

THE RECORDINGS OF ELMER SNOWDEN

An Annotated Tentative Personelo - Discography

SNOWDEN, Elmer Chester guitar, banjo, saxes Born: Baltimore, Maryland, 9th October 1900; Died: Philadelphia, 14th May, 1973
Played bajo-mandolin and guitar from early childhood. First professional work with Addie Booze (1914). Joined Eubie Blake in 1925, remained with the band when it was taken over by pianist Joe Rochester (1916). After Rochester's death in 1919 moved to Washington and played in trio led by Duke Ellington. In 1920 joined pianist Gertie Wells (to whom he was married for some years), played briefly with Claude Hopkins (1921), then formed own band and began doubling on saxophone. After residencies in Washington and Atlantic City the band moved to New York in September 1923. Snowden originally led the Washingtonians in New York, from March 1924 he played in the Broadway Jones Band and was subsequently appointed leader, later that year he rejoined the Washingtonians, by that time led by Duke Ellington. After a spell in Ford Dabney's Orchestra, Snowden once again became a bandleader (autumn 1925), and at one time had five different bands working under his name and in and around New York. During the late 1920s and early 1930s he led successful bands at several New York clubs including: The Hot Feet, The Bamville, The Nest, and Small's (sic). During this last residency the band appeared in the Warner Brothers' film 'Smash Your Baggage' (Vitaphone 1932). After a dispute with the New York Local 802 Snowden moved to Philadelphia where he was mainly occupied in teaching saxophone and fretted instruments. Some eight years later he returned to New York, organised a trio for a residency at the Samoa Club, then with the assistance of John Hammond gained exoneration from his dispute with the union and was readmitted. Moved into Café Society, Uptown, in June 1942, playing in Joe Sullivan Trio, some six months later organised own small group, residencies in New York and Philadelphia throughout the 1940s. From 1950 worked with own quartet which continued touring (including Canada) until 1957. Then three years combining music with a day job before forming own quartet for long residencies in Philadelphia and Springfield, Pennsylvania. Moved to California (1963), taught for three years at the Berkeley School of Music, worked in band led by trombonist Turk Murphy, then led own groups at The Cabale, Berkeley, and Coffee House, San Francisco, appeared at jazz festivals. Toured Europe in late 1967. Moved back to Philadelphia, continued to play occasionally in late 1969.

STYLISTICS

STYLE

Elmer Snowden's style certainly originated from banjo solo playing in ragtime, not from supplying a band with a solid rhythmic foundation. His playing does not provide a steady rhythmic background for a band, but is frequently interrupted by soloistic rhythmic figures, like frequent trills, arpeggios, single-string phrases and double-stroke parts below the ensemble or the soloists. Snowden has more of a soloist than of a part of the rhythm section as usual in the second half of the 1920s. (The stylistic opposite may be seen in Dave Wilborn, banjo player of McKinney's Cotton Pickers, who plays a strict four-four beat style for the band without soloistic elements.

This personelo-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: Elmer Snowden
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Elmer Snowden*
- 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: (*Elmer Snowden*)

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.

- All recording sessions from the discographies comprising Elmer Snowden with their documented or assumed personnels have been listed. Only discographies or articles in the author's collection have been used.

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.

ELMER SNOWDEN

001	SARA MARTIN	her Brown-Skin Syncopators	New York,	Nov. 18, 1922
	Sara Martin – voc;			
	Arthur Whetsol – tpt;			
	Claude Hopkins – pno; Elmer Snowden – bjo			
80678	I Loved You Once, But You Stayed Away Too Long		Col unissued	not on LP/CD
80679	'Tain't Nobody's Biz-ness If I Do		Col unissued	not on LP/CD

Names of accompanists documented in company files. No copy or test found. But this would be an interesting item to hear!

Notes:

- BGR*2,*3,*4: Arthur Whetsol, tpt; Claude Hopkins, pno; Elmer Snowden, bjo
 - Rust*3,*4,*6: Arthur Whetsol -tp; Claude Hopkins -p; Elmer Snowden -bj.

002	VIOLA McCOY	Bob Ricketts Band	New York,	Apr. 26, 1923
	Viola McCoy – voc;			
	(June Clark) – cnt; unknown – tbn;			
	unknown – clt; unknown – alt;			
	Bob Ricketts – pno; Buddy Christian – bjo; unknown - dms			
8355	Tired O' Waitin' Blues		Gnt 5151	not on LP/CD
8355-A	Tired O' Waitin' Blues		Gnt 5151,	Document DOCD-5416
8356	Gulf Coast Blues		Gnt 5151	not on LP/CD
8356-A	Gulf Coast Blues		Gnt 5151,	Document DOCD-5416

The trumpeter/cornetist could be a youthful June Clark (this is my serious personal assumption!). His style cannot be attributed to any other early Harlem trumpet player of that quality. Judging from the similarity of this player's characteristics and June Clark's familiar playing characteristics as recorded with the Blue Rhythm Orchestra and the Gulf Coast Seven of 1925 this man here could well be a developing June Clark. He certainly is not Thomas Morris! Just the same, the trombone player is not Irvis.

The little clarinet playing heard is strong and sounds to be "Western". There are none of Elliott's characteristic horrible pitch variations what can be heard from the alto sax player is un-attributable. As Bob Ricketts is listed as band leader it must be him on piano. He strongly leads the band from the piano. The banjo could be Buddy Christian here as listed, but certainly not Elmer Snowden. And a drummer can be heard with the strong rhythm and a well-placed cymbal crash in the middle of 'Tired O' Waitin' Blues'. It should be added that: "In late 1922 Fess (Williams – KBR) made a deal with Dave & Tressie, a vaudeville dance act that needed a band. Williams furnished a seven piece unit called the 'Ginger Snaps'. When they got on the road in Chicago they needed a trombonist and Fess' banjoist John Lee suggested they send to Louisville for Harrison. This would be pre-April 1923 and gave Harrison the chance to hear Louis – Oliver duets at the Lincoln Gardens in Chicago. The act was great in the middle west and the Dakotas. It was booked by Greenwald, who eventually wanted to bring it to New York. They played theatres mostly. When act reached Flint, Mich. With personnel: Fess Williams – alto sax, Jimmy Palao – violin & tenor, John Lee, banjo, Anthony Spaulding – piano, Roy Green -drums, Harrison, trb; June Clark – trp. ... They played the entire Midwest circuit and in 1923 headed for New York to try out in front of N.Y. bookers at Proctor's 23rd Street Theatre. The audition was a flop. The New York agents didn't dig the act. Fess (Williams – KBR) broke up the group." (Rosenberg/Williams Draft, George Hoefler Papers, Rutgers Institute of Jazz Studies, Newark, N.J.)" And: "June (Clark – KBR) ... started work at Arcadia Dance Hall (about April 1923) with Okie Anderson, piano, Benny Morton, clarinet, Mitchell, trom., Robinson, sax, Van Dyke, 2nd trumpet. Also played gigs and fairs" (Ibid). Thus, a band consisting of June Clark – cnt, ?Mitchell (Albert?) – tbn, Benny Morton – clt, ?Robinson (Prince?) – alt, Ricketts – pno, John Lee – bjo, could be considered.

As Bob Ricketts belonged to the Clarence Williams agency the musicians heard here might as well have been chosen from the Clarence Williams stable.

Notes:

- BGR*2,*3,*4: poss Tom Morris, c; poss Charlie Irvis, tb; poss Ernest Elliott, cl; unknown, as; Bob Ricketts, p; Buddy Christian or Elmer Snowden, bj.

- Rust*3,*4,*6: poss Tom Morris, c; Charlie Irvis, tb; Ernest Elliott, cl; Bob Fuller, as; Bob Ricketts, p; Buddy Christian or Elmer Snowden, bj.

