

# THE RECORDINGS OF HARRY COOPER

## An Annotated Tentative Personnelo - Discography

COOPER, Harry R. 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. (John Chilton, Who's Who in Jazz)

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 6/8<sup>th</sup> 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.

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Harry Cooper**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Harry Cooper*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: *unknown*
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Harry Cooper*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

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

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

## HARRY COOPER

<b>001 VIRGINIA LISTON</b>	<b>her Jazz Trio</b>	New York,	c. Jan. 07, 1924
Virginia Liston – voc;			
<i>Harry Cooper</i> – tpt; <i>Prince Robinson</i> – alt;			
<i>Graham Jackson</i> – pno			
72258-D	I Don't Love Nobody	OK 8138,	Document DOCD-5446
72259-D	'Tain't A Doggone Thing But The Blues	OK 8138,	Document DOCD-5446

Copying the Cooper biography above I learned of Cooper's first recordings with Virginia Liston in New York. This then caused my immediate listening to Liston's session of c. Jan. 07, 1924. And indeed, the trumpet player should well be Harry Cooper by his tone, his attack, his vibrato and his overall musical concept. Clarence Williams certainly is not the pianist, but the group's personnel is recounted by Harry Cooper naming Graham Jackson as pianist (see below). The altoist's sweet and smooth performance then has to be played by the young Prince Robinson, yet not on clarinet or tenor sax, but on alto sax. These musicians later formed the Seminole Syncopators on a permanent basis.

### Notes:

- *Storyville 15: unknown (cnt); unknown (alt); Clarence Williams (pno). "The unknown cornet and alto players may be Thomas Morris and Bob Fuller respectively. The piano sounds somewhat unlike Williams' normal style but we are satisfied that this is he."*
- *Lord, Clarence Williams p77: unknown (cnt); unknown (alt); poss Clarence Williams or Porter Grainger (pno) "The unknown cornet and alto players may be Thomas Morris and Bob Fuller respectively. The piano sounds somewhat unlike Williams' normal style, but the team (Storyville team – KBR) is satisfied that it is he. However, in view of the composer credits for both compositions, I think the possibility of Porter Grainger as pianist should be considered."*
- *Storyville 142-126, Ben Kragting Jr., Harry Cooper (1903-1961): "The band that accompanied Virginia Liston had Harry Cooper on trumpet, Prince Robinson on clarinet, piano player Graham Jackson, banjo player Bernard Addison and Happy Williams on drums."*
- *BGR\*2: poss Tom Morris, cnt; unknown clt/alt; Clarence Williams, pno*
- *BGR\*3,\*4: unknown, c; unknown, as; poss Clarence Williams or Porter Grainger, p.*
- *Rust\*3: ? Tom Morris -c; unknown -cl -as; Clarence Williams -p.*
- *Rust\*4,\*6: unknown c; unknown as; Clarence Williams or Porter Grainger -p.*

<b>002 SEMINOLE SYNCOPATORS</b>		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 plays 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).*

### Tune Structure:

*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)*

003 **GEORGE McCLENNON'S JAZZ DEVILS**

New York,

May 09, 1924

*Harry Cooper* – cnt; (*John Mayfield*) – tbn;George McClennon – clt; *Joe Garland* – alt;*Clarence Williams* or (*Graham Jackson*) – pno; *Bernard Addison* – bjo; *Happy Williams* – dms

72512-B Box Of Blues

OK 8143,

Jazz Oracle BDW 8022

72513-B Dark Alley Blues

OK 8143,

Jazz Oracle BDW 8022

For this session Rust\*6 lists this personnel: Prob. Thomas Morris – cnt; Charlie Irvis – tbn; G. McClennon – clt; Bob Fuller – alt; Clarence Williams – pno; Buddy Christian – bjo; unknown - dms. The Jazz Oracle CD booklet follows this statement. Tom Lord's *Clarence Williams* (1976) lists the same with some reservations and the following statement: "*Rust is the only previous source to list this as a Clarence Williams session. His listing is undoubtedly a result of a Record Research (i.e. 66) article. Williams mentioned Morris and Irvis. Since Rust's listing (Rust\*3?), it's felt that the identity of the cornetist is not absolutely certain. The alto player here is aurally the same man as on Virginia Liston's OK 8138 (January 7, 1924). The estimation of the date is from Rust.*"

