

# THE RECORDINGS OF PERCY GLASCOE

## An Annotated Tentative Personnelo-Discography

GLASCOE, Percy, reeds

no personal dates known

Very little seems to be known of this reed player. He may have been a member of Joe Robinson's band in Baltimore in 1919 – 1920. In late 1920 he apparently is co-leader of Fox and Glascoe Jazzeola Jazz Band in the Baltimore area. Glascoe known as the 'Laughing Clarionetist'. In 1924 he was a member of Bobby Lee's 'The Cotton Pickers' in Philadelphia. He is known to be with Billy Fowler's band at the Club Alabam in 1926. In August 1926 Glascoe is photographed as a member of the Duke Ellington band at Orchard Beach, New York. Until 1932 Glascoe is mentioned and advertised in many newspaper announcements mainly in the Baltimore – Philadelphia region playing local engagements, partly as band-leader.

### GLASCOE PERCY

#### STYLE

Glascoe is deeply seized in the vaudeville tradition of clarinet playing, with slap-tongue, freak and gas-pipe playing. He mainly uses a strong and sharp attack. He owns a good technique, but uses it mainly for his gimmicks.

#### TONE

Glascoe owns a strong and reedy tone.

#### VIBRATO

Like other clarinetists of his style, he displays a retained but fast/short vibrato.

#### TIME

He plays with attack and drive – as far as these features are possible in Glascoe's style, yet mostly on the beat and thus hardly swinging in a jazzy way.

#### PHRASING

Glascoe phrasing is mostly on the beat (no off-beat), and combines simple quarter note playing with short fast runs in eighth notes.

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

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

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

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.

### PERCY GLASCOE

001 **HELEN BAXTER** Lem Fowler's Orchestra  
Helen Baxter – voc;

New York,

Jul. 10, 1923

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 half-tone 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

002 **MAMIE SMITH** her Jazz Hounds (Snowden's Orchestra)

New York,

Aug. 16-27, 1924

Mamie Smith – voc;

Horace Holmes – tpt; Jake Frazier – tbn; Ernie Bullock – clt;

Leslie A. Hutch Hutchinson – pno; Elmer Snowden – bjo; Bob Ysaquiere – bbs; Norman Buster – dms, marimba

31669 Lost Opportunity Blues

Ajax 17058,

Doc DOCD 5360

31670 Good Time Ball

Ajax 17058,

Doc DOCD 5360

The band is obviously taken from Elmer Snowden's Orchestra of the time (see notes). There is a photo of this band (Snowden's Orchestra) in Perry Bradford's 'Born With The Blues' on page 102. This photo does not show Percy Glascoe (identification of shown musicians in Storyville 106/150). From that it seems likely that all since listed personnels are settled on a beat copy of this Ajax record in Walter C. Allen's possession (see notes). My own reference is Document DOCD-5360 and the source record for these titles obviously is not better than Allen's. So, I have to admit not to be able to discriminate one or two cornets/trumpets, but it sounds like two in the very first bars of 'Lost Opportunity Blues'. As Horace Holmes remembered the session and named himself as the only cnt I follow his statement. I hear trombone and a clarinet, no discernable saxophone. Whether it is Ernie Bullock (obviously the same man as listed with J.R. Morton's Red Hot Peppers of March 20, 1930 (?) – who is on the photo – or Percy Glascoe who cannot be heard very favourably on several Lem Fowler sides in 1925/6, I cannot really distinguish. Comparing this clarinetist here with Glascoe of the Fowler sides I certainly name Bullock! I have nevertheless listed Jackson as alto player here, because I hear a tuba – no bass sax! – and if this is correct, Jackson has to play sax or not be present at all on the session. The bass notes are very sharp cut like from a brass bass, not like those from a bass saxophone (the photo, by the way, shows Jackson doubling on baritone sax, not bass sax, which certainly is more appropriate for an alto player, as alto and baritone are pitched Eb). I have therefore added Ysaquiere on tuba as shown in the photo. Hutchinson was a well acquainted and respected pianist who unfortunately only made two other recordings in 1923 and 1927 (Rust\*6). He is heard very favourably here. The drummer can be heard playing the blocks and an occasional cymbal crash, together with some marimba accompaniment in 'Good Time Ball'.