- Storyville 1996/97, p.212: "A note in the Defender (19/7/24 6/3) announced that Viola McCoy was heading the show at Jack's Cabaret, Saratoga Springs, New York for the summer. A letter from her in the Defender (2/8/24 6/4) named her fellow artists and added that the orchestra "known as 'Smith's Five Harmony Kings' is putting up some wicked music." Not surprising as she names them as: June Clark, c; James Harrison, tb; Bennett Carter, sax; Charles Smith, p; and James Carson, d; and adds that they will be in residence until 1 September." - Storyville 1998/99, p. 187: "The Defender (12/5/23 7/2) reported her recording for Gennett in New York (probably this one – KBR). Resting at Saratoga Springs after season of recording for Ge (CD 19/5/23 7/3)." (May this be a hint as to the trumpet player's identity? See Storyville 1996/97, p.212 above! – KBR)

Discernible differences of takes:

Because of the unavailability of the 'plain' takes of this session, comparison was impossible!

003	SNOWDEN'S NOVELTY ORCHESTRA		New York,	Jul. 23, 1923
	Arthur Whetsol – tpt; Otto Hardwick – alt;			
	Duke Ellington – pno; Elmer Snowden – bjo; Sonny Greer – dms			
	Home		Vic unissued (test)	not on LP/CD

As no test of this recording is known to have survived, nothing about the music can be said.

ADDITION 17-09-20: "I reviewed Victor's files for the alleged Snowden's Nov. Orch. session in vain ... it never happened. This seems to be a figment of Snowden's faulty memory" (Steven Lasker, e-mail to KBR 17-09-20).

ADDITION 09-07-21: "I found in the Victor files located at the Discography of American Historical Recordings (DAHR) website that there was a session by Snowden's Novelty Orchestra for Victor that included the title "Home" (no trace of "M.T. Pocket Blues" ... made on July 23 of 1923. Of course, there's no trace of the personnel in the files" (Javier Soria Laso, e-mail to KBR 26-06-21).

Notes:

- Rust*2: Instrumentation and personnel unknown; this may include Q. Roscoe Snowden or Elmer Snowden (bjo), or both.

- Rust*3,*4,*6: Arthur Whetsel -t; Otto Hardwick -as; Duke Ellington -p; Elmer Snowden -bj; Sonny Greer -d.

004 SNOWDEN'S NOVELTY ORCHESTRA	New York,	Oct. 18, 1923
Bubber Miley – cnt; Charlie Irvis – tbn; Otto Hardwick – alt;		
Duke Ellington – pno; Elmer Snowden – bjo; Sonny Greer – dms		
Home	Vic unissued (test)	not on LP/CD
M. T. Pocket Blues	Vic unissued (test)	not on LP/CD

As no test of this recording is known to have survived, nothing about the music can be said. See St. Lasker's note below. But the existence of the tune's name 'M.T. Pocket Blues' in this very context might possibly be a hint to a forgotten or hidden recording by this band? (There is one other recording of this title only by Emma Gover on Pathé Actuelle 021061.) See Javier Soria Laso's note above!

ADDITION 17-09-20: "I reviewed Victor's files for the alleged Snowden's Nov. Orch. session in vain ... it never happened. This seems to be a figment of Snowden's faulty memory" (Steven Lasker, e-mail to KBR 17-09-20)

Notes:

- Rust*2: Instrumentation and personnel unknown; this may include Q. Roscoe Snowden (pno) or Elmer Snowden (bjo), or both.

- Rust*3,*4,*6: Bubber Miley -c; Charlie Irvis -tb; Otto Hardwick -as; Duke Ellington -p; Elmer Snowden -bj; Sonny Greer -d

- Scherman/Eriksson/Anderby/Wallen, Bubber Miley Disco: This session, allegedly recorded for Victor and featuring Bubber Miley, is unsubstantiated in the Victor files, according to Steven Lasker.

005 PERRY BRADFORD'S JAZZ PHOOLS	New York,	Feb. 1924
unknown, Bubber Miley – tpt; Charlie Irvis – tbn;		
Otto Hardwick – alt; unknown – alt, clt; (Albert Happy Caldwell?) – ten;		
Perry Bradford – pno; Elmer Snowden – bjo; Harry Hull – bbs		
1668-1 Charlestown, South Carolina	Pm 20309,	Frog DGF 56
1668-2 Charlestown, South Carolina	Pm 20309,	Timeless CBC 1-073
1669-1 Hoola Boola Dance	Pm 20309,	Frog DGF 56
1669-3 Hoola Boola Dance	Pm 20309,	Timeless CBC 1-073

It seems that we have one of those complete take-overs of bands here that have been mentioned in my earlier articles on the Perry Bradford recordings. Just as Clarence Williams did in January 1926, Bradford obviously engaged part of the Ellington band – Snowden still the leader in early February 1924, but replaced by George Francis later on Feb. 22, 1923 – adding a tenor sax and a tuba player and Bradford himself on piano.

Re trumpet players I would like to follow Scherman/Eriksson assuming Bubber Miley and an unknown colleague who stays very much in the background and obviously plays straight parts. This man is impossible to identify, but certainly is not the exuberant Johnny Dunn as we know him. We hear a trombone player – unlisted by Rust – who very probably is Charlie Irvis stylistically and tonally, although not as distinct as desirable.

On clarinet we hear a musician who might be found with Mamie Smith on her session of August 31, 1926. A clarinet player, who plays in a much more fashionable and modern style than Bushell – he himself denying his presence – or Fuller, who is usually listed for this very Mamie Smith date, with interesting melodic phrases - unheard of by Fuller – especially in 'I Once Was Yours' and a completely different vibrato. On alto then we find a sax player with a romantically singing legato style, rather uncommon for this time. When assuming Miley's and Irvis' presence, who might be easier to suggest than Otto Hardwick, at this time with the Washingtonians at the Hollywood Club. The style is Hardwick's, only the tone is a bit harsh but cannot exclude the possibility of Hardwick's presence.

Contrary to Scherman/Eriksson's statement the tenor sax player plays on both titles and can easily be heard on the second title unisono with the trumpet in the verse and later behind the prominent alto. As with the trumpet players, I am following their assumption of Hawkins on tenor, only that I wonder why he does not solo. But I do have a better proposal in Albert Happy Caldwell who was one of the not so many tenor sax players at this time playing in this advanced manner. Hawkins had not been influential that early and consequently there were few other tenor sax players playing in his very own style. And Hawkins is not known to have played or even soloed on clarinet that early. The riff the tenorist plays in the last chorus of the first title seems to be ad-libbed and has a distinct Hawkins flavour. Also, this player has been left out by Rust.

I hear Bradford's typical piano tinkling behind the clarinet solo of the first title, avoiding all the bass notes as he mostly does. On the second title he delivers some more essential and supporting playing. I would suggest to listen to the banjo breaks in the verse of the second title. To me this is Elmer Snowden, very different from Mitchell and Speed. And in early February the Washingtonians still were Snowden's band, Snowden leaving later that month (Dutton, Birth of a Band, Storyville 80-44). The tuba might be Hull as listed in Rust or might even have been Bob Escudero brought over from the Henderson band by Hawkins – provided that it is in fact he.

So, I am convinced that we have 4/5 of the early Ellington band here, together with some colleagues from other bands.

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

- Rust*2: 'probably similar to' Johnny Dunn or June Clark ? (cnt); Jimmy Harrison (tbn); "Smitty" (clt); Herschel Brassfield (clt/alt); Charles Smith (pno); Samuel Speed (bjo).

- Rust*3,*4,*6: Johnny Dunn, Bubber Miley – c; Herb Flemming – tb-dir; ? Garvin Bushell – Herschel Brassfield – cl-as; ? Leroy Tibbs – p; Samuel Speed – bj; ? Harry Hull – bb.