Deviating from what I have written in my article on the recordings of George McClennon in Names&Numbers 67, I am caused to see – and hear – this recording session from a very different side:

- Having dealt with Harry Cooper's trumpet style of the early twenties I am convinced that he is our man on this McClennon session, harmonizing with his known appearances in style, tone, rhythm, use of mutes, and vibrato. This is not – as believed about 8 years ago – Thomas Morris. Recognizing this, it is only significant to check Cooper's association at this time: the Seminole Syncopators: he recorded with them in New York just two weeks earlier.

- And according to their personnel the alto saxophonist could well be the young Joe Garland who had been added to the Seminole Syncopators at about this time, when they went back home to Atlanta after their recording session of April 24, 1924 (above). Comparing our altoist here with Garland's style and performing on 'Sailing On Lake Ponchartrain' of the session of August 30, 1924 clearly shows corresponding of style, rhythm and performance. He cannot be compared with Prince Robinson as on the Virginia Liston session above, who is much more elegant and swinging.

- I believe to recognize the trombonist as John Mayfield – not Charlie Irvis! – of Clarence Williams Blue Five fame. He was not part of the Seminole Syncopators!

- The pianist might well be Clarence Williams, but as we probably find other members of the Seminole Syncopators below, he may also be their bandleader Graham Jackson. But: we do not hear this player's technical and harmonic tricks as heard on the August 30 session.

- The very busy banjo player very probably then is Bernard Addison with his double-strokes and arpeggiated parts.

- The drummer might accordingly also come from the Syncopators, thus Harry 'Happy' Williams. The cymbal sound seems to be identical.

In my years-long researching the music of the Harlem bands I have recognized a couple of procedures recording-bands were put together, and here we might find just one of these: a young band coming from out of nowhere, leaving an impression on listeners passed on to bandleaders without a working band, but having a recording contract, and needing a band for a recording session. This might be exactly what had happened here. Unfortunately, we do not have proof that the Syncopators still had been in New York at this date. But the performance on record seems to prove.

This is what I have written in 2013 (I revoke herewith, with the exception of my remarks on trombonist and pianist!):

- *Trumpet/cornet: In an attempt to sort out all the 'impossibles' in the discographically listed appearances of Thomas Morris, I have – together with our expert listening group – not been able to deny Morris' presence here. This tpt/cnt player shows all the characteristics of Morris as listed in my article in Names& Numbers 49/23: "Morris' playing is characterized by a lot of (mainly) use of mute (plunger?), the tendency to repeat short simple phrases three or four times in a row, a blues-oriented playing, frequent use of blue-notes and a rather unsecure tone and pitch". So, for me this is certainly Morris.*

- *Trombone: The trombonist certainly is not Irvis. Irvis owns a mainly linear style of playing which cannot be heard here. This man here plays rather vertical phrases. His assured playing marks an experienced player who seems to come from the South. He frequently uses an end phrase in his solos which is familiar from Kid Ory's playing with Armstrong, Oliver or Morton. Yet I feel unable to put a name to him. In the light of John Lindsey's assumed presence on the following recording session I am inclined also to take this man in consideration.*

- *Alto sax: The proposed presence of George Scott on alto-sax might seem highly speculative but will be explained in the sessions of August and September 1926. I only maintain that he is the same player as on the named sessions. But I do not hear a distinct correspondence to the Victoria Liston session player as stated by Lord above.*

- *Piano: Clarence Williams was an important A&R man for OKeh records in New York. In this function he introduced George McClennon to records. Judging from the simple piano pounding in 4/4 rhythm Clarence very certainly is the man on piano.*

