

THE RECORDINGS OF BOB FULLER

An Annotated Tentative Personnel - Discography

J. Chilton, *Who's Who of Jazz*: "Fuller, 'Bob' Robert, born New York ca. 1898: Did coast-to-coast tour with Mamie Smith during the early 1920s, thereafter undertook prolific free-lance recording dates, working with Bessie Smith, Clarence Williams, etc. During the late 1920s led own band for long residency at 125th Street Dance Hall in New York. Left full-time music to work for New York City Police Departement as a turnkey."

The New Grove Dictionary of Jazz: "Fuller, Bob (Robert) (b New York, c 1898). Clarinetist and saxophonist. In the early 1920s he made a nationwide tour with Mamie Smith. He then became a freelance studio musician in New York and took part in sessions with numerous classic blues singers, including Bessie Smith. From 1925 to 1928 he made a large number of recordings as leader of a trio with Lou Hooper and Elmer Snowden; a good example of his clarinet playing may be heard on the group's *F Minor Blues* (1926, Voc 104), made under the pseudonym *The Three Jolly Miners*. Fuller also recorded with the *Kansas City Five*, which included *Bubber Miley* (1924) and *Louis Metcalf* (1925). After leading his own band in a long residency at the 125th Street Dance Hall Fuller retired from music and worked as a jailer."

THE STYLISTICS

STYLE

Fuller's style is a mixture of straight-ahead Jazz playing and the use of Klezmer musical devices. Yet he does not mix them permanently, but in well-ordered separated choruses or parts, each played in Jazz style or a Klezmer derived "freakish" style. He obviously lacks advanced harmonic knowledge and sensibility which leads him to play unfitting or even wrong notes in many cases. His changes of register are frequent, and here he prefers to stay in a chosen register for a separated and defined order. Although Fuller belongs to a group of early eastern clarinet players, he does not stick to a "trumpet style" of playing – as in the case of Ernest Elliott – but plays his clarinet in the manner of southern clarinetists when playing with a lead trumpet player. When playing in a trio, he inevitably has to take over the lead parts.

TONE

Fuller's tone is "reedy" and well rounded.

VIBRATO

Fuller plays a strong and fast vibrato of narrow and regular frequency.

TIME

His playing is rhythmically simple and mostly on the beat. His time is rather erratic thus preventing him from swinging.

PHRASING

He plays simple – sometimes rather dull and erratic – melodic phrases, using many slurs and often "laughing clarinet" devices as well as seldom slap-tongue and frequent growl techniques. When improvising he tends to play frequent simple chordal arpeggios.

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

Personnel 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: **Bob Fuller**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Bob Fuller*
- 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: (*Bob Fuller*)

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.

BOB FULLER

001 **MAMIE SMITH** her Jazz Hounds New York, Aug. 10, 1920
 Mamie Smith – voc;
 Addington Major – tpt; Dope Andrews – tbn;
 Bob Fuller – clt; Leroy Parker – vln;
 Willie The Lion Smith - pno
 7529-C Crazy Blues OK/Phonola 4169, Doc DOCD 5357
 7539-B It's Right Here For You (If You Don't Get It, 'Tain't No Fault Of Mine) OK/Phonola 4169, Doc DOCD 5357

Personnel is that from the well-known photo of Black Beauty, White Heat p. 125, but Elliott's presence has to be doubted as the clarinet playing does not have his style and Elliott's presence on the photo has been refuted. The photo shows Bob Fuller instead, and he very probably is present on this recording. In "Born with the Blues" p. 123ff Bradford talks about preparing and organizing this recording session, and it seems that Ernest Elliott had been considered to be the clarinetist. But this clarinet player's style is not at all Elliott's! The tpt player may be Major as in the photo, at least he is not Dunn! This trumpet player owns a rather straight and simple (subdued?) style, quite different from Johnny Dunn's on following sessions (BGR*4 names Dunn). Dunn with his characteristic style cannot be heard before the session of Nov. 05, 1920!

Dope Andrews' style is characterized in Bushell/Tucker p. 21: "Dope Andrews ... had the style they called tailgate later on, but there was more beauty and control of tone in his work than in George Brunies's, for example." Because of this statement and Andrews' presence in the photo, his presence on this session is assumed for certain. Any identification of other trombonists listed as Andrews are based on this and the next session!

The clarinet is not Elliott, but – according to the photo – rather B. Fuller.

The pianist is not P. Bradford as named in BGR*4, but may be Smith instead, following his own testimony in 'Music on my Mind' p. 104. His playing is functional and determined. Bradford's characteristic arpeggios and jingles are not heard here.

DB: trombone is the best thing on this and playing fits Bushell's description of Andrews. Cornet weak, sure not Dunn. Maybe possible to hear Fullerpeeping through but normally he blew harder. Can't hear enough exposed piano to judge. Smith must only be a guess unless seriously confirmed by his book which I do not have (which is the case! K-B). I would expect Smith to be more evident..

Notes: For this session the following personnels have been listed:

- Charters/Kunstadt, *Jazz in New York* p

- Willie The Lion Smith, *Music on my Mind* p.103/4: "As I remember it now, Mamie and I went down to an old-fashioned studio and performed some selections for Ralph Peer, the guy in charge at Okeh, and he took us to get a band together. The band I organized for the deal included Addington major on cornet; Ward (Dope)Andrews, an uncle of the famous trumpeter Charlie Shavers, on trombone; Ernest (Sticky) Elliott, a Clef Club musician I taught how to jazz it on clarinet (he wanted to learn to sing in Jewish – I also tutored him on that); and to round out the group we had violinist Leroy Parker."

- RR 57: personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell, except for Elliott whose style cannot be heard here. Please, note that Bushell did not belong to the Mamie Smith band that early!

- Rust*3: as above, but Addington Major or Johnny Dunn – c replaces Cox.

- Rust*6: Johnny Dunn – c; Dope Andrews – tb; Ernest Elliott – cl; Leroy Parker – vn; ?Perry Bradford – p.

- BGR*4: Johnny Dunn – cnt; Dope Andrews – tbn; Ernest Elliott – clt; Leroy Parker – vln; prob Perry Bradford - pno

002 **MAMIE SMITH** her Jazz Hounds New York, Sep. 12, 1920
 Mamie Smith – voc;
 Addington Major – tpt; Dope Andrews – tbn;
 Bob Fuller – clt; Leroy Parker – vln;
 Willie The Lion Smith - pno
 7589-C Fare Thee Honey Blues OK/Phonola 4194, Doc DOCD 5357
 7590-B The Road Is Rocky (But I Am Gonna Find My Way) OK/Phonola 4194, Doc DOCD 5357

Personnel seems to be the same as last session (see above).

DB: prob. same band as 003. Clarinet more exposed and very prob. Fuller. Same comment piano 003.

Notes: For this session the following personnels have been listed:

- Charters/Kunstadt, *Jazz in New York* p

- RR 57: personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell), except for Elliott whose style cannot be heard here!

- Rust*3: same personnel as last

- Rust*6: same personnel as last

- BGR*4: same personnel as last

003 **MAMIE SMITH AND HER JAZZ HOUNDS** New York, c. early May 1922
 Mamie Smith – voc;
 George Mullen – tpt; Cecil Carpenter – tbn;
 Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;
 Charles Matson – pno; Curtis Mosely – dms
 70650-B Mean Daddy Blues OK 4631, Doc DOCD 5358
 70651-B Dem Knock-Out Blues OK 4631, Doc DOCD 5358
 70654-B Lonesome Mama Blues OK 4630, Doc DOCD 5358
 70655-B New Orleans OK 4630, Doc DOCD 5359

Here, we have an entirely new personnel. And, as it seems, a fairly secured one!

This is the only appearance of trumpet player George Mullen on record as listed by Rust. He obviously is some reliable craftsman and works well in this context. The trombonist is the same man as on the former session, namely Carpenter as listed in Mamie Smith's personnel for her tour to Philadelphia and further (RR 63 p. 12).

We have Bob Fuller on clt again, after his assumed participation on the August/September 1920 sessions. Laurie Wright in Storyville 1998/9 wrote on page 222 in his Bob Fuller chronology: "Some evidence for the 'coast to coast tour' with Mamie Smith noted by John Chilton was given in PJ in Storyville 1996/7, but briefly the first mention of Fuller's name was in a personnel listing confirming her appearance in Baltimore on 27/28/29 August 1921. Mamie had returned from a tour around the end of July 1921 and had reorganised her Jazz Hounds following the departure of Johnny Dunn and it seems likely that Fuller joined her at this point and is probably the unknown reed player on the OKeh sides from matrix 70075 through to at least 70778 the following July. The Jazz Hounds had played at the Garden of Joy in New York and the report in the Afro-American (23/6/22 11/1) is the last to mention Fuller by name. Mamie's engagements continued to be reported, but no names of her accompanying group are given for several months, so it is not possible to say when Fuller left her." And we obviously hear the first recorded work of a very youthful Coleman Hawkins, very much tied up in slap-tongue technique and state-of-the-art style.

Charles Matson is the shadowy piano player who made two recording sessions under his own name later.

Curtis Mosby, who is named as Mosely in a couple of sources, may be the same man who later went to California to lead a rather successful band of his own for many years, also appearing in early movies (see YouTube). But could there have been another drummer with the name of Mosely?

The title "New Orleans" is not the later well-known composition by Hoagy Carmichael!

DB: accept this as Mamie's working band and the personnel very probably correct. Pretty messy musicianship suggesting that 017 is not Mamie's band but another. Fuller is the only player here aurally verifiable. Hawk's slap is not verifiable as him but must be.

Notes: For this session the following personnels have been listed:

- RR 63, p.12 (Mamie Smith's personnel for her tour to Philadelphia and further). RR 57 gives no information!

- Storyville 1996/7 p.230: "Mamie Smith and Co jumped to New York from Cleveland Oh. To record for OK this week. Show will re-open t the Douglas Theater, Baltimore on 8 May. Her band includes George Bell, Charles Matson, George Mullen, Bob Fuller, Coleman Hawkins, Cecil Carpenter and Curtis Mosby and they were reported staying at Mamie's home at 244 West 130th Street (CD 6/5(22 6/7). This band seems to have been a stable unit and there seems little reason to doubt that they made the sides in New York in the first week of May that were issued on OK 4630/31."

- Rust*3: ? George Mullen - c; ? Cecil Carpenter - tb; Bob Fuller - cl; prob. Coleman Hawkins - ts; George Bell - vn; Charles Matson - p; prob. Curtis Mosby or Cutie Perkins - d. "These four titles are probably the product of two sessions."

- Rust*6: ? George Mullen - c; ? Cecil Carpenter - tb; Bob Fuller - cl; Coleman Hawkins - ts; George Bell - vn; Charles Matson - p; prob. Curtis Mosby or Cutie Perkins - d.

- BGR*4: George Mullen - tpt; prob. Cecil Carpenter - tbn; Bob Fuller - clt; prob. Coleman Hawkins - alt (sic); George Bell - vln; Charles Matson - pno; prob. Curtis Mosby or Cutie Perkins - dms

- J.-F. Villetard, Coleman Hawkins Vol.1: George Mullen - tpt; Cecil Carpenter - tbn; Bob Fuller - clt; Coleman Hawkins - ten; George Bell - vln; Charles Matson - pno; Curtis Mosby or Cutie Perkins - dms

004 MAMIE SMITH AND HER JAZZ HOUNDS

New York,

c. Jun. 10, 1922

Mamie Smith - voc;

George Mullen - tpt; Cecil Carpenter - tbn;

Bob Fuller - clt, alt; Coleman Hawkins - ten; George Bell - vln;

Charles Matson - pno; Curtis Mosley - dms

70729-C Mamie Smith Blues

OK 4658,

Doc DOCD 5359

70730-A Alabama Blues

OK 4658,

Doc DOCD 5359

Basically, this seems to be the same personnel as on the former session.

It may be George Mullen again on tpt, but it might also be another trumpet player in this stylistic range. But it certainly is neither Dunn nor Miley! The trombonist seems to be Carpenter again, as do Fuller, Hawkins and Bell. Pianist and drummer might also be Matson and Mosby again.

DB: Same band as 021.

Notes: For this session the following personnels have been listed:

- Scherman/Eriksson give: unkn. tpt; poss. Herb Flemming (tb); poss. Bob Fuller (cl); poss. Coleman Hawkins (C-mel or ts); poss. George Bell (vln); unkn. (p); (dr).

- Storyville 1996/7 p.230: "Charles Matson and his Mamie Smith Jazz Hounds are at the Garden of Joy in New York City. George Bell, George Mullen, Coleman Hawkins, Cecil Carpenter, Curtis Mosely and Bob Fuller are the bunch that is drawing the public to Mr. Raymond's hilltop place (BAA 23/6/22 11/1). It appears that the band was appearing without Mamie and this seems to be the group which made matrices 70777-B and 70778-C". (see below!?)

- Rust*3: Johnny Dunn, ? Bubber Miley - c; ? Herb Flemming - tb; ? Bob Fuller - cl; unknown - as; ? Leroy Parker - vn; unknown - p; unknown - d.

- Rust*6: Johnny Dunn or Bubber Miley, c; ? Herb Flemming, tb; Ernest Elliott or Garvin Bushell, cl, as; Herschel Brassfield, as; Coleman Hawkins, ts; Leroy Parker or George Bell, vn; unkn.p; Sam Speed, bj; unkn. dr.

- BGR*4: poss. Bubber Miley, unknown - tpt; poss. Herb Flemming - tbn; poss. Bob Fuller - clt; poss. Coleman Hawkins - alt (sic); poss. George Bell - vln; unknown - pno; unknown - dms

- J.-F. Villetard, Coleman Hawkins Vol.1: not listed!

005 HELEN BAXTER Lem Fowler's Orchestra

New York,

Jul. 10, 1923

Helen Baxter - voc;

unknown - tpt; Percy Glascoe - clt

Lem Fowler - pno; unknown - bjo

9065-A Cruel Back Bitin' Blues (A Heart Aching Chant)

Ed 51200,

Document DOCD-5627 ?

9065-B Cruel Back Bitin' Blues (A Heart Aching Chant)

Ed 51200,

Document DOCD-5646 ?

9065-C Cruel Back Bitin' Blues (A Heart Aching Chant)

Ed 51200,

Frog DGF 66

9066-A You Got Everything A Sweet Mama Needs (But Me)

Ed 51200,

Frog DGF 66

9066-B You Got Everything A Sweet Mama Needs (But Me)

Ed 51200,

RST JPCD-1520-2

9066-C You Got Everything A Sweet Mama Needs (But Me)

Ed 51200,

Document DOCD-5654

Note: 9065-A on RST CD seems to be identical with 9065-C on Frog CD, but is remastered too fast a halftone up. I have left Frog 66 with

take -C and attributed take -A to DOCD-27 and take -B to DOCD-46 – this without better knowledge.
Document DOCD-5654 has 9066-C, but with intro and vamp cut-off.

Here, now, we have Lem Fowler as bandleader and band pianist. He sticks to his before recognised simple pianistics, but is entirely covered up by the very busy banjo player with his typical ‘Clef Club’ style of the late 1910s.

This clarinetist certainly is Percy Glascoe with his crazy attack and his obtrusive lead-part playing. Listen to Clarinet Joe and his Hot Footers and Fowler’s Washboard Wonders below. He has none of Fuller’s characteristics and possibilities as a clarinetist, but plays his instrument like a trumpet. This certainly is a result of playing first parts only - without a trumpet – in his own bands and engagements. There is no interplay by trumpet and clarinet as in the Southern tradition. And it sounds corny and even silly – for nowadays listeners. Yet, it might have been a fashionable style in certain Harlem circles in 1923, and it was still maintained in the Jim-Dandies sides of October 1925 (see session 024 below). But it doesn’t swing at all!

The trumpet player is one of a long list of Johnny Dunn followers and I am unable to propose a name. He might well have been one of the trumpet players of the then well-known dance bands in Harlem.

Notes:

- BGR*2,*3,*4: unknown cnt; prob Bob Fuller, clt; Lem Fowler, pno; unknown bjo.
- Carey, McCarthy, Jazz Directory Vol 2: Lem Fowler (p)
- Rust*3,*4: unknown c; ? Percy Glascoe, cl; Lem Fowler, p; unknown bj.
- Rust*6: unknown c; ? Bob Fuller or Percy Glascoe, cl; Lem Fowler, p; unknown bj.

Discernible differences of takes:

- 9065-A: sequence of clt notes in second and third bar of intro: 2 eighth-triplets e-d-c – a-ab-g, 3 eighth-notes g-a-g; eighth-note c, quarter-note c, 3 eighth-notes g-a-g
- 9065-B: sequence of clt notes in second and third bar of intro: 2 eighth-triplets e-d-c – a-ab-g, 3 eighth-notes g-a-g; dotted quarter-note bb, 6 eighth-notes g-a–eb-e-g-c-d
- 9065-C: sequence of clt notes in second bar of intro: 2 eighth-notes a–ab, eighth-triplet g–a–g, eighth-note e, quarter-note c
- 9066-A: bar 32 of first chorus (after 8 bars intro, 4 bars vamp, 16 bars verse): clt plays growled sustained whole-note low bb
- 9066-B: bar 32 of first chorus (after 8 bars intro, 4 bars vamp, 16 bars verse): clt plays 2 eighth-notes eb-f, 3 quarter-notes g – eb - eb
- 9066-C: bar 32 of first chorus (after 8 bars intro, 4 bars vamp, 16 bars verse): clt plays 7 eighth-notes eb-eb-f-eb-f-eb-f

006	LILLIAN GOODNER	her Sawin’ Trio	New York,	Feb. 16-24, 1924
	Lillian Goodner – voc;			
	Bubber Miley - tpt; Bob Fuller – alt;			
	Louis Hooper – pno			
31530	Four-Flushin’ Papa (You’ve Gotta Play Straight With Me)		Ajax 17028,	Document DOCD-5510
31531	Gonna Get Somebody’s Daddy (Wait And See)		Ajax 17028,	Document DOCD-5510

Miley obviously is OK. Fuller is rather limited on alto, but tone and phrasing hints to Fuller. DB: “No aural evidence to confirm Fuller!”
Hooper as by own testimony.

Notes:

- RR 77-6, RR 86-6: Miley, Fuller, Hooper.
- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Bob Fuller, as; Louis Hooper, p.
- BGR*4: Bubber Miley, c; Bob Fuller, as; Louis Hooper, p.
- Rust*6: Instrumentation and personnel unknown
- VJM 175, Bob Hitchens, Choo Choo Jazzers: “I am uncertain about the alt and L. Wright omits these items.”

007	HELEN GROSS	Choo Choo Jazzers	New York,	Apr. 09-23, 1924
	Helen Gross – voc;			
	Thomas Morris – cnt; Bob Fuller – clt;			
	Louis Hooper – pno			
31561	He’s Never Gonna Throw Me Down		Ajax 17037,	Document DOCD-5477
31564	Hard Luck Blues		Ajax 17037,	Document DOCD-5477
31565	Eavesdropper’s Blues		Ajax 17036,	Document DOCD-5477
31567	Haunted House Blues		Ajax 17036,	Document DOCD-5477

This very probably is Thomas Morris, certainly not Bubber Miley. This tpt/cnt player does not belong to the Johnny Dunn influenced group of players, but plays “Western style”.

DB: as received but definite Tom.

Notes:

- RR 77-6, RR 86-6: Bubber Miley, Bob Fuller, Louis Hooper (this as to the reliability of musicians’ memories!).
- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p.
- BGR*4: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; unknown effects
- Rust*6: Tom Morris, c; Bob Fuller, cl; Louis Hooper, p.

008	GEORGE McCLENNON’S JAZZ DEVILS		New York,	May 09, 1924
	Thomas Morris – cnt; John Mayfield – tbn;			
	George McClellon – clt; unknown (George Scott) – alt;			
	Clarence Williams – pno; Buddy Christian – bjo; unknown – dms			
72512-B	Box Of Blues		OK 8143,	Jazz Oracle BDW 8022
72513-B	Dark Alley Blues		OK 8143,	Jazz Oracle BDW 8022

This seem to be just the CW Blue Five. But: This probably is not Thomas Morris! Alto plays very simple chordal arpeggios, might be George Scott (see Storyville 95-200), has to be substantiated.

Notes:

- 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: Tom Morris -c; Charlie Irvis -tb; George McClennon -cl; Bob Fuller -as; Clarence Williams -p; Buddy Christian -bj; unknown -d.

009	HAZEL MEYERS	her Sawin' Trio	New York,	May 18-26, 1924
	Hazel Meyers – voc;			
	unknown (Rex Stewart) – cnt (1,2); unknown (Happy Caldwell) – clt (1,2);			
	Louis Hooper – pno, bjo (3)			
31571	Papa Don't Ask Mama Where She Was	Ajax 17039,	Document DOCD-5430	
31574	I'm Every Man's Mama	Ajax 17040,	Document DOCD-5430	
31575	You Better Build Love's Fire (Or Your Sweet Mama's Gone)	Ajax 17040,	Document DOCD-5430	

According to my notes of earlier investigations I now see the faint possibility that the brass man involved could be Stewart (this following doubts in Miley's presence declared in the Swedish Miley disco!). If my assumption should be right this could be Rex Stewart's first issued recording. It has yet to be noted that Rex Stewart wrote in 'Jazz Masters of the Thirties' that his first recording session was a session with Louis Hooper accompanying Rosa Henderson in 1922. Only that Ms. Henderson made her first recordings in April 1923, and her first recording accompanied by a single trumpet player in December 1923. And this trumpet player obviously was Howard Scott – Thomas Morris as listed in Rust*6! I agree with Bob Hitchens' opinion that this Stewart's first recording session might have been rejected and thus unissued.

The clarinetist definitely is not Bob Fuller with his fast and narrow vibrato, but shows distinct features of a Dodds-inspired style with wide vibrato, and certainly, Happy Caldwell comes to mind. Also, Cecil Benjamin, clarinetist with the Montague band, might be a possibility. My comment to this session for Bob Hitchens Choo Choo Jazzers research was this: "Easily and very probably Bubber Miley with his clear and forceful tone, and his Johnny Dunn derived style." This I have to revoke in the light of my recent realisations.

On the third title a banjo – definitely not Snowden - starts after piano ceases and stops again immediately before piano resumes playing, so very probably played by pianist. But a statement to this personnel is very difficult and has to be judged with great caution. Hooper is the pianist as by his own testimony.

Notes:

- RR 77-6: Miley, Fuller, Hooper, unknown bjo.

- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; unknown bj.

- BGR*4: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; unknown bj

- Rust*6: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; ?Elmer Snowden, bj; or Hooper and Snowden only (3)

- Scherman, Eriksson, Anderby, Wallen, B. Miley Discography: poss Bubber Miley (tp); Louis Hooper (p); poss Elmer Snowden (bj). "Both Godrich-Dixon and Rust have definitely B. Miley on trumpet. We think it's doubtful but we have no alternative suggestion. It is a better musician than the one on the Helen Gross session of c. May, 1924, and his style is more similar to B. Miley's but rhythmically stiffer."

010	HELEN GROSS	Choo Choo Jazzers	New York,	May 18-26, 1924
	Helen Gross - voc			
	Bob Fuller - clt; Louis Hooper - pno			
31585	Better Give Your Sweetie What She Needs	Ajax 17042,	Document DOCD-5511	
31587	I Wanna Jazz Some More	Ajax 17042,	Document DOCD-5511	
31588	Foolish Woman's Blues	Ajax 17050,	Document DOCD-5477	
31590	Strange Man	Ajax 17050,	Document DOCD-5477	

Kidd in RR 77 lists Hooper as "probably". Obviously Hooper himself was not certain on his own style and presence. I (KBR) am not accomplished in judging piano players, so I'd prefer to leave Hooper's presence as listed. But I think to hear Hooper here, although the piano playing might be a bit stronger on the first coupling than on the second. There are no Joe Davis effects in these titles as given. And there is no Bubber Miley as per Hooper on Ajax 17050.

Notes:

- RR 77-6: Bob Fuller, probably Louis Hooper (first two titles); Bob Fuller, Louis Hooper, Joe Davis. Note: Joe Davis provides the 'effects' on Ajax 17050 (sic-KBR). He is heard in other records in brief speaking roles (second two titles)

- W. Bryant, Ajax Records: personnel per Hooper first coupling: Bob Fuller, cl; prob Louis Hooper, p. second coupling: Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p.

- BGR*4: Bob Fuller, cl; Louis Hooper, p; Joe Davis, effects

- Rust*6: Bob Fuller, cl; Louis Hooper, p; Joe Davis, effects

011	THE FOUR SPADES		New York,	Jun. 24, 1924
	Lorenzo Tio, Jr. – clt; (Bob Fuller) – alt;			
	Clarence Williams – pno; Buddy Christian – gtr			
81840-3	Squabblin' Blues	Col 14028-D	not on LP/CD	
81841-3	Making Up Blues	Col 14028-D	not on LP/CD	

This very interesting yet still unreissued recording features two distinct reed-men, a distinct clarinet player who sounds surprisingly uneven and stiff on the first title when compared to his extraordinary and beautiful playing on the second title, which certainly caused Tom Lord and others to identify this player as Lorenzo Tio from the Piron band. I see no reason to doubt this assumption although I am heavily contradicted in our listening group. There is so much very beautiful and expert clarinet playing in pure New Orleans style on the second title, at a time when the Piron band sought for engagement in New York supported by Clarence Williams, that it seems to be negligent not to think of Tio here! Who else should be assumed under these circumstances?

The alto player certainly is not Elliott as given in the various Rust editions. The playing does not have Elliott's characteristics as listed in "Stylistics" above. Instead I hear distinct parallels to Bob Fuller's saxophone playing on the Kansas City Five session of c. Nov. 1924 - in case this really IS Fuller - here on tenor sax, but showing the same unswinging, uninitiated and non-professional handling of the sax. Possibly these titles were Fuller's early or even first try-outs on the saxophone?!

Notes: -

- Lord, Clarence Williams p 94: poss Lorenzo Tio (clt); Ernest Elliott (alt); Clarence Williams (pno); Buddy Christian (bjo) "Recent research and listening has turned up the following (this one – KBR) session. It is listed in the Columbia files as Williams Instrumental Trio (sic), which lists this date. Rust *3 suggests Bob Fuller as the clarinetist. However, I feel that it may be Lorenzo Tio. The piano is well in the background, but sounds like Clarence. The presence of Christian is surmised."

Notes:

- Rust*2: Bob Fuller (clt); Ernest Elliott ? (alt); Lemuel Fowler ? (pno); Buddy Christian ? (bjo)
- Rust*3: Bob Fuller -cl; Ernest Elliott -as; Clarence Williams -p; Buddy Christian -bj
- Rust*4: Lorenzo Tio or Bob Fuller -cl; Ernest Elliott -as; Clarence Williams -p; Buddy Christian -bj. (CBS files list this as Clarence Williams Instrumental Four)
- Rust*6: Lorenzo Tio or Bob Fuller, cl; Ernest Elliott, as; Clarence Williams, p; Buddy Christian, bj.

012	HELEN GROSS	Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Helen Gross – voc;			
	Bob Fuller - clt; Porter Grainger - pno			
31594		Ghost Walkin' Blues	Ajax 17051,	Document DOCD-5477
31596		My Man Ain't Yo' Man	Ajax 17051,	Document DOCD-5477

Personnel very probably correct as given.

Notes:

- RR 77-6: Fuller, Grainger.
- W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p.
- BGR*4: Bob Fuller, cl; Porter Grainger, p; Joe Davis, effects
- Rust*6: Bob Fuller, cl; Porter Grainger, p; Joe Davis, effects
- VJM 175, Bob Hitchens, Choo Choo Jazzers: "Piano is played in a heavier, loping style and is not L. Hooper. I hear no effects."

013	HAZEL MEYERS	Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Hazel Meyers – voc;			
	Bob Fuller – clt; Louis Hooper - pno			
31602		Hateful Blues	Ajax 17048,	Document DOCD-5431
31603		Frankie Blues	Ajax 17048,	Document DOCD-5431

Fuller undisputed. Hooper, too, with his somewhat western style (no stride!), sometimes also using blues/boogie elements.

Notes:

- RR 86-6: Bob Fuller, Louis Hooper
- W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p.
- BGR*4: Bob Fuller, cl; Louis Hooper, p.
- Rust*6: Bob Fuller, cl; Louis Hooper, p
- VJM 175, Bob Hitchens, Choo Choo Jazzers: "Agreed. The composer credit is a semi-pseudonym for Perry Bradford."