- Scherman/Eriksson: Bubber Miley, unknown (tp); prob Charlie Irvis (tb); poss Garvin Bushell (cl, ss); poss Herschel Brassfield (as); Coleman Hawkins (ts -1,2); Leroy Tibbs (p); Samuel Speed (bj); poss Harry Hull (bb). "Rust lists two trumpets, Johnny Dunn and Bubber Miley. One of them is prominent and is most certainly BM, the other one can be heard faintly in the background and is impossible to identify aurally. The latest edition of Rust doesn't list the trombonist and tenor sax player, whom we have identified as Charlie Irvis and Coleman Hawkins respectively, the latter audible only in the first title (which, incidentally, has nothing to do with James P. Johnson's famous composition). An earlier edition of Rust has Herb Flemming as trombonist and leader, but this seems unlikely aurally."

- Bushell/Tucker p. 159 "I doubt if I was playing clarinet on this session, because at the time I was playing saxophone with Wooding and wouldn't have taken a clarinet date. That sounds like Brassfield on saxophone. I don't think Bubber Miley would have been on a date with Johnny Dunn, since by this time he'd established himself down at the Kentucky Club with Ellington." (Miley joined the Washingtonians at the Hollywood Café (later Kentucky Club) in the fall of 1923! KBR).

Discernible differences of takes:

1668-1 tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, starts 7th bar with same phrase, altering melody in bar 8
 1668-2 tpt chorus after bridge: tpt plays 3 identical 2-bar phrases, continuing 7th bar with different melody
 1669-1 2nd verse (after 8-bar intro and 1st 16-bar verse): bar 3/4 tenor tries to find his part behind alto – silent on first 3 beats
 1669-2 2nd verse (after 8-bar intro and 1st 16-bar verse): bar 3/4 tenor in harmony with alto throughout

006 **VIOLA McCOY** New York, Apr. 14, 1924
 Viola McCoy – voc;
 Edgar Dowell – pno; Robert Cooksey – har (1); Elmer Snowden – bjo (1)
 13007 West Indies Blues Voc 14801, Document DOCD-5417
 13012 It Makes No Difference Now Voc 14801, Document DOCD-5417

We hear pianist Edgar Dowell here, a second rank pianist of the Harlem school, but a convincing musician. The harmonica player sounds very primitive in his playing. It may be Elmer Snowden on banjo regarding his style and the sound of the banjo, but he is not identified and thus documented on the record label.

This – yet - is Elmer Snowden's first recalled record. (Les Muscutt, Discovering Elmer, Storyville 18: "As far as I can remember, before we started making records so fast, was the first one we made – or the first one that was put out, I'll put it that way, 'cause I'd made some before and they wasn't put out as far as I know. Now this first one was a test record, and they said if anything came of it we would get the chance to make some recordings for this company, which was Vocalion. So I thought OK, and we had a harmonica player, and this man was playing the piano and I was playing banjo, and we had a woman singer named Viola McCoy who had made many records. So we go into the studio and we cut two sides. Then when we were finished we don't get paid, he said, 'Now this is a test, if they like it you got a chance to make some recordings.' So about a month later I'm walking out one afternoon and looking at a record store and I see this record Brand new record that's just come out: Viola McCoy. So I looked at it and I saw my name on it, so I go inside to hear it, and that was it, they'd put it out, but we didn't get paid for it, that was supposed to have been the test record."

Notes:

- BGR*2: Edgar Dowell, pno; prob Robert Cooksey, hca; Elmer Snowden, bjo (1)
 - BGR*3: Edgar Dowell, p; Robert Cooksey, h (1); Elmer Snowden, bj (1)
 - BGR*4: unknown, h (1); Edgar Dowell, p; Elmer Snowden, bj (1)
 - Rust*3,*4,*: Edgar Dowell – pno; ? Robert Cooksey – har (1); Elmer Snowden – bjo (1)

007 **VIOLA McCOY** New York, May 02, 1924
 Viola McCoy – voc, kazoo;
 Edgar Dowell – pno; Elmer Snowden – bjo (3)
 13147 I Don't Want Nobody That Don't Want Me Voc 14818, Document DOCD-5417
 13150 Mamma, Mamma (Don't Love Her Papa No More) Voc 14818, Document DOCD-5417
 Stop It, Joe Voc unissued not on LP/CD

Good and convincing piano here by Edgar Dowell again. The third title is unissued and could thus not be checked.

Notes:

- BGR*2,*3: own kazoo (1,3); Edgar Dowell, pno; prob Elmer Snowden, bjo
 - BGR*4: own kazoo; Edgar Dowell, p; prob Elmer Snowden, bj.
 - Rust*3,*4,*: Edgar Dowell – pno; ? Robert Cooksey – har (1); Elmer Snowden – bjo (3); own kazoo (1,3)

008 **HAZEL MEYERS** her Sawin' Trio New York, May 18-26, 1924
 Hazel Meyers – voc;
 Bubber Miley – tpt (1,2); Happy Caldwell – clt (1,2);
 Louis Hooper – pno, bjo
 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

Easily and very probably Bubber Miley with his clear and forceful tone, and his Johnny Dunn derived style. Fuller and Hooper OK. No banjo audible on first and second titles. Hooper as by own testimony.

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 Hooper if he could play banjo.

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*2,*3,*4: Bubber Miley, cnt; Bob Fuller, clt; Louis Hooper, pno; unknown bjo
 - Rust*3,*4,*6: Bubber Miley -c; Bob Fuller -cl; Louis Hooper -p; ?Elmer Snowden -bj; or Hooper and Snowden only (3)

009 **JOSIE MILES** Choo Choo Jazzers New York, Aug. 16-27, 1924
 Josie Miles – voc;
 Bob Fuller – clt; Louis Hooper – 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 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'. But Steve Tracey's notes in the CD booklet certainly support my assumption.)

Notes:

- RR 86-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper
- BGR*2,*3,*4: Louis Metcalf, cnt; Cliff Jackson, pno, Elmer Snowden, bjo.
- Rust*3,*4,*6: Louis Metcalf -c; Cliff Jackson -p, Elmer Snowden -bj.
- VJM 175: Bob Fuller (cl); Cliff Jackson (p)

010	MAMIE SMITH	her Jazz Hounds	New York,	Aug. 16-27, 1924
	Mamie Smith – voc;			
	Bob Fuller or (Percy Glascoe ?) – alt;			
	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

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.

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
- BGR*2,*3,*4: Bob Fuller, alt; Louis Hooper, pno; Elmer Snowden, bjo; Norman Buster, dms (2)
- Rust*3,*4,*6: Bob Fuller – as; Louis Hooper – p; Elmer Snowden – bj; with Norman Buster – d where shown

011	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 Ysaguirre – 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 discernible 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 tend to 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 Ysaguirre 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'.

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'. I hear trombone and a clarinet, no discernible saxophone. From my knowledge of Jake Frazier's playing I have to certify his presence here. 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 tend to 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.

'Hutch' Hutchinson was a well acquainted and respected pianist who unfortunately only made three other recordings in 1923, 1924 and 1927 (Rust*6). He is heard very favourably here.

Elmer Snowden plays a very strong, yet rudimental rhythm without his later multiple banjo strumming.

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 Ysaguire on tuba as shown in the photo.

The drummer can be heard playing the blocks and an occasional cymbal crash, together with some marimba accompaniment in 'Good Time Ball'.

ADDITION 160418: Close inspection of these sides in better condition have shown that there is only one trumpet present – not known whether Aiken or Holmes – and that there is no alto saxophone. The only reed instrument is clarinet. As Horace Holmes reported his own presence on these sides in RR 57, it should be settled that he was the trumpet player. The personnel was thus corrected!

Notes:

- 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."

- BGR*2,*3: Gene Aiken, Horace Holmes, cnts; Jake Frazier, tbn; Percy Glascoe, Ernie Bullock, sax; Leslie A. Hutchinson ("Hutch"), pno; Elmer Snowden, bjo; Alex Jackson, bsx; Norman Buster, dms (1).