#### Notes:

- Rust\*3: Horace Holmes or Gene Aiken (but hardly both) – c; Jake Frazier – tb; Ernie Bullock or Percy Glascoe – as; Alex Jackson – bsx;

Leslie A. Hutchinson ("Hutch") – p; Elmer Snowden – bj; Norman Buster – d – marimba.

- Rust\*4, \*6: Horace Holmes or Gene Aiken, c; Jake Frazier, tb; Ernie Bullock or Percy Glascoe, as; Alex Jackson, bsx; Leslie A.

Hutchinson, p; Elmer Snowden, bj; Norman Buster, d, marimba.

- BGR\*4: Gus Aiken, Horace Holmes – cnt; Jake Frazier – tbn; Ernie Bullock, Percy Glascoe – clt, sax; Leslie A. Hutchinson (Hutch) – pno; Elmer Snowden – bjo; Alex Jackson – bsx; Norman Buster – dms

- RR 57-10: "Horace Holmes (Jazz Music Vol. 15, No. 4) says that the Elmer Snowden band signed to accompany Mamie Smith. He recalled the two titles on Ajax 17058 but thought they were rejected, and gave the personnel of the Snowden band as: Holmes, cornet; Gene Aiken, trumpet; Jake Frazier, trombone; Ernie Bullock, Percy Glascoe, Alex Jackson, reeds; Leslie Hutchinson, piano; Elmer Snowden, banjo.

- RR 63-12: Walter C. Allen: "Ajax 17058: no marimba on 31670. Instr. (tpt, tbn, clt, alt, p, bjo, bass sax) agrees pretty much with Horace Holmes' personnel. Bass sax man would be Alex Jackson; Clarinet, Percy Glascoe. My copy is so beat that I cannot tell whether or not two cornets are present, as Holmes claimed."

- *W. Bryant's AJAX Records (Mainspring Pres, 2013) lists the following personnel "as per Snowden" : Gus Aiken (trumpet), Jake Frazier (trombone), Alex Jackson (bass saxophone), Leslie Hutchinson (piano), Elmer Snowden (banjo). (No mention of alto sax, clarinet and drums! Did Elmer really listen?- KBR)*

<b>003 FOWLER'S WASHBOARD WONDERS</b>	New York,	Jul. 02, 1925
Percy Glascoe – clt;		
<b>Lemuel Fowler</b> - pno; Stanley Harding - wbd		
140742-3 Chitterlin' Strut	Col 14084-D,	Frog DGF 66
140743-2 Washboard Stomp	Col 14084-D,	Frog DGF 66

We hear the same phenomenon here as before: two musicians playing together, but without any interrelation, as it seems. This is a strange – as seen against later developments – form of early jazz music, and certainly not a form that had any qualities to be carried on. Also, Glascoe's and Fowler's stylistic characteristics seem to be very far apart – too far apart to build up a recording unit. No wonder, that the Columbia people later in July 1927 provided Fowler with a working band for recording, not one Fowler had any relations to.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: unknown (cl); Lemuel Fowler (p); unknown (wb)*
- *Carey, McCarthy, Jazz Directory Vol 3: unknown (clt); Lem Fowler (p); unknown (wbd)*
- *Rust\*2: Percy Glascoe (clt, alt); Lemuel Fowler (pno); unknown (wbd).*
- *Rust\*3, \*4, \*6: Percy Glascoe -cl -as; Lem Fowler -p; Stanley Harding -wb.*

<b>004 PERCY GLASCOE</b>	New York,	Jul. 03, 1925
Percy Glascoe – clt;		
<b>Lemuel Fowler</b> – pno		
140744-1 Stomp 'Em Down	Col 14088-D	not on LP/CD, but held
140745-1 Steaming Blues	Col 14088-D	not on LP/CD, but held

Here now, we have some real inter-action of the two participants, probably because there was some directing mind in proceedings. And the music develops some unexpected charm in its own right. There is little boogie/blues playing in Fowler's contributions here, and this adds to a better coherence – and possibly makes Mr. Glascoe play in a more straight-forward way.