014	HELEN GROSS	Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Helen Gross – voc;			
	Louis Metcalf – tpt; Bob Fuller - clt;			
	Louis Hooper - pno			
31609		Rockin' Chair Blues	Ajax 17046,	Document DOCD-5477
31611		Sorrowful Blues	Ajax 17046,	Document DOCD-5477

Bob Fuller OK. The trumpet player has similarities to Bubber Miley but shows more rhythmic freedom and slurs in many notes that I do not know from Miley – and another vibrato. He might indeed be Metcalf with his somewhat squeezed notes as listed by Rust*6. And he shows only little Dunn influence. This might be Metcalf's first recording.

I do not hear anything reminding me of Cliff Jackson and after repeated listening I would name Hooper as pianist. I think to hear Hooper here with his flat left hand (no oom-pah) and his use of blues/boogie devices.

Notes:

- RR 77-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper.
- BGR*4: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- Rust*6: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.
- VJM 175, Bob Hitchens, Choo Choo Jazzers: "To me piano sounds like L. Hooper except 31613 where it sounds like that on 31630. Possibly Joe Davis? M. Berresford suggest Hooper throughout. KBR feels that this is the start of several appearances by L. Metcalf. M. Berresford and I think on balance B. Miley."

015	HELEN GROSS	Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Helen Gross – voc;			
	Bob Fuller - clt; Louis Hooper - pno			
31616		Neglected Blues	Ajax 17071,	Document DOCD-5477
31620		Conjure Man Blues	Ajax 17082	not on LP/CD

Bob Fuller OK. Again I do not hear anything reminding of Cliff Jackson and would name Hooper as pianist (see Bryant, Ajax Records !). The second title is not available on CD and could therefore not be checked.

Notes:

- RR 86-6: Bob Fuller, cl; unidentified, p.
- W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p (first title); no personnel (second title)
- BGR*4: Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.

- Rust*6: *Bubber Miley, c; Bob Fuller, cl; Cliff Jackson, p.*

016	HAZEL MEYERS	the Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Hazel Meyers – voc;			
	<i>Louis Metcalf</i> – tpt (2); Bob Fuller – clt (1);			
	Louis Hooper – pno			
31630	You'll Never Have No Luck By Quittin' Me (sic)		Ajax 17054,	Document DOCD-5431
31631	Lonesome For That Man Of Mine		Ajax 17054,	Document DOCD-5431

This probably is Bob Fuller, yet a bit unfamiliar, playing only very short phrases. But bending the notes is Fuller's. The pianist very probably is Hooper as piano playing on both sides is compatible to Hooper's style. Possibly Hooper did not recognize his own playing on the first title because of some approximations to classic or symphonic piano accompaniments. (Whether Joe Davis played piano – and if so, how - I do not know.)

On the second title I hear Metcalf, whose tone is not as clear as Miley's, but a bit mushy (see session 004 above), and whose phrasing is much looser than Miley's. There certainly are some Miley licks, but I see it possible that Metcalf was asked to copy Miley a bit, and he used the most obvious licks from Miley's style. The pianist seems to be the same as on first title.

Notes:

- RR 86-6: *Bob Fuller, clt; not Louis Hooper, pno, on 31630, Bubber Miley, cnt and Louis Hooper, pno on 31631.*

- W. Bryant, *Ajax Records: personnel per Hooper (first title): Bob Fuller, cl; Louis Hooper, p; (second title): Bubber Miley, c; Louis Hooper, p.*

- BGR*4: *Bubber Miley, c; or Bob Fuller, cl; Louis Hooper, p.*

- Rust*6: *Bob Fuller, cl; unknown, p; or Bubber Miley, c; Louis Hooper, p*

- *VJM 175, Bob Hitchens, Choo Choo Jazzers: "KBR: prob L. Metcalf. I hear the same trumpet as last (Metcalf on Hazel Meyers 31622/31624 – KBR) with an unknown piano on 31630. But this is the only recording of Miley's 'Lonesome For That Man Of Mine' and Berresford sees no reason for it not being him. The pianist plays well, but no stride (C. Jackson). How about Joe Davis for mystery pianist? (Berresford says NO!!)".*

017	ROSA HENDERSON	the Choo Choo Jazzers	New York,	Jul. 11-24, 1924
	Rosa Henderson – voc;			
	<i>Harry Smith</i> – cnt (1,3); Bob Fuller – clt (2);			
	Mike Jackson – pno			
31636	Strut Yo' Puddy		Ajax 17055,	Document DOCD-5402
31637	Somebody's Doin' What You Wouldn't Do		Ajax 17055,	Document DOCD-5402
31639	Hard-Hearted Hannah		Ajax 17060,	Document DOCD-5403

This very probably is the "Harry Smith" of session Ajax 17049, who in my ears could be the early Joe Smith! It, yet, may be the Harry Smith of Gonzelle White fame, having toured Cuba with her in 1923. But lacking any documentation of this player's style – there very probably are no recordings known of him – I would rather be inclined to attribute these two titles to the Joe Smith. It would be very interesting to get to know who proposed the name of Harry Smith for this session and session Ajax 17055 and 17060, and what the reasons were for his assumption!

Fuller is undisputed. As before: I do not hear Cliff Jackson's playing characteristics – and see the probability of Mike Jackson playing. Significant are the flowery treble figures played over a not very distinct stride left-hand rhythm. Thus not Cliff Jackson nor Louis Hooper.

Notes:

- *Jazz Directory Vol.4: unknown cor, tbn, p, bj, d.*

- RR 77-6: *not listed*

- Rust*3,*4: *Harry Smith, –c; or Bob Fuller, cl; Cliff Jackson, p*

- W. Bryant, *Ajax Records: personnel per Hooper (third title): Louis Metcalfe, c; Mike Jackson, p.*

- BGR*3,*4: *prob Rex Stewart, t; Bob Fuller, cl; Cliff Jackson, p.*

- Rust*6: *Harry Smith, c; Bob Fuller, cl; Cliff Jackson, p.*

- *VJM 175, Bob Hitchens, Choo Choo Jazzers: "Trumpet/cornet too active for the man from the last three sessions? (H. Meyers, H. Meyers, H. Gross June/July 1924 – KBR). This may be the session identified by R. Stewart as his recording debut. Piano sounds same as last Rosa Henderson session (31607 – KBR) and thus not Fl. Henderson (? – KBR)."*

018	JOSIE MILES	Choo Choo Jazzers	New York,	Jul. 11-24, 1924
	Josie Miles – voc;			
	Louis Metcalf – tpt (1); Bob Fuller – clt (2);			
	<i>Cliff Jackson</i> – pno;			
	unknown – train effects			
31641	Lovin' Henry Blues		Ajax 17057,	Document DOCD-5466
31644	Freight Train Blues		Ajax 17057,	Document DOCD-5466

Oh yes, Louis Metcalf! And this is the same player as on Sessions 010-1, 011, 012, 013, 013-1. The piano playing does not show Cliff Jackson's characteristics as heard later and might well be by a youthful and not yet developed Cliff Jackson. Jackson's playing in fast tempo as in 'Lovin' Henry Blues' in the instrumental strain between vocal choruses should sound different – his left hand! – from that heard here. As comparison, please, listen to Martha Copelands 'Black Snake Blues' and 'Papa If You Can't Do Better!' Cliff Jackson is named in Bastin p. 34: this definitely is Cliff Jackson, although 2 years later. On the other hand it does not show Mike Jackson's flowery right hand treble phrases nor Hooper's rather simple chordal playing in the left hand. So, I'd opt for Cliff Jackson here respecting the distinct essential and strong accompaniment.

Notes:

- RR 77-6: *not listed*

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

- BGR*4: *Louis Metcalf, c (1); or Bob Fuller, cl (2); Cliff Jackson, p.*

- Rust*6: *Louis Metcalf, c; or Bob Fuller, cl; Cliff Jackson, p.*

019 **HELEN GROSS** Choo Choo Jazzers New York, Aug. 16-27, 1924
 Helen Gross – voc;
 Bob Fuller – clt;
 L. Hooper – pno; unknown – dms
 31651 Chicago Monkey Man Blues Ajax 17062 not on LP/CD
 31654 These Dogs Of Mine Ajax 17062 not on LP/CD

Document's CD booklet says that both titles "remain undiscovered". Accordingly I was unable to listen and judge. But as BGR*4 gives a drummer in their personnel – very extraordinary with these Ajax recording sessions – someone might yet own this recording.

Notes:

- RR 86-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper
- BGR*4: Bob Fuller, cl; prob Louis Hooper, p; unknown d.
- Rust*6: Bob Fuller, cl; ? Louis Hooper, p, unknown d.

020 **MAMIE SMITH** her Jazz Hounds New York, Aug. 16-27, 1924
 Mamie Smith – voc;
 Alex Jackson – sop (2), alt (1);
 Leslie A. Hutchinson – pno; Elmer Snowden – bjo; Norman Buster – dms, whistle (2)
 31661 Just Like You Took My Man Away From Me Ajax 17063, Doc DOCD 5360
 31662 Remorseful Blues Ajax 17063, Doc DOCD 5360

Our listening group agree that this reedman is not Fuller. Checking the well-known photo of the Snowden group the personnel - of which this and Mamie Smith's subsequent recordings are drawn of – show that Alex Jackson is the reedman who plays alto and soprano saxes. I therefore assume that he is responsible for the accompaniment heard on these sides. Unfortunately, his playing characteristics are unknown. Here is what I have said earlier re these two sides: *Bob Fuller sometimes is not so bad a clarinetist, but on saxophone – alto or tenor – he can be simply awful, as can be demonstrated on a couple of recordings. A most gruelling example for his awful saxophone playing are the Kansas City Five's 'Believe Me, Hot Mama' of Nov. 1924 where Fuller plays tenor – and he should not have done so. On alto he is at times nearly as bad. But is this really Fuller then?*

As the piano player on these sides aurally very probably is Leslie Hutchinson when compared to the following Mamie Smith sides (next session) this accompanying group certainly is part of the Elmer Snowden band of the time – aurally the cymbal sound is also identical. It may thus be questioned whether we hear Percy Glascoe here who displays a similar silly vibrato on his own recording and may – after W.C. Allen – have had some relation to the Snowden band.

Elmer Snowden is easily identified. Apart from these gentlemen, Norman Buster has been listed as drummer. You hear him playing the wood-blocks behind the alto sax solo in the first title and four woodblock strokes in the introduction and a single cymbal stroke at the end of the second title. But there also is somebody whistling behind Mamie in the verse immediately after the intro. I do not know on what reasons Mr. Buster has been identified here only that he was drummer in Elmer Snowden's band at this time and is therefore present on the next recording below. The Ajax label does not say anything about a drummer and those very few strokes could have been performed by anyone, but the wood-block playing in both titles is ample proof of his presence! The name seems to be taken from the next session (source?). The piano heard is more single-toned than chordal and might therefore rather not be Hooper, but sounds like Hutchinson of the consecutive session, also by the Snowden band.

DB: Agree Fuller and by association Hooper. 'Norman Buster' sounds like a Sam Tall tale.

Notes:

- RR 077 Louis Hooper: "If I made a record with Mamie Smith it was not more than one date. I can recall a rehearsal ... I believe Bob (Fuller) had played for her before. One session is all I can remember." Judging from other Hooper recordings this here seems to be the only one with Mamie Smith if his memory is right.
- W. Bryant, Ajax Records: no personnel per Hooper
- Rust*3: Bob Fuller – as; Louis Hooper – p; Elmer Snowden – bj; with Norman Buster – d where shown
- Rust*4: Bob Fuller – cl; Louis Hooper – p; Elmer Snowden – bj; with Norman Buster – d
- BGR*4: Bob Fuller – alt; Louis Hooper – pno; Elmer Snowden – bjo; Norman Buster – dms (2)
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj; with Norman Buster, d (2)

021 **JOSIE MILES** Choo Choo Jazzers New York, Aug. 16-27, 1924
 Josie Miles – voc;
 Bob Fuller – clt; unknown – pno
 31679 Flora's Weary Blues Ajax 17070, Document DOCD-1005

If my CD serves me right, Rust and BGR are wrong here with their personnels, and there is Bob Fuller on clarinet instead of Metcalf on trumpet. It is certainly Fuller.

As before I cannot detect any distinct personal characteristics of Cliff Jackson, even more, this pianist probably is not a stride player, and may perhaps be Louis Hooper instead!

And there is no banjo. (I only hope, that Mr. Document did not put a wrong title on this CD, instead of 'Flora's Weary Blues'.)

Notes:

- RR 86-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper
- BGR*4: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.
- Rust*6: Louis Metcalf, c; Cliff Jackson, p, Elmer Snowden, bj.
- VJM 175, Bob Hutchens, Choo Choo Jazzers: "No trumpet or banjo present. KBR prefers Hooper and questions whether this item is correctly identified on CD."

022 **HELEN GROSS** Choo Choo Jazzers New York, Aug. 16-27, 1924
 Helen Gross – voc;
 (Ernest Elliott) – clt;

(Sterling Conaway) – uke (1); unknown – kazoo (1);
 (Porter Grainger) – pno (2); unknown – speech, effects (2)
 31682 Death Letter Blues
 31684 Crap Shootin' Blues

Ajax 17067, Document DOCD-5477
 Ajax 17067, Document DOCD-5477

The titles have personnels as given above.

'Death Letter Blues' has a rather stiff clarinet player and ukulele and kazoo players. To identify Sterling Conaway as ukulele player is beyond my possibilities and his presence has to be questioned. I know him as a very busy banjo player in the Clef Club tradition – with many chords and glissandos – what can not be detected here. The ukulele accompaniment is far too sober and simple to be seen as by Conaway. What is the source of his name here?

Porter Grainger is not easy to be recognized and identified, and thus I have to question the reason for his being named. Fuller - if it is he - very stiff and uncreative here. Is this really Fuller on these sides? Only, if he wanted to be particularly simple on these sides.

Concludingly I would like to accentuate my opinion that almost none of the hitherto listed musicians are present: this clarinetist is much too primitive to be Fuller, Conaway plays in a very different manner, and only the pianist might be as named. After hearing session 028 I see the possibility of Ernest Elliott's presence on these two sessions.

Notes:

- RR 77-6, 86-6: not listed

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

- BGR*4: Bob Fuller, cl; prob Porter Grainger, p (2); unknown chimes & whistle(2); unknown kazoo (1); Sterling Conaway, uke (1); two unknown males, speech (2)

- Rust*6: Bob Fuller, cl; ? Porter Grainger, p; unknown chimes, whistle, kazoo where used; Sterling Conaway, uke (1); two unknown males, speech (2)

- VJM 175, Bob Hitchens, Choo Choo Jazzers: "Sounds like Hooper to me. We have previously seen Hooper double piano and banjo. KBR is adamant that this is not Bob Fuller and M. Berresford shares his doubt. Berresford notes the similarity of the kazoo to that heard on Clara Smith's 'I'm Gonna Tear Your Playhouse Down', which is known to be Porter Grainger."

023 **JOSIE MILES** Choo Choo Jazzers
 Josie Miles – voc;
 Louis Metcalf – tpt; Bob Fuller – clt;
 unknown – pno
 31690 Believe Me, Hot Mama

New York, Sep. 18-22, 1924

Ajax 17066, Document DOCD-5467

It's Metcalf on trumpet and probably Fuller on clarinet. But this probably is not Cliff Jackson on piano, but probably the unknown piano player of matrix 31679 (session 023).

Notes:

- RR 86-6: not listed

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

- BGR*4: unknown, c; unknown, cl; unknown, p; Elmer Snowden, bj.

- Rust*6: Louis Metcalf, c; Bob Fuller, cl; Cliff Jackson, p

024 **VIOLA McCOY** the Choo Choo Jazzers
 Viola McCoy, Billy Higgins – voc;
 (Cecil Benjamin) – clt; (John Montague) – pno
 31696 I Don't Want Nobody (That Don't Want Me)
 31699 Keep On Going

New York, Sep. 18-22, 1924

Ajax 17069, Document DOCD-5660

Ajax 17066, Document DOCD-5417

No individual playing of any of the participants can be distinguished on the first title. The clarinetist can be heard playing a certain arpeggio at different places of the tune. This certainly is too little to identify Bob Fuller. The pianist almost exclusively heard Playing four/four rhythm with both hands with very little alteration. On the second title there some more recognizable, but both musicians are very restrained. In the light of my recent investigations in Rex Stewart and his relation to the John Montague band I now believe these two accompanying musicians to be as given above (see my list on Rex Stewart elsewhere on this website!)

Notes:

- RR 77-6, 86-6: not listed

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

- BGR*4: Bob Fuller, cl; Louis Hooper, p

- Rust*6: Bob Fuller, cl; Louis Hooper, p

- VJM 175, Bob Hitchens, Choo Choo Jazzers: "B. Higgins vocal on both tracks. KBR points out that both instrumentalists are uncharacteristically restrained."

025 **HELEN GROSS** Choo Choo Jazzers
 Helen Gross – voc;
 (Cecil Benjamin) – clt; (John Montague) – pno
 31700 Bloody Razor Blues
 31701 Bloody Razor Blues

New York, Sep. 18-22, 1924

Ajax 17071, Document DOCD-5477

Ajax 17071 not on LP/CD

Same as Viola McCoy session (item 024) above!

Same clarinet player as on session 024 and thus too primitive to be Fuller? He may possibly be Ernest Elliott. I hear some similarities to Elliott, but he very often starts his phrases with upward slurs to the first note. This is not here – except for the very last note of matrix 31700. On the other side the "sour" sound is apparent as is the very simple rhythm – he never plays eight notes, only quarter and half notes. This then would be hints to Elliott.

Also, the pianist is not Hooper. Piano playing reminds me of Clarence Williams!

Notes:

- RR 77-6, 86-6: Bob Fuller, clt; Louis Hooper, pno.

- W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, clarinet; Louis Hooper, piano.

- BGR*4: Bob Fuller, cl; Louis Hooper, p.
 - Rust*6: Bob Fuller, cl; Louis Hooper, p.
 - VJM 175, Bob Hitchens, Choo Choo Jazzers: "Not quite sure about L. Hooper; more piano is played than usual. KBR equates this clt to that on Ajax mx. 31682."

026 JOSIE MILES	Choo Choo Jazzers	New York,	Sep. 18-22, 1924
Josie Miles – voc;			
Bubber Miley – tpt;			
Charlie Pryme or (Louis Hooper) – pno; Elmer Snowden – bjo			
31703	Won't Someone Help Me Find My Lovin' Man	Ajax 17076,	Document DOCD-5467
31705	South Bound Blues	Ajax 17070,	Document DOCD-5467
	Sweet Man Joe	Ajax 17076	not on LP/CD

Obviously, there is neither trombone nor clarinet on these sides! The trumpet player certainly is Bubber Miley. The pianist shows details not accustomed by Hooper. He plays more melodically determined style with more variety than Hooper. Therefore I'd prefer Charlie Pryme, although I do not know anything of his style.

'Sweet Man Joe' seems not to be reissued and could therefore not be checked.

Notes:

- RR 77-6, 86-6: not listed
 - W. Bryant, Ajax Records: no personnel per Hooper
 - BGR*4: prob Bubber Miley, c; Charlie Pryme or Louis Hooper, p; Elmer Snowden, bj; unknown, effects
 - Rust*6: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Charlie Pryme or Louis Hooper, p; Elmer Snowden, bj.

027 KANSAS CITY FIVE		New York,	Sep. 18-22, 1924
Bubber Miley – tpt; Charlie Irvis – tbn; (Bob Fuller) – clt, ten/cms;			
Louis Hooper – pno; Elmer Snowden – bjo			
31709	Believe Me, Hot Mama	Ajax 17078, Jazz Archives No.131	159252
31711	St. Louis Blues	Ajax 17078, Jazz Archives No.131	159252
31713	Louisville Blues	Ajax 17072, Jazz Archives No.131	159252
31715	Temperamental Papa	Ajax 17072, Jazz Archives No.131	159252

These very familiar band recordings of the early Harlem period probably are in everybody's collection since VJM Records in GB issued a LP half a century ago. And nobody since seems to have doubted the trombonist's identity! This is definitely Charlie Irvis on the slide-horn here – not Frazier! - and with a very uncommon bucket-mute on the first title. Since this is the time Duke Ellington took over the band from Snowden, Snowden departed – and returned at about just this time, Charlie Irvis has to be first choice for trombonist when Miley and Snowden are around (see Perry Bradford's Jazz Phools of February 1924). I am not certain of Bob Fuller's presence here as I think that he is a better clarinetist than what is shown here. And this player's doubling on tenor sax (not alto as in Rust) or c-melody-sax (?) is absolutely below standard and only funny.

DB adds that this very probably is not Fuller, and that the clarinet player doubles on tenor and that we do not find Fuller on tenor sax anywhere else! (But might this be the reason for the bad performance?)

Notes:

- RR 77-6: not listed
 - W. Bryant, Ajax Records: no personnel per Hooper
 - Rust*6: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj
 - VJM 175, Bob Hitchens, Choo Choo Jazzers: "A new tbn is present similar to Edison mx 9812 below (Rosa Henderson Oct. 28, 1924 – KBR). KBR thinks this is Ch. Irvis and I agree. However Ch. Irvis seems not previously been linked by researchers with this group. I am concerned that Irvis is not mentioned at all in the index to Bastin. Sax seems to be Cmel (the band modulates before and after its solo). The bjo continues behind the sax and therefore Snowden is not the cms player."

028 SUSIE SMITH		New York,	Sep. 18-22, 1924
Monette Moore – voc, kazoo;			
Bob Fuller – clt; Louis Hooper – pno			
31718	Graveyard Bound Blues	Ajax 17075,	Document DOCD-5338

No objection as to personnel. This piano style will be reference for my checking the pianist(s) of the foregoing sides. By the way, nice kazoo playing by Monette Moore in harmony with Fuller.

Notes:

- RR 77-6: Fuller, Hooper, Moore
 - W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, clarinet; Louis Hooper, p; Moore, kazoo
 - BGR*4: Bob Fuller, cl; Louis Hooper, p; M. Moore - kazoo
 - Rust*6: Bob Fuller, cl; Louis Hooper, p; M. Moore - kazoo

029 SUSIE SMITH		New York,	Sep. 18-22, 1924
Monette Moore – voc, kazoo;			
(Herb Gregory?) – tbn; Bob Fuller – clt;			
Louis Hooper – pno;			
31721	Salt Water Blues	Ajax 17073,	Document DOCD-5339
31722	Rainy Weather Blues	Ajax 17073,	Document DOCD-5339

This unknown trombonist again is the legato player similar to Charlie Irvis as heard before, but certainly not Irvis himself. He has nothing of Frazier's staccato style as displayed on undoubted Frazier appearances and thus certainly is not Frazier. I have not been able to accord any name to this musician. But in connection with other sessions listed in this article I assume this man to possibly be Stewart's pal Herb Gregory. Clarinet definitely Bob Fuller and Hooper on piano.

Notes:

- RR 77-6: Fuller, Frazier, Hooper
- W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, clarinet; Louis Hooper, p
- BGR*4: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p
- Rust*6: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p

030 **KITTY BROWN**

New York, c. Sep. 29, 1924

Kitty Brown – voc; Billy Higgins – voc (3,4);
Rex Stewart – tpt (2,3,4); (Cecil Benjamin) – clt;

Louis Hooper – pno

5653-3	Family Skeleton Blues	Ban 1436,	Document DOCD-5507
5654-3	I Wanna Jazz Some More	Ban 1437,	Document DOCD-5507
5655-3	Keep On Going	Ban 1452,	Document DOCD-5507
5656-3	One Of These Days	Ban 1436,	Document DOCD-5507

This trumpet player is much more assured than Morris as listed in BGR, and might well be Rex Stewart considering my recognitions of before. I do not hear Thomas Morris, who is named by Louis Hooper in RR 77, but a somewhat disguised Bubber Miley, and my listening companions share the same opinion. Yet, there are no growls and few Johnny Dunn elements pointing to Miley, but frequent jumping trills. In the light of the recordings discussed in part 1 of this article I dare to doubt Bob Fuller's presence here, and would like to propose the possibility of Cecil Benjamin's. Louis Hooper is undisputed.

Notes:

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

031 **JOSIE MILES** Kansas City Five

New York, Oct. 02, 1924

Josie Miles – voc;
Bubber Miley – cnt; Jake Frazier – tbn; Bob Fuller – clt;

Louis Hooper – pno; Elmer Snowden - bjo

9761-A	Temper´mental Papa	Ed 51477,	Document DOCD-5467
9761-B	Temper´mental Papa	Ed 51477	not on LP/CD
9761-C	Temper´mental Papa	Ed 51477,	Document DOCD-5654
9762-A	Sweet Man Joe	Ed 51476	not on LP/CD
9762-B	Sweet Man Joe	Ed 51476,	Document DOCD-5467
9762-C	Sweet Man Joe	Ed 51476	not on LP/CD

I hear distinct Bubber Miley, Jake Frazier and Bob Fuller. If it is Arthur Ray on the foregoing session (Viola McCoy and Billy Higgins), the pianist has to be Hooper. The simple chordal left hand certainly shows Louis Hooper. Snowden is unequivocal.

Notes:

- BGR*2,*3: Bubber Miley or Johnny Dunn, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, pno; poss Elmer Snowden, bjo
- BGR*4: poss Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; unknown p; poss Elmer Snowden, bj.
- Rust*6: Bubber Miley or Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper or Arthur Ray, p; ? Elmer Snowden, bj.
- VJM 175, Bob Hitchens, Choo Choo Jazzers: "Frazier prob in Chicago; not typical of his work in my ears but KBR is sure this is Frazier. I would just opt for Dunn but note the composer credit (Miley – KBR). According to the Edison studio cash books, Josie Miles was paid \$50 and the orchestra (Davis) \$ 75 for the session."

Discernible differences of takes:

- 9761-A: Last bar of tune: clt plays 1 quarter-note eb, then 2 eighth-notes eb – f and finishes with 1 quarter-note eb.
- 9761-C: Last bar of tune: clt plays 3 eighth-notes eb – f – eb and finishes with 1 quarter-note gb.
- 9762: As only take -B of this title seems to be reissued, comparison with other takes is impossible.
9762 has been issued on Document DOCD-5467 and on IAJRC 49 (LP). Both items seem to be identical.

032 **KANSAS CITY FIVE**

New York, late Oct. 1924

Bubber Miley – tpt; Charlie Irvis – tbn; unknown (Lorenzo Tio?) – clt;

Louis Hooper – pno; Elmer Snowden – bjo

105643	Get Yourself A Monkey Man And Make Him Strut His Stuff	PA 036175, Jazz Archives No.131 159252
105644	Louisville Blues	PA 036175, Jazz Archives No.131 159252

Miley, Hooper and Snowden are certain. Yet, it is definitely Charlie Irvis on trombone here (compare this player's legato style to Irvis' on the Washingtonians 'Choo Choo' and 'Rainey Nights')! This is not Charlie Green as in RR 77! The clarinetist does not have Fuller's fast vibrato and exuberant phrasing, and he plays in a "Western" style. Furthermore, he does not double on alto as given by Rust. Lorenzo Tio certainly is an assumption with a reasonable degree of sense.

Notes:

- RR 77-8: Bubber Miley, Charlie Green, Bob Fuller, Louis Hooper, Elmer Snowden
- Rust*6: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.
- VJM 175, Bob Hitchens, Choo Choo Jazzers: "Trumpet is different to Edison mx 9812-B (Rosa Henderson October 28, 1924 below – KBR). Trombone also sounds like different to 9812, especially on 105643. KBR is sure this is Irvis and not Green. This would fit nicely if L. Hooper/Kidd confused the two trombone Charlies. But I don't think this is Irvis, who I can hear on the next session (R. Henderson Oct. 28, 1924 – KBR). The clt is unidentified. I even thought of Lorenzo Tio (as did KBR) as the clt is very cultured but, accordingly to Darnell Howard, Tio was in Milwaukee with Charles Elgar's Orchestra at this time, and his last New York recordings were made in May 1924, accompanying Eva Taylor. The clt is very distant in the recording balance and even on M. Berresford's E+ copies it is not possible for him either to confirm – or deny – that it is Fuller."

033 **ROSA HENDERSON** the Kansas City Five New York, Oct. 28, 1924
 Rosa Henderson – voc;
 Bubber Miley – tpt; Charlie Irvis – tbn; Cecil Benjamin – clt;
 Louis Hooper – pno; Elmer Snowden - bjo
 9812-A Don't Advertise Your Man Ed 51478, Document DOCD-1912
 9812-B Don't Advertise Your Man Ed 51478, Document DOCD-5403
 9812-C Don't Advertise Your Man Ed 51478 not on LP/CD
 Note: takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical.

I do hear Bubber Miley and Charlie Irvis! But is this really Bubber Miley? Drunk? Or another – less lively – player, trying to copy Miley? But I would like to refer to the Monette Moore (Susie Smith) on Ajax 17075 session as to both player's possible state of consciousness. There are instrumental phrases by both of them that are unmistakably theirs as we know them from early Ellington records. The distinct modesty of both might be seen as a sort of intimidation they may have felt in an Edison recording studio, rather than as a state of intoxication, that probably was impossible there.

