (clt, ten); George Thomas (clt, ten, voc (2)); Duke Ellington (pno); Fred Guy (bjo); Bass Edwards (bbs); Sonny Greer (dms)*

- *Rust*3,*4,*6: Harry Cooper -Leroy Rutledge -t; Charlie Irvis -Jimmy Harrison -tb; Otto Hardwick -as -bar; Don Redman -cl -as; Prince Robinson -George Thomas -as -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.*

Tunes:

X-57-A (You've Got Those) Wanna Go Back Again Blues Key of Gm / Ab / Bb / Ab Gennett
 (Intro ens 8 bars Gm)(A1 Chorus 32 bars Ab AABA bar / 2clt 16 bars – brass + 2clt 8 bars – bar / 2clt 8 bars)(Verse ens 8 bars)(A2
 Chorus Bb tbn 16 bars – reeds 8 bars – tbn 8 bars)(A3 Chorus Ab voc)(A4 Chorus Ab ens)(tag 2 bars ens)

X-58-A If You Can't Hold The Man You Love Key of Bb Gennett
 (Intro 4 bars ens)(A1 Chorus 32 bars ABA'C ens)(Verse 16 bars ens)(A2 Chorus voc)(Vamp 8 bars tpts)(Vamp 8 bars tpts)(Vamp 8
 bars bjo)(Vamp 8 bars tbn)(A3 Chorus ens – clt breaks)

015 LEON ABBEY AND HIS ORCHESTRA Hayes, Middlesex, Jan. 17, 1928
 Leon Abbey – vln;
 Charlie Johnson, Harry Cooper – tpt; Jake Green – tbn;
 Peter Duconge, Ralph James – alt, clt; Fletcher Allen – ten, clt;
 William Caine – pno; Harry Stevens – bjo; John Warren – bbs; Oliver Tines – dms
 Bb-12375 Mighty Lak' A Rose HMV unissued not on LP/CD
 Bb-12376 Sidewalk Blues HMV unissued not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- Rust*2: not listed

- Rust*3,*4,*6: Charlie Johnson - Harry Cooper -t; Jake Green -tb; Peter Duconge -Ralph James -cl-as; Fletcher Allen -cl-as-ts-a; Leon Abbey -vn-ldr; William Caine -p; Harry Stevens -bj; John Warren -bb; Oliver Tines -d.

016 SAM WOODING AND HIS ORCHESTRA Paris, c. Oct. 31-Nov. 02, 1929
 Bobby Martin, Harry Cooper – tpt; Albert Wynn, Billy Burns – tbn;
 Willie Lewis – alt, bar, clt; Ralph James – alt, clt; Gene Sedric – ten, clt;
 Freddie Johnson – pno; John Mitchell – gtr; Sumner Leslie 'King' Edwards – bbs; Ted Fields – dms;
 Willie Lewis – voc (1,2,3); Ted Fields – voc (2); Al Wynn – voc scat (2);
 Sam Wooding – arr (2,3); Doc Cheatham – arr (3)
 300480-1 Smiling Irish Eyes P X-8697, Jazz Oracle BDW 8070
 300481-1 Hallelujah! P X-8696, Jazz Oracle BDW 8070
 300482-1 Downcast Blues P X-8684, Jazz Oracle BDW 8070
 300483-1 Weary River P X-8684, Jazz Oracle BDW 8070
 300483-2 Weary River P X-8684, Jazz Oracle BDW 8070

This is the common Sam Wooding hot dance cum show music, with beautiful melodies and a lot of singing and only very little hot soloing. Hot soloists are listed below. Bobby Martin – and not Harry Cooper - can be heard with 9 bars of adequate trumpet playing in the middle eight of the second chorus and probably in the two last chorus of 'Downcast Blues'. But this band certainly could blow up some minor storm when getting hot.

Notes:

- Delaunay, New Hot Discography: Doc Cheatham, Bobby Martin (tp); Albert Wynn, Billy Burns (tb); Jerry Blake (cl); Willie Lewis (as); Eugene Sedric (ts); Freddie Johnson (p); John Mitchell (g); June Cole (b); Ted Fields (dm)

- Rust*2: Harry Cooper, Bobby Martin, Adolphus Cheatham (tpts); Albert Wynn, Billy Burns (tbns); Jerry Blake (clt, alt); Willie Lewis (alt, voc); Eugene Sedric (clt, ten); Justo Barretto (pno); John Mitchell (bjo); Sumner Leslie "King" Edwards (bbs); Ted Fields (dms, voc); unknown ?Blake (voc)