- *Banjo: I have no name to propose for the banjo player. Concerning this I have to lament the non-existence of a detailed study of Harlem banjo styles! Only that the banjo player tremolos very much which is completely untypical of Buddy Christian or other banjoists from Clarence Williams' stable. Accordingly, Christian can simply be ruled out.*

- *Drums: I hear frequent woodblock playing in the background and from the sound and pitch of the cymbal crashes I would suggest Piron's drummer Louis Cottrell, also because I hope to show that the Piron band had very strong hands in this and the next sessions.*

- *Last but not least: McClennon's piping clarinet has not to be proved. He is always there.*

Notes:

- *Record Research 66: prob Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (?) (bjo); unknown (dms)*

- *Rust\*2: Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (?) (bjo); unknown (dms)*

- *Rust\*3: Tom Morris -c; Charlie Irvis -tb; George McClennon -cl; ?Bob Fuller -as; Clarence Williams -p; ?Buddy Christian -bj; unknown -d*

- *Rust\*4, \*6: probably: Tom Morris -c; Charlie Irvis -tb; George McClennon -cl; Bob Fuller -as; Clarence Williams -p; Buddy Christian -bj; unknown -d*

004 **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)

005 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)

006 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  
 8770-A Vine Street Blues  
 8771-A Tulsa Blues  
 8772-A Goofy Dust  
 8774-A Baby Dear

OK 8194, Cygnet CYG 1004  
 OK 8194, Cygnet CYG 1004  
 OK 8184, Cygnet CYG 1004  
 OK 8184, Cygnet CYG 1004  
 OK 8213, Cygnet 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.

(It should be added here that the very experienced Chris Hillman in Storyville 142-133 expresses his doubts as to Cooper's presence on these sides!)

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)

## 007 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 Metcalf (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; 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); Charlie Stamps (bj); Jimmy Smith (bb); LeRoy Maxey (d); Andy Preer (vn, ldr).

## 008 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

140476-3 Riverboat Shuffle

Col 374-D,

not on LP/CD, but heard

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.

ADDITION 14-10-2020: VJM 188, Ate’s Discographical Ramblings, notes: “Unknown take by ‘The Cotton Club Orchestra’ (Columbia 1925): While most copies of Columbia 374-D have 140556-2 of ‘Riverboat Shuffle’, some copies have take -3. The Columbia file card reveals that indeed take -2 was 1<sup>st</sup> choice and take -3 was 2<sup>nd</sup>, take -1 being rejected. Accepting 2 takes for issue was common, but issuing a 2<sup>nd</sup> take was rare for Columbia.” Where is the CD publisher now to reissue it? (See my article ‘A Case of Unexpected Pleasure – the Sudden Appearance of a hitherto unknown Take of the Cotton Club Orchestra’ in Names&Numbers 96.)

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).

Tune structures:

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 *Riverboat Shuffle* Key of F Columbia  
 (Intro 12 bars ens\*)(Chorus 1 32 bars ABAC ens)(Verse 16 bars AABA tpts 8 – saxes 4 – tpts 4)(Chorus 2 32 bars ABAC tpt HC 2 –  
 saxes 4 – tpt HC 2 – tbn 2 – ens 4 – tpt HC 2 – tpt RQD 2 md-br – tpt HC 2 – saxes 2 – tpt HC 2 – saxes 2 – tpt HC 2 – saxes 2\*\* – ens 4)  
 (Tag 2 bars ens)(half-Chorus 2 16 bars AB tbn DPW)(Chorus 4 ABAC 32 bars tpts 8 – ens 6 – bjo/pno 2 md-br\*\*\* – ens 14 – saxes 2)  
 (Tag 2 bars tpts 2)

Discernible differences of takes:

140476-2: \*Intro: 1 train-whistle in bar 11 / \*\*Chorus 2 bars 27/28 lead-alto plays melody correct (3 quarter-notes a-bb-c,  
 2 half-notes bb-a) / \*\*\*Chorus 4 middle-break is played by the banjo  
 140476-3: \*Intro: 2 train whistles in bars 9 and 11 / \*\*Chorus 2 bars 27/28 lead-alto misses out on his melody-part and third  
 alto is heard playing second saxophone part (3 quarter-notes f-g-f, 1 half-note a) / \*\*\*Chorus 4 middle-break is  
 played by the piano

009 **BENNIE MOTEN'S KANSAS CITY ORCHESTRA**

St. Louis, c. May 14/15, 1925

Lammar 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	<i>She's Sweeter Than Sugar</i>	OK 8255,	Cygnets CYG 1004
9119-A	<i>South Street Blues</i>	OK 8255,	Cygnets CYG 1004
9120-A	<i>Sister Honky Tonk</i>	OK 8277,	Cygnets CYG 1004
9121-A	<i>As I Like It</i>	OK 8213,	Cygnets CYG 1004
9123-A	<i>Things Seem So Blue To Me</i>	OK 8242,	Cygnets CYG 1004
9124-A	<i>18<sup>th</sup> Street Strut</i>	OK 8242,	Cygnets CYG 1004
9125-A	<i>Kater Street Rag</i>	OK 8277,	Cygnets 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).

010 **HARRY'S HAPPY FOUR**

New York, c. Jul. 03, 1925

Harry Cooper, R.Q. Dickerson – tpt;

Earres Prince – pno; Charlie Stamps – bjo;

73501-A	<i>Swinging The Swing</i>	OK 8229,	Frog DGF 69
73502-A	<i>A St. Louis Chant</i>	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)

011 **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	<i>South Street Blues</i>	Col 14114-D,	Document DOCD-5349
140965-3	<i>Never Drive A Beggar From Your Door</i>	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."

**012 THE GET HAPPY BAND**

New York,

Sep. 21, 1925

Harry Cooper – tpt; DePriest Wheeler – tbn; (Walter Thomas) – alt;

Porter Grainger – pno; Charlie Stamps or Buddy Christian – bjo; (Leroy Maxey) - dms

141024-3 Puddin' Papa

Col 14099-D,

Frog DGF 32

141025-2 On The Puppy's Tail

Col 14099-D,

Frog DGF 32

The personnel on these sides of September 1925 definitely is entirely different from those of the first session, although early discographies attribute identical personnel to both sessions.

Sound-wise, the band reminded me of the early Cotton Club Orchestra, particularly the trombonist. And certainly, the trumpet player is not Thomas Morris as assumed in Rust's all editions. He lacks all of Morris' idiosyncrasies - and flaws. And our listening-group's Thomas Morris investigation of a few years back convinced our team that he is not Morris! Yet, he is not R.Q. Dickerson either. He uses a wide and open vibrato and can securely be identified as Harry Cooper, first trumpet man with the Cotton Club Orchestra of the day.

The trombone player certainly is DePriest Wheeler. His trombone-style and sound were the first reason to suggest members of the recent Cotton Club Orchestra: a loud and unpolished Western bluesy staccato style with clear tone, often using a trombone Harmon mute, probably without the insert.

There is nothing of Bob Fuller's style and vibrato here, so, his name can securely be rubbed out. On alto we most probably find Walter Thomas who is documented in the 'Baltimore Afro-American' of October 1925 as saxophone player besides David Jones. Jones owned a legato Southern style and preferred to play the c-melody-sax, what makes me assume this saxophonist to be Thomas. He plays with a slight slap-tongue embouchure and a beautiful and light tone. (This Walter Thomas is not to be confused with his name-sake Walter 'Foots' Thomas who curiously became the fore-named Walter Thomas' successor with The Missourians.)

The pianist stylistically is Porter Grainger, displaying a little soloing with very sparse right-hand embellishments in the fourth chorus of 'Puddin' Papa'. The banjo player sounds like Buddy Christian with his softly ringing banjo. Charley Stamps of the Cotton Club Orchestra displays a much sharper sound.