Notes:

- *Carey, McCarthy, Jazz Directory Vol 3: Percy Glascoe (clt); Lem Fowler (p)*
- *Rust\*2, \*3, \*4, \*6: Percy Glascoe – clt; Lemuel Fowler – pno*

<b>005 JULIA MOODY</b>	New York,	Jul. 10, 1925
Julia Moody – voc;		
<b>Percy Glascoe</b> – clt; <b>Edgar Dowell</b> – pno		
140756-2 Strivin' Blues	Col 14087-D,	Document DOCD- 5418
140757-3 Last Night Blues	Col 14087-D,	Document DOCD- 5418

Miss Moody sings a remarkably beautiful style with full vocal power, fine vibrato and good feeling for jazz/blues. This is typically Percy Glascoe with his un-swinging and "freakish" trumpet styled clarinet. He uses his clarinet as a comic instrument, not being influenced by any classic jazz clarinet players like Johnny Dodds or other swinging jazz reed players. Pianist Edgar Dowell accompanies in a modest pianistic half-way between blues/boogie and Harlem stride. Very tasteful and elegant, yet un-obtrusive.

Notes:

- *D. Mahony, Columbia 13/14000-D Series: Percy Glascoe, clt; Edgar Dowell, p.*
- *BGR\*2, \*3, \*4: Percy Glascoe, clt; Edgar Dowell, pno.*
- *Rust\*3, \*4, \*6: Percy Glascoe –cl; Edgar Dowell -p.*

<b>006 CLARINET JOE AND HIS HOT FOOTERS</b>	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.

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*

<b>007 FOWLER'S WASHBOARD WONDERS</b>	New York,	Aug. 27, 1925
Clarence Wheeler – tpt; Percy Glascoe – clt, cms;		
<b>Lemuel Fowler</b> - pno; Stanley Harding - wbd		
140870-3 Dodgin' My Man	Col 14096-D,	Frog DGF 66
140871-3 Pig Foot Shuffle	Col 14096-D,	Frog DGF 66

The whole performance is scored, and Fowler only supports the band with a most limited accompaniment. (It is my believe that he had no experience as a band player at all when reaching New York some years before.)

Wheeler is a workmanlike, somewhat limited musician who knows how to use the mutes. His style shows ragtime roots and is rhythmically rather uninteresting. Glascoe's style is characterized above. He doubles on c-melody-sax here. And the washboard player is most inventive.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: unknown (tp); unknown (cl); Lemuel Fowler (p); unknown (wb)

- Carey, McCarthy, *Jazz Directory Vol 3*: unknown (tpt); unknown (clt); Lem Fowler (p); unknown (wbd)

- VJM 148, p. 12, Dan Levinson: "Percy Glascoe was indeed quite a saxophonist! On the track where he triple-tongues ('Pig Foot Shuffle' - KBR), he reminds me a lot of Stump Evans. Am I correct that he is credited as ALTO saxophonist? That definitely ain't no alto. Still hard to ascertain whether it's C-melody or tenor, but I'd vote for C-melody. Just a feeling ... So... I think C-melody is a safe bet for Glascoe. Hope I don't get crucified."

- Rust\*2: Seymour Irick (tpt); Percy Glascoe (clt, alt); Lemuel Fowler (pno); unknown (wbd).

- Rust\*3,\*4,\*6: Clarence Wheeler (tpt); Percy Glascoe -cl -as; Lem Fowler -p; Stanley Harding -wb.

**008 (LEM) FOWLER'S WASHBOARD WONDERS**

New York, Sep. 24, 1925

Clarence Wheeler – tpt; Percy Glascoe – clt, cms;

Lemuel Fowler – pno; Stanley Harding – wbd; unknown – train effects (2)

141042-2 Steppin' Old Fool

Col 14101-D,

Frog DGF 66

141043-2 Express Train Blues

Col 14101-D,

Frog DGF 66

The trumpet player shows much better jazz feeling here, using off-beat phrasing and blues elements. Other participants as before.