- Rust*3,*4: Bobby Martin, Adolphus Cheatham -t; Albert Wynn, Billy Burns -tb; Willie Lewis -cl -as -bar -v; Jerry Blake -cl -as -v; Gene Sedric -cl -ts; Freddie Johnson -p -v; John Mitchell -bj; Sumner Leslie "King" Edwards -bb; Ted Fields -d -v; Sam Wooding -ldr

- Rust*6: Bobby Martin, Doc Cheatham -t; Albert Wynn, Billy Burns -tb; Willie Lewis -cl -as -bar -v; Jerry Blake -cl -as -v; Gene Sedric -cl -ts; Freddie Johnson -p -v; John Mitchell -bj; Sumner Leslie "King" Edwards -bb; Ted Fields -d -v; Sam Wooding -ldr

- Harold Flakser, Storyville 143, p.182: "I first met Sam Wooding around 1953 and found that although he had a reasonable memory, it was none too good chronologically-wise. However, I have been able to reconstruct various movements of his band and personnel changes from other sources and can now state that the first Pathé session covering matrices 300480-83 should be added to the Harry Cooper discography. Originally, it was I who misinformed Brian Rust re the approximate recording date of 24 October for this and, had it occurred then, there is no doubt that "Doc" Cheatham and Jerry Blake would have participated, but I learned much later that neither man had any part in it. Cheatham informed me that he and Blake left Wooding virtually immediately after hearing of the big Wall Street crash of 29 October and returned on the 'Ile De France' arriving back in the U.S. on 8 November. Cooper's stay with Wooding would have been roughly of ten months duration. If memory serves me right, Wooding commenced his Biarritz engagement in mid-September 1930 and the Jimmy Boucher date would then have taken place no later than the first half of that month."

- booklet to Jazz Oracle CDs BDW 8070 Sam Wooding: Sam Wooding (arr,?p); Bobby Martin, Harry Cooper (t); Albert Wynn (tb,v,scat); Billy Burns (tb); Willie Lewis (cl,as,bar,v); prob Ralph James (cl,as,v); Gene Sedric (cl,ts,v); Freddy Johnson (p,arr); John Mitchell (g); Sumner Leslie 'King' Edwards (bb); Ted Fields (d,v); Doc Cheatham (arr)

Soloists performing ad-lib on these titles:

- Smiling Irish Eyes: FJ pno 4 – JM gtr 1

- Hallelujah!: AW scat 10 – AW tbn 16 – BM tpt 9 – AW tbn 7 – JM gtr obligato 24

- Downcast Blues: GS ten 2 – WL clt 10 – FJ pno 2 – JM gtr 4 – BM tpt 10 – BM tpt 2

- Weary River: no ad-lib solos

Discernible differences of takes:

300483-1 cymbal in bars 4 - 6 of introduction very soft

300483-2 cymbal in bars 4 - 6 of introduction prominent

017 SAM WOODING AND HIS ORCHESTRA Paris, early Nov. 1929
 Bobby Martin, Harry Cooper – tpt; Albert Wynn, Billy Burns – tbn;
 Willie Lewis – alt, bar, clt; Ralph James – alt, clt; Gene Sedric – ten, clt;

Freddie Johnson – pno; John Mitchell – gtr; Sumner Leslie ‘King’ Edwards – bbs; Ted Fields – dms;
Willie Lewis – voc (1,2,3,5); Freddie Johnson – voc (1); Ted Fields – voc (1); Bobby Martin – voc (4,5);
Sam Wooding – arr (2,3)

300501-1	Deep Night	P X-8697,	Jazz Oracle BDW 8070
300502-1	She’s Funny That Wag (<i>sic</i>)	P X-8693,	Jazz Oracle BDW 8070
300502-2	She’s Funny That Wag (<i>sic</i>)	P Saphir 8693,	Jazz Oracle BDW 8070
300503-1	I Lift Up My Finger And Say “Tweet, Tweet”	P X-8693,	Jazz Oracle BDW 8070
300508-1	Button Up Your Overcoat	P X-8696,	Jazz Oracle BDW 8070

Sam Wooding hot dance cum jazz music with some funny singing and show arrangements as before. Only very few hot moments here. Surprisingly good Harry Cooper and Al Wynn and even better Gene Sedric. I doubt Willie Lewis being the vocalist in ‘I Lift My Finger Up And Say “Tweet, Tweet”’. This seems to be Bobby Martin instead.