The drummer owns a nice cymbal and may be Leroy Maxey who probably uses this same cymbal at the Cotton Club Orchestra session of 10 November 1925.

There certainly are no musicians of this Get Happy Band session playing on the respective Sam Manning session of the same day as suggested elsewhere in the past.

Notes:

- Carey, McCarthy, Jazz Directory Vol.3: unknown tpt; unknown tbn; poss Sidney Bechet (cl, sop); unknown alt; unknown p; unknown bj; unknown bs; unknown d.

- Mahony, Columbia 13/14000-D Series: Clarence Williams or Porter Grainger recording group; personnel uncertain.

- Rust\*2: Tom Morris (cnt); Joe Nanton (tbn); Bob Fuller (sop); Mike Jackson or Porter Grainger (pno); unknown (bjo); unknown (bbs); unknown (dms)

- Rust\*3,\*4: Tom Morris -c; Joe Nanton -tb; Bob Fuller -ss; Mike Jackson -p; ?Elmer Snowden -bj; unknown -d.

- Rust\*6: Tom Morris, c; Joe Nanton, tb; Bob Fuller, ss, as; Porter Grainger, p; ? Elmer Snowden, bj; unknown d.

- Storyville 1996/7-241: "(The Columbia files) are silent on the first session but note "Porter Grainger & Five" for the second. Dave (Dodd) doubts Nanton on trombone (both sessions) but says that it sounds like the trombonist on a number of Henderson sides in mid to late 1924, i.e. Teddy Nixon. He also feels that the cornet on the first date may be Bubber Miley."

Tune structures:

141024-3 Puddin' Papa key of Eb Columbia  
(Intro 4 bars ens)(Chorus 1 16 bars AA' ens – middle-break alt)(Chorus 2 16 bars AA' ens – middle-break bjo)(Verse 1 8 bars ens - breaks alt)(Verse 2 8 bars ens – breaks alt)(Chorus 3 16 bars AA' ens – middle-break tbn)(Chorus 4 16 bars AA' ens + pno – middle-break alt)(Chorus 5 16 bars AA' ens + tbn – middle-break tbn)(Coda 2 bars ens + tbn)

141025-2 On The Puppy's Tail key of Eb / Ab / Eb Columbia  
(Intro 4 bars ens)(Strain A 16 bars AA' ens)(Strain B1 16 bars AA' ens)(Strain B2 16 bars AA' ens – breaks tbn – middle-break bjo)  
(Chorus 1 16 bars AABA ens – breaks alt)(Chorus 2 16 bars AABA ens – breaks tbn / tpt)(Strain B3 16 bars AA' ens – middle-break bjo)(Coda 4 bars ens)

Composer credits:

141024: (Gray); 141025: (Grainger)

**013 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.

014	<b>SARA MARTIN</b>	Harry's Happy Four	New York,	Nov. 24, 1925
	Sara Martin – voc;			
	Harry Cooper, Louis Metcalf – tpt;			
	Earres Prince – pno; Elmer Snowden – 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. 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 Bernard Addison's noted presence on these sides he very probably is not the banjo player here. Chris Hillman's notes to the fabulous Collectors Items 006 LP tell us that Addison denied his participation in these sides. As some of the present musicians were working with Elmer Snowden at this time, Snowden may well be the banjo player with his busy and multi-chorded banjo style. I had associated this with Addison earlier on, as he shows similar ones 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.  
 - Collectors Items 006 LP cover-text: "By the time the recordings with Metcalf were made Cooper had left the Cotton Club Orchestra; both he and Metcalf were associated with Elmer Snowden around this time and it is possible that Snowden plays banjo on the records, though Cooper's erstwhile colleague Bernard Addison has been suggested he denies participation).

Tune Structures:

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 Alabama 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)

015	<b>HARRY'S HAPPY FOUR</b>		New York,	Dec. 01, 1925
	Harry Cooper, Louis Metcalf – tpt;			
	Earres Prince – pno; Elmer Snowden – 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 keyes 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 Elmer Snowden, contrary to Bernard Addison's assumed presence earlier on (see above).