Glascoe is very "freakish" on these sides.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: unknown (tp); unknown (cl); Lemuel Fowler (p); unknown (wb)

- Carey, McCarthy, *Jazz Directory Vol 3*: unknown (tpt); unknown (clt); Lem Fowler (p); unknown (wbd)

- Rust\*2: Percy Glascoe (clt, alt); Lemuel Fowler (pno); unknown (sbs); unknown (wbd).

- Rust\*3,\*4,\*6: Clarence Wheeler (tpt); Percy Glascoe -cl -as; Lem Fowler -p; Stanley Harding -wb.

**024 JIM - DANDIES**

New York, Oct. 24, 1925

Seymour Irick – tpt; Percy Glascoe – clt, sop;

Lem Fowler – pno; Richard Ward – dms

141188-1 Shake That Thing

Har 55-H,

Frog DGF 66

141189-1 Charleston Geechie Dance

Har 55-H,

Frog DGF 66

The legendary Seymour Irick is on trumpet here. His time is stiff and unadventurous, but he displays a good technique, and shows a somewhat softened Johnny Dunn influence. His legend might be based on his reputation of a lady's man (which, by the way, brought him an untimely death). Glascoe doubles on soprano-sax here.

This coupling is one of two hitherto undisputedly and unquestionedly containing Seymour Irick as trumpeter in its personnel. Frog DGF 66 is the first reissue of these two recordings, and we have to be very thankful to the Frog people for their affection towards this kind of early jazz music.

We hear an urgently driving trumpet player with sharp and strong tone, but with little improvisational talent we usually expect from well-known jazz musicians. But this still was the time of strongly ragtime-derived music in Harlem, although for other – younger – musicians Louis Armstrong's one-year already presence in Fletcher Henderson's band had caused a strict change of musical direction into rhythmically different ways. Our man's way of playing here wears out in presenting a row of little-altered variations of the given melodic material and using the different mutes on-hand for achieving a kind of jazz music which is far from the Southern – or Western – style that Armstrong presented in Harlem at this very time, and that became standard for jazz playing in the future. Johnny Dunn and Jack Hattton were the prototypes of this kind of trumpet playing in early Harlem, and we have to accept this style as a model of this special time.

Percy Glascoe is a 'relic' of this time, as well, although he performs in a somewhat looser style, presenting parts of his solos in free improvisation with little reference to the given melodies.

Fowler on piano restricts himself to fundamental chordal and rhythmic work. The drummer – as usual – is confined to rudimentally use a drum and a cymbal, without bass-drum and the snares.

This obviously is a simple kind of jazz music, although the players were experienced and legitimate musicians.

Notes:

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

- Carey, McCarthy, *Jazz Directory Vol 3*: Seymour Irick (cnt); Percy Glascoe (clt, sax); Lemuel Fowler (p); Richard Ward (traps).

- Rust\*2: Seymour Irick (tpt); Percy Glascoe (clt, alt); Lem Fowler (pno); Richard Ward (wbd).

- Rust\*3,\*4,\*6: Seymour Irick -t; Percy Glascoe -cl -ss -as; Lem Fowler -p; Richard Ward -wb.

**010 FOWLER'S WASHBOARD WONDERS**

New York, Oct. 28, 1925

Seymour Irick – tpt; Percy Glascoe – clt, cms;

Lemuel Fowler – pno; Al Brunson – dms/wbd

141202-3 The Florida Blues

Col 14111-D,

Frog DGF 66

141203-2 Salty Dog

Col 14111-D,

Frog DGF 66

This coupling is the other one hitherto undisputedly and unquestionedly containing Seymour Irick as trumpeter in its personnel. Provided that this long-lasting assumption is correct, we may – and we do not have any other choice – take this player's trumpet style as exemplary for Irick's trumpet style. Luckily, we are in a situation to possess an expertly reissued CD of Lem Fowler's entire recorded band-work on the above listed Frog CD. And this enables us in an uncomparably better way to hear and assimilate this music of 1925 than with the only comparable earlier issue on the LP of the British VJM label of the 1960s.