Notes:

- *Delaunay, New Hot Discography: Harry Cooper, Bobby Martin (tp); Albert Wynn, Billy Burns (tb); Ralph James (s); Willie Lewis (as); Eugene Sedric (ts); Freddie Johnson (p); John Mitchell (g); June Cole (b); Ted Fields (dm)*
- *Rust*2: Harry Cooper, Bobby Martin (tpts); Albert Wynn, Billy Burns (tbns); Ralph James (clt, alt); Willie Lewis (alt, voc); Eugene Sedric (clt, ten); Freddie Johnson (pno, voc); John Mitchell (bjo); June Coles (bbs); Ted Fields (dms, voc)*
- *Rust*3,*4,*6: Bobby Martin -t; Albert Wynn, Billy Burns -tb; Willie Lewis -cl -as -bar -v; Ralph James -cl -as -v; Gene Sedric -cl -ts; Freddie Johnson -p -v; John Mitchell -bj -g; Sumner Leslie “King” Edwards -bb; Ted Fields -d -v; Sam Wooding -ldr*
- *booklet to Jazz Oracle CDs BDW 8070 Sam Wooding: Sam Wooding (arr,?p); Bobby Martin, Harry Cooper (t); Albert Wynn, Billy Burns (tb); Willie Lewis (cl,as,bar,v); Ralph James (cl,as); Gene Sedric (cl,ts,bcl); Freddy Johnson (p,arr,v); John Mitchell (g); Sumner Leslie ‘King’ Edwards (bb); Ted Fields (d,v)*

Soloists performing ad-lib on these titles:

- *Deep Night: no ad-lib solos*
- *She’s Funny That Way: BB tbn 4 - HC tpt 4 - BB tbn 4 - HC tpt 4 - FJ pno 3 - GS ten 8 - JM gtr 8 - ?GS clt obligato 8*
- *I Lift Up My Finger: GS ten 4 - BM tpt 4*
- *Button Up Your Overcoat: WL bar 8 - GS clt 8 - WL-GS bar-clt chase 8 - HC muted tpt 8 - FJ pno 4 - GS clt obligato 8 - AW tbn 8 - GS clt obligato 10*

Discernible differences of takes:

300502-1 vocal chorus entirely in melody, with exception of exclaimed: “But why should I leave her ...”
300502-2 vocal chorus in melody, but “she’d never holler, she’d live in a tent”, “but why did I leave her” is “sprechgesang” (speech), and “crazy for me” is exclaimed with high voice.

018 SAM WOODING AND HIS ORCHESTRA

Paris,

late Nov. 1929

Bobby Martin, Harry Cooper – tpt; Albert Wynn, Billy Burns – tbn;
Willie Lewis – alt, bar, clt; Ralph James – alt, clt; Gene Sedric – ten, clt, b-clt;
Freddie Johnson – pno, org; John Mitchell – gtr; Sumner Leslie ‘King’ Edwards – bbs; Ted Fields – dms;
Willie Lewis – voc (1); Ted Fields – voc (2)

300526-1	Le Pirate (Lover, Come Back To Me)	P X-96058,	Jazz Oracle BDW 8070
300527-1	The Wedding Of The Painted Doll	P X-8698,	Jazz Oracle BDW 8070

Common Sam Wooding hot dance music without any ad-lib soloing, but at their most commercial.

Notes:

- *Delaunay, New Hot Discography: Harry Cooper, Bobby Martin (tp); Albert Wynn, Billy Burns (tb); Ralph James (s); Willie Lewis (as); Eugene Sedric (ts); Freddie Johnson (p); John Mitchell (g); June Cole (b); Ted Fields (dm)*
- *Rust*2: Harry Cooper, Bobby Martin (tpts); Albert Wynn, Billy Burns (tbns); Ralph James (clt, alt); Willie Lewis (alt, voc); Eugene Sedric (clt, ten); Freddie Johnson (pno, voc); John Mitchell (bjo); June Coles (bbs); Ted Fields (dms, voc)*
- *Rust*3,*4,*6: Bobby Martin -t; Albert Wynn, Billy Burns -tb; Willie Lewis -cl -as -bar -v; Ralph James -cl -as -v; Gene Sedric -cl -ts; Freddie Johnson -p -v; John Mitchell -bj -g; Sumner Leslie “King” Edwards -bb; Ted Fields -d -v; Sam Wooding -ldr; unknown harmonium used.*
- *booklet to Jazz Oracle CDs BDW 8070 Sam Wooding: Sam Wooding (arr,?p); Bobby Martin, Harry Cooper (t); Albert Wynn, Billy Burns (tb); Willie Lewis (cl,as,bar,v); Ralph James (cl,as); Gene Sedric (cl,ts,bcl); Freddy Johnson (p,org,arr,v); John Mitchell (g); Sumner Leslie ‘King’ Edwards (bb); Ted Fields (d,v); unknown (harmonium)*