- 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

- 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 (obviously based on W.C. Allen).

- 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.

- W. Bryant, AJAX Records (Mainspring Pres, 2013) list 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)

Structure of tunes:

31669 *Lost Opportunity Blues* Key of C Ajax 17058
(Intro 4 bars ens)(Verse 20 bars voc – ens)(Bridge 8 bars voc – ens)(Chorus 22 bars voc – ens)

31670 *Good Time Ball* Key of C Ajax 17058
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse 16 bars AA'AB voc – ens)(A1 chorus 16 bars AA' voc – ens)(A2 chorus 16 bars AA' EB clt – ens)(A3 chorus 16 bars voc – ens)(Coda 4 bars LH pno – ens)

012 **JOSIE MILES** Choo Choo Jazzers

New York,

Sep. 18-22, 1924

Josie Miles – voc;

Harry Smith – 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 very probably is the little-known Harry Smith. The pianist shows details not accustomed from Hooper. He plays in a more melodically determined style with more variety than Hooper. Therefore I'd prefer Charlie Pryme, although I do not know anything of his style. This, by the way, is the only naming of Mr. Pryme in all Rusts! Or anywhere else.

'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*2,*3: prob Bubber Miley, cnt; Jake Frazier, tbn; Bob Fuller, clt; Charlie Pryme or Louis Hooper, pno; Elmer Snowden, bjo.

- BGR*4: prob Bubber Miley, c; Charlie Pryme or Louis Hooper, p; Elmer Snowden, bj; unknown, effects

- Rust*3,*4: ? Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Charlie Pryme or Louis Hooper, p; Elmer Snowden, bj.

- Rust*6: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Charlie Pryme or Louis Hooper, p; Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Charlie Pryme or Louis Hooper, (p); Elmer Snowden (bj); unknown (whistle). "The above personnel is listed by Godrich-Dixon, and we have no objections for the first two titles (we haven't heard the third title). Rust has the same band members, plus a trombone and a clarinet player, who are aurally not present."

013 **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 heard 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 77-8: *Bubber Miley, Charlie Green, Bob Fuller, Louis Hooper, Elmer Snowden*
 - *W. Bryant, Ajax Records: no personnel per Hooper*
 - *Rust*2: Bubber Miley (cnt); Jake Frazier (tbn); Bob Fuller (clt); Louis Hooper, Arthur Ray or Mike Jackson (pno); Buddy Christian (bjo)*
 - *Rust*3,*4,*6: 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).*
 - *VJM 175, B. Hitchens, Choo Choo Jazzers: Bubber Miley (t); poss Charlie Irvis (tb); Bob Fuller (cl, as, cmel?); Louis Hooper (p); Elmer Snowden (bj). "A new (tb) is present similar to 9812 below (Edison 51478 – KBR). KBR thinks this is Ch. Irvis and I agree. However, Irvis seems not previously to have 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 Cmcl (the band modulates before and after its solo). The (bj) continues behind the sax and therefore E. Snowden is not the cmel player."*

014 JOSIE MILES	Kansas City Five	New York,	Oct. 02, 1924
Josie Miles – voc;			
Bubber Miley – cnt; Jake Frazier – tbn; Bob Fuller – clt;			
<i>Louis Hooper – pno; Elmer Snowden - bjo</i>			
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*3,*4,*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.

015 KANSAS CITY FIVE		New York,	late Oct. 1924
Bubber Miley – tpt; Charlie Irvis – tbn; (<i>Lorenzo Tio?</i>) – 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*2,*3,*4,*6: Bubber Miley (cnt); Jake Frazier (tbn); Bob Fuller (clt, alt); Louis Hooper (pno); Elmer Snowden (bjo).*

- *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."*

016 ROSA HENDERSON	the Kansas City Five	New York,	Oct. 28, 1924
Rosa Henderson – voc;			
Bubber Miley – tpt; Charlie Irvis – tbn; Cecil Benjamin – clt;			
unknown – 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

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.

ADDITION 24-04-2022: This clarinetist very probably is the same man as on the Edison sessions of 21 November 1924, below, and thus probably Cecil Benjamin of the contemporary John Montague band.

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 LAJRC 49 (LP) seem to be identical.

017	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*2,*3: Bubber Miley, Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, 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, unknown, chimes.

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

- 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 way paid \$50, Helen Gross \$25 and the orchestra (J. Davis) \$100 for this two-artist session."

Discernible differences of takes:

9813: As only one take is reissued there is no possibility to comparison.

018	LOUELLA JONES AND JAZZ CASPER		New York,	c. Oct. 29, 1924
	Alberta Perkins, Billy Higgins – voc duet;			
	Harry Smith – cnt;			
	Louis Hooper – pno; Elmer Snowden – bjo;			
	Joe Davis – chimes (4,5)			
5695-1	Who Calls You Sweet Mama Now?		Ban 1467	not on LP/CD
5695-2	Who Calls You Sweet Mama Now?		Ban 1467	not on LP/CD
5695-3	Who Calls You Sweet Mama Now?		Ban 1467,	Document DOCD-5528
5696-1	Sweet Mandy		Ban 1467,	Document DOCD-5654
5696-2	Sweet Mandy		Ban 1467,	Document DOCD-5528

This is not Miley, and I assume Harry Smith (tone, phrasing, the 6/8th rhythm!).

I think that the other musicians are obvious: Hooper and Snowden. Morris, as suggested by Louis Hooper in RR 77, is far off the mark.

Notes:

- RR 77-9: Thomas Morris; Louis Hooper; Elmer Snowden, unknown chimes.

- BGR*2,*3,*4: Bubber Miley, c; Louis Hooper, p; Elmer Snowden, bj; unknown, chimes

- Rust*3: Bubber Miley -c; Louis Hooper -p; Elmer Snowden -bj; ?Joe Davis -chimes (under Louella Jones!)

- Rust*4: Bubber Miley -c; Louis Hooper -p; Elmer Snowden -bj; ?Joe Davis -chimes (under Alberta Perkins!)

- Rust*6: Bubber Miley, c; Louis Hooper, p; Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp); Louis Hooper (p); Elmer Snowden (bj); unknown (chimes). "Dixon-Godrich and Rust have the above personnel, except that both indicate the chimes player's presence after the wrong title, and Rust identifies him as ?Joe Davis."

Discernible differences of takes:

5695: As only take -3 of this title has been reissued, differences cannot be determined.

- 5696-1: Last bar (bar 16) of vocal verse: Harry Smith plays a half-note low Bb below the singer
 5696-2: Last bar (bar 16) of vocal verse: Harry Smith plays a half-note middle Bb below the singer

019 **JULIA MOODY**

New York,

c. Nov. 03, 1924

Julia Moody – voc;

(Bubber Miley) – tpt;

unknown – pno; unknown – bjo

5700-1 Broken Busted, Can't Be Trusted Blues

Ban 1468,

Document DOCD-5418

5701-1 Don't Forget, You'll Regret

Ban 1467,

Document DOCD-5418

This might possibly be Bubber Miley, a bit uncommon, though. But I think that the pianist is a better and more versatile player than Hooper. His style is much more pronounced than Hooper's! And Edgar Dowell's, as well. (Hooper must have recognized that when he listened to this record with Jim Kidd and named himself!) I am tempted to think of Duke Ellington. Ellington specialists, please! (Please, listen to the two Bert Lewis sides of 1925 with Ellington.) The banjo player is much more sober and simple/straight forward than Snowden, and if there is in fact Ellington on these sides, this might be Fred Guy, banjo player of the Ellington band – or Snowden who had been asked just to play the beat.

Notes:

- RR 77-9: Bubber Miley; Louis Hooper; Elmer Snowden.

- BGR*2,*3,*4: Bubber Miley, c; Louis Hooper, p; Elmer Snowden, bj.