The drummer/washboard player on these sides might also be the same one as on the Jim Dandies sides, thus Richard Ward.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: unknown (tp); unknown (cl); Lem Fowler (p); unknown (wb)

- Carey, McCarthy, *Jazz Directory Vol 3*: unknown (tpt); unknown (clt); Lem Fowler (p); unknown (wbd)

- D. Mahony, *Columbia 13/14000-D Series*: Lem Fowler, p; unknown, tpt; unknown, clt/sax; unknown, wbd

- Rust\*2: Seymour Irick (tpt); Percy Glascoe (clt, alt); unknown (ten); Lemuel Fowler (pno); unknown (wbd).  
 - Rust\*3, \*4, \*6: Seymour Irick -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.

# 011 (LEM) FOWLER'S WASHBOARD WONDERS

New York,

Jan. 24, 1926

Clarence Wheeler – tpt; Percy Glascoe – clt, alt;

Lemuel Fowler - pno; Al Brunson - wbd

141529 Hoochy Coochy Blues

141530 So They Say

Col unissued

not on LP/CD

Col unissued

not on LP/CD

As no tests seem to have been found and issued nothing about the musical content can be said.

## Notes:

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

- Rust\*2: Instrumentation and personnel unknown

- Rust\*3, \*4, \*6: Clarence Wheeler -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.

# 012 (LEM) FOWLER'S WASHBOARD WONDERS

New York,

Feb. 17, 1926

unknown – tpt; Percy Glascoe – clt, alt;

Lemuel Fowler - pno; Al Brunson - wbd

141693 Jelly Roll Blues

Col unissued

not on LP/CD

As no tests seem to have been found and issued nothing about the musical content can be said.

## Notes:

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

- Carey, McCarthy, *Jazz Directory Vol 3*: not listed

- Rust\*2: Instrumentation and personnel unknown

- Rust\*3, \*4, \*6: Sidney de Paris -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.

# 013 (LEM) FOWLER'S WASHBOARD WONDERS

New York,

Mar. 01, 1926

unknown – tpt; Percy Glascoe – clt, alt;

Lemuel Fowler - pno; Al Brunson - wbd

141730 Frisky Feet

Col unissued

not on LP/CD

As no tests seem to have been found and issued nothing about the musical content can be said.

## Notes:

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

- Carey, McCarthy, *Jazz Directory Vol 3*: not listed

- Rust\*2, \*3: not listed.

- Rust\*4, \*6: Sidney de Paris -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.

# 014 (LEM) FOWLER'S WASHBOARD WONDERS

New York,

Apr. 06, 1926

unknown – tpt; Percy Glascoe – clt, cms;

Lemuel Fowler - pno; Al Brunson – wbd/dms

141693 Jelly Roll Blues

141730 Frisky Feet

Col 14155-D,

Frog DGF 66

Col 14155-D,

Frog DGF 66

The naming of Sidney de Paris at this session is ridiculous. I suppose that this player might possibly be the afore listed Clarence Wheeler in an intoxicated state. De Paris can be heard on the Cotton Club Orchestra's 'Charleston Ball' of half a year earlier as a solid swinging jazzy player with big tone and expert and bluesy handling of a plunger mute which is miles apart from our man here. Let alone his fantastic solo outings on both takes of Charlie Johnson's 'The Boy In The Boat' of 1928, which definitely are mile-stones of classic jazz soloing. Our man here has little tone and embouchure – and bad pitch - and little improvisational talent. Furthermore, he plays too hasty and thus avoids to swing.

Glascoe, Fowler and Brunson are as heard before.

## Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: unknown (tp); unknown (cl); Lemuel Fowler (p); unknown (wb)

- Carey, McCarthy, *Jazz Directory Vol 3*: unknown (tpt); unknown (clt); Lem Fowler (p); unknown (wbd)

- Rust\*2: Seymour Irick (tpt); Percy Glascoe (clt, alt); Lemuel Fowler (pno); unknown (wbd).

- Rust\*3: Seymour Irick -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.

- Rust\*4, \*6: Sidney de Paris -t; Percy Glascoe -cl -as; Lemuel Fowler -p; Al Brunson -wb.

K.-B. Rau  
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