List of soloists performing ad-lib on these titles:

- *Le Pirate (Lover, Come Back To Me): no ad-lib solos*
- *The Wedding Of The Painted Doll: no ad-lib solos*

019 SAM WOODING AND HIS ORCHESTRA

Paris,

Dec 05, 1929

Bobby Martin, Harry Cooper – tpt; Albert Wynn, Billy Burns – tbn;
Willie Lewis – alt, bar, clt; Ralph James – alt, clt; Gene Sedric – ten, clt;
Freddie Johnson – pno; John Mitchell – gtr; June Cole – bbs; Ted Fields – dms;
Willie Lewis – voc (2,3); *Freddie Johnson* – voc (3); Albert Wynn – voc (2); Ted Fields – voc (2,3);
Sam Wooding – arr (3); Freddie Johnson – arr (2)

300538-1	C’est Tout Que J’ai (All I Have)	P X-8698,	Jazz Oracle BDW 8070
300539-1	Breakaway	P X-8707,	Jazz Oracle BDW 8070
300540-1	My Sin	P X-8707,	Jazz Oracle BDW 8070

Sam Wooding Orchestra as before, but with some short solo outings.

Notes:

- *Delaunay, New Hot Discography: Harry Cooper, Bobby Martin (tp); Albert Wynn, Billy Burns (tb); Ralph James (s); Willie Lewis (as); Eugene Sedric (ts); Freddie Johnson (p); John Mitchell (g); June Cole (b); Ted Fields (dm)*
- *Rust*2: Harry Cooper, Bobby Martin (tpts); Albert Wynn, Billy Burns (tbns); Ralph James (clt, alt); Willie Lewis (alt, voc); Eugene Sedric (clt, ten); Freddie Johnson (pno, voc); John Mitchell (bjo); June Coles (bbs); Ted Fields (dms, voc); unknown (voc)*

- Rust*3,*4,*6: Bobby Martin -t; Albert Wynn, Billy Burns -tb; Willie Lewis -cl -as -bar -v; Ralph James -cl -as -v; Gene Sedric -cl -ts; Freddie Johnson -p -v; John Mitchell -bj -g; June Cole -bb; Ted Fields -d -v; Sam Wooding -ldr; unknown harmonium used.
 - booklet to Jazz Oracle CDs BDW 8070 Sam Wooding: Sam Wooding (arr); Bobby Martin, Harry Cooper (t); Albert Wynn (tb,scat); Billy Burns (tb); Willie Lewis (cl,as,bar,v); Ralph James (cl,as); Gene Sedric (cl,ts,v); Freddy Johnson (p,arr,cel,v); John Mitchell (g); Sumner Leslie 'King' Edwards (bb); Ted Fields (d,v)

List of soloists performing ad-lib on these titles:

- C'est Tout Que J'ai: no ad-lib solos
 - Breakaway: GS ten 2x1 - AW tbn 8 - GS clt 4 - GS clt 2x4
 - My Sin: GS clt 3 - JM gtr 1 - AW tbn 8 - FJ pno 8

020 SAM WOODING'S CHOCOLATE KIDDIES

Paris, c. Oct. 24, 1929

Bobby Martin, Harry Cooper - tpt; Albert Wynn, Billy Burns - tbn;
 Willie Lewis - alt, bar, clt; Ralph James - alt, clt; Gene Sedric - ten, clt;
 Freddie Johnson - pno, cel; John Mitchell - gtr; June Cole - bbs; Ted Fields - dms;
 Ted Fields - voc (1,3,4); Willie Lewis - voc (2);
 Freddie Johnson - arr (1,3); Sam Wooding - arr (2)
 2812½bkp How Am I To Know?
 2813½bkp Singin' In The Rain
 2814½bkp Can't We Be Friends?
 2815bkp I've Got A Feeling I'm Falling

DG / Pol 22994, Jazz Oracle BDW 8070
 DG / Pol 22993, Jazz Oracle BDW 8070
 DG / Pol 22994, Jazz Oracle BDW 8070
 DG / Pol 22993, Jazz Oracle BDW 8070

Again common Sam Wooding music, but exceedingly hot and urgent trumpet half-chorus by Cooper in 'How Am I To Know?' and in 'Can't We Be Friends'. This title - together with the last one - certainly is proof of the Wooding band's ability to deliver great and powerful jazz. We hear Harry Cooper as a fully developed trumpet player, obviously in favour of playing muted (straight mute), and performing in a style combining many Armstrong elements with a certain and strong Beiderbecke influence. Very beautiful!