- Rust*3,*4,*6: Bubber Miley, c; Louis Hooper, p; Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Louis Hooper (p), Elmer Snowden (bj).

020 **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, 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!

ADDITION: My – KBR – later research has led me to assume that these musicians were part of the John Montague band, the trumpet player of which was Rex Stewart at this time (see Rex Stewart, Boy Meets Horn, and my article 'A Case of a Misunderstood Novice – Part 2' at 'Published Articles' elsewhere on this web-site.

Notes:

- BGR*2,*3: prob personnel: Tom Morris or Bubber Miley, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, pno; Elmer Snowden, bjo; own kazoo

- BGR*4: prob Thomas Morris, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper or Arthur Ray, p; prob Elmer Snowden, bj.

- Rust*3: Tom Morris or Bubber Miley -c; Jake Frazier -tb; Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj; own kazoo

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

- 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."

Discernible differences of takes:

9860-A DOCD-5417 claims take -A and IAJRC 49 claims take -C, but close listening and comparing do not indicate any differences. Takes issued on Document DOCD-5417 and IAJRC 49 (LP) seem to be identical.

9860-B not reissued, comparison impossible

9860-C see 9860-A

021 **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

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*2,*3: probable personnel: Bubber Miley, Tom Morris or Rex Stewart, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper, pno; Elmer Snowden, bjo

- BGR*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj; unknown bells

- Rust*3,*4,*6: probably: 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!"

Discernible differences of takes:

9861: As only take -B of this title has been reissued, comparison is impossible. Takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical

022 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	not on LP/CD ?
9862-B Mad Mama's Blues	Ed 51477,	Document DOCD-5654
9862-C Mad Mama's Blues	Ed 51477,	IAJRC 49 (LP)

To begin with, I have to notice that take designations are difficult to accomplish. As listed below, only DOCD-5654 offers a distinct take 9862-B. DOCD-5467 has no take designation, but is obviously identical with 9862-C on IAJRC 49 (LP), yet one note higher. (As I have not rarely noticed incorrect take designations on LPs or CDs, I am a bit puzzled, here.) But trying to set the matter straight, I'd like to believe in take -C on IAJRC 49, what accordingly means that DOCD-5467 also has take -C.

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. And this is not an Elmer Snowden title!

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

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

- 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."

Discernible differences of takes:

Preface: DOCD-5467 'Josie Miles Vol. 2' gives no take letter/number, and plays the tune in Ab major (a bit too high, perhaps)

DOCD-5654 'Classic Blues & Vaudeville Singers Vol. 5' gives take -B, and plays the tune in G major

IAJRC 49 (LP) 'Hill & Dale Rarities' gives take -C, and plays the tune in Gb major (thus too slow)

9862 (as on CD): First bar of vamp (bar 5 of tune): cnt plays 2 quarter-notes ab-ab, 1 sixteenth-note f, 1 eighth-note ab, 1 quarter-note ab, 1 eighth-jumping-trill ab-bb-ab, then sharp and dirty half-note high eb

9862-B: First bar of vamp (bar 5 of tune): cnt plays 5 even eighth-notes ab, 1 eighth-jumping-trill ab-bb-ab (last ab sustained)

9862-C: First bar of vamp (bar 5 of tune): cnt plays 2 quarter-notes gb-gb, 1 sixteenth-note eb, 1 eighth-note gb, 1 quarter-note gb, 1 eighth-jumping-trill gb-ab-gb, then sharp and dirty half-note high db (identical to the "plain" take above.)

023 JOSIE MILES AND JAZZ CASPER	New York,	c. Nov. 24, 1924
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Josie Miles, Jazz Caspar (Billy Higgins) – voc duet;

Harry Smith – tpt;

unknown – pno; unknown – bjo

5741-1 Let's Agree To Disagree

Ban 1499

on LP/CD ?

5741-2 Let's Agree To Disagree

Ban 1499

on LP/CD ?

Note: one of the takes listed has been issued on Document DOCD-5403

This seems to be the same Miley disciple as before, but not Miley himself - nor Metcalf. And I do not think to hear Hooper and Snowden here. The Plaza people apparently have engaged people different from the Ajax stable, not to talk of the Edison men. Yet, the Miley influence is there – and probably wanted. And there is a slight similarity to Hooper, but not to Snowden.

As before, I am convinced of Harry Smith's presence.

Notes:

- BGR*2,*3,*4: poss Bubber Miley or prob Louis Metcalf, cnt; Louis Hooper, pno; Elmer Snowden, bjo

- Rust*3: ?Bubber Miley or ?Louis Metcalf -c; Louis Hooper -p; Elmer Snowden -bj

- Rust*4,*6: Bubber Miley or Louis Metcalf, c; Louis Hooper, p; Elmer Snowden, bj.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Louis Hooper (p), Elmer Snowden (bj). "It is not known which takes appear on which issues."<

Notable differences of takes:

5741: As only one take of this title has been reissued, differences cannot be determined.

024 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
5742-1	I'm Done Done Done With You	Re 9782,	Document DOCD T-009
5742-3	I'm Done Done Done With You	Or 326,	Document DOCD-5518

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 'Everybody Loves My 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*2,*3,*4: prob Louis Metcalf or poss Bubber Miley, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj; unknown kazoo
- Rust*3: ?Louis Metcalf or ?Bubber Miley -c; Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj
- Rust*4: ?Louis Metcalf or Bubber Miley -c; Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj
- 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."

Notable differences of takes:

5740: As only one take of this title has been reissued, differences cannot be determined.
5742-1: Tune starts with 20 seconds of cross-talk by Cl. Smith and unknown male partner, then 2-bar vamp by tpt, pno, bjo
5742-3: Tune starts with 8-bar A-part of chorus plus 2-bar vamp by tpt, pno, bjo before Cl. Smith starts singing

025	BOB FULLER	Clarinet Solo	New York,	Nov. 23- Dec. 03, 1924
Bob Fuller – clt;				
Louis Hooper or (Arthur Ray?) – 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	
Note: This item was also issued under the name of 'Three Hot Eskimos' on Pathé and Perfect (see Rust*6).				

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 – 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*2: Bob Fuller (clt); Lem Fowler, Mike Jackson or Louis Hooper (pno); Buddy Christian (bjo)
- Rust*3,*4,*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?"

026	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*2,*3: Bob Fuller, cl; Louis Hooper, pno; Elmer Snowden, bjo (2)
- BGR*4: Bob Fuller, cl; Louis Hooper, p; unknown bj (2).
- Rust*3,*4,*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."

027	SIX BLACK DIAMONDS		New York,	c. Dec. 02, 1924
Louis Metcalf – tpt; Jake Frazier – tbn; (Cecil Benjamin?) – sop;				
Louis Hooper or (John Montague) – pno; (Elmer Snowden) – bjo				
5758-1	Those Panama Mamas (Are Ruining Me)	Ban 1456, Jazz Archives No.131 159252 ?		
5758-2	Those Panama Mamas (Are Ruining Me)	Ban 1456, Jazz Archives No.131 159252 ?		

5758-3 Those Panama Mamas (Are Ruining Me) Ban 1456, Jazz Archives No.131 159252 ?
 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 undisputed. 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. Snowden's presence then needs to be disputed – the hitherto un-identified banjo player of the Montague band of the time? – and might not be Snowden.

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).

028 **CLEMENTINE SMITH** the Kansas City Five New York, c. Dec. 02, 1924
 Clementine Smith – voc;
 Louis Metcalf – tpt; Jake Frazier – tbn; (Cecil Benjamin?) – clt, sop;
 Louis Hooper or (John Montague?) – pno; (Elmer Snowden) – bjo
 5759-2 Nobody Knows What A Red Head Mama Can Do Ban 1479, Document DOCD-5518
 5760-1 Big Bad Bill Is Sweet William Now Ban 1464 not on LP/CD
 5760-2 Big Bad Bill Is Sweet William Now 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*2,*3,*4: prob Louis Metcalf or poss Bubber Miley, c; prob Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.
 - Rust*3,*4,*6: Louis Metcalf or Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.
 - VJM 176, Bob Hitchens, Choo Choo Jazzers: "Same session as last despite which this sounds much more L. Metcalf to me and probably 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.