I do not hear Fuller. But I do not hear Lorenzo Tio either as assumed for the Kansas City Five Pathe Actuelle session of late October 1924. The clarinetist sounds a bit familiar, but I do not know where to place him. He plays with a reedy, voluminous sound and wide vibrato and seems to be of "Western" origin. The pianist is only faintly audible, but plays arranged passages together with the horn men. His style is far from Hooper's. The banjo player displays very modest banjo sounds far from Snowden's usual exuberant style.

Notes:

- Jazz Directory Vol.4: unknown personnel
 - BGR*2: prob personnel: Bubber Miley, Tom Morris or Rex Stewart, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper, pno; Elmer Snowden, bjo
 - BGR*3: prob Bubber Miley, Tom Morris or Rex Stewart, cnt; prob Jake Frazier, tbn; prob Bob Fuller, clt; prob Louis Hooper, pno; prob Elmer Snowden, bjo
 - BGR*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj.
 - Rust*3: ? Bubber Miley, c; ? Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
 - Rust*4,*6: ? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier (tb), Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj). "The alternative take (-A or -C), which is aurally different from take -B and confirms (sic) our believe that B. Miley is the trumpet player on this date."
 - VJM 175, Bob Hitchens, Choo Choo Jazzers: "One trumpet present, not Miley: like that on Get-Happy Band but I don't think it is Morris. Trombone different to 105643 above (Kansas City Five – KBR), but similar to Ajax mx 31709-15 above (Kansas City Five – KBR). KBR hears Miley and Irvis, both poss the worse for drink, and not Fuller."

Discernible differences of takes:

9812-A: Introduction: trumpet starts alone on beat one, trombone following on beat two
 9812-B: Introduction: trumpet and trombone start simultaneously on beat one
 Takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical.

034 **HELEN GROSS** Kansas City Five New York, Oct. 28, 1924
 Helen Gross – voc;
 Bubber Miley – tpt; Charlie Irvis – tbn; Cecil Benjamin – clt;
 Louis Hooper – pno; Elmer Snowden – bjo; unknown - bell
 9813-A Undertaker's Blues Ed unissued, Document DOCD-5477
 9813-B Undertaker's Blues Ed unissued not on LP/CD
 9813-C Undertaker's Blues Ed unissued not on LP/CD

As this side seems to have been made on the same session as the above the same personnel is assumed to be responsible. My remarks as to the brass player's state of consciousness as before may therefore be considered. (Can this be a reason for rejecting this 'Undertaker's Blues' by the Edison company?) It is certainly Irvis on trombone (see trombone phrase at 3:14 min) as well as Miley on trumpet. The banjo player sounds a bit dry for Snowden. The bell player might be anyone, particularly the singer herself, but probably not Joe Davis as he was not on the Edison bill.

Notes:

- BGR*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj, unknown, chimes.
 - Rust*6: ? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; ? Elmer Snowden, bj.
 - VJM 175, Bob Hitchens, Choo Choo Jazzers: "E. Snowden states that he played c-melody-sax with Monette Moore on Edison with Miley, Fuller and Hooper, and soprano sax on the other side. No Edison records by Monette Moore are known, but she may have been present during this session (Storyville 17/5). KBR identifies Irvis. According to the Edison studio cash books, Rosa Henderson was paid \$50, Helen Gross \$25 and the orchestra (J. Davis) \$100 for this two-artist session."

035 **JULIA MOODY** New York, c. Oct. 29, 1924
 Julia Moody – voc;
 Rex Stewart – cnt (2); (Herb Gregory) – tbn (1); (Cecil Benjamin) – clt;
 (John Montague) – pno
 5693-3 Worried Blues Ban 1468, Document DOCD-5418
 5694-2 Mad Mama's Blues Ban 1451, Document DOCD-5418

After hearing Bubber Miley and Charlie Irvis here for many years I now hear – in the context of all other sessions compiled here - very probably Rex Stewart and possibly his pal Herb Gregory. Definitely not Jake Frazier with his staccato style: legato against staccato playing. Bob Fuller's fast vibrato is distinct, as is Hooper's simple equal fours in his left hand.

But my assumptions here seem to be not as certain as the other ones in this article.

Notes:

- RR 77-9: Bubber Miley; Jake Frazier; Bob Fuller; Louis Hooper; Snowden.
 - BGR*4: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.

- Rust*6: *Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*
 - Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp); Jake Frazier (tb); Bob Fuller (cl); Louis Hooper (p).*

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

This is a very difficult record to determine. The trumpet player is much too reticent and owns too little tension to be Miley. He may possibly be Thomas Morris, but my listening companions have denied this. Of the trombonist much too little can be heard to determine his style and identity. Accepted that he is the same player as on the following Edison sessions on that very day (with Rosa Henderson and Josie Miles, respectively), this is not Frazier, but a legato player, yet not Charlie Irvis. The clarinet player has nothing of Fuller's style, melodically and per vibrato, and plays in a slow arpeggiated legato style with a wooden tone and slow vibrato. He may be found in Western circles. The pianist cannot be determined as he permanently plays rhythm in accordance with the banjo play, so, that his style is impossible to recognize. The banjo player's sound is much less brilliant than that of Snowden, lacks Snowden's embellishments, and plays a single-string accompaniment to the kazoo solo totally unaccustomed from Elmer Snowden. This accompanying band might possibly be searched for in another surrounding. There seems to be no connection to the usual Ajax recording personnel of the time!

Notes:

- BGR*4: *prob Thomas Morris, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper or Arthur Ray, p; prob Elmer Snowden, bj.*
 - Rust*6: *? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Arthur Ray or Louis Hooper, p; Elmer Snowden, bj.*
 - VJM 175, *Bob Hitchens, Choo Choo Jazzers: "L. Wright omits this item, implying not Fuller. Bastin suggests Davis for kazoo. I am unsure of the brass, feel that it isn't Fuller (Clarence Robinson came to mind) and note the kazoo by V. McCoy. M. Berresford hears Miley, Frazier, Fuller, Hooper and Snowden. KBR hears a completely new set of musicians here. If that is wrong the regular musicians must all have been "under the weather". Edison studio cash books note that this was Viola McCoy's first session for Edison."*

037 **ROSA HENDERSON** *Kansas City Five* New York, Nov. 21, 1924
Rosa Henderson – voc;
(Rex Stewart) – cnt; (Herb Gregory?) – tbn; (Cecil Benjamin) – clt;
(John Montague) – pno; unknown – bjo;
 9861-A *Undertaker's Blues* Ed 51476 not on LP/CD
 9861-B *Undertaker's Blues* Ed 51476, Document DOCD-5403
 9861-C *Undertaker's Blues* Ed 51476 not on LP/CD
 Note: *takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical*

This session has definitely to be seen in connection with the foregoing of the same day. Therefore the same applies to what I have said there.

Notes:

- BGR*4: *unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj; unknown bells*
 - Rust*6: *prob Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
 - VJM 175, *Bob Hitchens, Choo Choo Jazzers: "Possibly not Miley and Frazier doubtful. M. Berresford hears Miley, Frazier, Fuller, Hooper and Snowden, and that the clarinet playing is 100% pure Fuller and comments that poor quality reissues can subtly change tonal aspects of instruments and that reference back to original 78s is essential for accuracy ascribing names to instruments!"*

038 **JOSIE MILES** *Kansas City Five* New York, Nov. 21, 1924
Josie Miles – voc;
(Rex Stewart) – cnt; (Herb Gregory?) – tbn; (Cecil Benjamin) – clt;
(John Montague) – pno; unknown – bjo;
 9862-A *Mad Mama's Blues* Ed 51477 on LP/CD ?
 9862-B *Mad Mama's Blues* Ed 51477, Document DOCD-5654
 9862-C *Mad Mama's Blues* Ed 51477, Document DOCD-5467
 Note: *takes issued on Document DOCD-5467 and IAJRC 49 (LP) seem to be identical.*

This session has definitely to be seen in connection with the foregoing of the same day. Therefore, the same applies to what I have said there.

But: This trumpet plays closest to Miley on this Edison session. As I presume that the musicians are identical, the trumpeter is a very good Miley copyist – or, yet, Miley himself. Intoxicated, perhaps? On this record I hear a distinct togetherness and co-sound of piano and banjo which I know from somewhere else. If I only knew from where!

It seems a bit strange that Rust seems not to have noticed the coherence of these three Edison sessions/personnels.

ADDITION 07-2018: These three Edison sessions were completed on a single day by the Edison company and they certainly feature the same accompanying band and are thus not commented individually.

I would like to refer to Monette Moore's Vocalion session of 25 September 1924 where she is accompanied by members of the John Montague band: To my ears this is the same band, enlarged by the band's trombonist and an unknown banjo player. I believe strongly to recognize Rex Stewart and the band's clarinetist – Cecil Benjamin. Both men's interplay is comparable to that at the Vocalion sessions and the trombonist fits in perfectly. Therefore, and because of the temporal coincidence I opt for the members of the contemporaneous Montague band. Piano playing is more chordal and voluminous than Hooper's, and John Montague might possibly be present, together with a banjo player who definitely is not Elmer Snowden. (Rex Stewart does not report a banjo player for the Montague band, but a drummer instead.)

Notes:

- BGR*4: *prob Bubber Miley, c; prob Jake Frazier, tb; prob Bob Fuller, cl; unknown p; prob Elmer Snowden, bj*
 - Rust*6: *Bubber Miley or Johnny Dunn, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper or Arthur Ray, p; ? Elmer Snowden, bj.*
 - VJM 175, *Bob Hitchens, Choo Choo Jazzers: "Miley, Frazier seem clearer here and the clt is rather legato as on 9860 above. This is a*

good arrangement; could this be a clue to the pianist? Again, same session as above although could be some change in personnel. Possibly they had sobered up. M. Berresford thinks this is the identical personnel to above two sessions and cites Miley's playing on Ellington's 'Rainy Nights' as a good aural comparison to that heard here."

039	CLEMENTINE SMITH	Kansas City Five	New York,	c. Nov. 24, 1924
	Gladys Murray- voc, kazoo; unknown – male voice;			
	Harry Smith – cnt; unknown – tbn; (Cecil Benjamin) – clt;			
	unknown – pno; unknown – bjo			
5740-5	Everybody Loves My Baby		Re 9760,	Document DOCD-5518
5740-6	Everybody Loves My Baby		Ban 1464	not on LP/CD

I have a feeling that this session features the same – or some of – the musicians of the foregoing Edison session(s). The trumpet at times sounds like Miley but is not brilliant enough to be Miley or Dunn, and is too much in the Dunn mould to be Morris. There certainly is a trombone very clearly heard, but because of too little exposition not to be identified. He plays some sort of tailgate style without the glissandos and delivers bass notes only after the introduction. The clarinet player shows similarities to the legato player of the Edisons before. He definitely is not Fuller. The pianist plays a two-fisted piano accompaniment unheard of from Hooper. The banjo player lacks Snowden's exuberance and plays functional only. Most interesting: there seems to be the first recording ever of kissing noises on '... Baby'!

The whole performance seems to be modelled after Clarence Williams' Blue Five recordings. So - as in the foregoing session(s) – I hear a band of more "Western" style. I have recently found this trumpeter's identity as Harry Smith (or the person seen as such!).

Notes:

- BGR*4: prob Louis Metcalf or poss Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj; unknown kazoo
 - Rust*6: Louis Metcalf or Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
 - VJM 176, Bob Hitchens, Choo Choo Jazzers: "May be pseudonym for Josie Miles. Miley disco emphasises that other commentators have missed the trombone. So did I. I don't think Miley is here but Rains implies that the label states Miley (VJM 157). I agree with KBR and feel that this is the same team as the 21 Nov Edisons."

040	JOSIE MILES AND BILLY HIGGINS	Choo Choo Jazzers	New York,	Nov. 23- Dec. 03, 1924
	Josie Miles, Billy Higgins – voc duet;			
	Harry Smith – tpt; Bob Fuller – clt (1);			
	Louis Hooper – pno			
31725	I'm Done, Done, Done With You		Ajax 17080,	Document DOCD-5467
31727	A To Z Blues		Ajax 17080,	Document DOCD-5467

Now – with Ajax – we are with the Miley / Hooper coupling again! Restrained but sharp-cut Miley again, and essential but not exuberant piano playing by Hooper. And Bob Fuller with his distinct vibrato and phrasing on the first title.

Notes:

- BGR*4: Bubber Miley, c; Bob Fuller, cl; prob Louis Hooper, p
 - Rust*6: Bubber Miley, c; Bob Fuller, cl; prob Louis Hooper, p
 - VJM 176, Bob Hitchens, Choo Choo Jazzers: "31727 sounds more like Miley, but on 31725 it is uncharacteristically staccato. The artist credit is from Bryant and unconfirmed as no copy could be located. (??? – KBR)"

041	JOSIE MILES AND BILLY HIGGINS	Choo Choo Jazzers	New York,	Nov. 23- Dec. 03, 1924
	Josie Miles, Billy Higgins – voc duet;			
	Harry Smith – tpt; Bob Fuller – clt (2);			
	Louis Hooper – pno			
31733	Satisfied		Ajax 17083,	Document DOCD-5467
31735	Picnic Time		Ajax 17083,	Document DOCD-5467

In the past I heard Bubber Miley here, and certainly Bob Fuller on the second title. But after discovering Harry Smith as possible participant in Ajax recordings in the second part of 1924 I believe to hear this distinct musician here.

I am not content with Hooper. This pianist may be one of the other players around, Arthur Ray or Edgar Dowell, or even the man of the Edison/Plaza sessions of before.

Notes:

- W. Bryant, Ajax Records: no personnel per Hooper.
 - BGR*4: Bubber Miley, c; Bob Fuller, cl; prob Louis Hooper, p
 - Rust*6: instrumentation uncertain.
 - VJM 176, Bob Hitchens, Choo Choo Jazzers: "I agree with Miley disco. The artist credit is from Bryant and unconfirmed as no copy could be located. (??? – KBR)"

042	SUSIE SMITH	Choo Choo Jazzers	New York,	Nov. 23- Dec. 03, 1924
	Monette Moore – voc;			
	Bob Fuller – clt; Louis Hooper – pno			
31737	Meat Man Pete		Ajax 17081,	Document DOCD-5339

No objection as to Fuller, but the pianist seems to be too busy for Hooper – and he is more on the stride side of piano playing. But Hooper might have developed?

Notes:

- W. Bryant, Ajax Records: no personnel per Hooper.
 - BGR*4: Bob Fuller, cl; Louis Hooper, p
 - Rust*6: Bob Fuller, cl; Louis Hooper, p.
 - VJM 176, Bob Hitchens, Choo Choo Jazzers: "Agreed."

043 **BOB FULLER** Clarinet Solo New York, Nov. 23- Dec. 03, 1924
 Bob Fuller – clt;
 Louis Hooper – pno; Elmer Snowden – bjo
 31740 Crossword Puzzle Blues (Clarinet Blues) Ajax 17088, PA 021141 not on LP/CD
 31741-2 Sweet ‘n’ Pretty Mama Blues (Salt Lake City Blues) Ajax 17088, PA 021141 not on LP/CD

Unfortunately, probably because of Bob Fuller’s unfavourable reputation as a clarinet player among collectors of classic jazz, no record/CD producer – with the exception of Arnold S. Caplin who issued a LP of the “Three Jolly Miners” on his “Historical Records” label in the 1960s – no one ever bothered to issue a complete set of the Bob Fuller trio sides (under various names, such as the “Three Hot Eskimos” and others). Yet, rumours were circulating for a time that a group of devotees were planning just that. I can only hope that the favourite times for classic jazz collectors have not vanished that far. For the moment I have to report that these two sides have never found their way on to LP or CD, and I am therefore unable to say anything about their content.

Notes:

- RR 77-6: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- W. Bryant, *Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- *Storyville 1998/9-223: Bob Fuller, cl; Louis Hooper or Arthur Ray, p; Elmer Snowden, bj.*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj..*
- *VJM 176, Bob Hitchens, Choo Choo Jazzers: “M. Berresford wonders whether the composer credits (Fuller – Ray – KBR) may give a clue to the pianist on this session?”*

044 **JOSIE MILES** Choo Choo Jazzers New York, Nov. 23- Dec. 03, 1924
 Josie Miles – voc;
 Bob Fuller – clt;
 Louis Hooper – pno; unknown - bjo
 31743 Crossword Papa (You Sure Do Puzzle Me) Ajax 17087, Document DOCD-5467
 31745 I’m A Cabaret Nightingale Ajax 17090, Document DOCD-5467

I have no objection against Fuller and Hooper here. The banjo is very difficult to detect. But it is on both sides and can be heard best in the introductions. The banjo player very probably is not the exuberant Elmer Snowden.

Notes:

- RR 77-6: *Bob Fuller, cl; Louis Hooper, p.*
- W. Bryant, *Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj (2). (Hooper did not list the banjo in RR 77!)*
- *BGR*4: Bob Fuller, cl; Louis Hooper, p; unknown bj (2).*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj (2).*
- *VJM 176, Bob Hitchens, Choo Choo Jazzers: “The bjo (very faint on 31745) plays only on the beat, therefore not Snowden.”*

045 **SUSIE SMITH** Choo Choo Jazzers New York, Nov. 23- Dec. 03, 1924
 Monette Moore – voc;
 Jake Frazier – tbn; Bob Fuller – clt;
 Louis Hooper – pno
 31747 Nobody Knows The Way I Feel Dis Mornin’ Ajax 17086, Document DOCD-5339
 31751 Sore Bunion Blues Ajax 17089, Document DOCD-5339
 31753 Put Me In The Alley Blues Ajax 17089, Document DOCD-5339

Now, this really is Jake Frazier. Not to be confused with the legato trombonists Irvis and the unknown player from before. Fuller and Hooper undisputed. Second and third titles are without Frazier.

Notes:

- W. Bryant, *Ajax Records: personnel per Hooper: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*
- *BGR*2, *3, *4: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*
- *Rust*3, *4, *6: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*

046 **JOSIE MILES** Choo Choo Jazzers New York, Nov. 23- Dec. 03, 1924
 Josie Miles – voc;
 Bob Fuller – clt; Louis Hooper – pno
 31749 There ‘ll Be Some Changes Made Ajax 17087, Document DOCD-5467

This personnel seems to be obvious, therefore no objection.

Notes:

- RR 77-6: *Bob Fuller, cl; Louis Hooper, p.*
- W. Bryant, *Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p.*
- *BGR*4: Bob Fuller, cl; Louis Hooper, p.*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p.*
- *VJM 176, Bob Hitchens, Choo Choo Jazzers: “Agreed.”*

047 **SUSIE SMITH** Choo Choo Jazzers New York, Nov. 23- Dec. 03, 1924
 Monette Moore – voc;
 Jake Frazier – tbn; Bob Fuller – clt;
 Louis Hooper – pno
 31751 Sore Bunion Blues Ajax 17089, Document DOCD-5339
 31753 Put Me In The Alley Blues Ajax 17089, Document DOCD-5339

As on the foregoing Susie Smith/Monette Moore session: no objection. Frazier, Fuller and Hooper. We are on safe ground here.

Notes:

- RR 77-6: Bob Fuller, cl; Jake Frazier, tb; Louis Hooper, p.
- W. Bryant, Ajax Records: personnel per Hooper: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p
- BGR*4: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.
- Rust*6: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Agreed."

048 HELEN GROSS	Choo Choo Jazzers	New York,	Nov. 23- Dec. 03, 1924
Helen Gross – voc;			
Rex Stewart – cnt; (<i>Herb Gregory</i>) – tbn (1,2); Bob Fuller – clt (3);			
Louis Hooper – pno			
31755	Last Journey Blues	Ajax 17090,	Document DOCD-5477
31757	Bitter Feelin' Blues	Ajax 17086,	Document DOCD-5477
31759	Workin' Woman's Blues	Ajax 17133,	Document DOCD-5477

I feel certain for Rex Stewart, Bob Fuller and Louis Hooper. But I do not think that this is Jake Frazier here on trombone. This is a different player stylistically. I do not know this man from any other recordings and can therefore not attribute a name. But I would like the reader /listener to consider that Rex Stewart had a drinking and trombone playing buddy named Herb Gregory with whom he used to spend his days and go jamming. These trumpet/trombone partnerships were common in Harlem at the time. Unfortunately we do not have any documented example of Gregory's playing – we even do not know if he ever recorded at all – but this might possibly be this man.

Notes:

- RR 86-6: Rex Stewart, cnt; Jake Frazier, tbn; Louis Hooper, pno. Bob Fuller, clt for Frazier on 31759.
- W. Bryant, Ajax Records: personnel per Hooper: Rex Stewart, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p
- BGR*4: Rex Stewart, c; Jake Frazier, tb (1,2); Bob Fuller, cl (3); Louis Hooper, p.
- Rust*6: Rex Stewart, c (1,2); Jake Frazier, tb (1,2); Bob Fuller, cl (3); Louis Hooper, p. (Stewart plays on all three titles!)
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Very prob Rex Stewart (much vibrato). KBR is sure this is not Frazier: he invites speculation that it might be Rex's buddy Herb Gregory instead. Composer credit 'Jones' is Duke Jones = Arthur ray."

049 SIX BLACK DIAMONDS		New York,	c. Dec. 02, 1924
<i>Louis Metcalf – tpt; Jake Frazier – tbn; (Cecil Benjamin?) – sop;</i>			
<i>John Montague or (Louis Hooper?) – pno; (Elmer Snowden) – bjo</i>			
5758-1	<i>Those Panama Mamas (Are Ruining Me)</i>	Ban 1456,	not on LP/CD
5758-2	<i>Those Panama Mamas (Are Ruining Me)</i>	Ban 1456,	Jazz Archives No. 131 EPM
5758-3	<i>Those Panama Mamas (Are Ruining Me)</i>	Ban 1456	not on LP/CD
Composer credits are: 5758 (Johnson - Bibo) on VJM VLP 20 or (Friend – Donaldson) on Jazz Archives No.131 159252			

The trumpet player certainly is not Miley, but very probably Louis Metcalf instead (there is only one trumpet player present). This is not Miley's style. I also see the slight possibility of Rex Stewart here. Jake Frazier plays in his typical individual staccato style. The reed player only uses his soprano sax – not alto sax as given - and does not seem to be Bob Fuller – as given before – but possibly Cecil Benjamin of the contemporary John Montague band. The pianist plays in a much more two-fisted style than Hooper, and might thus possibly be John Montague. I doubt Hooper's presence because of the piano style heard. Snowden's presence then needs to be disputed – the hitherto unidentified banjo player of the Montague band of the time? – and might possibly not be Snowden.

All takes reissued on LP (VJM VLP 20) and CD (Jazz Archives No. 131 EPM, VMP 0161) are aurally identical and take -2 according to the VMP booklet!

Notes:

- Rust*2: Bubber Miley (cnt); Jake Frazier (?) (tbn); Bob Fuller (clt, alt); Louis Hooper (pno); Buddy Christian (bjo)
- Rust*3,*4,*6: Bubber Miley, ?Louis Metcalf -c; Jake Frazier -tb; Bob Fuller -cl -as; Louis Hooper -p; Elmer Snowden -bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Rains and Berresford hear only Miley and no purported 2nd tpt."

Discernible differences of takes:

5758: As only one take of this title has been reissued, differences cannot be determined. The reissued take on VJM VLP 20 (unfortunately un-numbered) is identical with the take on CD Jazz Archives No.131 159252 (unfortunately un-numbered as well).

050 CLEMENTINE SMITH	<i>the Kansas City Five</i>	New York,	c. Dec. 02, 1924
<i>Clementine Smith – voc;</i>			
<i>Louis Metcalf – tpt; Jake Frazier – tbn; (Cecil Benjamin?) – clt, sop;</i>			
<i>John Montague or (Louis Hooper?) – pno; (Elmer Snowden) – bjo</i>			
5759-2	<i>Nobody Knows What A Red Head Mama Can Do</i>	Ban 1479,	Document DOCD-5518
5760-1	<i>Big Bad Bill Is Sweet William Now</i>	Ban 1464	not on LP/CD
5760-2	<i>Big Bad Bill Is Sweet William Now</i>	Ban 1464,	Document DOCD-5518

These two Plaza sessions certainly have to be seen together (consecutive matrices) and have identical personnel. Insofar, everything said about the Six Black Diamonds also applies to this session. Again, the reed man doubles on soprano sax, not on alto, and is un-like Bob Fuller, but very probably seems to be Cecil Benjamin as found on other sides above!

Notes:

- BGR*4: prob Louis Metcalf or poss Bubber Miley, c; prob Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Louis Metcalf or Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl,as); Louis Hooper, (p). Elmer Snowden (bj). "Rust has the above personnel, except that he lists ?Louis Metcalf or B. Miley. Dixon-Godrich have prob Metcalf or poss Miley, and prob Jake Frazier. To us, it is aurally B. Miley on trumpet, and it is obviously the same personnel as on the Six Black Diamonds title from the same session (see above). Fuller plays only clarinet on the Clementine Smith titles, although he is listed on both cl and as in previous discographies."

- VJM 176, B. Hitchens, Choo Choo Jazzers: *poss Bubber Miley (t); Jake Frazier (tb); Bob Fuller (cl); Louis Hooper (p), Elmer Snowden (bj)*. "Same session as last despite which this sounds much more L. Metcalf to me and probably J. Frazier (little is audible on 5760)."

Discernible differences of takes:

5769: As only one take of this title has been reissued, differences cannot be determined.

051 **NETTIE POTTER**

New York, c. Dec. 15, 1924

Nettie Potter – voc;

Louis Metcalf – tpt; Jake Frazier – tbn; Bob Fuller – clt;

Louis Hooper – pno

5786-1	A Good Man Is Hard To Find	Ban 1483,	Document DOCD-5516
5787-1	Blind Man Blues	Re 9781,	Document DOCD-5516
5787-2	Blind Man Blues	Ban 1484,	Document DOCD-5516

I hear much worse acoustics than on the Plaza sessions as before. But Louis Metcalf seems clear. The trombonist only plays very sparsely (introduction and last bar of the first tune) but can be identified with some probability as Jake Frazier. On the second title (two takes) we hear Bob Fuller, perhaps subbing for the intoxicated Frazier?

Louis Hooper shows some hitherto unheard oom-pah rhythm in the fast part of the first title, but this only with both hands, thus showing that he definitely was not a stride pianist.

Notes:

- BGR*2,*3,*4: *prob Bubber Miley or poss Louis Metcalf, c; prob Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p.*

- Rust*3,*4,*6: *Louis Metcalf or Bubber Miley, c; Jake Frazier, tb(1); Bob Fuller, cl(2,3); Louis Hooper, p.*

Notable differences of takes:

5787-1: *Introduction: bar 4 beats 3-4: Fuller plays 4 eighth-notes f-ab-f-db and 1 quarter-note bb*

5787-2: *Introduction: bar 4 beats 3-4: Fuller plays eighth-triplet ab-bb-ab, 4 eighth-notes f-db-f-db*

052 **BOOKER'S JAZZ BAND**

New York, c. Dec. 15, 1924

Louis Metcalf – tpt; Jake Frazier – tbn;

Bob Fuller – clt; Charles Booker – alt;

Louis Hooper – pno; (Elmer Snowden) - bjo

5788-2	Hot Sax	Do 3439,	IAJRC 12 (LP)
5789-1	West Texas Blues	Do 3474,	IAJRC 12 (LP)
5789-2	West Texas Blues	Do 3474,	IAJRC 12 (LP)

According to the consecutive matrix numbers this is the same session as before with Nettie Potter.

Louis Metcalf, Jake Frazier, Bob Fuller and Louis Hooper seem clear. The two reedmen obviously both play alto sax in the second chorus of the first title (see VJM 137-7). The banjo sounds not as clear as of Snowden, and stylistically does not display Snowden's style on these sides, and I therefore doubt Snowden's presence here. It is thus a bit strange that these three sides have found their only reissue on an IAJRC LP devoted to Elmer Snowden's recordings. Or is it Snowden on banjo here, yet? On the LP cover Snowden remarks about this session: "I can't really remember these sides, but they sound strangely familiar. This was a session arranged by Joe Davis, whom I met in 1923 through Bubber. In fact, he arranged all of my records." Now, this sounds very dubious here, of the like of: *They told me I am on this record. So, they will probably know, although I do not remember it.*

Notes:

- Rust*2: *unknown cnt, tbn, clt; Charles Booker (alt); unknown pno, bjo.*

- Rust*3,*4: *probably: Bubber Miley -c; Jake Frazier -tb; Bob Fuller -cl; Charles Booker -as; Louis Hooper -p; Elmer Snowden -bj.*

- Rust*6: *prob Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Charles Booker, as; Louis Hooper, p; Elmer Snowden, bj.*

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Probably: Bubber Miley (tp), prob Jake Frazier, (tb); Bob Fuller (cl,as); Louis Hooper (p); Elmer Snowden (bj)*. "5789-1 was probably also used on one or both of the 78rpm issues, but we have no information about it. The above personnel is listed in Rust, and we agree, although the trombone playing is somewhat uncharacteristic for Frazier. The proximity of the matrix numbers indicates that these titles were probably recorded at the same session as the Nettie Potter titles above. (Rut has unspecified December, 1924 for Booker)."