Notes:

- Delaunay, *New Hot Discography*: Harry Cooper, Bobby Martin (tp); Albert Wynn, Billy Burns (tb); Ralph James (s); Willie Lewis (as); Eugene Sedric (ts); Freddie Johnson (p); John Mitchell (g); June Cole (b); Ted Fields (dm)
 - Rust*2: Harry Cooper, Bobby Martin (tpts); Albert Wynn, Billy Burns (tbns); Ralph James (clt, alt); Willie Lewis (alt, voc); Eugene Sedric (clt, ten); Freddie Johnson (pno, cel, voc); John Mitchell (bjo); June Coles (bbs); Ted Fields (dms, voc); unknown (voc)
 - Rust*3,*4,*6: Bobby Martin -t; Albert Wynn, Billy Burns -tb; Willie Lewis -cl -as -bar -v; Ralph James -cl -as -v; Gene Sedric -cl -ts; Freddie Johnson -p -cel -v; John Mitchell -bj -g; June Cole -bb; Ted Fields -d -v; Sam Wooding -ldr; unknown harmonium used.
 - booklet to Jazz Oracle CDs BDW 8070 Sam Wooding: Sam Wooding (arr); Bobby Martin, Harry Cooper (t); Albert Wynn, Billy Burns (tb); Willie Lewis (cl,as,bar,v); Ralph James (cl,as); Gene Sedric (cl,ts); Freddy Johnson (p,cel,arr); John Mitchell (g); Sumner Leslie 'King' Edwards (bb); Ted Fields (d,v)

List of soloists performing ad-lib on these titles:

- How Am I To Know?: GS ten 2 - AW tbn 2 - HC muted tpt 16
 - Singin' In The Rain: no ad-lib solos
 - Can't We Be Friends?: GS ten 2x6 - RJ or WL clt 8 - AW or BB tbn 7 - HC muted tpt 16 - RJ or WL clt obligato 6
 - I've Got A Feeling I'm Falling: ?RJ alt 8 - GS ten 8 - FJ pno 8 - AW tbn 8 - ?BB tbn 8

021 JAMES BOUCHER ET SON JAZZ

Paris, Sep. 1930

James Boucher - vln, ldr;
 Harry Cooper, Arthur Briggs - tpt; Albert Wynn - tbn;
 Ralph James, Willie Lewis - alt, clt; unknown - ten, clt;
 unknown - pno; unknown - bjo; unknown - bbs; unknown - dms;
 unknown - voc
 300786-1 I Gotta Have You
 300787-1 The Fountain (La Source)

P X-8754, Pathé 1727261 (LP)
 P X-8754 not on LP/CD

It was a very happy moment to find this title by this beautiful big band included on a long-deleted French LP Pathé 'Black Bands in Paris 1929 / 1930' in my collection. Following the revised Harry Cooper Discography in Storyville 144 two titles were recorded at this particular session of James 'Jimmy' Boucher's band.

James Boucher was a coloured English violinist "of Sierra Leone ancestry, though his actual place and date of birth remains a mystery. In the last Storyville volume (142 - KBR) he figured in both the Southern Syncopated Orchestra and Harry Cooper stories. Around 1930/31, he led bands in both Paris and Copenhagen and was often their only black member" (Howard Rye, Storyville 151, p.29). J. Toynbee, C. Tackley, Black British Jazz, give his birth as Percy James Boucher in London, 7 January 1902, of part African parentage.

He was added to the Sam Wooding band when they toured Russia in 1926, also taking a powerful part as a six-foot-two and 190 pounds fighter in a fight some of the Wooding musicians had to stand against some radical nationalistic students in Berlin before the Russian tour (G. Bushell, Jazz from the Beginning, p. 65). Boucher also conducted a fifty-seven piece orchestra at a Paris concert at the Theatre Champs-Elysees in aid of flood victims in April 1930 (H. Rye, Eubie Blake & Noble Sissle, Storyville 105). In earlier years he was "a member of the Southern Syncopated Orchestra contributing performances of European concert music" (Toynbee, Tackley, Black British Jazz).

When listening to this remarkable recording (only the first title seems to be reissued) it becomes apparent that we seemingly hear a very strong working band here. But, unfortunately nothing could be found about any Boucher engagements or residencies in Paris in any of the books on European Jazz or the Jazz in France. And only French pianist Alain Romans remembers: "There was Jimmy Boucher, a black fellow who played very beautiful violin. He died a couple of years ago in Switzerland" (Ch. Goddard, Jazz away from Home, p. 278).