029 **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

030 **BOB FULLER** Clarinet Solo New York, c. Jan. 25 – Feb. 05, 1925
 Bob Fuller – clt;
 Louis Hooper – pno; Elmer Snowden – bjo
 31765 Spread Yo' Stuff Ajax 17091 not on LP/CD but held
 31766 Funny Feelin' Blues Ajax 17091 not on LP/CD
 31767 Funny Feelin' Blues 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*2: *Bob Fuller (clt); Perry Bradford (pno)*
- Rust*3,*4,*6: *Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "M. Berresford confirms personnel."*

Discernible differences of takes:

31766/67: *As only one take of this title has been reissued, differences cannot be determined.*

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

*Note: This item was also issued under the name of 'Three Black Diamonds' on Lincoln (see Rust*6).*

Exemplary recording of Bob Fuller's recorded clarinet trio output. Each participant undisputed.

Notes:

- Storyville 1998/9-223: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- Rust*2: *Bob Fuller (clt); Louis Hooper or Mike Jackson (pno); Buddy Christian (bjo)*
- Rust*3,*4,*6: *Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "Agreed"*

Discernible differences of takes:

1354: *As only one take of this title is in the author's collection, differences cannot be determined.*

032 SLIM PERKINS	New York,	Feb. 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
5859-1	Louisville Blues	Ban 1515,
5860-1	Freakish Blues	Ban 1515,
		Historical 23 (LP) Historical 23 (LP)

Exemplary recording of Bob Fuller's recorded clarinet trio output. Each participant undisputed.

Notes:

- RR 77-8: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- Storyville 1998/9-224: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- Rust*2: *Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bjo)*
- Rust*3,*4,*6: *Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "Agreed"*

033 BOB FULLER Clarinet Solo	New York,	Feb. 19-Mar. 16, 1925
Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
31780	Growin' Old Blues	Ajax 17117
		not on LP/CD but held

*Note: This item was also issued under the name of 'Kansas City Five' on Pathé and Perfect (see Rust*6).*

Exemplary recording of Bob Fuller's recorded clarinet trio output. Each participant undisputed.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 3: Bob Fuller (clt); unknown p; bj*
- RR 77-8: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- W. Bryant, *Ajax Records: Personnel per Hooper: Bob Fuller, clarinet; Louis Hooper, piano; Elmer Snowden, banjo.*
- Storyville 1998/9-224: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- Rust*2: *Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bjo)*
- Rust*3,*4,*6: *Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "First slap tongue in this series."*

034 JAKE FRAZIER	New York,	Feb. 19-Mar. 16, 1925
Jake Frazier - tbn;		
Louis Hooper – pno; Elmer Snowden - bjo		
31782	Jake's Weary Blues	Ajax 17117, Jazz Archives No.131 159252

This is the reference recording of Jake Frazier's style.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 3: Jake Frazier (tbn); unknown p; bj.*
- 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*2: *Jake Frazier (tbn); Lemuel Fowler or Louis Hooper (pno); Buddy Christian (bjo)*
- Rust*3,*4,*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."*

035	ROSA HENDERSON	the Kansas City Four	New York,	Feb. 19-Mar. 16, 1925
	Rosa Henderson – voc;			
	<i>Louis Metcalf</i> - 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*2: probably similar personnel to the Kansas City Five
 - BGR*3: prob *Bubber Miley*, Tom Morris or Rex Stewart, c; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj
 - BGR*4: unknown c; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj.
 - Rust*3: presumably the Kansas City Five with one absentee (thus: ?*Bubber Miley* -c; Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj)
 - Rust*4,*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."*

036	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*2,*3: Instrumentation and personnel unknown (first title); Bob Fuller, hca; Louis Hooper, pno; Elmer Snowden, bjo (2).
 - BGR*4: Bob Fuller, h; Louis Hooper, u; Elmer Snowden, bj.
 - Rust*3,*4: Instrumentation and personnel unknown (first title); Bob Fuller -h; Louis Hooper -p; Elmer Snowden -bj (2).
 - Rust*6: Texas Special Blues : Bob Fuller, h; Louis Hooper, u; Elmer Snowden, bj. Memphis Blues: instrumentation and personnel unknown..

037	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*2: Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper, pno (2); Elmer Snowden, bjo; Joe Davis, effects, Alberta Perkins, vcl .
 - BGR*3: Jake Frazier, tb (1); Bob Fuller, cl (2); Louis Hooper, p; Elmer Snowden, bj; Joe Davis, effects, Alberta Perkins, v (1)
 - BGR*4: Jake Frazier, tb (1); Bob Fuller, cl (2); Louis Hooper, p; Elmer Snowden, bj (1).
 - Rust*3,*4,*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."*

038	KANSAS CITY FIVE	(KANSAS CITY FOUR on Ajax)	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 Rusts – together with the usual participants as given.

Notes:

- *Jazz Directory Vol. 5: Bubber Miley (cnt); Jake Frazier (tbn); Bob Fuller (clt); unknown p; bj.*
 - 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*2: *Bubber Miley (cnt); Jake Frazier (tbn); Bob Fuller (clt); Louis Hooper, Arthur Ray or Mike Jackson (pno); Buddy Christian (bjo).*
 - Rust*3,*4,*6: *Louis Metcalf, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*

039 BOB FULLER Clarinet Solo	New York,	Mar. 04, 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*2: *Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bjo)*
- Rust*3,*4,*6: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- VJM 176, *Bob Hitchens, Choo Choo Jazzers: "Agreed"*

Discernible differences of takes:

140411: *As only one take of this title is in the author's collection (no reissues here!), differences cannot be determined.*

040 BOB FULLER	New York,	c. Mar. 27, 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

*Note: This item possibly was also issued under Bob Fuller's name (see Rust*6).*

Fuller, Hooper and Snowden as given. Piano and banjo are together present on both titles, contrary to all Rusts!

Notes:

- RR 77-9: *Bob Fuller, Louis Hooper, Elmer Snowden.*
- Storyville 1998/9-225: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- Rust*2: *Bob Fuller (clt); Louis Hooper (pno)(1); Buddy Christian (bjo)(2)*
- Rust*3,*4: *Bob Fuller -cl; Louis Hooper -p OR 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"*

041 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:

- Record Research #77-8: *Bob Fuller, Louis Hooper, Elmer Snowden.*
- Storyville 1998/9-224: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.*
- Rust*2: *Bob Fuller (clt, alt); Louis Hooper (pno); Buddy Christian (bjo)*
- Rust*3,*4,*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."*

042 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*2: *Rex Stewart, cnt; Bob Fuller, clt; Louis Hooper, pno; Elmer Snowden, bjo (2)*
- BGR*3,*4: *Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Louis Hooper, p; Elmer Snowden, bj (1).*
- Rust*3,*4,*6: *Rex Stewart -c (1); Jake Frazier -tb (3); Bob Fuller -cl (2); Louis Hooper -p; 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."

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

Although Stewart and Miley have been listed as horn men, this trumpet player might possibly be the same man of session above (Helen Gross), but I would only opt for possibly Thomas Morris here. This player seems to be one of the second rank of trumpet/cornet players of 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*2,*3,*4: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.
 - Rust*3,*4,*6: Bubber Miley, c (1); Bob Fuller, as (2); Elmer Snowden, ts(2); Louis Hooper, p.
 - Bob Hitchens, Choo Choo Jazzers, VJM 176: prob Bubber Miley (t-1); poss Bob Fuller (cl-1, ss-2); prob Elmer Snowden (cmel); Louis Hooper (p). "Probably Miley (no vibrato), Rains agrees, Berresford is unsure. The ss is stylistically identical to that on the Get-Happy-Band session of 1 Sept. 1925. On 31847 there is a faint low register cl (Fuller?) throughout, apparently not wishing to be heard. Prob Snowden on cmel."