- VJM 176, B. Hitchens, Choo Choo Jazzers: *prob Bubber Miley (t); Jake Frazier (tb); Bob Fuller (cl, as); Charles Booker (as); Louis Hooper (p), poss Elmer Snowden (bj)*. "Presumably same session as above. Bj less prominent than most E. Snowdens."

Notable differences of takes:

5789-1: *Trumpet starts the penultimate chorus with: 1 eighth-note g, 1 half-note bb, 1 quarter-note c, 2 eighth-notes eb-c, 1 quarter-note eb*

5789-2: *Trumpet starts the penultimate chorus with: 4 eighth-notes gb-g-bb-c, 1 quarter-note bb, 1 half-note eb*

053 **EDITH WILSON AND HER JAZZ HOUNDS**

New York, Dec. 17, 1924

Edith Wilson – voc;

R.Q. Dickerson – tpt; DePriest Wheeler – tbn;

unknown (David Jones) – alt, cms; unknown – ten, clt;

Earres Prince – pno; unknown (Charlie Stamps) – bjo

140189-1	He's A Mean, Mean Man (But He's Good To Me)	Col 14054-D,	Archeophone 6006
140190-1	Double-Crossin' Papa (Don't Double-Cross Me)	Col 14054-D,	Archeophone 6006

I would like to hint to the note for Edith Wilson's next session as in RR 73. It says that Edith Wilson appeared at the Cotton Club in December 1924. So, why not look for an accompaniment of Cotton Club musicians of the time for this session here?!

R.Q. Dickerson obviously is a most likely candidate for the beautiful trumpet here. And listen to his muted phrases at the end of "Double-Crossin' Papa" and compare this to Dickerson's work on the Jasper Taylor Original Washboard Band of 29 June, 1928, and you will at least be surprised, if not convinced! To me this is definitely R.Q. Dickerson!

On trombone DePriest Wheeler is a very likely candidate then, and although his playing here is somewhat restrained it nevertheless fits into what is known of him. Those short arranged passages of trombone with trumpet or reeds would indicate that the musicians were a working unit at day- (or night-) time.

'He's A Mean, Mean Man' (run-down is: 4 bars introduction, 20 bars verse, 32 bars chorus, 16 bars half-chorus) has two reed-men (introduction!), one of them playing alto-sax, or possibly c-melody-sax because of the instruments darker timbre (break in bars 15/16 of the first chorus!), and a tenor-sax player, who plays the dated slap-tongue break in bars 23/24 of the first chorus. Then, as a major surprise, at the start of the last half-chorus (bar 57 of the tune) appears a strong clarinet player in Doddsian style. He plays a beautiful break in bars 3/4 of the half-chorus to be followed by a break by the alto/cms player. From then on only clarinet is heard, no tenor.

'Double-Crossin' Papa' (run-down is: 4 bars introduction, 12 bars verse, 20 bars chorus, 4 bars vamp, 12 bars verse, 20 bars chorus) has probably alto – not c-melody-sax, and clarinet throughout, playing a very smooth and melodious arpeggiated obligato, bursting out in former manner in the vamp again. This certainly is a profound legitimate musician who knows his stuff, a bit dated on tenor sax but very hot on clarinet.

This unexpected situation makes me speculate a little (the listener and reader might excuse me!): Edith Wilson was engaged at the Cotton Club at this time (late 1924). The Cotton Club house band at this time had been Andy Preer's Cotton Club Orchestra. The band included R.Q. Dickerson, who can easily be identified. The trombonist of the band was DePriest Wheeler, who may also be present on this session. One of the band's reed players was David Jones from New Orleans, who also played c-melody-sax and mellophone. He might be the altoist/cms player here. The band's tenor man was Andrew Brown, on alto when later with Calloway. But he is much too little determined stylistically to be this clt/ten player. So I assume that they possibly hired Lorenzo Tio, Jr. as clt/ten man for this session. He must have been well known to the band members as he had been at the Cotton Club himself with Piron for a time, at least in May 1923 and at the Roseland Ballroom in May 1924. And at this time (1924), some of the Piron musicians had stayed on in New York waiting for engagements and hoping for better times, yet also returning to New Orleans temporarily when needed there. Tio was able to play the most beautiful New Orleans Creole clarinet as well as some corny passages on clarinet as on tenor.

The pianist is absolutely comparable to the next session's pianist, Earres Prince, who was the Cotton Club Band's – later Missourians - pianist for many years.

Leaves the banjo player of the Cotton Club Band – his name was Charlie Stamps.

DB: Not Bubber. Not that plaintive crying growl. This is nearer du-wacky, also too stiff and too much doubling for Bubber at this time. Dickerson would be a good guess but only a guess, as would be the Cotton ClubOrch. Dickerson's later work with the Missourians is not anomalous and MP3 ex is – I presume – him on Cotton Club Orch. 'Down And Out Blues' of 06 Jan. 1925 and pretty similar in style. Is also slap tenor on Cotton Clubs similar this session (? KBR). The short clarinet break I hear as 'rough' rather than particularly Doddsian, although could be heard as N.O. twang. Legato clarinet from about 1-30 'Double-Crossing Papa' which is not strong enough to be Tio. And why should Tio be imported into the Cotton Club Orch. to play a predominantly tenor part, even assuming he was in NYC? I hear the clarinet as the tenor doubling. Not a normal clarinetist, hence the oddity of style. If Cotton Club Orch. then probably Brown. But again here the Cotton Club Orch. can only be a guess, if a good guess.

MR: The presence of Earres Prince on the next session (confirmed)(where? - KBR) makes the Cotton Club Orchestra even more likely. Regarding the clarinet player, I tend to agree with Dave (and with KB! - KBR) that it is the tenor saxophonist switching to clarinet. Jones, who was born in 1888, was an established teacher, so even if he did not play tenor or clarinet here, he might well have taught another reed player (Brown or the enigmatic Mr. Eli Logan). I do not hear any distinct slap-tongue tenor on the Piron sides and we would have to establish that Tio was in New York, preferably subbing in the Cotton Club Orchestra, to put a closer focus on him as an alternative. Incidentally, Jones also does not seem to have played much slap-tongue, if we are to believe Danny Barker.

Note:

- RR 73: "From the label credit and composer credits, this next (this one! KBR) record looks like another Perry Bradford date. These titles are sandwiched in between three Maggie Jones interpretations made on the same date but with Louis Armstrong as cornetist. Unfortunately, these are NOT Armstrong items; the cornetist growls and punctuates his phrases like Bubber Miley, which seems reasonable since Miss Wilson does recall a date with Bubber. Percy Glascoe is also remembered as having toured and recorded with her, so he is suggested as one of the reed men."

- Mahoney: "possibly a Perry Bradford group. Bubber Miley?"

- Rust*3: ?Bubber Miley, c; unknown tb; ?Percy Glascoe, cl-as; Ernest Elliott or Bob Fuller, cl-ts; unknown, p; unknown, bj

- Rust*6 only lists instrumentation c / tb / cl,as / cl,ts / p / bj, no personnel.

- BGR*4: unknown, c; unknown, tb; unknown, cl/as; poss. Bob Fuller, cl/ts; unknown, p; unknown, bj.

- Archeophone 6006 liner notes: trumpet; trombone; clarinet – alto sax; clarinet – tenor sax; piano; banjo

- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Not the usual suspects here. Edith was starring at the Cotton Club at this time and this may well be a contingent from the Cotton Club Orchestra."

054	CLEMENTINE SMITH	the Kansas City Five	New York,	c. Jan. 06, 1925
	Gladys Murray – voc;			
	Jake Frazier – tbn; Bob Fuller – clt;			
	Louis Hooper – pno			
5800-1	Nobody Knows The Way I Feel This Mornin'		Ban 1484,	RST-1526-2

Frazier, Fuller and Hooper are obviously present.

Notes:

- BGR*4: prob Jake Frazier, tb; Bob Fuller, cl (3); Louis Hooper, p.

- Rust*6: Jake Frazier, tb; Bob Fuller, cl (3); Louis Hooper, p.

- VJM 176, Bob Hitchens, Choo Choo Jazzers: "There is no banjo present."

055	JOSIE MILES		New York,	c. Jan. 26, 1925
	Josie Miles, Billy Higgins – voc;			
	Bob Fuller – alt (1,2,4), clt (3); unknown – alt (1,2,4);			
	Louis Hooper – pno; unknown – effects (3)			
5827-1	Bitter Feelin' Blues		Ban 1498	not on LP/CD
5827-2	Bitter Feelin' Blues		Ban 1498,	Doc DOCD-5467
5828-2	Thunderstorm Blues		Ban 1498,	Doc DOCD-5467
5829-2	It's The Last Time I'll Be A Pastime For You		Ban 1499,	Doc DOCD-5467

'Bitter Feelin' Blues' has two reeds, an alto player with a fast vibrato playing fast arpeggio runs through the changes - untypical of Fuller – sometimes using double-time phrases, and another, yet slow non-proficient alto – or clarinet? - player playing simple quarter note phrases. The clarinet plays close to the microphone, which sometimes sounds like a second alto.

'Thunderstorm Blues' has only one reed player on clarinet who is identical to the alto player of 'Bitter Feeling Blues' The clarinetist of this first title might be responsible for the "sounds"- cymbal crash, thunder, lightning and rain?

'It's The Last Time ...' shows both reed men again on alto (and soprano?). The alto player with the fast vibrato could be Fuller. The other alto player should then be the rather mediocre altoist (or clarinetist?) from the first side, who must remain unknown.

There certainly is no distinct indication of Ernest Elliott's presence on these sides!

Louis Hooper probably is on piano. As Elmer Snowden is known also to play saxophone I ask if it might be him on the second – slow – alto? I would not hear a mellophone here. Instead I hear the slow player with a typical saxophone vibrato. Earlier on I thought this instrument to be a soprano sax.

Notes:

- Record Research #77-9: *Bubber Miley (1,2); poss Bob Fuller; Louis Hooper; Joe Davis, effects.*

- Rust*3: *unknown as; Bob Fuller –cl –as –ts; unknown ts; Louis Hooper –p*

- Rust*4: *Bob Fuller –cl –as; ? Ernest Elliott –as –ts; Louis Hooper –p*

- Rust*6: *Bob Fuller. cl, as; ? Ernest Elliott, as, ts; Louis Hooper, p*

- BGR*2,*3,*4: *unknown as; Bob Fuller –cl –as –ts; unknown ts; Louis Hooper –p*

- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "Rains hears as, ss. Bo Lindström hears 2 reeds and Chris Hillman agrees, suggesting E. Elliott. Snowden played both cms and sop, but Fuller seems more likely for the latter (think Get-Happy band). I hear no evidence of Snowden, nor of Elliott. The other instrument has almost a cornet attack, unlike Fuller or other examples of Snowden. I think it is Joe Davis playing mellophone (he learned this in the military). The sound id between Joe Smith and a sax. It does not appear on the sound effects record."*

056	JOSEPHINE JONES	<i>the Choo Choo Jazzers</i>	New York,	c. Jan. 25 – Feb. 05, 1925
	<i>Josephine Jones – voc;</i>			
	<i>unknown – alt; unknown – vln;</i>			
	<i>(Louis Hooper) – pno</i>			
31760	<i>I Wonder What's Become Of Sally ?</i>		Ajax 17094,	Document DOCD-5515
31763	<i>Just One Word Of Consolation</i>		Ajax 17094,	Document DOCD-5515

I cannot hear anything pointing to Bob Fuller on alto – the vibrato is not his. The violin player might be anyone. Hooper might be the pianist judging from his left hand playing in the second title.

Notes:

- *Not in Rust and BGR*

- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "Possibly Fuller (alt) and prob Hooper (very faint). Unknown violin – di Snowden play violin? Mx 31760 is a waltz."*

057	BOB FULLER	Clarinet Solo	New York,	c. Jan. 25 – Feb. 05, 1925
	Bob Fuller – clt;			
	Louis Hooper – pno; Elmer Snowden – bjo			
31765	<i>Spread Yo' Stuff</i>		Ajax 17091	not on LP/CD but held
31766	<i>Funny Feelin' Blues</i>		Ajax 17091	not on LP/CD
31767	<i>Funny Feelin' Blues</i>		Ajax 17091	not on LP/CD but held

There certainly is no reason to doubt the personnel as given. All participants instrumental characteristics can serve as reference for their individual playing on other recordings.

Notes:

- *Carey, McCarthy, Jazz Directory Vol. 3: Bob Fuller (clt); Perry Bradford (p)*

- *RR 77-6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

- *W. Bryant, Ajax Records: personnel per Hooper: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

- *Storyville 1998/9-223: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

- *Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

- *VJM 176, Bob Hitchens, Choo Choo Jazzers: "M. Berresford confirms personnel."*

058	SUSIE SMITH	Choo Choo Jazzers	New York,	c. Jan. 25 – Feb. 05, 1925
	Monette Moore – voc;			
	Jake Frazier – tbn; Bob Fuller – clt;			
	Louis Hooper – pno			
31777	<i>Black Hearse Blues</i>		Ajax 17093,	Document DOCD-5339
31779	<i>Scandal Blues</i>		Ajax 17093,	Document DOCD-5339
31785	<i>Crepe Hanger Blues</i>		Ajax 17134,	Document DOCD-1005

We have a beautiful example of Jake Frazier's staccato style here which might be taken as a model to recognize him. Bob Fuller and Hooper can easily be identified.

Notes:

- *RR 77-6: Bob Fuller, Jake Frazier, Louis Hooper*

- *W. Bryant, Ajax Records: Personnel per Hooper: Bob Fuller, clarinet; Jake Frazier, trombone; Louis Hooper, piano.*

- *BGR*4: Bob Fuller, cl; Jake Frazier, tb; Louis Hooper, p.*

- *Rust*6: Bob Fuller, cl; Jake Frazier, tb; Louis Hooper, p.*

- *VJM 176, Bob Hitchens, Choo Choo Jazzers: "I hear a faint banjo; the "white" guy again?"*

059	SLIM JACKSON TRIO		New York,	Feb. 1925
	Bob Fuller – clt;			
	Louis Hooper – pno; Elmer Snowden – bjo			
1353-B	<i>Freakish Blues</i>		Cam 705	not on LP/CD but held
1354-A	<i>Louisville Blues</i>		Cam 705	not on LP/CD but held?

Notes:

- RR 77-6: *Jake Frazier; Louis Hooper; Elmer Snowden.*
- W. Bryant, *Ajax Records: Personnel per Hooper: Jake Frazier, trombone; Louis Hooper, piano; Elmer Snowden, banjo.*
- Rust*6: *Jake Frazier, tb; Louis Hooper, p; Elmer Snowden, bj.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "Agreed. Kidd quotes Hooper saying that credits should have gone to J. Davis and Jake Frazier."*

065 **SUSIE SMITH** Choo Choo Jazzers New York, Feb. 19-Mar. 16, 1925
 Monette Moore – voc;
 Jake Frazier – tbn; Bob Fuller – clt;
 Louis Hooper – pno
 31785 Crepe Hanger Blues Ajax 17134, Document DOCD-1005

Positively Jake Frazier, Bob Fuller and Hooper as given

Notes:

- RR 77-6: *not listed*
- W. Bryant, *Ajax Records: no personnel per Hooper*
- BGR*4: *Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*
- Rust*6: *Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "Agreed."*

066 **ROSA HENDERSON** the Kansas City Four New York, Feb. 19-Mar. 16, 1925
 Rosa Henderson – voc;
 Louis Metcalf - tpt; Bob Fuller – clt;
 Louis Hooper – pno; Elmer Snowden - bjo
 31790 Everything My Sweetie Does Pleases Me Ajax 17116, Document DOCD-5403

I hear Metcalf with his very typical tone, vibrato and time. Fuller, Hooper and Snowden certainly play their usual stuff.

Notes:

- RR 77-6: *not listed*
- W. Bryant, *Ajax Records: no personnel per Hooper*
- BGR*4: *unknown c; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj.*
- Rust*6: *Louis Metcalf, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "Seems more like Rex Stewart to me, Rains agrees but KBR prefers Metcalf. No problems with the others."*

067 **ROSA HENDERSON** the Choo Choo Jazzers New York, Feb. 19-Mar. 16, 1925
 Rosa Henderson – voc;
 Rex Stewart – cnt; Jake Frazier – tbn;
 Louis Hooper - pno
 31795 It Takes A Two-Time Papa (To Make A One-Time Mama Mad) Ajax 17116, Document DOCD-5403

I hear Rex Stewart with his tone, vibrato and time very different from Metcalf's as on the foregoing session. Frazier and Hooper are obvious.

Notes:

- RR 77-6: *Rex Stewart, Jake Frazier*
- W. Bryant, *Ajax Records: Rex Stewart (cornet), Jake Frazier (trombone). Hooper did not name a pianist, although one is present.*
- BGR*4: *Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.*
- Rust*6: *Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "Agreed."*

068 **JOSIE MILES** New York, Feb. 19-Mar. 16, 1925
 Josie Miles – voc;
 Bob Fuller – clt; Louis Hooper – pno
 31801 Give Me Just A Little Bit Of Love Ajax 17134, Document DOCD-5467

Fuller and probably Hooper here.

Notes:

- RR 77-6: *not listed*
- W. Bryant, *Ajax Records: no personnel per Hooper*
- BGR*4: *Bob Fuller, cl; Louis Hooper, p.*
- Rust*6: *Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "No tpt or tbn present."*

069 **SUSIE SMITH** Texas Trio New York, Feb. 19-Mar. 16, 1925
 Monette Moore – voc;
 Bob Fuller – hca; Louis Hooper – ukl, whistle; Elmer Snowden – bjo
 31806-E Memphis Blues Ajax 17124, Document DOCD-5339
 31809-E Texas Special Blues Ajax 17127, Document DOCD-5339

Individual harmonica and ukelele styles are beyond my knowledge. So, I would like to trust in Hooper's reminiscence. I think that extraordinary events like this one stick in the participants' memory. Thus Fuller, Hooper and Snowden as given.

Notes:

- RR 77-6: Fuller, harmonica; Hooper, ukulele; Snowden, banjo.
- W. Bryant, Ajax Records: Bob Fuller, harmonica; Louis Hooper, ukelele; Elmer Snowden, banjo.
- BGR*4: Bob Fuller, h; Louis Hooper, u; Elmer Snowden, bj.
- Rust*6: Texas Special Blues : Bob Fuller, h; Louis Hooper, u; Elmer Snowden, bj. Memphis Blues: instrumentation and personnel unknown..
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Hooper mentioned Fuller as playing hca here. At least there has been some evidence of Hooper playing fretted instruments. The banjo is not Snowden; Berresford states that it is not a banjo at all and suggests Clarence Conaway (banjoline)."

070 **ETHEL RIDLEY** Choo Choo Jazzers New York, Feb. 19-Mar. 16, 1925
 Ethel Ridley – voc;
 Rex Stewart – cnt (1); Bob Fuller – clt (2);
 Louis Hooper - pno
 31813 Get It Fixed Ajax 17126, RST-1526-2
 31814-E Low Down Daddy Blues Ajax 17126, RST-1526-2

The CD reissue unfortunately uses a rather muddy sounding original. So it is hard to judge the trumpeter's tone. The vibrato and the phrasing are Rex Stewart's, but the tone is more Metcalf's. Considering the quality of the original I would therefore tend to hear Stewart here. On the second side it is certainly Fuller on clarinet. And Hooper on both sides.

Notes:

- RR 77-6: not listed.
- W. Bryant, Ajax Records: no personnel per Hooper.
- BGR*4: prob Rex Stewart, c (1); Bob Fuller, cl (2); Louis Hooper, p.
- Rust*6: Rex Stewart, c (1); Bob Fuller, cl (2); Louis Hooper, p.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Prob R. Stewart. Note Ajax mx 31813 is acoustically recorded and 31814E is electrically recorded."

071 **BILLY HIGGINS** Choo Choo Jazzers New York, Feb. 19-Mar. 16, 1925
 Billy Higgins – voc; Alberta Perkins – voc (2);
 Jake Frazier – tbn (1); Bob Fuller – clt (2);
 Louis Hooper – pno; Elmer Snowden – bjo (1)
 31820 Levee Blues Ajax 17125, Document DOCD-5482
 31823 I'm Tired Of Begging You To Treat Me Right Ajax 17125, Document DOCD-5482

Jake Frazier, Hooper and Snowden are on the first side (Rust*6 has Snowden only on the second side, where there is no banjo!). It is certainly Bob Fuller and Hooper on the second side.

Notes:

- RR 77-6: Jake Frazier, Louis Hooper, Elmer Snowden, Joe Davis
- W. Bryant, Ajax Records: personnel per Hooper: Jake Frazier, trombone; Louis Hooper, piano; Elmer Snowden, banjo; Joe Davis, effects. 'I'm Tired Of ...': no personnel per Hooper.
- BGR*4: Jake Frazier, tb (1); Bob Fuller, cl (2); Louis Hooper, p; Elmer Snowden, bj (1).
- Rust*6: Jake Frazier, tb (1); Bob Fuller, cl (2); Louis Hooper, p; Elmer Snowden, bj (2).
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Sounds like Hooper, but not Snowden."

072 **KANSAS CITY FOUR** New York, Feb. 19-Mar. 16, 1925
 Rex Stewart – cnt; Jake Frazier – tbn; Bob Fuller – clt, alt;
 Louis Hooper – pno; Elmer Snowden – bjo
 31827 Dark Gal Blues Ajax 17128, Jazz Archives No.131 159252
 31831 Get It Fixed Ajax 17128, Jazz Archives No.131 159252

I certainly hear Rex Stewart – not Metcalf as with Rust*6 – together with the usual participants as given.

Notes:

- RR 77-6: Rex Stewart, Jake Frazier, Bob Fuller, Louis Hooper, Elmer Snowden.
- W. Bryant, Ajax Records: personnel per Hooper: Rex Stewart, cornet; Jake Frazier, trombone; Bob Fuller, clarinet; Louis Hooper, piano; Elmer Snowden, banjo .
- Rust*6: Louis Metcalf, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Sounds like the recent "R. Stewart" (includes double time, doing a Satchmo?). Definitely Snowden, who takes a fine solo on "Get It Fixed". NB: These are acoustic recordings."

073 **BOB FULLER** Clarinet Solo New York, Mar. 03, 1925
 Bob Fuller – clt;
 Louis Hooper – pno; Elmer Snowden – bjo
 140411-1 Black Cat Blues Har 580-H not on LP/CD
 140411-2 Black Cat Blues Col 14086-D not on LP/CD but held
 140412-3 Too Bad Jim Col 14086-D not on LP/CD but held

Fuller, Hooper and Snowden as given.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 3: Bob Fuller (clt); unknown p; bj
- RR 77-9: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-224: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

- *VJM 176, Bob Hitchens, Choo Choo Jazzers: "Agreed"*

074 THREE JOLLY MINERS	New York,	Mar. 09, 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
512/14W Charleston Clarinet Blues	Voc 15009	not on LP/CD
515/18W Freakish Blues	Voc 15009	not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- *Carey, McCarthy, Jazz Directory Vol. 3: Bob Fuller (clt); unknown p; bj*
- *Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.*
- *Storyville 1998/9-224: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- *VJM 176, Bob Hitchens, Choo Choo Jazzers: "M. Berresford agrees but I have not heard these sides."*

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

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

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

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

Notes:

- *RR 77-8: first title: Rex Stewart, Louis Hooper, Elmer Snowden; third title: Charlie Green, Louis Hooper*
- *BGR*4: Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Elmer Snowden, bj (1).*
- *Rust*6: Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Elmer Snowden, bj.*
- *VJM 176, Bob Hitchens, Choo Choo Jazzers: "I don't think the piano is Hooper, Berresford suggest Edgar Dowell. The bjo plays only on the beat so is not Snowden."*

076 ETHEL RIDLEY Choo Choo Jazzers (1), Memphis Bob	New York,	Mar. 25-Apr. 01, 1925
Ethel Ridley – voc;		
unknown accompaniment (1); Memphis Bob (<i>Bob Fuller?</i>) – ukl (2)		
31843 I Ain't Got Much, But What I Got, Oh My	Ajax 17131	not on LP/CD
31844 He Was A Good Man (But He's Dead And Gone)	Ajax 17131	not on LP/CD

This is one of the few vaudeville/blues recordings not reissued in the Document series. It could therefore not be checked and valued.

But why should it be Bob Fuller on ukulele, and not Louis Hooper (see session 069)?

Notes:

- *RR 77-9: not listed.*
- *W. Bryant, Ajax Records: no personnel per Hooper*
- *BGR*4: instrumentation and personnel unknown (1); Memphis Bob (poss Bob Fuller) - uke*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p (on 9241)(sic KBR); Elmer Snowden, bj (on 9242)(sic KBR).*
- *VJM 176, Bob Hitchens, Choo Choo Jazzers: "I have not heard these records, but might Hooper be more likely than Fuller on ukl? Bryant gives Feb. 19 – Mar. 16 but this does not fit the matrices."*

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

This trumpet player might possibly be the unknown of session 096 (Helen Gross), but I would opt for only possibly Thomas Morris here.

This player seems to be one of the second rank of trumpet/cornet players of which dozens were performing in Harlem. He is much too tame to be Miley or Stewart. At exactly 1:08 min into 'Undertaker's Blues' I believe to hear a guitar answering the trumpet player's phrase, and there are instances (0:39 min and others) where I also believe to hear faint guitar noises. The sound of the piano seems to be very "silver" in this title, what may be caused by the addition of a guitar. This "silver" sound is not on the second title. If we accept Elmer Snowden on tenor sax in the second title, he may be our man on guitar in the first one. Furthermore I believe to hear a very soft saxophone with long held notes in the first title. This should be Fuller then.

In the second title we certainly have Bob Fuller on alto sax (Fuller's vibrato and strange phrasing!) and a very rudimentary tenor saxist, who is believed to be Snowden. Lacking any stylistic characteristics to compare I would like to leave it undetermined. Louis Hooper probably is the pianist.

Notes:

- RR 77-9: 'Undertaker's Blues': Rex Stewart, Louis Hooper; 'Black Sheep Blues': Bob Fuller (alto), Louis Hooper.
- W. Bryant, Ajax Records: personnel per Hooper: 'Undertaker's Blues': Rex Stewart, cornet; Louis Hooper, piano; 'Black Sheep Blues': Bob Fuller (alto saxophone); Louis Hooper (piano). BGR lists a second saxophone, which it inexplicably attributes to banjoist Elmer Snowden.
- BGR*4: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.
- Rust*6: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Prob Miley (no vibrato), Rains agrees, but Berresford is unsure. The sop is stylistically identical to that on the Get-Happy Band session of Sep. 01, 1925. On Ajax mx 31847 there is a faint low register clt (Fuller?) throughout, apparently not wishing to be heard. Prob Snowden on cms."

078 ROCKY MOUNTAIN TRIO	New York,	Mar. 03, 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
9421 Freakish Blues (Bucket Stomp)	Gnt 3002	not on LP/CD but held
9422 Charleston Clarinet Blues	Gnt 3002	not on LP/CD but held

Fuller, Hooper and Snowden as given. Piano and banjo are together present on both titles, contrary to Rust*6!

Notes:

- RR 77-9: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-225: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl; Louis Hooper, p (on 9241)(sic KBR); Elmer Snowden, bj (on 9242)(sic KBR).
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Agreed"

079 SLIM PERKINS	New York,	Apr. 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
5908-1 Charleston Clarinet Blues	Ban 1533	not on LP/CD
5908-2 Charleston Clarinet Blues	Ban 1533	not on LP/CD
5909-1 Spread Yo' Stuff	Ban 1533	not on LP/CD
5909-2 Spread Yo' Stuff	Ban 1533	not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-225: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

080 JOSIE MILES	New York,	Apr. 1925
Josie Miles – voc;		
Bob Fuller – alt; unknown – ten/cms;		
Louis Hooper – pno		
5910-1 Low Down Daddy Blues	Ban 1534,	Doc DOCD-5467

The whole accompaniment is arranged for two sax players. Where the suggested names come from I do not know. From what I hear the identity of the second player (lower part – tenor sax?) is absolutely impossible to state. The first player certainly is Bob Fuller per vibrato. Hooper accepted.

Notes:

- Record Research #77: not listed
- BGR*4: Bob Fuller, unknown, as; Louis Hooper, p
- Rust*6: Bob Fuller, ?Ernest Elliott – as; Louis Hooper -p
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "The second alto plays rather simply. Elliott was pretty good. Could it instead be Snowden on cms, more confident than on Ajax mx 31847, transposing and therefore keeping it simple?"