As a former part-time member of the Sam Wooding band during the 1926 Russian tour he certainly kept an easy access to the members of the band during their European sojourn which at least lasted until late November 1931. It thus would not be surprising if Boucher would have hired musicians for his recording band from the Sam Wooding orchestra. Yet, "The Wooding engagement at the Paris-Olympia was followed by another at the Casino Bellevue in Biarritz. In September/October the band was engaged in Ostend on the Belgian Channel coast, followed by an engagement in Brussels, the capital city" (Rainer E. Lotz, Horst Bergmeier, booklet text to the Jazz Oracle CD set). So, there might at least some more Wooding musicians be present on this side. I think of the very strong rhythm section. Against Rainer Lotz's and Horst Bergmeier's opinion I would assume Arthur Briggs responsible for the trumpet obligato in chorus 2.

In my ears the rhythm section sounds much like Wooding's, and the arrangement seems to come directly from the Wooding band book.

Notes:

- Rust*2,*3,*4,*6: not listed.

- LP cover text to Pathé 1727261, also Storyville 142, 144: ? Harry Cooper, ? Arthur Briggs (tp); Albert Wynn (tb); Ralph James, ? Willie Lewis (cl, as, bar sax); James Boucher (vln, ldr); unidentified: ts, p; bj; tuba; dm.

- booklet to Jazz Oracle CDs BDW 8070 Sam Wooding: "At the time, violinist James Boucher, who had been with Sam Wooding in Russia in 1926, engaged ex-Wooding trumpeter Harry Cooper, as well as trombonist Albert Wynn, and reedmen Ralph James and Willie Lewis from the current personnel for a recording session in Paris, in September 1930. Both Wynn and Cooper are featured on 'I Gotta Have You' whereas 'The Fountain (La Source)' is a stock arrangement by Arthur Lange. Wooding soloists may also be present on Boucher's Pathé disc coupling 'Le Trouvère' (arrangement by Lange) and 'Sweeping The Clouds Away', but later titles are definitely by a different personnel."

- Harold Flakser, Storyville 143, p.182: "Cooper's stay with Wooding would have been roughly of ten months duration. If memory serves me right, Wooding commenced his Biarritz engagement in mid-September 1930 and the Jimmy Boucher date would then have taken place no later than the first half of that month."

Tunes:

300786-1 I Gotta Have You Key of F / G Pathé
(Intro 8 bars ens)(Chorus 1 32 bars AA' ens)(Chorus 2 30 bars voc+tpt AB?)(Bridge 8 bars ens)(Verse 20 bars ens)(Chorus 3 30 bars tbn+clts 8 - clts 8 - tbn + clts 8 - clts 6)(Bridge 8 bars ens modulation to G)(Chorus 4 30 bars ens 8 - saxes 8 - ens 8 - saxes 8)(Coda 4 bars ens)

300787-1 The Fountain (La Source) is un-reissued and could thus not be inspected.

022 MACEO JEFFERSON AND HIS BOYS

Paris,

Mar./Apr. 1933

Harry Cooper, Arthur Briggs – tpt; Billy Burns – tbn;

Filiberto Rico, Alcide Castellanos – alt, clt; Frank "Big Boy" Goodie – ten, clt;

Freddie Johnson – pno; Maceo Jefferson – bjo, gtr; Juan Fernandez – sbs; Oliver Tines – dms;

Elizabeth Welch – voc

SS-1625-B Ready For Love

Sal 3360, Frank B.B. Goudie CD-R 52x

SS-1626-B Stormy Weather

Sal 3360, Frank B.B. Goudie CD-R 52x

SS-1627-A Crying For Love

Sal 3372, Frank B.B. Goudie CD-R 52x

SS-1628-B Look Who's Here

Sal 3372, Frank B.B. Goudie CD-R 52x

This is

Notes:

- Rust*2: Arthur Briggs, Harry Cooper (tpts); Billy Burns (tbn); Filiberto Rico, Alcide Castellanos (alti); Frank "Big Boy" Goudie (ten); Freddie Johnson (pno); Maceo Jefferson (bjo, ldr); Juan Fernandez (sbs); Oliver Tines (dms); Elisabeth Welch (voc)

- Rust*3,*4,*6: Arthur Briggs -Harry Cooper -t; Billy Burns -tb; Filiberto Rico -Alcide Castellanos -as; Frank "Big Boy" Goudie -ts;

Freddie Johnson -p; Maceo Jefferson -bj -g -ldr; Juan Fernandez -sb; Oliver Tines -d; Elisabeth Welch -v

List of soloists performing ad-lib on these titles:

- Ready For Love: FBBG ten 6 - ? bar 8 – FBBG ten 2x4

- Stormy Weather: MJ bjo 4

- Crying For Love: FBBG ten 18

- Look Who's Here: ?AB tpt 4 – BB tbn 4 – FBBG ten 16 – FBBG ten 8

The subsequent recordings were made in Europe after 1940. Their personnels are documented and shall not be discussed. The following list is copied from Ben Kragting Jr. « Harry Cooper – The Shadow of a Forgotten Musician » in STORYVILLE 142. These recordings are not part of Cooper's New York body of recordings I would like to thank the author for his great work !