044 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*3,*4,*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

Discernible differences of takes:

140411: As none of these titles/takes seem to be reissued, differences cannot be determined.

045 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*2: Bob Fuller, alt; unknown 2nd alt; Louis Hooper, pno
 - BGR*3,*4: Bob Fuller, unknown, as; Louis Hooper, p
 - Rust*3,*4,*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?"

046 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*2: Bob Fuller (clt, alt); Louis Hooper (pno); Buddy Christian (bjo)
 - Rust*3,*4,*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
 - VJM 176, Bob Hitchens, Choo Choo Jazzers: "Agreed. Fuller is named in the ledger."

047 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*3,*4,*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

048 THREE JOLLY MINERS	New York,	Aug. 08, 1925
Bob Fuller – clt;		
Isadore T. 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*2: Bob Fuller (clt, alt); Louis Hooper (pno); Buddy Christian (bjo)
 - Rust*3,*4,*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'."

049 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 un-distinct 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*2,*3,*4: Bob Fuller, clt, alt; Isadore Myers, pno; Elmer Snowden, bjo.
 - Rust*3,*4,*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."

050 THREE MONKEY CHASERS	New York,	Aug. 20, 1925
Bob Fuller – clt;		
Isadore Myer – pno; Elmer Snowden – bjo		
140855-2 Corn Bread 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*3,*4: Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj.
 - 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."

051 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 and 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*2: Bob Fuller (cl, alt); Louis Hooper (pno); Buddy Christian (bjo)
- Rust*3,*4,*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."

052 SLIM JACKSON 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)

*Note: This item was also issued under Bob Fuller's name (see Rust*6).*

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*3,*4,*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)."

053 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*3,*4,*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

054 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. See also session 059!

Notes:

- Record Research #77-8: not listed.
- Carey, McCarthy, Jazz Directory Vol. 5: unknown 2 sax; unknown pno
- BGR*2: Bob Fuller, cl, alt; Ernest Elliott, alt; Cliff Jackson, pno; Elmer Snowden, bjo
- BGR*3,*4: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj, sax (1); unknown effects.
- Rust*3,*4: Bob Fuller -cl -as; Ernest Elliott -as; Cliff Jackson -p; Elmer Snowden -bj
- 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."

055 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.

- Carey, McCarthy, Jazz Directory Vol. 5: unknown 2 sax; unknown pno

- 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, as (2).

- Rust*3,*4: 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."

056 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*2: Bob Fuller (clt, alt); Louis Hooper (pno); Buddy Christian (bjo)

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

057 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)

058	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:

- Carey, McCarthy, Jazz Directory Vol. 3: Bob Fuller (clt); unknown p; bj..
- Record Research #77-8: Bob Fuller, Louis Hooper, Elmer Snowden.
- Storyville 1998/9-226: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust*3,*4,*6: Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj.
- VJM 176, Bob Hitchens, Choo Choo Jazzers: "The personnel is from the file cards."

059	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 054 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' Mama'.

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.
- Carey, McCarthy, Jazz Directory Vol. 5: unknown personnel
- BGR*2: Bob Fuller, clt, alt; Ernest Elliott, alt; Cliff Jackson, pno
- BGR*3,*4: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj, as.
- Rust*3,*4: Bob Fuller -cl -as; Ernest Elliott -as; Cliff Jackson -p
- 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."

060	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		Montmartre 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*3,*4: Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj
- 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".

061	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.
- Carey, McCarthy, Jazz Directory Vol.4: unknown tbn; unknown clt; unknown p
- BGR*2,*3,*4: Bob Fuller, clt; Louis Hooper, pno; Elmer Snowden, bjo.
- Rust*3,*4,*6: Jake Frazier -tb; Bob Fuller -cl; Louis Hooper -p.
- VJM 177, Bob Hitchens, The Choo Choo Jazzers agree with personnel.

062	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*2: Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bjo)

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

063 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*2: Bob Fuller (clt, alt); Louis Hooper (pno); Buddy Christian (bjo)

- Rust*3,*4,*6: Bob Fuller, cl; Isadore Myers, p; Elmer Snowden, bj.

064 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

Note: This item possibly was also issued under Bob Fuller's name (see Rust*6).

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*3,*4,*6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

- VJM 177, Bob Hitchens, The Choo Choo Jazzers agree with personnel.

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

We have Harry's Happy Four accompanying Sara Martin here. As for the band everything is as at their first session. Only that R.Q.Dickerson is replaced by his successor in the Cotton Club Orchestra, Louis Metcalf. And again, Cooper leaves solo honours to his trumpet partner, he himself restraining with the first trumpet parts. This can clearly be recognized in 'Yes, Sir' chorus B2, where Cooper plays the melody and Metcalf ad-libs above Cooper in an improvised upper (third) part. Different to Bernard Addison's noted presence on these sides he very probably is not the banjo player here. Chris Hillman's notes to the fabulous Collectors Items 006 LP tell us that Addison denied his participation in these sides. As some of the present musicians were working with Elmer Snowden at this time, Snowden may well be the banjo player with his busy and multi-chorded banjo style. I had associated this with Addison earlier on, as he shows similar ones on the Seminole Syncopators sides, anticipating his later solo capabilities.

Notes:

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

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

- Collectors Items 006 LP cover-text: "By the time the recordings with Metcalf were made Cooper had left the Cotton Club Orchestra; both he and Metcalf were associated with Elmer Snowden around this time and it is possible that Snowden plays banjo on the records, though Cooper's erstwhile colleague Bernard Addison has been suggested he denies participation).

Tune Structures:

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

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

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

066 HARRY'S HAPPY FOUR	New York,	Dec. 01, 1925
Harry Cooper, Louis Metcalf – tpt;		
Earres Prince – pno; <i>Elmer Snowden</i> – bjo;		
73800-A	Western Melody	OK 8266, Frog DGF 69
73801-B	Blue, That's All	OK 8266, Frog DGF 69

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

Again, we hear Harry Cooper playing first trumpet parts and leaving solos to Louis Metcalf. In harmony Metcalf plays a second part frequently changing to a third – upper – part. The banjo player is much busier than Charlie Stamps in the first Harry's Happy Four session and might therefore be Elmer Snowden, contrary to Bernard Addison's assumed presence earlier on (see above).

Notes:

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

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

Titles:

<i>73800-A Western Melody</i>	<i>Key of C (or Bb)</i>	<i>OKeh</i>
<i>(Intro 4 bars pno)(Chorus 1 12 bars Blues tpts in harmony)(Chorus 2 12 bars tpts in harmony)(Bridge 4 bars pno)(Chorus 3 12 bars tpt muted LM)(Chorus 4 12 bars tpt muted LM)(Bridge 4 bars pno)(Chorus 5 12 bars tpts in harmony)(Coda 4 bars tpts in harmony)</i>		
<i>73801-B Blue, That's All</i>	<i>Key of Bb (or Ab)</i>	<i>OKeh</i>
<i>(Intro 4 bars tpts in harmony)(Verse 16 bars tpts in harmony – middle break pno)((Chorus 1 20 bars AA'BA'A muted tpts in harmony)(Chorus 2 20 bars pno/bjo)(Chorus 3 20 bars tpt muted LM)(Chorus 4 20 bars tpts muted riff) (Chorus 5 20 bars tpts muted riff middle break pno)</i>		

067 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*2: Bob Fuller (clt, alt); Louis Hooper (pno); Buddy Christian (bjo)*

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

- *VJM 177, Bob Hitchens, The Choo Choo Jazzers agree with personnel.*

068 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*2: Bob Fuller (clt, alt); Louis Hooper (pno); Buddy Christian (bjo)*

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

- *VJM 177, Bob Hitchens, The Choo Choo Jazzers agree with personnel.*

069 VIOLA McCOY the Dixie Trio	New York,	Feb. 15, 1926
Viola McCoy – voc;		
Bob Fuller – clt; unknown (<i>Elmer Snowden</i>) – vln;		
<i>Louis Hooper</i> – 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*2,*3: Bob Fuller, clt; unknown, vln; prob Porter Grainger, pno*

- *BGR*4: Bob Fuller, cl; unknown vn; unknown, p; unknown percussion (2).*

- *Rust*3: Bob Fuller, cl; unknown vn; ?Porter Grainger, p.*

- *Rust*4,*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)."*

070 ROCKY MOUNTAIN TRIO	New York,	Mar. 23, 1926
Bob Fuller – clt;		

Louis Hooper – pno; Elmer Snowden – bjo		
X-47-A	Blowin' Off Steam	Gnt 3288 not on LP/CD
X-48-A	Gallopin' Dominoes	Gnt 3288 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*3, *4, *6: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

071 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

Note: This item possibly was also issued under Bob Fuller's name (see Rust*6).