081 THREE JOLLY MINERS	New York,	Jun. 20, 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
914W Too Bad Jim	Voc 15051	not on LP/CD
917W Black Cat Blues	Voc 15051	not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-225: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Agreed. Fuller is named in the ledger."

082 THREE HOT ESKIMOS	New York,	Jul. 01, 1925
Bob Fuller – clt;		

Louis Hooper – pno; Elmer Snowden – bjo		
106121 Black Cat Blues	PA 036298, Per 14479	not on LP/CD
106122 Too Bad, Jim !	PA 036298, Per 14479	not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-225: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

083 ORIGINAL JAZZ HOUNDS

Thornton G. Brown – cnt; unknown (William Paris?) – tbn;
unknown (John Howell) – alt, clt; unknown – ten;

Perry Bradford – pno; Sam Speede (or Gus Horsley?) – bjo;

140760-1 Fo' Day Blues

140760-3 Fo' Day Blues

140761-2 1620 To 1865 (Uncle Eph's Dream)

New York, Jul. 14, 1925

Col 14086-0, Frog DGF 56

Col 14086-0, Frog DGF 56

Col 14086-0, Frog DGF 56

According to recent research no sign of Frazier, Fuller, Elliott or Jackson here (see N&N 68), but a most interesting suggestion of personnel in Rust*2!

Notes:

- Rust*2: Bubber Miley (cnt); Jimmy Harrison ? (tbn); Herschel Brassfield ? (clt, alt); Coleman Hawkins (ten); Leroy Tibbs ? (pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (voc).
- Rust*3,*4,*6: Thornton G. Brown, c; Jake Frazier, tb; Bob Fuller, cl, as; Ernest Elliott, cl, ts; Mike Jackson, p; Sam Speed, bj; Perry Bradford, v.

084 THE GET-HAPPY BAND

Bubber Miley – tpt; Joe Nanton – tbn;

Sidney Bechet – sop; (Otto Hardwick) – alt;

Porter Grainger – pno; Fred Guy – bjo; unknown - dms

140773-2 Junk Bucket Blues

140774-1 Harlem's Araby

New York, Jul. 17, 1925

Col 14091-D, Frog DGF 32

Col 14091-D, Frog DGF 32

I state that Mr. Porter Grainger, composer of three of the four recorded titles at these two sessions and probable pianist – and documented as such for the second session below – obviously assembled his recording bands just like a couple of other pianists in Harlem without working band units did: He draw musicians from well-known and respected working units of the day and had them record under his own name. Clarence Williams had this habit, Perry Bradford, Lem Fowler, and certainly many more. In this case Grainger very probably raided the recent Duke Ellington band and recruited Bubber Miley, Sidney Bechet and possibly Otto Hardwick for his own front line.

Sidney Bechet undoubtedly is identified by his own idiomatic and very individual soprano playing. As far as can be recognized, he does not use his clarinet here. We are in mid-1925 and know that Bechet was with the Ellington band on and off in this year.

For the trumpet the CBS LP sleeve suggests “possibly Johnny Dunn” and it has to be considered that Bubber Miley was a strict Dunn pupil in his early days, not changing his style essentially in his few later years. In this respect I am very thankful for Mr. Dave Dodd's feelings as expressed in Storyville 1996/7 below. In relation to Bechet's presence at this particular time Bubber Miley certainly is a good choice for trumpet player, the more so as his playing on the second side reveals his individual style. He may not have had his best day here, if it is him. And he was known for his love of the liquor and his notorious unreliability. There only was a written part for him to play at this session and the sound and time is recognisably Miley's in the second title.

What can be heard from the alto player – there is no baritone on these sides as in Rust*6! – would be absolutely in Hardwick's range and sound. And Hardwick was an anchor-man for the early Ellington band.

Sidney Bechet shares most of the solo work with the trombonist.

In my suggestion Joe Nanton is the only name appropriate and acceptable for the trombone part here. Nobody else at this time played like that and with that sound – and these devices. The only quibble is the fact that Nanton was not yet a member of the Ellington band at this time, joining in mid-1926. But he was around in Harlem at the time of this recording. He might have been around these circles – if not playing then at least drinking.

The band-leader plays over-unobtrusively, pounding simple and regular chordal fours on the keys – just like at the second session, for which he is documented in the Columbia files as “Porter Grainger & Five”.

The banjo player is generally given as Sam Speed, banjo champion of some sort of the Harlem scene (at least in early Rusts), and I lack distinct knowledge of banjo sounds to contradict. ADDITION 17-09-20: I have just been informed by Steven Lasker that “Fred Guy identified himself on this session to the late Brooks Kerr, who so told me” (S. Lasker).

The drummer can only be heard on a cymbal and a bit on wood-block, but lacking any distinct individual features.

Notes:

- Carey, McCarthy, Jazz Directory Vol.3: unknown tpt; unknown tbn; poss Sidney Bechet (clt, 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.
- Cover text CBS (F) 63093: unidentified (possibly Johnny Dunn)(tp); Joe Nanton (tb); Sidney Bechet (cl & ss); Bob Fuller (as); unidentified (possibly Mike Jackson or Porter Grainger)(p); unidentified banjo, tuba and drums.
- Rust*2: unknown (cnt); Joe Nanton (tbn); Sidney Bechet (sop); Bob Fuller (alt); Mike Jackson or Porter Grainger (pno); unknown (bjo); unknown (bbs); unknown (dms)
- Rust*3,*4: unknown -c; Joe Nanton -tb; Sidney Bechet -ss; Porter Grainger -p; Samuel Speed -bj; unknown -d.
- Rust*6: unknown c; Joe Nanton, tb; Sidney Bechet, ss; unknown as, bar; Porter Grainger, p; Sam Speed, 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:

140773-2 Junk Bucket Blues key of F / Bb / F

Columbia

(Intro 4 bars ens)(Verse 1 12 bars blues ens final break 2 sax)(Verse 2 12 bars blues ens - final break tbn)(Chorus 1 16 bars AABC ens - breaks tbn)(Chorus 2 16 bars AABC ens - breaks sop)(Verse 3 12 bars blues ens)(Coda 2 bars ens)
140774-1 *Harlem's Araby* key of Eb (Cm) / Ab / Eb Columbia

(Intro 4 bars ens)(Strain A 16 bars ens - break alt)(Strain B1 32 bars AABC ens - breaks alt)(Chorus 1 16 bars ens - breaks sop)
(Chorus 2 16 bars ens - breaks sop)(Strain B2 32 bars AABC ens - breaks tpt)(Coda 4 bars ens)

Composer credits:

140773: (Grainger); 140774: (Grainger, Trent, Waller)

085 THREE JOLLY MINERS	New York,	Aug. 08, 1925
Bob Fuller – clt;		
Isadore Myer or Louis Hooper – pno; Elmer Snowden – bjo		
1078/79W Lake George Blues	Voc 15087	not on LP/CD
1080/81W Louisville Blues	Voc 15087	not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-225: Bob Fuller, cl; Isadore Myers, p; Elmer Snowden, bj. "The ledger sheet gives the date and lists these for the previous session and shows the composer credits as 'Bob Fuller and Isadore Myer' and 'Mike Jackson & Bob Ricketts', hence the suggestion that Meyer (sic – KBR) had replaced Hooper by this date."
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Label credits Fuller, Hooper and Mike Jackson respectively. I have not heard these sides. Berresford notes that although the pianist's name has been historically reported as 'Isadore Myers', the 1929 American Federation of Musicians Local 802 Directory clearly shows it has 'Isadore T. Myer'."

086 CLARINET JOE AND HIS HOT FOOTERS	New York,	Aug. 08, 1925
Percy Glascoe – clt;		
Lemuel Fowler – pno; Richard Ward - dms		
140826-3 Rabbit Foot Blues	Har 8-H,	Frog DGF 66
140827-1 What Kinda Man is You?	Har 8-H,	Frog DGF 66

Under Glascoe's leadership, the same concept as before is continued, and despite Glascoe's corny playing there is some coherence in the performance. And certainly, Glascoe has to be seen as a performer in his own right, with his own very special and uncommon qualities which, yet, were not to be carried on into the future.

Lem Fowler plays a jazz accompaniment which works, and is supported by a drummer performing on one single chinese tom-tom only, used for single strokes mostly on the after-beats.

This is not a Bob Fuller session, although noted to be earlier on.

Notes:

- Carey, McCarthy, Jazz Directory Vol 3: Bob Fuller (clt); Lem Fowler (p); unknown (bjo)
- Rust*2: Bob Fuller or Percy Glascoe (clt); Lemuel Fowler or Louis Hooper (pno); Ricard Ward (?) (dms).
- Rust*6: Percy Glascoe – clt; Lemuel Fowler – pno; Richard Ward - dms

087 ORIGINAL JAZZ HOUNDS	New York,	Aug. 11, 1925
Thornton G. Brown – cnt; unknown (William Paris?) – tbn;		
unknown (John Howell?) – alt, clt; unknown – ten;		
unknown (Quinton Redd?) – pno; Sam Speede (or Gus Horsley?) – bjo;		
Perry Bradford – voc; band – voc (2)		
140840-2 I Ain't Gonna Play No Second Fiddle	Col 14094-D,	Frog DGF 56
140841-3 Slow Down	Col 14094-D,	Frog DGF 56

According to recent research no sign of Frazier, Fuller, Elliott or Jackson here (see N&N 68), but a most interesting suggestion of personnel in Rust*2!

Notes:

- Rust*2: Bubber Miley (cnt); Jimmy Harrison ? (tbn); Herschel Brassfield ? (clt, alt); Coleman Hawkins (ten); Leroy Tibbs ? (pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (voc).
- Rust*3, *4, *6: Thornton G. Brown, c; Jake Frazier, tb; Bob Fuller, cl, as; Ernest Elliott, cl, ts; Mike Jackson, p; Sam Speed, bj; Perry Bradford, v.

088 ORIGINAL JAZZ HOUNDS	New York,	Aug. 12, 1925
Thornton G. Brown – cnt; unknown (William Paris?) – tbn;		
unknown (John Howell?) – alt, clt; unknown – ten;		
unknown (Quinton Redd?) – pno; Sam Speede (or Gus Horsley?) – bjo;		
140846-2 Cannon Ball Blues	Col 14124-D,	Frog DGF 56
140847-3 Vamping Lucy Long	Col 14124-D,	Frog DGF 56

According to recent research no sign of Frazier, Fuller, Elliott or Jackson here (see N&N 68), but a most interesting suggestion of personnel in Rust*2!

Notes:

- Rust*2: Bubber Miley (cnt); Jimmy Harrison ? (tbn); Herschel Brassfield ? (clt, alt); Coleman Hawkins (ten); Leroy Tibbs ? (pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (voc).
- Rust*3, *4, *6: Thornton G. Brown, c; Jake Frazier, tb; Bob Fuller, cl, as; Ernest Elliott, cl, ts; Mike Jackson, p; Sam Speed, bj; Perry Bradford, v.

089 **BESSIE SMITH** Band New York, Aug. 19, 1925
 Bessie Smith – voc;
Bob Fuller – alt;
Isadore Myer – pno; **Elmer Snowden** – bjo
 140857-3 Nobody’s Fault But Mine Col 14098-D, Frog DGF 43
 140858-3 I Ain’t Got Nobody Col 14095-D, Frog DGF 43

Fuller with his usual trashy vibrato and phrasing – he plays alto sax only on these sides - and Snowden’s banjo playing trills and arpeggios. And then we hear a dragging piano player of undistinct features, very heavy and holding back the rhythm. But very great and majestic Bessie. She brings shivers on your spine.

Notes:

- Record Research #77: not listed.
- BGR*4: Bob Fuller, cl, as; Isadore Myers, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl, as; Isadore Myers, p; Elmer Snowden, bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "Agreed. Fuller plays only alt. The personnel is taken from the file card."

090 **THREE MONKEY CHASERS** New York, Aug. 20, 1925
Bob Fuller – clt;
Isadore Myer – pno; **Elmer Snowden** – bjo
 140855-2 Corn Bred Wiggle Har 23-H not on LP/CD
 140856-2 Coconut Strut Har 23-H not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-9: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-226: Bob Fuller, cl; Isadore Myers, p; Elmer Snowden, bj. "File cards name the personnel and show that take -3 of each title was second choice, with -1 of the first rejected."
- Rust*6: Bob Fuller, cl; Isadore Meyers, p; Elmer Snowden, bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "The personnel is taken from the file card. The dates of this and the previous session seem firm despite the matrices. Fuller recorded with Clara Smith, Stanley Miller and Buddy Christian on the same day."

091 **CLARA SMITH** Band New York, Aug. 20, 1925
 Clara Smith – voc;
Bob Fuller – clt, alt;
Stanley Miller – pno; **Buddy Christian** – bjo
 140859-3 My Two-Timing Papa Col 14097-D, Document DOCD-5366
 140860-1 Kitchen Mechanic Blues Col 14097-D, Document DOCD-5366

Personnel is from the Columbia files and thus documented.

Note:

- BGR*2,*3,*4: Bob Fuller, cl, as; Stanley Miller, p; Buddy Christian, bj.
- Rust*3,*4,*6: Bob Fuller, cl, as; Stanley Miller, p; Buddy Christian, bj.

092 **SIPPY WALLACE** New York, c. Aug. 25, 1925
 Sippie Wallace – voc;
 (Bob Fuller) – clt;
 unknown – pno; unknown – bjo
 73574-A I’m Leaving You OK 8288, Doc DOCD-5400
 73575-A I’m Sorry For It Now OK 8251, Doc DOCD-5400
 73576-A Suitcase Blues OK 8243, Doc DOCD-5400
 73577-A I Must Have It OK 8381, Doc DOCD-5400

This session certainly is not a Clarence Williams session, but might be attributed to Bob Fuller as commented in Lord p134 (see below). It is certainly not Clarence Williams playing the piano here.

Notes:

- Storyville 17: unknown (clt); Clarence Williams (pno); Buddy Christian (bjo)
- Lord, Clarence Williams p 134: "To me (Tom Lord – KBR) the pianist sounds like a heavier blues pianist. Some descending runs behind the singer and the clarinet, especially on the first side, are harmonized in thirds – quite unlike Clarence would play. Buddy Christian has previously been listed as doubling on guitar on some side, but this is not so. The VJM listing suggests ?Jimmy O’Bryant as the clarinetist on 73576-A. TKD contains a note by WCA that this is possibly a Bob Fuller session."
- Rust*3,*4,*6: unknown-cl (2,3,4); Clarence Williams -p; Buddy Christian -bj
- BGR*2,*3,*4: unknown, clt (2,3,4); Clarence Williams, pno; Buddy Christian, bjo

093 **THREE JOLLY MINERS** New York, Aug. 27, 1925
 Bob Fuller – clt;
 Isadore Myer – pno; Elmer Snowden – bjo
 1240/41/42W Plain Old Blues Voc 15111, Historical 23 (LP)
 1243/44/45W Ketch Your Breath Voc 15111 not on LP/CD

According to the sources Hooper has been replaced by pianist Isadore Myers (see Storyville 1988/9-195). Yet, the piano part on the first side is only rudimental as leaves no possibility to judge any stylistic traits.

The second side still awaits its reissue and can therefore not be checked and valued.

Notes:

- *Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.*
- *Storyville 1998/9-225: Bob Fuller, cl; Isadore Myers, p; Elmer Snowden, bj. "The ledger sheet again gives the date and spells the co-composer as 'Isadore Myer'."*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- *VJM 176, Bob Hitchens, Choo Choo Jazzers: "I have not heard 'Ketch Your Breath'. The piano is different to that on 29/6/25."*

094 SLIM JACKSON (BOB FULLER) Clarinet Solo	New York,	Sep. 01, 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
6158- Milenberg Joys	Ban 1612,	Historical 23 (LP)
6159- Black Cat Blues	Ban 1612,	Historical 23 (LP)

Fuller and Snowden are themselves. On piano they obviously have Hooper back: the rhythm is much lighter and more swinging than with Myers. It is the same flat regular beat we are accustomed from Hooper.

Notes:

- *Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.*
- *Storyville 1998/9-226: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- *VJM 176, Bob Hitchens, Choo Choo Jazzers: "I think the piano is Myer (it is not Hooper). This session is shown in Rust as by 'Slim Perkins' but that credit only appears on the cut-price Regal issue; the Banner and Domino issues credit as shown (Bob Fuller – KBR)."*

095 MAGGIE JONES her Jazz Band	New York,	Sep. 17, 1925
Maggie Jones – voc;		
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo;		
unknown – train effects		
140951 I'm A Back-Bitin' Mama	Col unissued	not on LP/CD
140952-3 Dallas Blues	Col 14114-D,	Document DOCD-5349

Bob Fuller, Louis Hooper and Elmer Snowden as usual.

Notes:

- *Record Research #77-8: not listed.*
- *BGR*4: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj; unknown effects.*
- *Rust*6: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.*
- *VJM 176, Bob Hitchens, Choo Choo Jazzers: "The personnel is taken from the file card."*

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

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.)

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!

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. Fuller doubles clt, alt. Snowden plays cms switching to bjo during clt solos. Reed pages are arranged."*

097 ROCKY MOUNTAIN TRIO	New York,	Sep. 16, 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
9733 Ketch Your Breath	Gnt unissued	not on LP/CD
9734 Old Man's Charleston	Gnt unissued	not on LP/CD

As no tests seem to have been found, nothing can be said about these titles.

Notes:

- *Record Research #77-9: not listed.*
- *Storyville 1998/9-226: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

098 **CLARA SMITH** Jazz Band New York, Sep. 18, 1925
 Clara Smith – voc;
 unknown - tbn; *Bob Fuller* – clt;
Mike Jackson - pno; *Buddy Christian* – bjo
 140945-5 I'm Tired Of Bein' Good Col 14117-D, Document DOCD-5366

The clarinetist with great certainty is Bob Fuller. The trombonist plays in a sparse, rudimental and rough style with tailgate elements. He sounds as to have come from Chicago or even farther South (Jonas Walker comes to mind). The pianist may be Mike Jackson, judged by his pianistic style (solid unobtrusive rhythm and some flowery right-hand figures). The four-four banjo without gimmicks would suggest Buddy Christian.

Notes:

- *Mahony, Columbia 13/14000-D Series: Acc unknown tpt (sic - KBR); alt; p; bj.*
- *Rust*3: unknown t, cl, p, bj.*
- *Rust*4, *6: unknown tb; unknown cl; unknown p; unknown bj*
- *BGR*2, *3, *4: unknown, tbn; unknown, clt; unknown, pno; unknown, bjo*

099 **THREE JOLLY MINERS** New York, Sep. 21, 1925
 Bob Fuller – clt;
 Louis Hooper – pno; Elmer Snowden – bjo
 E-1377/78W Old Man Charleston Voc 15141 not on LP/CD
 E-1379/80W Texas Shuffle Voc 15141 not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- *Record Research #77/8: Bob Fuller, Louis Hooper, Elmer Snowden.*
- *Storyville 1998/9-227: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

100 **THE GET-HAPPY BAND** New York, Sep. 21, 1925
Harry Cooper – tpt; *DePriest Wheeler* – tbn; (*Walter Thomas*) – alt;
Porter Grainger – pno; *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 (clt, 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)

101	BOB FULLER	Clarinet Solo	New York,	Sep. 23, 1925
	Bob Fuller – clt;			
	Louis Hooper – pno; Elmer Snowden – bjo			
141037-2		Grand Opera Blues (A High Brown Stomp)	Col 14120-D	not on LP/CD but held
141038-3		Pig Alley Stomp (Pigalle Stomp)	Col 14120-D	not on LP/CD but held

Usual Fuller here, a somewhat more modern Hooper and a restrained Elmer Snowden. Fuller is on an opera trip here throughout!

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-226: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "The personnel is from the file cards."

102	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.

103	MAGGIE JONES	her Band (1), her Jazzers (2,3)	New York,	Sep. 29, 1925
	Maggie Jones – voc;			
	Bob Fuller – clt, alt;			
	Louis Hooper – pno; Elmer Snowden – bjo, ten			
140951-4		I'm A Back-Bitin' Mama	Col 14127-D,	Document DOCD-5349
140956-1		Single Woman's Blues	Col 14102-D,	Document DOCD-5349
140957-2		Never Tell A Woman Friend	Col 14102-D,	Document DOCD-5349

We have the same situation here as on session 111 again, and there certainly are some relations between these sessions.

On the first and third titles two saxophones in pre-arranged harmony, obviously Fuller on alto and Snowden on tenor or c-melody-sax. On piano the reliable Louis Hooper. And then again Fuller on clarinet with Hooper and Snowden on banjo in the instrumental chorus midway the tune in 'Back Bitin' Woman'.

On the second title it is Fuller on clarinet throughout and Snowden struggling ad lib on his tenor.

Notes:

- Record Research #77-8: Col 14102-D: Bob Fuller, Louis Hooper, unknown tenor.
- BGR*4: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj, as.
- Rust*6: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "On this track (1 and 3 – KBR) the reeds play an arrangement, but not on the other two tracks. The bjo is heard during clt solos only. The personnel os taken from the file card."

104	THREE MONKEY CHASERS		New York,	Oct. 16, 1925
	Bob Fuller – clt;			
	Louis Hooper – pno; Elmer Snowden – bjo			
141142-3		Uncle Remus Stomp	Har 50-H	not on LP/CD
141143-1		Montmarte Giggles	Har 50-H	not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-9: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-227: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj. "The file cards name the personnel. ... The mis-spelling 'Montmarte' occurs also on the file card which bears a sub title '(A Parisian Stomp)'."
- Rust*6: Bob Fuller, cl; Isadore Myers, p; Elmer Snowden, bj.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Personnel from the Columbia file cards".

105 ROSA HENDERSON The Three Jolly Miners	New York,	Oct. 17, 1925
Rosa Henderson – voc;		
Bob Fuller – clt; Louis Hooper – pno; Elmer Snowden - bjo		
E-1513	An' I Don't Mean If	Voc 15215, Document DOCD-5403
E-1515	You Can't Be Like My Last Man Was	Voc 15215, Document DOCD-5403

Quite obviously we have the trio of Bob Fuller, Louis Hooper and Elmer Snowden here. And not Jake Frazier on trombone as by Rust. And Hooper is permanently developing.

Notes:

- Record Research #77-8: not listed.
- BGR*4: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers agree with personnel.

106 THE CHARLESTON TRIO	New York,	Oct. 28, 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden - bjo		
33824	Carolina Stomp	Vic unissued not on LP/CD
33825	Ridiculous Blues	Vic unissued not on LP/CD

As no tests seem to have been found, nothing can be said about these titles.

Notes:

- RR 77, Louis Hooper: "We were only at Victor once. There was a slight feud going on between Joe Davis and Nat Shilkret who was the chief recorder there. Joe had managed to get an audition for us and for some inexplicable reason, Bob Fuller developed a case of the jitters. He muffed two or three important notes and we had had it for that day. Whether or not that played into the hands of Shilkret I do not know ... we were never permitted to do a re-make."
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

107 THREE JOLLY MINERS	New York,	Oct. 29, 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
E-1540/42	House Party Stomp	Voc 15164 not on LP/CD
E-1543/45	Grand Opera Blues	Voc 15164 not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-227: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj. "The ledger sheet shows the titles as House-Party Stomp with composer credit as "Fats" Waller, and Grand Opera Blues (A High Brow Stomp)."
- Rust*6: Bob Fuller, cl; Isadore Myers, p; Elmer Snowden, bj.

108 ROCKY MOUNTAIN TRIO	New York,	c. Nov. 02, 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden - bjo		
9805-A	Grand Opera Blues	Gnt 3184 not on LP/CD
9806-A	Old Man's Charleston	Gnt 3184 not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-9: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-226: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers agree with personnel.

109 THREE JOLLY MINERS	New York,	Jan. 13, 1926
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
E-2108W	Chicago Back Step	Voc 1004, Historical 23 (LP)
E-2113W	F Minor Blues	Voc 1004, Historical 23 (LP)

Fuller on clarinet, the advanced Hooper on piano, and Snowden on a soft sounding banjo.

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-227: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers agree with personnel.

110 THREE JOLLY MINERS	New York,	Feb. 15, 1926
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
E-2435 Pig Alley Stomp	Voc 1003,	Historical 23 (LP)
E-2437 Ridiculous Blues	Voc 1003,	Historical 23 (LP)

Same as previous session.

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-227: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers agree with personnel.

111 VIOLA McCOY the Dixie Trio	New York,	Feb. 15, 1926
Viola McCoy – voc;		
Bob Fuller – clt; unknown (Elmer Snowden) – vln;		
Louis Hooper – pno		
E-2440 South Street Blues	Voc 1002,	Document DOCD-5417
E-2442 Charleston Blues	Voc 1002,	Document DOCD-5417

This is Bob Fuller on clarinet again, and again the same legitimate violin player, and possibly Louis Hooper on piano.

Notes:

- Record Research #77-8: not listed.
- BGR*4: Bob Fuller, cl; unknown vn; unknown, p; unknown percussion (2).
- Rust*6: Bob Fuller, cl; unknown vn; ? Louis Hooper, p.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers "A search has found no confirmation that Snowden played violin, although, as M. Berresford emphasises, he might be expected to do so, and was probably available in the studio on the day (see session above)."

112 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 Okt. 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. 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 soloistic 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)

This is what our listeners group of some years ago had to say about the personnel of these sides:

KB: for this session Thomas Morris has formerly been listed as cnt player, but this probably is not a Th. Morris item!

The presumable identification of the trumpet player as Harry Cooper comes from a record review by Christoffer Hillman in Jazz Journal October 1975: "I am certain that the Creole Five cornetist is Harry Cooper." I – KB – have no better identification, but there is much to be searched about Cooper's activities at the time. (R. Rains in Frog Yearbook Vol. 1 also gives Cooper as tpt player here!)

JO: The overall character of Sugar House Stomp resembles the Five Musical Blackbirds output, although this may simply reflect the input of Fuller and Hooper on both sessions.

Hooper: "The name Buddy Christian means something to me although I can't recall him." (Record Research 77, June 1966).

Again, Harry Cooper's Pathé session with Ellington this same month sounds inconclusive to me... Nor do I hear very much similarity on Cooper's own records of the previous year (on Frog DGF 69).

Comparing the cornet work on instrumental choruses at the end of *Sunset Blues* to that on *Who's Dis Heah Stranger* (session 059) following the comedic speech: it seems like the same musician. Also perhaps illustrative: a comparison between *Sugar House Stomp* and *The Mess* (session 069, 39962-3).

I'd recommend: *Thomas Morris* – cnt

DB: I well rehearsed this in my studies of Big Charlie. I found no evidence in contemporary Cooper that it was him – quite the reverse. This player shows some Louis influence which I do not associate with Tom but the fragile tone is quite similar. I think this really belongs with the Big Charlie issue as yet another unknown early Louis stylist.

MR: The cornet sounds wobbly enough to be Morris at times, but is definitely consistent with Cooper's work. I think this was discussed at least on RedHotJazz (Yves Francois) and the consensus was that this is Cooper.

113 FIVE MUSICAL BLACKBIRDS

unknown – tpt/cnt; unknown – clt; Ted Brown – alt, vln;
Louis Hooper – pno; Herb Brown – bjo

New York,

Mar. 1926

106633 Hot Coffee
106634 Carolina Stomp
106635 18th Street Strut
106636 Black Horse Stomp

PA 36404, Per 14585,
PA unissued
PA 7508, Per 108,
PA 36404, Per 14585,

Frog DGF 73
not on LP/CD
Frog DGF 73
Frog DGF 73

Trumpet playing is completely untypical – and perhaps out of reach technically and much too stiff – for Thomas Morris. So, for me not Morris! After all we have heard of Bob Fuller now along the above sessions, this certainly is not Bob Fuller. This player is more advanced technically, owns a more fashionable and smoother vibrato and phrases much more swingingly. For me not Bob Fuller! I cannot say anything about the Brown brothers, except that this seems to be their only appearance on record. They certainly are skilled musicians and probably were the originators of their arrangements. In the third chorus of 'Hot Coffee' a violin appears – accompanied by piano and banjo – which obviously is played by the alto player, who also plays the second chorus, is then relieved by trumpet and clarinet, and starts on violin for half a chorus to be then relieved by the clarinet. Accordingly, the violinist has to be Ted Brown. Herb Brown is a skilled and swinging banjo player. Of Hooper's presence I am not at all convinced, against his own statement in RR 77.

After all, I do not believe Mrs. Morris and Fuller to be capable of playing these arrangements at a recording session like this one without much of a rehearsal as usual.