PIERRE FOUAD ET SON ORCHESTRE

Paris,

Jul. 08, 1942

Harry Cooper – tpt;

Andre Ekyan – alt; Alix Combelle – ten, clt;

Roger Chaput – gtr; Emmanuel Soudieux – sbs; Pierre Fouad – dms

OSW-295-1 Paralleles

Swing 196 not on LP/CD

OSW-296-1 Buzarre

Swing 196 not on LP/CD

OSW-297-1 Divertissement

Swing 149, Jazz Time 789327 (LP)

OSW-298-1 Palm Beach

Swing 149, Jazz Time 789327 (LP)

HARRY COOPER ET SON ORCHESTRE

Paris,

Jan. 14, 1943

Harry Cooper – tpt;

Robert Mavounzy – alt, clt; Sylvio Siobud, Felix Valvert – ten;

Jacques Dieval – pno; Pierre Gerardo – gtr; Lucien Simoens – sbs; Armand Molinetti – dms

OSW-310-1 Inspiration

Swing 178 not on LP/CD

OSW-311-1 Blues 43

Swing 155 not on LP/CD

OSW-312-1 Nuages

Swing 155, Fly 312 (CD)

OSW-313-1 La Cigale

Swing 178 not on LP/CD

HARRY COOPER ET SON ORCHESTRE

Paris,

May 11, 1943

Harry Cooper – tpt; Chico Cristobal – alt;

Robert Castella – pno; Pierre Gerardo – gtr; Lucien Simoens – sbs; A.P. Chadel (= Charles Delaunay) – dms

OSW-344-1 Allegro

Swing 191, Jazz Time 7998772 (LP)

OSW-345-1 Nos Impressions

Swing 173, Jazz Time 7998772 (LP)