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*)

## 016 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/EbPathé 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/CPathé 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*)

## 017 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)

018 **DUKE ELLINGTON AND HIS ORCHESTRA**

New York,

Mar. 30, 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.

ADDITION 17-09-20: I have just been informed by Steven Lasker that the recording date of this session is transmitted as March 30<sup>th</sup>, 1926 by the original Gennett file cards as held by the Institute of Jazz Studies, Rutgers University, Newark, USA.

Notes:

- *Jazz Directory Vol. 3: Harry Cooper, Leroy Rutledge (tpt); 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 (tpts); 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.*

Tune Structures:

*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)

**019 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.*

**020 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 last two chorusses 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 Sedic (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 Sedic (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 Sedic -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 Sedic -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 Sedic (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

**021 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 Sedic - 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 (sic)	P X-8693,	Jazz Oracle BDW 8070
300502-2	She's Funny That Wag (sic)	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 Sedic. 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 Sedic (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 Sedic (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 Sedic -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 Sedic (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 Wag: 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.

**022 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 Sedic - 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 (tps); 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*

**023 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 (tps); 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*

**024 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? DG / Pol 22994, Jazz Oracle BDW 8070  
 2813½bkp Singin' In The Rain DG / Pol 22993, Jazz Oracle BDW 8070  
 2814½bkp Can't We Be Friends? DG / Pol 22994, Jazz Oracle BDW 8070  
 2815bkp I've Got A Feeling I'm Falling 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 (tps); 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*

## 025 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

P X-8754,

Pathé 1727261 (LP)

300787-1 The Fountain (La Source)

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."

Tune Structures:

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.

## 026 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" Goudie – 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 a very commercial recording session, and it is no surprise that it has not been reissued until a few years ago. There probably is no hot solo by Harry Cooper on these sides.

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 !

<b>PIERRE FOUAD ET SON ORCHESTRE</b>		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)
<b>HARRY COOPER ET SON ORCHESTRE</b>		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,	Frémeaux FA 069
OSW-311-1	Blues 43	Swing 155,	Frémeaux FA 069
OSW-312-1	Nuages	Swing 155,	Frémeaux FA 069
OSW-313-1	La Cigale	Swing 178,	Frémeaux FA 069
<b>HARRY COOPER ET SON ORCHESTRE</b>		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,	Frémeaux FA 069
OSW-345-1	Nos Impressions	Swing 173,	Frémeaux FA 069
OSW-346-1	Caprice En Ut	Swing 191,	Frémeaux FA 069
OSW-347-1	Lune Rousse	Swing 173,	Frémeaux FA 069
<b>HUBERT ROSTAING ET SON ORCHESTRE</b>		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)
<b>EDDIE BARCLAY ET SON ORCHESTRE</b>		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
T 24-1	Etincelle	Pol/Tel unissued,	Gitanes 018 431-2
T 25-3	Trop Tôt	Pol/Tel unissued,	Gitanes 018 431-2
T 26-3	Hot Club Swing	Pol/Tel unissued,	Gitanes 018 431-2
<b>HUBERT ROSTAING ET SON ORCHESTRE</b>		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
<b>JERRY MENG0 ET SON ORCHESTRE</b>		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'Este	Swing 206,	Jazz Time 7998772 (LP)

**JERRY MENG0 ET SON ORCHESTRE**

Harry Cooper – tpt; Hubert Rostaing – clt; Pierre Delhoumeaud – alt;		Paris,	Feb. 12, 1945
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**

Harry Cooper – tpt; Robert Mavounzy – alt, clt; Frank "Big Boy" Goodie – ten;		Paris,	Dec. 03, 1946
Charles Lewis – pno; Lorenzo 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**

Harry Cooper – tpt;		Paris,	May 10, 1947
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

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K.-B. Rau 01-2017