This is what our listening team had to say about this session a couple of years ago:

DB: This is a strange session with an almost white sound. The cornet is very stiff but I think we have arrangements here which might account for that. Not possible to exclude Tom but, if so, untypical. The Bros. Brown I reckon to have been extracted from a hat by Hooper when his memory failed.

JO: The standard personnel identification – with Morris and mysterious brothers (?) Brown – seems to have originated with the Louis Hooper Discography in Record Research 77 (June 1966), which states: "The following identifications are based on Louis's aural study of the records in question."

However, the "personal recollections" section presents a contradiction. Exactly as printed: "I'm quite sure I never recorded with Tommy Morris (research has proven otherwise – *I don't think so!* KBR) although I knew him well... I arranged his *Charleston Strut* for publication." Now, an obvious question: what "research"? One simple explanation would be that Hooper listened to the sides and identified – or agreed upon – Morris. In any event, firm identification of otherwise "unknowns" Ted and Herb Brown suggests either a clear recollection, or some sort of documentation. A closing capsule bio of the author, Jim Kidd (born 1935), has him living in Canada and working as Production Manager at CFCF.

I think these sides may have been recorded a bit slow: sounding a little fast when played back at 78rpm, making identification more difficult. Morris rarely recorded at such consistently bright tempi: the cornet's rather clipped delivery and tight melodic lead seem somewhat anomalous – yet these are found (along with tonal similarities) on *The Chinch* (session 069, 36963-2). The breaks and embellishments on the FMBs seem typical of Morris. On *Black Horse Stomp*, one hears much of the same tone and phrasing he used on his breakout *Original Charleston Strut* (session 003) (the theme of *Black Horse Stomp* employs a similar progression). In a comparison of Morris's solo at 1:30 on *Original Charleston Strut* to the cornet lead beginning at :54 on *Black Horse Stomp*, the tone and phrasing seem almost identical. Listening to Harry Cooper's Pathé session with Ellington the same month reveals a few similarities, also some incongruities... nothing really conclusive, I think.

On a confirmed Morris date with Evelyn Preer in September (session 062), she exclaims "Hot coffee, get off of them grounds", during an ensemble passage (36099-2). I don't think I'd heard this expression before. "Hot Coffee" is a title from the FMB session; had she heard the record? Anyway, I'd recommend: *Thomas Morris* - cnt

MR: Agree that this is not Morris.

KBR: For this session Thomas Morris has formerly been listed as cnt player, but this probably is not a Th. Morris item! Yet, Jim Kidd in his discography on Louis Hooper (Record Research 77) lists this item as a Thomas Morris accompaniment which I (KBR) think impossible. It is my firm believe that Hooper's identification is wrong here, or, more so, that Morris' name is listed not because of Hooper's recollections but because of generally listing him up to that time (1966).

Notes:

- RR 77-8: *Thomas Morris, Bob Fuller, Ted Brown (alto), Herb Brown 8banjo), Hooper*
- Rust*6: *Thomas Morris, c; Bob Fuller, cl; Ted Brown, as, Lois Hooper, p; Herb Brown, bj.*
- VJM 177, *Bob Hitchens, The Choo Choo Jazzers: Tom Morris (t); Bob Fuller (cl); Ted Brown (as, vln); Louis Hooper (p); Herb Brown (bj). "Brown is known to have doubled violin and sax. ... KBR refutes T. Morris and B. Fuller here."*

114 ROCKY MOUNTAIN TRIO

Bob Fuller – cnt;
Louis Hooper – pno; Elmer Snowden - bjo
X-47-A Blowin' Off Steam
X-48-A Gallopin' Dominoes

New York,

Mar. 23, 1926

Gnt 3288
Gnt 3288

not on LP/CD
not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-9: not listed
- Storyville 1998/9-226: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- Rust*6: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

115 **ROSA HENDERSON** Four Musical Blackbirds New York, Mar. 31, 1926
 Rosa Henderson – voc;
 (Thomas Morris?) – cnt; Bob Fuller – clt;
 Louis Hooper – pno; unknown – bbs
 E-2713/14/15 Do It, Mr. So-So Voc unissued Document DOCD-5654
 E-2716/17/18 Fulton Street Blues Voc unissued Document DOCD-5654

This might be Thomas Morris, but did he really have this fast vibrato? Clarinet playing is exactly what we have got to know from Fuller now. In connection with Fuller – and stylistically – the pianist very probably is Louis Hooper. The tuba player is impossible to identify. This is what my listening team had to say about this session a couple of years ago:

DB: nothing to indicate Tom but there is little exposed cornet. Tom’s normal intros are not there but I would not totally exclude as possible. Clt sounds more like Fuller.

MR: Morris is possible, but were the other Musical Blackbirds related to session 047 (Five Musical Blackbirds)? There is gaspipe clt.

Notes:

- *Jazz Directory Vol.4: unknown (cor); unknown (clt); unknown (p); unknown (tu)*
- *BGR*2,*3,*4: unknown, c; unknown, cl; unknown, p; unknown, bb*
- *Rust*3,*4,*6: Tom Morris, c; Bob Fuller, cl; Louis Hooper, p; unknown bb.*
- *VJM 177, Bob Hitchens, The Choo Choo Jazzers agree with personnel.*

116 **ROSA HENDERSON** Three Hot Eskimos New York, May 14, 1926
 Rosa Henderson – voc;
 Edwin Swayze – tpt; Bob Fuller – clt;
 Cliff Jackson – pno
 E-3050 Here Comes My Baby Voc 1021, Document DOCD-5403
 E-3052 Chicago Policeman Blues Voc 1921, Document DOCD-5404

A couple of relevant Harlem trumpet players of the time have been named by the discos as you might see below. But in listening I recognized that not one of the listed players was present here. First I suggested Louis Metcalf, following Rust. After comparing with earlier Metcalf sides I missed his dropping the tone at the end, and I opted for Rex Stewart. But further listening and Joerg Kuhfuss’ objections against the fore mentioned players made me search for other trumpet players who might have recorded for Vocalion in June 1926. As a pleasant surprise I found Edwin Swayze (sic) who was touring in the East with the show Bamville Dandies at this time. Comparison brought strong similarities stylistically, and I am convinced now that this trumpet player here is Edwin “King” Swayze. (Compare the Sammy Lewis OK 8285 and Sammy Lewis and his Bamville Syncopators Vocalions and The Levee Serenaders !) Swayze himself is remembered by colleagues as “a terrific trumpeter whose idol was King Oliver – not Louis as most of us were trying to sound like” (Arcadia 2008 cover text). For Swayze’s correct name see Storyville 78, p. 230.

Unfortunately, this result did not bear any hints as to the personality of the clarinet player with his very strong tone and rather hasty multi-toned phrasing. The way of playing made me think of a Caribbean musician as there were many of them living and playing in New York in these years, and I suggested Carmello Jari as a possibility. Also, the erratic Arville Harris came to my mind. But to my next pleasant surprise it dawned on me that I heard the not-so-well esteemed Bob Fuller, who obviously had advanced and completed a remarkable development at this date. Comparison with the Three Jolly Miner sides verified my assumption. (But then, Fuller’s presence with the New Orleans Blue Five has to be sincerely doubted.)

Cliff Jackson on piano with his steam-roller stride is absolutely certain!

Notes:

- *Delaunay: possibly: Joe Smith (c), Buster Bailey (cl), Fletcher Henderson (p)*
- *Jazz Directory Vol.4: unknown (cor); Jimmy O’Bryant (clt); unknown (pno).*
- *RR 77-8: not listed.*
- *BGR*2,*3: Tom Morris or Bubber Miley cnt; Bob Fuller, clt; prob Louis Hooper or poss Cliff Jackson, pno.*
- *BGR*4: unknown, c; Bob Fuller, cl; prob Louis Hooper or poss Cliff Jackson, p.*
- *Rust*3,*4,*6: Louis Metcalf, c; Bob Fuller, cl; Cliff Jackson or Edgar Dowell, p.*
- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: prob Louis Metcalf (t); Bob Fuller (cl); Cliff Jackson (p) agree with personnel. “KBR (N&N77) notes that this tp does not fall away in tone at the end of notes as L. Metcalf had done on earlier recordings. He suggests that Edwin Swayzee fits the bill. But we have not heard from Metcalf for 18 months during which time he has been active in Harlem. A young musician is bound to develop his style in these circumstances. In the absence of any reference to Swayzee’s involvement from contemporary media or in personal reminiscences by those who were there, I see no reason revise this personnel. I do agree that the same trumpet is heard on Rosa’s next two issued sessions and on that of c. January 1927 (by which time Swayzee was in the mid-west with Trent).”*

117 **ROSA HENDERSON** Four Black Diamonds New York, Jun. 05, 1926
 Rosa Henderson – voc;
 Edwin Swayze – tpt; Oscar Hammond – tbn; Bob Fuller – clt;
 Cliff Jackson – pno
 E-3189 / 90 Hock Shop Blues Voc unissued not on LP/CD
 E-3191 I’m Savin’ It All For You Voc unissued not on LP/CD
 E-3194 Daddy, Come Back Voc 1025, Document DOCD-5404
 E-3196 I’ve Got Somebody Now Voc 1025, Document DOCD-5404

Aurally, as with the last session above, I recognize Swayze again, as well as Bob Fuller on clarinet.

The rather unprofessional playing of the trombonist accords well with what can be heard from Oscar Hammond, trombonist of the Sammy Lewis Bamville Syncopators. And I think that he is the player. (The Bamville Syncopators’ personnel of the time you might find in the last Storyville magazine Nos. 78, p.229 and 162, p. 240, or in Franz Hoffmann’s compilations of “Jazz Advertised”.)

And again, very beautiful, strong and distinct Cliff Jackson.

Notes:

- *Jazz Directory Vol.4: unknown personnel*
- *RR 77-9: not listed.*

- Rust*3,*4: Louis Metcalf, c; Jake Frazier, tb; Bob Fuller, cl; Cliff Jackson, Louis Hooper or Edgar Dowell, p.
 - BGR*2,*3: Louis Metcalf, cnt; Jake Frazier, tbn; Bob Fuller, clt; prob Louis Hooper or poss Cliff Jackson or Edgar Dowell, p.
 - BGR*4: unknown, c; unknown,cl; unknown, p.
 - Rust*6: Louis Metcalf, c; Jake Frazier, tb; Cliff Jackson, p. Louis Hooper may be the pianist.
 - VJM 177, Bob Hitchens, The Choo Choo Jazzers hears Louis Metcalf, Jake Frazier, Bob Fuller, Cliff Jackson (definitely).

118 NATIONAL MUSIC LOVERS' DANCE ORCHESTRA	New York,	c. Jun. 1926
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo, perc. effects		
3904-1 Dancin' The Blues	NML 1155	not on LP/CD
3905-1 Desert Blues	NML 1156	not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- Record Research #77-9: not listed
 - Storyville 1998/9-230: unknown, cl; unknown, p; unknown., bj.
 - Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
 - VJM 177, Bob Hitchens, The Choo Choo Jazzers: "R. Rains has the records and confirms personnel. M. Berresford agrees and notes the percussion, stating that it likely to be Snowden tapping the vellum of his banjo."

119 NEW ORLEANS JAZZ TRIO	New York,	c. Jun. 24, 1926
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
X-186-A Dancin' The Blues	Gnt unissued	not on LP/CD
X-187-A Desert Blues	Gnt unissued	not on LP/CD

As no tests seem to have been found, nothing can be said about these titles.

Notes:

- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
 - VJM 177, Bob Hitchens, The Choo Choo Jazzers: "I haven't heard these records, and wonder if they are identical to the preceding session".

120 ROSA HENDERSON	New York,	Jul. 02, 1926
Rosa Henderson – voc;		
Edwin Swayze – tpt; Bob Fuller – clt;		
Cliff Jackson – pno		
E-3361 Rough House Blues (A Reckless Woman's Lament)	Voc 1038	not on LP/CD
E-3363 Rough House Blues (A Reckless Woman's Lament)	Voc 1038,	Document DOCD-5404
E-3366 She Belongs To Me (He Belongs To Me)	Voc 1038,	Document DOCD-5404
E-3367 Hock Shop Blues	Voc unissued	not on LP/CD

This is the same personnel as with the last two Rosa Henderson sessions! Listen to Swayze's solo in "She Belongs To Me" and you will immediately hear that his style is derived from King Oliver. Might this be the reason for the fact that he is named Edwin "King" Swayze in the papers of the time?

Even Fuller plays remarkably, yet not in the Western way we love to hear from Dodds or Noone.

And it is distinctly Cliff Jackson, "The Terror", with his characteristic shifting the meter in 'broken rhythm'.

Notes:

- Jazz Directory Vol.4: unknown (cor); Jimmy O'Bryant (clt); unknown (pno).
 - RR 77-8: not listed.
 - BGR*2,*3: unknown, cnt(1,2,3); unknown,clt; unknown, pno.
 - BGR*4: unknown, c; unknown,cl; unknown, p.
 - Rust*3,*4,*6: unknown, c; unknown cl; unknown p.
 - VJM 177, Bob Hitchens, The Choo Choo Jazzers: "KBR suggests Demas Dean. M. Berresford notes that despite the clarinet being listed as 'unknown' the style is consistent with Fuller's at this date."

121 ROSA HENDERSON	New York,	Aug. 1926
Rosa Henderson – voc;		
Big Charlie Thomas – cnt; Bob Fuller – clt;		
Cliff Jackson – pno		
6781-4 Papa, If You Can't Do Better	Ban 1882,	Timeless CBC 1-030
6781-5 Papa, If You Can't Do Better	Ban 1882,	Timeless CBC 1-030
6852-2 I'm Saving It All For You	Ban 1882,	Timeless CBC 1-030

We hear the mysterious "Big Charlie" Thomas here. A very distinct and individual trumpet – or possibly cornet - player who suddenly appeared in Harlem, recorded a couple of very interesting and thrilling sides in the short run of a little over a year, and then disappeared again into oblivion. The story belonging to this player can be read in the CD booklet to the above Timeless CD. His personal existence is questioned by some people, but the reality of this player, documented in the coherence of his recordings, cannot be denied. These two takes of one title show very intensely the features of this player's individual style: a style surprisingly close to Louis Armstrong's of the time, feather-light phrasing with large interval jumps, a slim but beautiful tone and a strong and wide vibrato with the end altitude of the vibrato amplitude often rising upwards uncontrolled, and often using unfamiliar chord tones in his phrases. This is NOT Charlie Gaines! The clarinetist obviously is the same musician as on the Vocalion sessions before. But I have to question Louis Hooper's presence. I hear a stride-oriented pianist with a rather strong left hand and would opt for possibly Cliff Jackson because of his rhythmic strength.

Notes:

- RR 77-8: not listed.
 - Rust*3,*4: Louis Metcalf -c; Bob Fuller -cl; Louis Hooper -p.
 - BGR*2,*3: poss Lois Metcalf, cnt; poss Bob Fuller, cl; Louis Hooper, pno.
 - BGR*4: poss Louis Metcalf, c; Bob Fuller, cl; Louis Hooper, p.
 - Rust*6: Charlie Thomas, c; Bob Fuller, cl; Louis Hooper, p(1,2); Cliff Jackson, p (3).
 - VJM 177, Bob Hitchens, *The Choo Choo Jazzers*: poss Charlie Gaines (t); Bob Fuller (cl); prob Cliff Jackson (p). "Clearly "Big Charlie Thomas" (i.e. prob Charlie Gaines (Rains)) and Bob Fuller. Sounds like CJ to me. ... KBR does not accept Gaines here."

Notable differences of takes:

- 6781-4: vamp after intro: Thomas plays two two-bar phrases ending with 3 syncopated notes G - G - G each
 6781-5: vamp after intro: Thomas plays two two-bar phrases ending with 3 syncopated descending notes G - Eb - C each

122 MARGARET CARTER

New York, early Aug. 1926

Margaret Carter - voc;

Big Charlie Thomas - cnt; Charlie Irvis - tbn;

Happy Caldwell - clt; unknown (George McClennon) - clt, alt;

Mike Jackson - pno; Buddy Christian - bjo

107041 I Want Plenty Grease In My Frying Pan

PA 7511, Timeless CBC 1-030

107042 Come Get Me Papa, Before I Faint

PA 7511, Timeless CBC 1-030

Most unfortunately Laurie Wright did not have the opportunity to continue the interview with Happy Caldwell published in Storyville 99. Thus we do not know Happy's possible statements as to this and the next session and have to rely on our own judgement and that of our listening companions. (Both this and the consecutive session have to be seen as one, following the sequence of matrix numbers.) Both sessions have been reissued in John R.T. Davies' famed 'Big Charlie Thomas' CD on Timeless and have therefore been - and still are - subject of much controversy. But, what do we hear:

Unequivocal is Buddy Christian's presence as banjoist and probable organizer of the session.

On trumpet/cornet we hear the mysterious 'Big' Charlie Thomas as faintly remembered by Eva Taylor and on this basis identified in a remarkable row of recordings in Harlem in 1926. Against any contradiction I am sure of this player's identity whatever his actual name might have been.

There is little heard from the trombone here, but the trombone break in the ensemble instrumental chorus of 'I Want Plenty Grease ..' is definite Charlie Irvis and has nothing in common with anything heard from Frazier on record.

Both reed players play clarinet in the second title, exclusively in pre-set arranged simple riffs. There is no ad-lib by any of the clarinetists here. In 'I Want Plenty Grease ...' only one clarinet can be distinguished, he playing ad-lib and with a distinct Dodds influence in this style. This stylistic element might lead to Happy Caldwell regarding Preston Jackson's statements as to his stylistic ambitions in Chicago already. Only that he is much more secure here than on the October 1923 sides.

The other reedman delivering a restrained obligato to the musical proceedings, obviously on alto saxophone, without identifiable individual elements.

The pianist takes a back seat in little differentiated accompaniment, using modest treble figurations in his right hand or simply pounding four-four rhythm with both hands. This might be a hint as to Mike Jackson's assumed presence here which corresponds to what I know of Jackson's style.

Notes:

- Rust*3: Margaret Carter -v; probably Tom Morris -c; Jake Frazier -tb; Happy Caldwell -cl; Bob Fuller -ss; Mike Jackson -p; Buddy Christian -bj.

- BGR*2: Margaret Carter -v; unknown -c; Charlie Irvis -tb; unknown -cl; Bob Fuller -cl -as; Louis Hooper -p; Buddy Christian -bj.

- T. Lord, Clarence Williams: Margaret Carter (vcl); unknown (cnt); Charlie Irvis (tbn); unknown (clt); Bob Fuller (clt, alt); poss Louis Hooper, or less likely Clarence Williams (pno); Buddy Christian (bjo).

- Rust*4: Margaret Carter -v; probably Tom Morris -c; Jake Frazier -tb; Happy Caldwell -cl; Bob Fuller -ss; Mike Jackson -p; Buddy Christian -bj.

- BGR*3,*4: Margaret Carter -v; unknown -c; Charlie Irvis -tb; unknown -cl; Bob Fuller -cl -as; Louis Hooper -p; Buddy Christian -bj.

- Rust*6: Margaret Carter -v; probably Tom Morris -c; Jake Frazier -tb; Happy Caldwell -cl; Bob Fuller -ss; Mike Jackson -p; Buddy Christian -bj.

123 BUDDY CHRISTIAN'S JAZZ RIPPERS

New York, early Aug. 1926

Big Charlie Thomas - cnt; Charlie Irvis - tbn;

Happy Caldwell - clt; unknown (George McClennon) - clt;

Mike Jackson - pno; Buddy Christian - bjo, voc

107043 South Rampart Street Blues

PA 8518, Timeless CBC 1-030

107044 The Skunk

PA 8518, Timeless CBC 1-030

These two sessions seem to be the only jazz sessions by Pathe Actuelle of Afro-American musicians in early August 1926 and can therefore be assumed to have been recorded in direct succession. Although there are known examples of changing personnel in the run of recording sessions in the history of jazz, we can consider both personnels identical here. So, only this is to add here:

On 'South Rampart Street Blues' the clarinet soloist - who certainly is not the player assumed to be Happy Caldwell - plays in a distinct "freak" or even "gas-pipe" style, and it seems that both reed players are on clarinet now. Rust*6 names George McClennon as second reed man. Comparing these clarinet sounds with George McClennon's documented recordings at least show a most striking similarity. It is this "freak" player who commands all proceedings in the first title, the other clarinetist - Caldwell ? - staying in the background. On 'The Skunk' the "freak" player plays the very simple melody, almost sounding like an alto sax because of his sharp tone. Caldwell - if it is he - obviously has difficulties to play a decent jazzy ad-lib part over the ensemble, possibly pre-set in parts. But this may be explained by the fast pace the band takes.

In this respect Rust's possibility of George McClennon becomes quite reasonable and I am cautiously following. There is not any instance of Bob Fuller on these sides. But this would mean that most probably we also hear McClennon on the Margaret Carter sides, on alto in the first title and in the second one on clarinet together with Caldwell.

Charlie Thomas on trumpet/cornet is certain. Again the trombonist is very restrained playing only ensemble parts as arranged.

The singer in 'The Skunk' seems to be Mr. Buddy Christian himself as he is accompanied by the two clarinets and the trombone, the trumpet/cornet starting his solo into the vocal. Buddy Christian was a most respected pianist in his New Orleans days, and it is thus not surprising that he recorded his own compositions here. 'The Skunk' is easily recognized as a composition for solo piano.

The band's pianist's only task is comping and delivering a simple chordal four beat rhythm.

Notes:

- Rust*2: pers. similar to: Tom Morris ? (cnt); Jake Frazier ? (tbn); Bob Fuller (clt); Clarence Williams (pno) definite; Buddy Christian (bjo); unknown (dms)
- Rust*3: probably Tom Morris -c; Jake Frazier -tb; Happy Caldwell -cl; Bob Fuller -ss; Mike Jackson -p; Buddy Christian -bj.
- T. Lord, Clarence Williams: unknown (cnt); Charlie Irvis (tbn); unknown (clt); Bob Fuller (cl, alt); poss Louis Hooper, or Clarence Williams (pno); Buddy Christian (bjo).
- Rust*4: probably Tom Morris -c; Jake Frazier -tb; George McClennon -cl; Bob Fuller -ss; Mike Jackson -p; Buddy Christian -bj.
- Rust*6: probably Charlie Thomas, c; Charlie Irvis, tb; George McClennon, cl; Bob Fuller, cl, ss; Mike Jackson, p; Buddy Christian, bj.

124 **MAMIE SMITH**

New York, Aug. 27, 1926

Mamie Smith - voc;

Thomas Morris - cnt; (Charlie Irvis) - tbn; Bob Fuller - clt;

Mike Jackson - pno; Buddy Christian - bjo

36069-1 Goin' Crazy With The Blues

Vic LPV-534, Doc DOCD 5360

36069-2 Goin' Crazy With The Blues

Vic 20210, Doc DOCD 5360

36070-1 Sweet Virginia Blues

Vic 20233 not on LP/CD

36070-2 Sweet Virginia Blues

Vic 20233, Doc DOCD 5360

These are very beautiful blues cum jazz recordings of the time. Personnel seems to be correct. I only feel uncertain re the presence of Charlie Irvis on trombone. Irvis owns a very distinctive style which cannot be heard here in its entirety. Yet, with repeated listening I get increasingly doubtful as to Irvis' presence! A much less accomplished player - or Irvis on booze?! A much less accomplished player! The pianist plays the simplest form of accompaniment possible: two hands parallel four/four. In 'Sweet Virginia Blues' he corresponds to the melodic material of the trumpet, but still mainly with two parallel hands. I suggest this to be too simple for a player of J.C. Johnson's quality. Thus: probably Mike Jackson. The more so as Mike Jackson allegedly belonged to the Thomas Morris circle of friends/musicians. But to be honest: what can be heard from the piano could have been played by anyone. There are not any personal and identifiable characteristics to recognize.

DB: Best music so far. Wonderful Tom. I do hear Irvis. Personnel as it is.

Notes:

- RR 57/10: "Brian Rust suggest a personnel of Thomas Morris, cornet; Charlie Irvis, trombone; Bob Fuller, clarinet; Lem Fowler?, piano; Buddy Christian, banjo. As matrix bve-36071 is by a Thomas Morris group with the same instrumentation, the presence of Morris at least seems quite reasonable."

- Rust*3,*4,*6: Tom Morris - c; Charlie Irvis - tb; Bob Fuller - cl; Mike Jackson - pno; Buddy Christian - bjo

- BGR*2,*3,*4: Tom Morris - cnt; Charlie Irvis - tbn; Bob Fuller - clt; prob. Mike Jackson or J.C. Johnson - pno; Buddy Christian - bjo

Notable differences of takes:

36069-1: bar 8 of ensemble chorus (chorus 2) tpt middle break (ca. 1:40): tbn enters with growled half note E on second beat

36069-2: bar 8 of ensemble chorus (chorus 2) tpt middle break (ca. 1:50): tbn enters with clean note low E on fourth beat

36070: no alternate take reissued, so no comment possible

125 **THOMAS MORRIS AND HIS ORCHESTRA**

New York, Aug. 27, 1926

Thomas Morris - cnt; (Charlie Irvis) - tbn; Happy Caldwell - clt;

Mike Jackson - pno;

Morris - Irvis - dialog

36071-2 Who's Dis Heah Stranger?

Vic 20316, Frog DGF 1

This single-title of the Thomas Morris band was recorded at the Mamie Smith session of the same day.

Morris certainly is undisputed, but the trombone player is more Nanton from tone, attack and phrasing than Irvis. Irvis' tone is much smoother than the tone heard here and his presence on this recording date may be limited to his part of the dialogue, but might be questioned at all, if only the entry in the Victor Master Book would not exist. But could not the title indicate ironically that some "stranger" (i.e. Charlie Irvis) had just recently showed up in the studio to greet his companions and was then sentenced to take part? Any way - what we hear played by these musicians seems to be very little controlled, and I assume that booze is responsible for bad phrasing and intonation heard. This might point to Charlie Irvis' possible presence, but I still stick to my estimation that it is not Irvis at the Mamie Smith session above. The same applies to Bob Fuller on clarinet. If it is Fuller, he must have been intoxicated to a degree, so that he was unable to deliver a decent performance than what we hear in his "freak" solo behind the dialogue. But we most probably hear Happy Caldwell here on clarinet. The piano player only plays simple chordal accompaniment and can therefore not be identified with any certainty.

Notes:

- Rust, Victor Master Book Vol. 2: c / tb / cl / p; speech by Thomas Morris and Charlie Irvis

- Rust*2,*3: Tom Morris (cnt); Charlie Irvis (tbn); Bob Fuller (clt); Mike Jackson (pno); with dialogue by Morris and Irvis.

- Rust*4,*6: Tom Morris, c, speech; Charlie Irvis, tb, speech; Bob Fuller, cl; Mike Jackson, p.

126 **MAMIE SMITH**

New York, Aug. 31, 1926

Mamie Smith - voc;

Thomas Morris - cnt; Charlie Irvis - tbn; (Happy Caldwell) - clt;

Mike Jackson - pno; Buddy Christian - bjo

36081-1 What Have I Done To Make Me Feel This Way ?

Vic 20233 not on LP/CD

36081-2 What Have I Done To Make Me Feel This Way ?

Vic 20233, Doc DOCD 5360

36081-3 What Have I Done To Make Me Feel This Way ?

Vic LPV-534, Doc DOCD 5360

36082-2 I Once Was Yours I'm Somebody Else's Now

Vic 20210, Doc DOCD 5360

This seems to be the same personnel as on the former Mamie Smith session with the exception of the clarinet player, who plays in a much more fashionable and modern style than Fuller, with interesting melodic phrases - unheard of by Fuller - especially in 'I Once Was Yours' and a completely different vibrato. Beautiful! Because of the time of recording and of Happy Caldwell's vicinity to the Thomas Morris circle I assume that this might be Caldwell on clarinet here. This clarinetist's style is much more "Western" and Dodds-influenced than Fuller's. Irvis' presence again doubted a little but nearer to Irvis than preceding Mamie Smith session.

The pianist plays strong four-beat two-fisted rhythm like the player at the session before. Unfortunately, he cannot be heard in solo. So, it is impossible to judge whether he could be J.C. Johnson as possibly reported from his own testimony below. But there is nothing to find musically what could point to any distinct musician.

The banjo player may be Christian, but this man here doubles time in 'What Have I Done ...' which elsewhere is unheard of by Christian. So, his presence has to be doubted. But it is his light banjo sound!

DB: Indeed, different clarinet. More fluid but not enough exposed to be able to identify. Trombone sounds here less standard Irvis but my guess is ... (who? K-B).

Notes:

- RR 57 p 11: "J.C. Johnson in the 'Melody Maker' (April 16, 1955) was reported as saying: "I played on records with Mamie, too. 'Been Some Changes Made' was one, I think, and I am sure she made four sides for Victor around '29". Similar comments were made by Albert McCarthy in 'Jazz Monthly'. Presumably J.C. Johnson was referring to the 1926 Victor session, while the 'Been Some Changes Made' session possibly remains to be discovered."