OSW-346-1	Caprice En Ut	Swing 191,	Jazz Time 789327 (LP)
OSW-347-1	Lune Rousse	Swing 173,	Jazz Time 789327 (LP)
HUBERT ROSTAING ET SON ORCHESTRE		Paris,	May 11, 1943
Harry Cooper – tpt; Albert Lirvat – tbn; Hubert Rostaing – clt;			
Pierre Gerardo – gtr; Lucien Simoens – sbs; Armand Molinetti – dms			
OSW-348	Trop Tôt	Swing 170,	Jazz Time 789327 (LP)
OSW-349	Trop Tard	Swing 188,	Jazz Time 7998772 (LP)
OSW-350	Blues À Trois Voix	Swing 170,	Jazz Time 789327 (LP)
EDDIE BARCLAY ET SON ORCHESTRE		Paris,	February 1944
Harry Cooper, <i>Maurice Moufflard</i> or <i>Christian Bellest</i> - tpt;			
Hubert Rostaing, alt,clt,arr; Robert Mavounzy – alt; André Lluís, Max Hugot – ten, clt;			
Eddie Barclay - pno; Lucien Gallopain - gtr; <i>Jean Storne</i> or <i>Emmanuel Soudieux</i> – sbs; <i>Pierre Fouad</i> - dms.			
T 23-2	Star Blues	Pol/Tel unissued,	Gitanes 018 431-2 (CD)
T 24-1	Étincelle	Pol/Tel unissued,	Gitanes 018 431-2 (CD)
T 25-3	Trop Tôt	Pol/Tel unissued,	Gitanes 018 431-2 (CD)
T 26-3	Hot Club Swing	Pol/Tel unissued,	Gitanes 018 431-2 (CD)
HUBERT ROSTAING ET SON ORCHESTRE		Paris,	Mar. 31, 1944
Harry Cooper – tpt; Albert Lirvat – tbn; Hubert Rostaing – clt;			
Lucien Gallopain – gtr; Emmanuel Soudieux – sbs; Pierre Fouad – dms			
OSW-387-1	Prelude	Swing unissued,	Jazz Time 7998772 (LP)
OSW-388-1	Avril	Swing unissued	not on LP/CD
OSW-389-1	Parc Royal	Swing unissued,	Jazz Time 789327 (LP)
OSW-389-2	Parc Royal	Swing unissued	not on LP/CD
JERRY MENGÓ ET SON ORCHESTRE		Paris,	Apr. 19, 1944
Harry Cooper – tpt; Hubert Rostaing – clt; Pierre Delhoumeaud – alt;			
Jack Dieval – pno; Jean Maille – gtr; Jean Storne – sbs; Jerry Mengo – dms			
OSW-390-1	Ce Que Tu Voudras	Swing 206,	Jazz Time 789327-2 (CD)
OSW-391-1	Blues Du Matin (Le Petit Tramway)	Swing 187	not on LP/CD
OSW-392-1	Blues Du Matin (Le Tortillard De Montagne)	Swing 187	not on LP/CD
OSW-393-1	Villa d'Éste	Swing 206,	Jazz Time 7998772 (LP)
JERRY MENGÓ ET SON ORCHESTRE		Paris,	Feb. 12, 1945
Harry Cooper – tpt; Hubert Rostaing – clt; Pierre Delhoumeaud – alt;			
Charlie Lewis – pno; Jean Maille – gtr; Jean Storne – sbs; Jerry Mengo – dms			
1248-1	Ain't She Sweet	Blue Star 4	not on LP/CD
1249-1	She's Funny That Way	Blue Star 4	not on LP/CD
1250-1	Blues In E Flat	Blue Star 5	not on LP/CD
1251-1	Aubade A Une Pagnasse	Blue Star 5	not on LP/CD
1252-1	Stompin' At The Savoy	Blue Star unissued	not on LP/CD
JAM SESSION NO 6		Paris,	Dec. 03, 1946
Harry Cooper – tpt; Robert Mavounzy – alt, clt; Frank "Big Boy" Goodie – ten;			
Charles Lewis – pno; Laurenzo Jova – sbs; Benny Bennet – dms			
OSW K21-1	Misty Sunshine	Swing 236,	Frank B.B. Goudie CD-R 52x
OSW K22-1	China Boy	Swing 236,	Frank B.B. Goudie CD-R 52x
OSW K23-1	Swing Guitar	Swing uniss	Frank B.B. Goudie CD-R 52x
OSW K24-1	Blues	Swing uniss	Frank B.B. Goudie CD-R 52x
HARRY COOPER ET SON ORCHESTRE		Paris,	May 10, 1947
Harry Cooper – tpt;			
Eddie Barclay – pno; Jean-Paul Sasson – gtr; Emmanuel Soudieux – sbs; Y. Levine – dms;			
Eddie Williams - voc			
4078-1	Mop Mop	Blue Star 36	not on LP/CD
4079-1	Sweet Lorraine	Blue Star unissued	not on LP/CD
4080-1	Hit That Jive Jack	Blue Star 36	not on LP/CD
4081-1	Open The Door Richard	Blue Star unissued	not on LP/CD
4082-1	Hya Ha 69	Blue Star unissued	not on LP/CD
4083-1	Blue Drag	Blue Star unissued	not on LP/CD

HARRY COOPER

Born: Lake Charles, Louisiana, 1903; died: Paris, France, 1961.

Left Louisiana as a child and moved with family to Kansas City., Missouri. Attended Lincoln High School and took up trumpet in Reserve Officers' Training Corps Band. Whilst at high school gigged with Bennie Moten, George E. Lee, and bassist James Smith. Left Kansas City in 1922; whilst studying architecture at Hampton Institute, Virginia, gigged with local bands, then moved on to Baltimore, Maryland. Joined band accompanying singer Virginia Liston and went with this group to New York for first recordings (Okeh). With augmented personnel this band became the Seminole Syncopators (led by pianist Graham Jackson), they played a three-month residency at the 81 Theatre in Atlanta, Georgia, then Cooper returned to New York and joined Billy Fowler (late 1924). Gigged with Elmer Snowden, also led own band at the Blackbottom Club and worked with violinist Andrew Preer's Cotton Club Orchestra (1925). With Billy Fowler (1926), worked on and off with Duke Ellington in 1926, led own band before joining Leon Abbey. Worked in Europe with Leon Abbey from early 1928, joined Sam Wooding in late 1929. Remained in Europe for the rest of his life, occasionally worked for other leaders but usually led own bands. Recorded in Paris during the Nazi occupation.

SOURCES:

Chris Hillman, Cover text to LP Collectors Items 006
Storyville 142, Ben Kragting, Harry R. Cooper, The Shadow of a Forgotten Musician
John Chilton, Who's Who of Jazz

My sincerest thanks to Michael Rader again for persistent advice and help.

K.-B. Rau 01-2017