- Rust*3: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo

- Rust*6: Tom Morris – c; Charlie Irvis – tb; Bob Fuller – cl; Mike Jackson – pno; Buddy Christian – bjo

- BGR*4: Tom Morris – cnt; Charlie Irvis – tbn; Bob Fuller – clt; prob. Mike Jackson or J.C. Johnson – pno; Buddy Christian – bjo

Notable differences of takes:

36081-1: this take not reissued in any form, thus no comment possible

36081-2: first bar of introduction – tpt fourth note D is somewhat fluffed and unclear

36081-3: first bar of introduction – tpt fourth note D is clear and clean

127 ELIZABETH SMITH

New York,

Sep. 06, 1926

Elizabeth Smith – voc, ukl (1);

Thomas Morris – cnt (2); Happy Caldwell – clt (2);

Mike Jackson – pno (2)

36097-2 No Sooner

Vic 20297,

RST JPCD-1526-2

36098-2 Gwine To Have Bad Luck For Seven Years

Vic 20297,

RST JPCD-1526-2

Once again, this is not Bob Fuller's style at all. And I have to opt for Happy Caldwell's presence here from all I can hear and recognize. He is much less erratic and more tasteful than Bob Fuller.

Notes:

- BGR*2,*3,*4: E. Smith, own u (1); Tom Morris -c; Bob Fuller -cl; Mike Jackson -p (2)

- Rust*3,*4,*6: E. Smith, own u (1); Tom Morris -c; Bob Fuller -cl; Mike Jackson -p (2)

128 EVELYN PREER

New York,

Sep. 07, 1926

Thomas Morris – cnt; Happy Caldwell – clt;

Mike Jackson – pno

36099-2 Make Me Know It

Vic 20306,

Document DOCD-5516

36099-3 Make Me Know It

Vic 20306,

RCA (F) FPM1 7049 (LP)

Note: Both takes listed as from LP/CD notes, but they seem to be identical.

Thomas Morris undoubted from my side. But the clarinettist seems to be Caldwell again.

This is typical light-handed piano playing by Mike Jackson with fast chromatic upward arpeggios. Very nice. And solid stride accompaniment. Beautiful piano performance!

Notes:

- B. Rust, The Victor Master Book Vol. 2: acc by c / cl / p.

- BGR*2,*3,*4: E. Smith, own u (1); Tom Morris -c; Bob Fuller -cl; Mike Jackson -p.

- Rust*3,*4,*6: E. Smith, own u (1); Tom Morris -c; Bob Fuller -cl; Mike Jackson -p.

129 EVELYN PREER

New York,

Sep. 08, 1926

Evelyn Preer – voc;

Thomas Morris – tpt; (Happy Caldwell) – clt, b-clt; unknown – vln;

unknown – pno; unknown – bjo; unknown – cymbal

6810-2 Lucky Day

Ban 1848

not on LP/CD

6811-2 The Birth Of The Blues

Ban 1848,

Document DOCD-5590

Note: first title could not be heard, as unissued on LP/CD.

The cornet/trumpet sounds in the introduction might in fact come from Thomas Morris and the strong clarinet might as well be Happy Caldwell like at Evelyn Preer's session of the day before (see above), but nothing can be said about the other participating musicians.

Notes:

- BGR*2,*3,*4: not listed

- Rust*3,*4,*6: unknown -c; unknown -tb; unknown -cl; unknown -vn; unknown -p; unknown -bj; unknown -d

130 MANDY LEE

New York,

Sep. 1926

Mandy Lee – voc;

Thomas Morris – tpt; Happy Caldwell – clt;

Mike Jackson – pno; unknown (Buddy Christian?) – bjo

6859-1 I Needs A Plenty Of Grease In My Frying Pan

Ban 1901

not on LP/CD

6859-2 I Needs A Plenty Of Grease In My Frying Pan

Ban 1901

not on LP/CD

6859-6 I Needs A Plenty Of Grease In My Frying Pan

Ban 1901,

Document DOCD-5515

6860-1 Crap Shootin' Papa, Mama Done Caught Your Dice

Or 771

not on LP/CD

6860-6 Crap Shootin' Papa, Mama Done Caught Your Dice

Ban 1901,

Document DOCD-5515

Thomas Morris and Mike Jackson are undisputed because of stylistic reasons. But certainly, the clarinettist is not Bob Fuller, but very

probably Happy Caldwell again judging from his very strong, un-erratic and Dodds inspired style. There is nothing that reminds of Bob Fuller!

The banjo player is not Elmer Snowden, again on stylistic reasons. Following Storyville 158 (see below) he might be Buddy Christian, but the banjo sound is not his to me and the many tremolos he plays are not Christian's attitude.

Notes:

- Rust*3,*4,*6: Tom Morris -c; Bob Fuller -cl; Mike Jackson -p; ?Elmer Snowden, bj
- BGR*2,*3,*4: Tom Morris, cnt; Bob Fuller, clt; Mike Jackson, pno; prob Elmer Snowden, bjo
- Storyville 158, p.80: Composer of Mandy Lee's 6859 is Buddy Christian – might he be the unknown bj?

Notable differences of takes:

Since there are no alternate takes reissued of any recorded title in any form, no comment is possible

131 **ROSA HENDERSON**

New York,

Aug. 1926

Rosa Henderson – voc;

Big Charlie Thomas – cnt; Bob Fuller – clt;

Cliff Jackson – pno

6852-2

I'm Saving It All For You

Ban 1882,

Timeless CBC 1-030

Same as at Rosa Henderson's preceding session #120. We hear the mysterious "Big Charlie" Thomas here. A very distinct and individual trumpet – or possibly cornet player. This is NOT Charlie Gaines!

The clarinetist obviously is the same musician as on the Vocalion sessions before. But again, I have to question Louis Hooper's presence. I hear a stride-oriented pianist with a rather strong left hand and would opt for possibly Cliff Jackson because of his rhythmic strength.

Notes:

- RR 77-8: not listed.
- Rust*3,*4: Louis Metcalf -c; Bob Fuller -cl; Louis Hooper -p.
- BGR*2,*3: poss Louis Metcalf, cnt; poss Bob Fuller, clt; Louis Hooper, pno.
- BGR*4: poss Louis Metcalf, c; Bob Fuller, cl; Louis Hooper, p.
- Rust*6: Charlie Thomas, c; Bob Fuller, cl; Louis Hooper, p(1,2); Cliff Jackson, p (3).
- VJM 177, Bob Hitchens, The Choo Choo Jazzers: poss Charlie Gaines (t); Bob Fuller (cl); prob Cliff Jackson (p). "Clearly "Big Charlie Thomas" (i.e. prob Charlie Gaines (Rains)) and Bob Fuller. Sounds like CJ to me. ... KBR does not accept Gaines here."

132 **MARGARET JOHNSON** Black And Blue Trio

New York,

Oct. 20, 1926

Margaret Johnson – voc;

Thomas Morris – cnt; Happy Caldwell – clt, sop;

Mike Jackson – pno

36846-1

When A 'Gator Hollers, Folks Say It's A Sign Of Rain

Vic 20333,

Document DOCD-5436

36846-2

When A 'Gator Hollers, Folks Say It's A Sign Of Rain

Vic uniss. on 78,

Document DOCD-5436

36847-2

Graysom Street Blues

Vic 20333,

Document DOCD-5436

Thomas and Mike Jackson are obvious on these sides. But the clarinetist definitely is not Bob Fuller. He shows definite similarities to Johnny Dodds' playing in tone, vibrato and phrasing. Much more than any other clarinet player in New York at this time. There is nothing that reminds me of Fuller. Thus, I am convinced that we hear Happy Caldwell here. Caldwell was no stranger to the Thomas Morris circle. And from Caldwell's own testimony we know of his inclination towards Johnny Dodds. Very beautiful!

Notes:

- Rust*3,*4,*6: Tom Morris -c; Bob Fuller -cl; Mike Jackson -p
- BGR*2: Tom Morris, cnt; Bob Fuller, clt; Mike Jackson, pno
- BGR*3,*4: Tom Morris, c; Bob Fuller, cl, ss; Mike Jackson, p

Notable differences of takes (*):

- 36846-1: olo chorus – pno nearly silent
- 36846-2: olo chorus – pno nearly silent

133 **NEW ORLEANS BLUE FIVE**

New York,

Nov: 02, 1926

Thomas Morris – cnt; Joe Nanton – tbn; Happy Caldwell – clt, sop;

Mike Jackson – pno; Bobbie Leecan – gtr;

Helen Baxter, Thomas Morris, Joe Nanton – dialogue (3,4)

36895-1

My Baby Doesn't Squawk

Vic 20364,

Frog DGF 1

36895-2

My Baby Doesn't Squawk

Vic 20364,

Frog DGF 1

36896-1

The King Of The Zulus

Vic 20316,

Frog DGF 1

36896-2

The King Of The Zulus

Vic 20316,

Frog DGF 1

36897-1

South Rampart Street Blues

Vic 20653,

Frog DGF 1

36897-2

South Rampart Street Blues

Vic 20653,

Frog DGF 1

Thomas Morris and Joe Nanton – later 'Tricky Sam' – are documented in the Victor Master Book, Vol. 2, by Brian Rust. On clarinet we hear the same man again as on the preceding Margaret Johnson session above. He shines with his Johnny Dodds inspired playing – if somewhat "light" in comparison – but far from Bob Fuller and without any reasonable doubt Happy Caldwell. The pianist delivers the simplest sort of chordal accompaniment and does not show any characteristics. Only in 'South Rampart Street Blues' he shows his facilities as a stride pianist. And these are compatible with what I know of Mike Jackson's style. As for the guitarist: Richard Rains certainly is right as expressed in his article in Storyville 153 (below). So, this is certainly Bobby Leecan on guitar here.

Notes:

- Rust, Victor Master Book Vol. 2: c / tb / cl / p / g / speech by Thomas Morris, Joe Nanton and Helen Baxter
- Rust*2,*3,*4,*6: Tom Morris (cnt); Joe Nanton (tbn); Bob Fuller (clt, sop); Mike Jackson (pno); Buddy Christian (bjo, gtr); Helen Baxter, Tom Morris and Joe Nanton (dialogue)(3,4)
- Rust*3,*4,*6: Tom Morris -c; Joe Nanton -tb; Bob Fuller -cl, ss; Mike Jackson -p; Buddy Christian -g; Helen Baxter - Tom Morris – Joe Nanton -dialogue (3,4)
- Richard Rains in Storyville 153, p. 88: "A further correction needs to be made to the published personnel of the New Orleans Blue Five.

The guitarist is said to be Buddy Christian but aurally this is not so even though he is co-composer, with Bob Fuller, of 'South Rampart Street Blues'. The guitar solos on both takes of 'My Baby Doesn't Squawk' and of 'South Rampart Street Blues' are so strikingly similar to those of Bobbie Leecan on his Need More Band's 'Midnight Susie' (5 April 1927) and on 'Red Hot Dan' by Thomas Morris's Hot Babies (12 December 1927) as to rule out misidentification."

Notable differences of takes (*):

- 36895-1: bar 3 of intro (ca. 0:05): tpt plays 1 eighth note D, 1 quarter note D, 2 eighth notes D, 1 eighth note C, 1 eighth note A, 1 eighth note F#
 36895-2: bar 3 of intro (ca. 0:05): tpt plays 1 eighth note D, 1 quarter note D, 1 eighth note D, 1 eighth note C, 1 eighth note A, 1 eighth note F#, 1 eighth note D (low)
 36896-1: bar 10 of strain A (ca. 0:11): clt break clt attempts to play triplet run, but fails after first triplet
 36896-2: bar 10 of strain A (ca. 0:11): clt break clt plays downward d-minor arpeggio in eighth notes
 36897-1: bar 15/16 of 2. Verse (after pno solo) upbeat to sop solo: 1 quarter note F, 2 eighth notes G – Gb (bar 15), 1 half note F (bar 16)
 36897-2: bar 15/16 of 2. Verse (after pno solo) upbeat to sop solo: 2 eighth notes F – F#, 1 quarter note G, 2 eighth notes G – Gb (bar 15), 1 half note F (bar 16)

134 SIX HOT BABIES

Camden, N.J. Nov. 17, 1926

Thomas Morris – cnt; Joe Nanton – tbn; Happy Caldwell – clt;

Nat Shilkret – pno; Fats Waller – org; Bobby Leecan – gtr; unknown – dms

36775

All God's Chillun Got Wings

Vic unissued

not on LP/CD

Victor Master Book lists only Shilkret by name, but Waller's presence seems to be fact as he recorded two titles (organ solos) immediately before with consecutive matrix numbers. Other names are not listed. Suggestions as published in Storyville 2, all Rust editions and Laurie Wright might be made according to the recordings of May and September 1927? John R.T. Davies (1953) and Steven Taylor do not list this item! So, this is a very doubtful Fuller item. As no tests seem to have been found and issued nothing about the musical content can be said.

Notes:

- Rust*2,*3,*4,*6: Tom Morris (cnt); Joe Nanton (tbn); Bob Fuller (clt); Nat Shilkret (pno); Fats Waller (pipe-organ); Buddy Christian or Bobby Leecan (gtr); unknown (dms).

135 EDNA WINSTON

New York,

Nov. 23, 1926

Edna Winston – voc;

Thomas Morris – tpt; unknown – tbn; Happy Caldwell – clt;

Mike Jackson – pno; Buddy Christian – bjo

36958-3

I Got A Mule To Ride

Vic 20407,

Document DOCD-5523

36959-2

Mama's Gonna Drop Your Curtain

Vic 20424,

Document DOCD-5523

36960-3

Pail In My Hand

Vic 20424,

Document DOCD-5523

36961-1

Peeping Jim

Vic 20407,

Document DOCD-5523

Very beautiful, but unknown – or not yet identified – trombonist, one of the better players, probably the name known, but unlinked to any known recordings. Christian's presence should be questioned in comparison to next E. Winston session! Is this really Bob Fuller? Rather: Albert Happy Caldwell! Pianist is probably the tinkling Mr. Mike Jackson – with little left hand.

Notes:

- Rust*3,*4,*6: Tom Morris -c; Charlie Irvis -tb; Bob Fuller -cl; Mike Jackson -p; Buddy Christian -bj.

- BGR*2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; Bob Fuller, clt; Mike Jackson, pno; Buddy Christian, bjo.

136 THOMAS MORRIS AND HIS SEVEN HOT BABIES

New York,

Nov. 24, 1926

Thomas Morris – tpt; Joe Nanton – tbn; Happy Caldwell – clt, cms or alt;

Marlow Morris (or Phil Worde?) – pno; Buddy Christian – bjo; Wellman Braud – sbs; unknown (Eddie King) - dms

36962-2

The Mess

Vic 20364,

Frog DGF 71

36962-3

The Mess

Vic 20364,

Frog DGF 1

36963-1

The Chinch

Vic 20483,

Frog DGF 1

36963-2

The Chinch

Vic 20483,

Frog DGF 1

There is no question as to Morris' and Nanton's presence here. But is this really Bob Fuller on reeds? Out of my knowledge of Fuller I would say: No! Comparing this clarinet style to Fuller's documented recordings of the time show that our clarinet player cannot be Fuller! In my ears this is Happy Caldwell again, the same player as at the session before. Only, that he plays a c-melody sax or perhaps an alto sax here. But from Caldwell's own testimony (Storyville 99) we know that he started on clarinet, later played alto and c-melody sax and later again switched over to tenor sax. So, for me this is Happy Caldwell with some certainty, possibly using his c-melody sax for the melody in 'The Mess'. (This assumption then would pose some further questions as to Bob Fuller's presence at other Morris-led sessions of 1926! But of this at a later date.)

The pianist is much more restrained and functional than Mike Jackson, who plays with much right hand flowery figures. Thus probably Phil Worde, if he really is an alternative. But I do not know where the suggestion of Phil Worde comes from. I could also think of the above listed Marlow Morris as the pianist on all four sessions tackled here. He restricts himself to pure comping, with very little solo work.

Compare with Mike Jackson's soloing at the New Orleans Blue Five session, where his solo style is clearly audible and showing an assured Harlem stride style. Nothing of it on these sides!

The rest of the rhythm section obviously is the same as before.

Notes:

- Rust, Victor Master Book Vol. 2: c / tb / s / p / bj / b / d

- Rust*2,*3,*4,*6: Tom Morris -c; Joe Nanton -tb; Bob Fuller -cl, as; Mike Jackson or poss Phil Worde -p; Buddy Christian -bj;

Wellman Braud -sb; unknown -d

Tunes:

36962-2 The Mess: (Intro 4 bars dms EK)(Strain A 16 bars ens (*))(Strain B1 32 bars cms HC)(Strain B2 32 bars ens, at end modulation F – D)(Chorus 1 16 bars ens – sbs WB)(Chorus 2 16 bars ens – clt HC)(Bridge 4 bars ens modulation D – F)(Chorus 3 16 bars ens)

36962-3 *The Mess*: same as -1

36963-1 *The Chinch*: (Intro 4 bars ens)(Strain A1 16 bars cms – ens)(Strain A2 16 bars ens)(Vamp 4 bars ens)(Strain B1 8 bars cms)
(Vamp 4 bars ens)(Strain B2 8 bars cms – ens)(Strain A3 16 bars ens)(Strain C1 16 bars cms – ens)(Strain C2 16 bars tpt)(Strain A4
16 bars clt (*))(Vamp 4 bars ens)(Strain B3 8 bars cms – ens)(Vamp 4 bars ens)(Strain B4 8 bars cms – ens)(Strain A5 16 bars ens)

36963-2 *The Chinch*: same as -1

Notable differences of takes (*):

36962-2: bar 13 of strain A: tpt all alone, playing a row of six Fs
36962-3: bar 13 of strain A: tpt and clt playing together for 3 beats, then clt dropping out to switch instrument
36963-1: end of clt solo: clt stops exactly before tpt coming in
36963-2: end of clt solo: clt plays together with tpt for 1 bar

137 **ROSELAND MELODY BOYS** New York, c. 1926
Bob Fuller – clt;
unknown – pno; unknown – bjo
3904-1 Dancin' The Blues Sil 2760 not on LP/CD

This side still awaits its reissue and can therefore not be checked and valued.

Notes:

- Storyville 1998/9-230: unknown cl; unknown p; unknown bj. "Aurally it sounds like a Fuller group."
- Rust*6: ? Bob Fuller, cl; unknown p; unknown bj.

138 **NETTIE ROBINSON** New York, c. Jan. 15, 1927
Nettie Robinson – voc;
Edwin Swayze – tpt; unknown – clt;
Willie Gant – pno
107311 I've Got The Right Man Now PA 7523, Document DOCD-5517
107312 I Never Loved But One Woman's Son PA 7523, Document DOCD-5517

This seems to be a personnel related to Rosa Henderson's Vocalion session of July 02, 1926, although the pianist does not play Cliff Jackson's typical licks (broken rhythm or shifting of meter) and may therefore possibly be somebody else, yet a very strong stride piano player – not Mike Jackson who plays a very different right hand. The clarinetist is not Fuller, but a man I am unable to suggest a name on. Our strong piano player here – not Mike Jackson who plays very different in both hands – again appears to be Willie Gant. Recent research (April 2021) on pianist Willie Gant unearthed Gant's recollection that he recorded for Pathé Actuelle in 1926/27 when he was leading a band in Harlem. This pianist's style of modified ragtime without modern and fashionable stride techniques of the time could well be Willie Gant's. Both wind instrument players are the same as on Rosa Henderson's July 02, 1926 session.

Notes:

Record Research 30, p.4: "Gant reported recording several sessions during this period for Columbia, Pathe and Grey Gull with the band and also as a pianist with pick-up outfits. None of the recordings are total solo endeavors and according to Gant these sessions were the last of his recordings. Owing to a lack of substantial statistical evidence these recordings are still in the realm of obscurity and are demanding of future research."

- RR 77-8: not listed.

- BGR*2: poss Thomas Morris, cnt; poss Bob Fuller, clt; poss Mike Jackson, pno.

- BGR*3,*4: prob Thomas Morris, cnt; prob Bob Fuller, clt; prob Mike Jackson, pno.

- Rust*3,*4,*6: prob Thomas Morris, cnt; prob Bob Fuller, clt; prob Mike Jackson, pno

139 **LAURA SMITH** *The Wild Cats* New York, c. Jan. 15, 1927
Laura Smith – voc;
Edwin Swayze – tpt; unknown – clt;
Willie Gant – pno
107313 I'm Goin' To Have Seven Years' Bad Luck PA 7520, Document DOCD-5429
107314 When A Gator Hollers (Folks Say Sign O' Rain) PA 7520, Document DOCD-5429

According to the session above of the same day this would be Willie Gant on piano.

This is the same personnel as above, possibly related to Rosa Henderson's Vocalion session of July 02, 1926, although the pianist does not play Cliff Jackson's typical licks (broken rhythm or shifting of meter) and may therefore possibly be somebody else, yet a very strong stride piano player – not Mike Jackson who plays a very different right hand. Mind the consecutive matrix numbers of these four PA sessions – their recording date certainly should be checked and corrected (Rosa Henderson and Sadie Green)!

As a pleasant surprise, I found Edwin Swayze (sic) who was touring in the East with the show Bamville Dandies at this time. Comparison with Edwin Swayze reveals strong similarities stylistically, and I am convinced that the trumpet player here is Edwin "King" Swayze. (Compare the Sammy Lewis OK 8285 and Sammy Lewis and his Bamville Syncopators Vocalions and The Levee Serenaders!) Swayze himself is remembered by colleagues as "a terrific trumpeter whose idol was King Oliver – not Louis as most of us were trying to sound like" (Arcadia 2008 cover text). For Swayze's correct name see Storyville 78, p. 230. (See "A Case of Pleasant Surprises" on this website!)

Notes:

- RR 77-8: not listed.

- BGR*2: poss Thomas Morris, cnt; poss Bob Fuller, clt; poss Mike Jackson, pno.

- BGR*3,*4: prob Thomas Morris, cnt; prob Bob Fuller, clt; prob Mike Jackson, pno.

- Rust*3,*4: ? Thomas Morris, cnt; ? Bob Fuller, clt; ? Mike Jackson, pno

- Rust*3,*4,*6: unknown, c; unknown cl; unknown p.

140 **MONETTE MOORE** New York, Jan. 26, 1927
Monette Moore – voc;
Thomas Morris – tpt; *Happy Caldwell* – clt; *Ernest Elliott* – bclt; unknown – flt;
Phil Worde – pno

37572-2	<i>Moaning Sinner Blues</i>	Vic 20484,	Document DOCD-5339
37573-1	<i>Hard Hearted Papa</i>	Vic 20484,	Document DOCD-5339
37573-2	<i>Hard Hearted Papa</i>	Vic 20484,	Document DOCD-5339

These sides have been seen by our listening group as a probable Thomas Morris appearance. When re-listening these sides I am very uncertain re the trumpet player. The octave upward jump in both takes of 'Hard-Hearted Papa' rather hints to Rex Stewart, but other insecurities let me think of Morris. And – as we are in 1927 now – I think that Stewart would be much more developed and that Morris is the likely candidate here.

Little can be heard of Ernest Elliott here, given that it is him on clarinet. The whole affair is arranged, presumably by the pianist, who plays according to the arranged passages. 'Moaning Sinner Blues' features no instrumental solos, but 'Hard Hearted Papa' has a bass clarinet solo at prominent place, only that it is not played by Elliott, but by an unknown musician of moderate improvisational abilities, using dated slap-tongue technique and very simple rhythmic structure. Elliott's clarinet is mainly coupled with the flute which gives the whole affair an airy and light sound compensated by the bass clarinet. But at a few instances Elliott's smears and slurs and his resulting sour tones become apparent, so that his presence may be ascertained. (It might be added that Evelyn Preer (Thompson) had a bass clarinet used on her recording session of c. 8 September 1926 for Banner, too.)

There is strong piano accompaniment to the items, presumably by Phil Worde, who might have been Moore's permanent accompanist at the time.

This is what my listening companions had to say some years ago:

KBR: contrary to Moore's session November 09, 1926, this tpt player here certainly is Morris and not Rex Stewart.

JO: Identification a bit difficult... I don't know of any (other?) example of Fuller playing bass clarinet. I agree Morris is probable, especially on *Hard Hearted Papa* (correct tile).

DB: as received definite Tom. More likely a whistle than a flute.

MR: Morris and Fuller both likely.

Notes:

- Rust, Victor Master Book Vol. 2: acc. by c / cl / b-cl / f / p

- BGR*2,*3,*4: Rex Stewart, cnt; Ernest Elliott, clt; unknown, bcl; unknown, flt; poss Phil Worde, pno

- Rust*3*4,*6: Rex Stewart -c; Ernest Elliott -cl; ? Phil Worde -p; unknown b-cl / f added

- VJM 177, Bob Hitchens, *The Choo Choo Jazzers*: "R. Rains confirms T. Morris and possibly Mike Jackson and hears a flute. M.

Berresford hears two B-flat clarinets, one doubling flute, plus a bass clarinet, which may be Bob Fuller. I hear a 2nd cl (poss E-flat) rather than a flute but accept that the flute is mentioned in the Victor files. I agree T. Morris is present as on next track. M. Berresford suggests Edgar Dowell or Phil Worde."

141	ELIZABETH SMITH	New York,	Jan. 26, 1927
	<i>Elizabeth Smith - voc;</i>		
	<i>Thomas Morris - tpt; Ernest Elliott, Happy Caldwell - clt; unknown - flt;</i>		
	<i>Phil Worde - pno</i>		
37574-2	<i>Police Done Tore My Playhouse Down</i>	Vic 21539,	RST-1526-2

The cornet player very probably is Thomas Morris after repeated listening, judging from tone, vibrato and flaws, just in the Monette Moore session above.

The clarinet player playing first part with his smears and slurs obviously is Ernest Elliott. But the clarinet soloist who also plays the coda certainly is a different man and might positively be Bob Fuller who plays a beautiful solo – and whose stylistic characteristics over the times yet have to be researched and identified.

Piano playing is compatible to what we had before and might therefore well be Worde (does anybody know anything about him?).

I only would urgently like to know who that flutist is!

This is what my listening companions had to say some years ago:

KBR: same as session 074-1 Monette Moore. Certainly Thomas Morris.

DB: as 074-1 but no bs-clt or whistle/flute. I hear two clarinets

MR: Morris and Fuller again both likely.

Notes:

- Rust, Victor Master Book Vol. 2: acc. by c / 2cl / f / p

- Rust*6: Rex Stewart -c; Ernest Elliott - Bob Fuller -cl; unknown -f; ? Phil Worde -p

- BGR*4: Tom Morris, cnt; poss Ernest Elliott, Bob Fuller, clts; unknown, f; poss Edgar Dowell -p

- VJM 177, Bob Hitchens, *The Choo Choo Jazzers*: "Again a flute is mentioned in the Victor files. Again, I prefer e-flat cl to fl and piano is not L. Hooper. E. Elliott is good. B. Fuller's presence depends on the instrument (I have never seen reference to him playing flute). M. Berresford hears two clarinets, one possibly doubling flute, and again suggests Edgar Dowell or Phil Worde."

142	EDNA WINSTON	New York,	Feb. 16, 1927
	<i>Edna Winston - voc;</i>		
	<i>Thomas Morris - cnt; Charlie Irvis - tbn; Albert Happy Caldwell - clt, alt;</i>		
	<i>Mike Jackson - pno; Buddy Christian - bjo</i>		
37786-1	<i>Way After One And My Daddy Ain't Come Home Yet</i>	Vic 20857,	Document DOCD-5523
37787-1	<i>Joogie Blues</i>	Vic 20654,	Document DOCD-5523
37788-1	<i>Ever After On</i>	Vic 20654,	Document DOCD-5523
37788-2	<i>Ever After On</i>	Vic 20654,	Retrieval RTR 79078
37789-1	<i>Rent Man Blues</i>	Vic 20857,	Document DOCD-5523

As before on several Victor sessions under Thomas Morris' aegis we certainly hear Happy Caldwell on clarinet with his distinct Daddish style, and – other than the foregoing Edna Winston session – Charlie Irvis on trombone.

There is a very busy pianist's right hand that points to Mike Jackson. And the banjo's sound is Buddy Christian's.

Notes:

- Rust, Victor Master Book Vol. 2: c / tb / cl / p / bj

- Rust*3,*4,*6: Tom Morris -c; Charlie Irvis -tb; Bob Fuller -cl -as; Mike Jackson -p; Buddy Christian -bj.

- BGR*2,*3,*4: Tom Morris, cnt; Charlie Irvis, tbn; Bob Fuller, clt, alt; Mike Jackson, pno; Buddy Christian, bjo.

- Storyville 153, p. 87/88: See Richard Rains' view on this matter!

143 **BOB FULLER** Clarinet Solo New York, Mar. 21, 1927
 Bob Fuller – clt;
 Louis Hooper – pno; Elmer Snowden – gtr;
 unknown – voc (2)
 E-22042 Dallas Blues Br 7006, Historical 23 (LP)
 E-22043/44 I Ain't Got Nobody Br unissued not on LP/CD
 E-22045 I Ain't Got Nobody Br 7006 not on LP/CD but held

The usual trio personnel. But we have a mature Hooper here, much better than on the early recordings we have heard. Fuller has got rid of his crazy rough clarinet tone. It is time now to change his trashy phrasing! And Elmer Snowden tries to keep pace playing guitar. Rust lists a vocal, but only on the unissued side, and he leaves the pianist out.

Notes:

- Record Research #77-9: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-230: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, g (1), bj (2,3).
- Rust*6: Bob Fuller, cl; Elmer Snowden, bj,g, unknown, v.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers agrees with personnel.

144 **SIS QUANDER** New York, Mar. 25, 1927
 Sis Quander – voc;
 Bob Fuller – clt; Cliff Jackson – pno
 E-4764/65W Down That Lonesome Road Voc unissued not on LP/CD
 E-4766/67/68W Country Woman's Blues Voc unissued not on LP/CD

As no tests seem to have been found, nothing can be said about these titles.

Notes:

- BGR*4: Bob Fuller, cl; Cliff Jackson, p.
- Rust*6: Bob Fuller, cl; Cliff Jackson, p.

145 **EVELYN THOMPSON** New York, Mar. 30, 1927
 Evelyn Thompson (Evelyn Preer ?) – voc;
 Joe Smith – tpt; unknown – clt;
 James P. Johnson – pno
 E-4781 / 82 / 83 High Life Made A Low Life Out Of Me Voc unissued not on LP/CD
 E-4784 Looking For The Sunshine, Walking Around In The Rain Voc 15548 not on LP/CD
 E-4786 Looking For The Sunshine, Walking Around In The Rain Voc 15548, Doc DOCD-5590

The clarinet player, who plays a probably pre-arranged part behind the cornet with very few exposed phrases, does not seem to be Elliott as none of his stylistic features can be detected here. Nor can there anything be associated to Fuller with any certainty. The cornetist/trumpeter might well be the lyrical and smooth Joe Smith, and James P. Johnson is a good assumption judging from style and rhythmic impetus.

Notes:

- Rust*3: Joe Smith –c; George Baquet –cl; ? James P. Johnson –p
- Rust*4,*6: unknown –c; Ernest Elliott or Bob Fuller –cl; unknown –p
- BGR*2: Joe Smith, cnt; G. Baquet, clt; poss James P. Johnson, pno
- BGR*3,*4: not listed!

146 **STEAMBOAT JOE AND HIS LAFFIN' CLARINET** New York, Apr. 06, 1927
 Bob Fuller – clt;
 Louis Hooper – pno; Elmer Snowden – bjo
 GEX-575 Texas Shuffle Gnt 6103, Third Man Records
 GEX-576 Mississippi Valley Blues Gnt 6103, Third Man Records

Although these sides have not been included in Laurie Wrights excellent Bob Fuller compilation in Storyville 1998/9, the sounds heard clearly present Bob Fuller, Louis Hooper and Elmer Snowden, the latter here on banjo again. But: how much more beautiful Fuller can play when he uses his low register, and leaves his shrill and high tones.

These sides are reissued on Third Man Records/Revenant "The Rise and Fall of Paramount Vol. 1".

Notes:

- Record Research #77: not listed.
- Storyville 1998/9-230: not listed.
- Rust*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers "Ernest Virgo has confirmed this personnel aurally. L. Wright omits, implying not B. Fuller. I agree with Virgo, but the cl tone comes as a shock."

147 **MARTHA COPELAND** New York, May 05, 1927
 Martha Copeland – voc;
Bob Fuller, Ernest Elliott – clt;
Porter Grainger – pno; unknown – train-effects
 144097-3 Dyin' Crapshooter's Blues Col 14227-D, Doc DOCD-5372
 144098-3 Mr. Brakes-Man (Let Me Ride Your Train) Col 14227-D, Doc DOCD-5372

As the three participants are documented on the record label it only leaves to see/hear what they play.

On 'Dyin' Crapshooter's Blues' the whole accompaniment is arranged throughout, Bob Fuller playing first part and Elliott second. 'Mr. Bakes-Man' again has Fuller playing first part clarinet, Elliott staying in the lower register. It has to be added that nothing typical for Elliott can be heard as he stays very much in the background.

Notes:

- Rust *3,*4: Ernest Elliott, Bob Fuller – clt; Porter Grainger – pno
- Rust *6: Ernest Elliott, Bob Fuller – clt; Porter Grainger – pno; unknown - whistle, train effects
- BGR *2,*3: Ernest Elliott, Bob Fuller, clt; Porter Grainger, pno
- BGR *4: Ernest Elliott, Bob Fuller, clt; Porter Grainger, pno; unknown whistle/train-effects

148 **SIS QUANDER**

New York, c. May 05, 1927

Sis Quander – voc;
unknown – tpt; unknown – clt;
(Louis Hooper) – pno

Mama Is Waiting For You
Mine's Just As Good As Yours

PA 7528, Per 128, Document DOCD-516
PA 7528, Per 128, Document DOCD-516

It seems a bit strange that nobody of Rust's contributors seem to have recognized that we hear a trumpeter and a clarinetist on this coupling. Or was it just an error to leave these gentlemen out? There might be some connection to Viola McCoy's session of three days earlier as above. But I would like to leave this matter open. I do not think that we have Horace Holmes – or the man of the above sessions with his name listed – here on these sides. I also doubt Hooper's presence as this pianist plays in a modest stride style.

Notes:

- BGR*4: Louis Hooper, p.
- Rust*6: Louis Hooper, p.
- VJM 177, Bob Hitchens, Choo Choo Jazzers: "Trumpet might be Horace Holmes again, clt and pno sound the same as on Camden mx 2447 above."

149 **BUTTERBEANS & SUSIE** Eddie Heywood's Jazz Trio

New York, May 06, 1927

Joe and Susie Edwards – voc duet;
Louis Metcalf – tpt; Bob Fuller – alt;
Eddie Heywood – pno

81063-B You're A No 'Count Triflin' Man
81064-C Mama's Gonna Shorten Your Days
81065-A Gonny Make You Sorry (For Everything You Do)

OK 8502, Document DOCD-5545
OK uniss. on 78, Document DOCD-5545
OK 8556, Document DOCD-5545

Beautiful, active and agile Metcalf, very assured and with all his characteristics, much drive and a flexible tone. And an extraordinarily retained Bob Fuller, playing a 14-bars solo in 'Mama's Gonna Shorten ...' which shows all his antiquated features, but fallen out of time here.

Notes:

- Rust*3,*4: Louis Metcalf -c; Eddie Heywood -p.
- Rust*6: Louis Metcalf, c; Bob Fuller, as; Eddie Heywood, p.
- BGR*2: Louis Metcalf; cnt; unknown, alt; Eddie Heywood, pno.
- BGR*3,*4: Louis Metcalf, c; unknown -as; Eddie Heywood, p.
- Storyville 1998-9, Laurie Wright, Bob Fuller: "I talked with Louis Metcalf about some of his recordings and when I asked him about the sides with Butterbeans and Susie which had an unidentified alto sax player he immediately replied, "That would be Bob Fuller.""

150 **CLARA SMITH**

New York, Jun. 01, 1927

Clara Smith – voc;

Bob Fuller – alt; **Porter Grainger** - pno

144249-1 That's Why The Undertakers Are Busy Today
144249-2 That's Why The Undertakers Are Busy Today
144250-1 Black Woman's Blues

Col 14223-D, Document DOCD-5367
Col 14223-D not on LP/CD
Col 14223-D, Document DOCD-5367

Notes:

- Rust*3,*4,*6: Bob Fuller –as; Porter Grainger -p
- BGR*2,*3,*4: Bob Fuller, alt; Porter Grainger, pno

151 **CLARA SMITH** her Five Black Kittens

New York, Jul. 30, 1927

Clara Smith – voc;

Gus Aiken – tpt; **Bob Fuller** – clt, alt;

Stanley Miller - pno

144527-2 Black Cat Moan
144528-2 Strugglin' Woman's Blues

Col 14240-D, Document DOCD-5368
Col 14240-D, Document DOCD-5368

Notes:

- Rust*3,*4,*6: Gus Aiken –c; Bob Fuller –cl -as; Stanley Miller -p
- BGR*2,*3,*4: Gus Aiken, cnt; Bob Fuller, clt, alt; Stanley Miller, pno

152 **VIOLA McCOY**

New York, c. Aug. 26, 1927

Viola McCoy – voc;

Bob Fuller – clt; Louis Hooper – pno

2584-C Dyin' Crap Shooter's Blues
2585-A Gay-Catin' Daddy

Cam 1225, Document DOCD-5418
Cam 1225, Document DOCD-5418

Unmistakeably Bob Fuller and Louis Hooper. The latter can even be heard playing stride in a short passage in the first title – and not that bad. Fuller has become soft and melodious, but he still has his trashy phrases. It won't be long until his resignation. He would certainly have realized that he belonged into a past musical period and that he could not keep in step with new fashions. Out of my knowledge of Porter Grainger's pianistic abilities and style I cannot follow his assumed presence as pianist.

Notes:

- *Record Research #77-8: Bob Fuller, Louis Hooper, unknown.*
- *BGR*4: Bob Fuller, cl; Louis Hooper, p.*
- *Rust*6: Bob Fuller, cl; Louis Hooper, p.*

153 **MARGARET JOHNSON**

Margaret Johnson – voc;

Bob Fuller – clt, sop; Porter Grainger – pno

81424-B Stinging Bee Blues

81425-B Best Friend Blues

New York,

Sep. 08, 1927

OK 8506,

Document DOCD-5436

OK 8506,

Document DOCD-5436

Positively Fuller and Grainger.

Notes:

- *Rust*3,*4,*6: Bob Fuller –cl; Porter Grainger -p*
- *BGR*2,*3,*4: Bob Fuller, clt; Porter Grainger, pno*

154 **LIZZIE MILES**

Lizzie Miles – voc;

Bob Fuller – clt; Louis Hooper – pno

7554-1 Mean Old Bed Bug Blues

7555-1 You Can't Have It Unless I Give It To You

7555-2 You Can't Have It Unless I Give It To You

New York,

Oct. 12, 1927

Ban 6117,

Document DOCD-5459

Ban 6117

not on LP/CD

Ban 6117,

Document DOCD-5459

Lizzie Miles – now with the cheap record labels, obviously – sings in her personal style, strong and with verve.

She is accompanied here by Bob Fuller on clarinet and Louis Hooper on piano, both of them working generally with the Ajax record company of Montreal, Canada, but produced in New York, Louis Hooper being their house-pianist.

Bob Fuller and Louis Hooper have not been assumed to participate with this record session before Mr. Bob Hitchen's investigation of the 'Choo Choo Jazzers' recordings of about ten years ago. Yet, my ears decidedly support Hitchen's assumption. But in my estimation, Fuller is the least appropriate clarinetist of the Harlem musicians to accompany a jazz/blues singer. He performs in his antiquated very fast vibrato, with little feeling for the blues. Hooper has a bluesy touch on his piano, instead.

Notes:

- *BGR*2,*3,*4: unknown - clt; unknown – pno*
- *Rust*3,*4,*6: unknown clt; unknown – pno*
- *VJM 177, Bob Hitchens, Choo Choo Jazzers: "I hear Bob Fuller, Louis Hooper."*

Discernible differences of takes:

7555: *As only one take of this side has been reissued comparison with the unreissued take is impossible*

155 **MARTHA COPELAND**

Martha Copeland – voc;

Bob Fuller – clt; Porter Grainger – pno

144852-3 Shootin' Star Blues

144853-3 Good Time Mama Blues

New York,

Oct. 13, 1927

Col 14262-D,

Document DOCD5373

Col 14262-D,

Document DOCD5373

Fuller and Grainger as documented in the Columbia files. Fuller performs in his antiquated very fast vibrato, with little feeling for the blues.

Notes:

- *Rust*3,*4,*6: Bob Fuller –as; Porter Grainger -p*
- *BGR*2,*3,*4: Bob Fuller, alt; Porter Grainger, pno*

156 **NASHVILLE JAZZERS**

unknown – tpt; unknown – clt, alt; unknown – alt;

unknown – pno; unknown – bjo

102-A St. Louis Blues

102-B St. Louis Blues

New York,

c. 1927

VD/Mad 50001, Jazz Oracle BDW 8038

VD/Mad 50001, Jazz Oracle BDW 8038

Any hitherto issued personnel seems to be highly doubtful, and I wonder if there is a connection of this band to the Walter Bennett circle (see my article in N&N 52). There seems to be no other link of Thomas Morris to the Grey Gull record family. There is not anything played by these musicians resembling what is known of the named men. Thus, the musicians listed in Rust are pure uneducated guess-work!

DB: not Tom. He was far better than this certainly by this time.

MR: I have never doubted the Morris-Fuller personnel, but will re-listen.

Notes:

- *Rust*2: Tom Morris (cnt); Bob Fuller (?) (clt); unknown (alt); Mike Jackson (?) (pno); Buddy Christian (?) (bjo)*
- *Rust*3,*4,*6: Tom Morris -c; Bob Fuller -cl; unknown as; ?Mike Jackson -p; unknown bj*

157 **BESSIE SMITH**

Bessie Smith – voc;

Ernest Elliott, Bob Fuller – clt;

New York,

Feb. 16, 1928

Porter Grainger – pno

145650-2	I'd Rather Be Dead And Buried In My Grave	Col 14304-D,	Frog DGF 45
145651	Hit Me In The Nose Blues	Col unissued	not on LP/CD

Let me guess: it's Elliott in the first clarinet part here, contrary to the Martha Copeland reording above (May 5, 1927). Or not?

Notes:

- E. Brooks, *The Bessie Smith Companion* p.135: "Presumably the dire high-register yelpings of the clarinets in the introduction are intended as references to Bessie's early 'fox' and 'dog' similes but they do not augur well and true to form, Elliott and Fuller proceed to trot out a pack of enervating harmonic clichés. Luckily however, after the introduction they confine themselves to background noises in the chalumeau register."

- Rust*3,*4,*6: Ernest Elliott, Bob Fuller –cl; Porter Grainger –p

- BGR*2,*3,*4: Ernest Elliott, Bob Fuller, cl; Porter Grainger, p

158 **LIZZIE MILES**

Lizzie Miles – voc;

Bob Fuller – clt;

Louis Hooper – pno

		New York,	Feb. 29, 1928
7820-2	Nobody Shows What My Baby Shows	Ban 7075,	Document DOCD-5459
7821-1	Second-Hand Daddy	Ban 7075	not on LP/CD
7821-2	Second-Hand Daddy	Ban 7075,	Document DOCD-5459
7822-2	A Good Man Is Hard To Find	Or 1197,	Document DOCD-5459
7822-3	A Good Man Is Hard To Find	Dom 4126,	Document DOCD-5459

We certainly are on safe ground here with Bob Fuller as clarinet player and Louis Hooper with his later piano style, as generally known. But, as I have maintained above (session 017), Fuller is un-suitable to fittingly accompany a blues singer with his clarinet style, be it even one of the vaudeville-blues variety.

Miss Miles sings with warmth and feeling and great phrasing. Unfortunately only, the low recording quality hides her brilliant tone and voice.

Notes:

- BGR*2,*3,*4: Bob Fuller, cl; Louis Hooper, p.

- Rust*3,*4,*6: Bob Fuller, cl; Louis Hooper, p.

- VJM 177, Bob Hitchens, Choo Choo Jazzers: "Agreed."

Discernible differences of takes:

7821: As only one take of this side has been reissued comparison with the unreissued take is impossible

7822-2: Last clarinet phrase at very end of tune: 1 quarter-note f, 2 eighth-notes d-c, 1 quarter-note f

7822-3: Last clarinet phrase at very end of tune: 1 quarter-note f, 2 eighth-notes d-c, 1 quarter-note d

159 **BESSIE SMITH**

Bessie Smith – voc;

Abraham Wheat – clt, sop; Bob Fuller – clt;

Porter Grainger – pno

		New York,	Mar. 19, 1928
145783-2	Spider Man Blues	Col 14324-D,	Frog DGF 45
145784	Tombstone Blues	Col unissued	not on LP/CD

Personnel as listed and documented in the Columbia files.

Notes:

- BGR*2,*3,*4: Abraham Wheat, clt, sop; Bob Fuller, clt; Porter Grainger, pno.

- Rust*3,*4,*6: Abraham Wheat -cl -ss; Bob Fuller -cl; Porter Grainger -p

- Columbia files: Bob Fuller, Abraham Wheat, clts; Porter Grainger, p.

160 **LIZZIE MILES**

Lizzie Miles – voc;

Bob Fuller – clt;

Louis Hooper – pno; unknown - bjo

		New York,	May 02, 1928
7953-2	Shake It Down	Ban 7128,	Document DOCD-5460
7954-1	Banjo Papa (Stop Pickin' On Me)	Re 8672,	Document DOCD-5460
7955-2	Your Worries Ain't Like Mine	Dom 4152	not on LP/CD
7955-3	Your Worries Ain't Like Mine	Re 8672,	Document DOCD-5460

Miss Miles sings majestically, a bit subdued only by the recording technique. Lynn Abbott in booklet to Document DOCD 5460: "By 1928 Lizzie Miles was a full-blown American entertainment institution with nearly two decades worth of experience to recommend her."

Bob Fuller and Louis Hooper accepted. Fuller shows remarkable developments in handling a jazz/blues singer's accompaniment in the last title. And Louis Hooper avoids his early boogie figures of the left-hand to replace them with a very moderate kind of stride bass. The banjo plays strict rhythm banjo and is therefore not identifiable. From the banjo sound in 'Banjo Papa' I would guess (!) Buddy Christian. But my knowledge of banjo playing is close to minimal!

Notes:

- Record Research #77-8: Bob Fuller, Louis Hooper, not Snowden.

- BGR*2,*3,*4: Bob Fuller, cl; Louis Hooper, p; unknown bj.

- Rust*3,*4,*6: Bob Fuller, cl; Louis Hooper, p; unknown bj.

- VJM 177, Bob Hitchens, Choo Choo Jazzers: "Kidd states not E. Snowden and I agree."

Discernible differences of takes:

7955: As only one take of this side has been reissued comparison with the unreissued take is impossible

161	BOB FULLER	Clarinet Solo	New York,	May 18, 1928
Bob Fuller – clt;				
Charles Prime – pno; Elmer Snowden – bjo				
7981-1		Fireworks	Do 0249,	Historical 23 (LP) ?
7981-2		Fireworks	Or 1274	not on LP/CD ?
7982-		Pig Alley Stomp	Plaza unissued	not on LP/CD
7983-1		Here 'Tis	Ban 7151,	Historical 23 (LP) ?
7983-2		Here 'Tis	Ban 7151,	not on LP/CD ?
7984-2		Alligator Crawl	Ban 7151,	Historical 23 (LP)

Note: Historical 23 (LP) has one take each of 'Fireworks' and 'Here 'Tis', but it is not known which ones.

We definitely have a new piano player here. Charles Prime certainly belongs to the stride players and he plays fast and convincingly in this style. He is listed once only in Rust, which shows that there must have been very many able musicians in Harlem at the time who never had a chance to record, and of whom we know nothing or close to nothing. What a squandering!

The banjo is played by Elmer Snowden is his inimitable solistic and busy style.

Notes:

- *Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.*

- *Rust*6: Bob Fuller, cl; Charles Primer,p; Elmer Snowden, bj.*

162	THREE BLUES CHASERS		New York,	Jun. 11, 1928
Bob Fuller – clt;				
Louis Hooper – pno; Elmer Snowden – bjo				
400777-B		Nothin' But Blues	OK 8595	not on LP/CD
400778-B		Lame Duck Blues	OK 8595	not on LP/CD

These sides still await their reissue and can therefore not be checked and valued.

Notes:

- *Record Research #77-9: Bob Fuller, poss Louis Hooper, Elmer Snowden.*

- *Rust*6: unknown cl; unknown p, unknown bj.*

163	BOB FULLER	Clarinet Solo	New York,	Jun. 19, 1928
Bob Fuller – clt;				
Charles Prime – pno; Elmer Snowden – bjo				
146556-3		Nameless Blues	Har 688-H	not on LP/CD but held
146557-1		Ridiculous Blues	Har 688-H	not on LP/CD but held

This obviously is the same personnel as on session 176, and its playing is beautiful. Only that this is the last performance of Bob Fuller on record.

Notes:

- *Record Research #77-9: not listed.*

- *Rust*6: Bob Fuller,cl; Charles Prime, p; Elmer Snowden, bj.*

164	BESSIE SMITH		New York,	Aug. 24, 1928
Bessie Smith – voc;				
Joe Williams – tbn (6); Bob Fuller – clt, sop (4),ten (3,5,6); Ernest Elliott – clt, alt (3,4,5);				
Porter Grainger – pno				
146887-2		Yes Indeed He Do	Col 14354-D,	Frog DGF 45
146888-2		Devil's Gonna Get You	Col 14354-D,	Frog DGF 45
146889-3		You Ought To Be Ashamed	Col 14399-D,	Frog DGF 45
146893-2		Washwoman's Blues	Col 14375-D,	Frog DGF 45
146894-2		Slow And Easy Man	Col 14384-D,	Frog DGF 46
146895-1		Poor Man's Blues	Col 14399-D,	Frog DGF 46

On 'Yes Indeed He Do' we hear the reed men both on clarinets, with Elliott playing first part in the intro, then leaving the field open for Fuller, who bears most of the following accompaniment with his fine and warm clarinet. Only at the end do we hear both musicians together again, difficult to discriminate. Judging from tone, loudness and vibrato, Elliott seems to lead the ensemble of 'Devil's Gonna Get You' on first clarinet throughout, but this again is difficult to discriminate. The rudimental arrangements seem to come from P. Grainger. On 'You Ought To Be Ashamed' it is very obvious from tone, vibrato and smears that Elliott plays the alto sax and Fuller the tenor. On "Washwoman's Blues" we hear Elliott again on alto, Fuller on soprano. Elliott with his antiquated time and phrasing and Fuller as the much better jazz man on soprano, unlisted up to now! 'Slow And Easy Man' has Elliott on alto again and Fuller on tenor. Fuller sometimes plays very high, which might lead to a sound of seemingly two altos. This is apparent here. 'Poor Man's Blues' has – apart from the great Joe Williams on trombone – Bob Fuller on tenor, again sometimes very high, and Elliott on clarinet. Throughout my whole investigation in Ernest Elliott nowhere have I found Ernest Elliott to play tenor sax. This session again is proof to this fact!

Notes:

- *Ch. Delaunay, New Hot Discography: Ernest Elliott, Bob Fuller (s); Porter Grainger (p)*

- *Rust*3: Bob Fuller –cl-as; Ernest Elliott –cl –as –ts; Porter Grainger –p; with Joe Williams –tb as noted (6)*

- *Rust*4,*6: Bob Fuller –cl-as; Ernest Elliott –cl –as –ts; Porter Grainger –p; with Joe Williams –tb added*

- *BGR*2,*3,*4: Bob Fuller, clt,alt; Ernest Elliott, clt,alt,ten; Porter Grainger, pno; with Joe Williams, tb*

- *E. Brooks, The Bessie Smith Companion p.143: 1st title: "the trouble with the reeds is that although aiming for a New Orleans style polyphony, they can manage only a chaotic, pitch-doubling heterophony. The instrumental chorus is typical – they not only get in each other's way but sound alike too, in spite of the alternative instruments available at the session." 2nd title: "The discographies show Bob Fuller playing clarinet and alto saxophone and Ernest Elliott clarinet, alto and tenor saxophones at this session; it is a reflection of their lack-lustre performance that no one has bothered to identify which instruments are used on which sides."*

- *ibid* p.144: 3rd title: “The chord sequence is uninspiring, the words and Bessie’s line not varied enough, the reeds sound muddy with the tenor saxophone often out of tune and the piano languishes. ... Here with the oily timbre of the clarinet absent, it takes little effort to identify the reeds as tenor (Ernest Elliott) and alto (Bob Fuller) saxophones.”

- *ibid* p. 145: 5th title: “But nothing she (Bessie! – KBR) can do in any way influences the reeds to abandon their worn-out phrases full of pitch and timbre collisions. It is true in the instrumental chorus, the arranged lines prevent pitch collision but there it is their rapid vibratos and considerable imprecision which offends. Porter Grainger seems to have moved to another room.”

- *ibid*. p. 146: 6th title: “... and a considerable amount of the credit must go to Joe Williams whose fine trombone has the vital effect of pushing the reeds into a subordinate role, one they are capable of coping with.” “Even the reeds, relieved of their melodic and antiphonal duties are not unpleasing; their organ-like harmony, richer now, hangs as a stable backdrop in front of which Bessie and Joe Williams display their art. Williams can now be seen to be the flux necessary to join effectively the disparate talents of Bessie and the reeds. Not that they are blameless – that the performance falls short of the higher quality is due entirely to the saxophone’s uncertain harmonies behind Bessie’s first words and the unobtrusive tonguing of both reeds in the second chorus.”

165 SOPHIE TUCKER

New York,

Jul. 10, 1929

Sophie Tucker – voc;

Leonard Joy – dir;

unknown - tpt; unknown – tbn;

(Bob Fuller?) – clt;

unknown – pno; unknown – bbs; unknown - dms

55602-2 Some Of These Days

Vic 22049,

Composer credits: 55602 (Brooks)

Hearing this side again after a long time of neglect, I immediately started to thump my foot with the swinging beat. The vocal is not bad at all, but the band are really swinging.

But what do we hear: Miss Sophie Tucker, an internationally known performer and singer of the early 1910s and until the 1960s, singing with a jazzy voice, using off-beat and hot phrasing as used by jazz singers. This is surprisingly nice and interesting. Also interesting is Miss Tucker’s “sostenuto” in bar 15 of the first chorus, where it causes a good tension.

But the real surprise is the band of trumpet, trombone, clarinet, two pianos – as the ‘Victor Master Book Vol. 2’ asserts –, tuba and drums.

All Rusts list a banjo, but this certainly cannot be heard at any time of the recording.

There is a trumpet player with a squeezed tone playing the melody in the introduction with a somewhat “square” rhythm, accompanied by his band colleagues playing ad-lib. Miss Tucker takes over and sings the first chorus accompanied by the band, ad-lib as well. The verse then is sung by Miss Tucker accompanied by piano. And there a problem appears: I hear a piano part in the verse which might well be played by one sole pianist. If there really is a second pianist on this side, he may be playing with the band only, thus not in the verse,

being the band’s pianist. The piano accompanist in the verse might be somebody else. This player reminds me a bit of James P. Johnson, by the way. The second chorus is accompanied by the band, again, playing a scored riff throughout the chorus, with the clarinetist taking the lead part. The band pianist is rather subdued, but there is a flexible and imaginative tuba player with nice ideas, whose playing I really like, but of whose identity I have no idea. And there is a driving drummer restricted to wood-block work in eighth-strokes and eighth-triplets and the final cymbal-stroke. Very good!

The noted “director” Leonard Joy (Victor Master Book, Vol. 2) obviously is a white employee of the Victor company with no recognisable activity in the recording process.

But here a note by Mr. Barry Harden, British jazz enthusiast in the USA, might be of interest: “There was one record that I bought from Norman Stevens ... by Sophie Tucker which he said had Bob Fuller and a black band accompaniment. ... It was quite a large band with no real solos. The title was, I think, one of the regulars, maybe I Ain’t Got Nobody, something like that. If Bob Fuller was on it, it certainly was no memorable. But from what I recall it would have been his last recording. I believe it had on the label ‘acc. Negro Orchestra’.” This, now, seems to be really interesting, as we might have a hint here to Bob Fuller’s late career as a jazz musician in a long residency at the 125th Street Dance Hall in New York.

Notes:

- B. Rust, *The Victor Master Book, Vol. 2: Vocal acc* by LJ/c/tb/s/2p/bb/d (“coloured orchestra”)

- BGR*2,*3,*4: As Sophie Tucker was a white singer and performer, she is not listed in ‘Blues and Gospel Records’!

- Rust *2,*3,*4,*6: Leonard Joy dir. unknown Negro group: unknown cnt; unknown tbn; unknown clt; unknown two pno; unknown bjo; unknown bbs; unknown dms

Tune structure:

55602 *Some Of These Days* Key of C

Victor

(Intro 8 bars ens)(Chorus 1 32 bars ABCD ST voc + ens)(Verse 16 bars ST voc + pno)(Chorus 2 32 bars ABCD ST voc + ens)