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*2, *3, *4: not listed
- 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."

072 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*2: Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bjo)
- Rust*3, *4, *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."

073 MANDY LEE	New York,	Sep. 1926
Mandy Lee – voc;		
Thomas Morris – tpt; Happy Caldwell – clt;		
Mike Jackson – pno; (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 clarinetist 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:

6859 / 6860: Since there are no alternate takes reissued of any recorded title in any form, no comment is possible

074 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:

- Carey, McCarthy, *Jazz Directory Vol. 3: Bob Fuller (clt); unknown p; g*
- *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*2: Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bj)*
- *Rust*3: Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj*
- *Rust*4: Bob Fuller, cl; Louis Hooper -p; Elmer Snowden, bj,g*
- *Rust*6: Bob Fuller, cl; Louis Hooper -p; Elmer Snowden, bj,g, unknown, v.*
- *VJM 177, Bob Hitchens, The Choo Choo Jazzers agrees with personnel.*

Notable differences of takes:

E-22043/44/45: As the author holds only one take of this title (no reissues, here!), no comment is possible.

075 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

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

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.

Notes:

- *Record Research #77: not listed.*
- *Storyville 1998/9-230: not listed.*
- *Rust*2: Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bj)*
- *Rust*3: This was originally thought to be a pseudonym for Bob Fuller, but it seems more likely to have been Percy Glascoe -cl; Lemuel Fowler -p; unknown -bj..*
- *Rust*4: ?Percy Glascoe -cl; Lemuel Fowler -p; unknown -bj..*
- *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."*

076 TE ROY WILLIAMS AND HIS ORCHESTRA	New York,	May 25, 1927
Rex Stewart – cnt; Te Roy Williams – tbn;		
Joe Garland – alt, clt; unknown – ten, clt;		
Freddy Johnson – pno; Elmer Snowden – bjo, ldr; Bob Ysaguirre – bbs; Walter Johnson – dms;		
Teddy Nixon - arr		
144214-2	Oh! Malinda	Har 439-H, Frog DGF 38
144215-3	Lindbergh Hop	Har 439-H, Frog DGF 38

According to new information (VJM 169) this item is not an Ed Allen recording, although considered as such for a long time!

As you may read below in the notes, this was Elmer Snowden's Nest Club Band. How it came to be re-named after the trombonist is a miracle nobody can explain. Rust*6: "*The Columbia files list this band as 'Te Roy Williams' Eight Stompers'. It was actually Elmer Snowden's Nest Club Orchestra, according to Snowden, who recalled that Williams left the band shortly after this date.*" This then would explain why there are two reed players only (Rust still lists three)!

For many years now, the trumpet player on this session has been a matter of discussion, beginning with Walter C. Allen's notice in Storyville 21 (see below). I remember that I assumed this player to be Tommy Ladnier when I first heard these sides on the IAJRC 12 LP. And it is interesting to see that Rust immediately changed his personnel according to Allen's note. Most interesting for me is the note of VJM 169 (see below) which cites a participant of this session – Bob Ysaguirre - claiming it was Rex Stewart, yet. When listening it becomes apparent that the trumpet certainly is not far from Ed Allen, but this certainly is not Allen's tone and vibrato. As I have got to know Rex Stewart's development into a fine trumpet player in the Armstrong mould after Louis' arrival in New York, I would also think that he could be able to play in such a southern style after some years of gigging in Harlem. Accordingly, I would opt for Stewart.

Te Roy Williams was not the bandleader, and it is an unsolved question how he could be put as bandleader on the record label.

Joe Garland was a player of all the saxophones. Performing mostly on tenor sax in later years he was mainly engaged as an alto sax man cum clarinetist in the twenties. I therefore think that he is on alto here and that he is the clarinet soloist (see also Chick Webb's Jungle Band session, where Garland is on alto and clarinet, and not Louis Jordan!). He can be heard in an alto break just after the tenor solo in A3 of 'Oh! Malinda'.

It is definitely known that Prince Robinson arrived at exactly this recording date in Rio de Janeiro as part of the Leon Abbey band (Storyville 73, p.8). Thus, Robinson – who was a tenor player and clarinetist throughout – cannot be present. The tenor solo spots do affirm exactly this fact! But then, who is the tenor player in A3 of the first title? He is a player below Robinson's level! He may also be found playing with the Okeh Melody Stars. At last it has to be stated that other than Walter Allen's suggestion there only are two reed men on this session! Freddie Johnson is on piano, but I wonder why Rust lists a second pianist who is heard nowhere.

Snowden is the bandleader anyhow, and he plays his banjo in his very own strumming way.

Bob Ysaguirre of early Armand Piron and later Don Redman fame obviously is the tuba player, and Walter Johnson – who later, with Fletcher Henderson, "invented" the modern jazz style of drumming – is heard in his first recording session, playing quite "old-fashioned".

Teddy Nixon, Fletcher Henderson's trombonist of 1923/24, is said to be the arranger of these titles.

Notes:

- *Rust*2: ?Rex Stewart – cnt; Te Roy Williams – tbn; Prince Robinson – clt; Joe Garland – cl, ten; Freddie Johnson and another – pno; Elmer Snowden – bjo; Bob Ysaguirre – bbs; Walter Johnson - dms*
- *Rust*3,*4,*6: Ed Allen – c; Re Roy Williams – tb -ldr; Prince Robinson – cl; unknown –cl –as; Joe Garland – cl -ts; Freddie Johnson and another – p; Elmer Snowden – bj; Bob Ysaguirre – bb; Walter Johnson – d.*
- *IAJRC 12, cover text: Snowden: "Te Roy Williams was my trombone player, who was on notice when this record was made. ... This was my Nest Club Band, and to this day, I can't figure out how his name got on the label."*
- *Storyville 21, p.112, Walt Allen (Walter C. Allen apparently – KBR): "In Jazz Information, Vol.2 No.2 there appeared a photo of the Elmer Snowden Orchestra at the Nest Club in '1925'. The personnel was Rex Stewart (cnt), TeRoy Williams (tbn), Joe Garland and Prince*

Robinson (saxes), Freddie Johnson (pno), Elmer Snowden (bjo), Bob Ysaguirre (bbs) and Walter Johnson (dms). So far so good. But in a copy of *Melody Maker* in 1942 (?) someone proposed that this personnel applied to the Te Roy Williams recordings on *Harmony 439-H: Oh! Malinda* (Razaf and Johnson) / *Lindbergh Hop* (Nixon and Snowden). Since that time, this personnel has come to be accepted by Rust and everyone else, with absolutely no corroboration or foundation, purely as the result of someone's suggestion. It seems time to set the record straight. By this time, even Elmer Snowden believes that this is the correct personnel, probably because someone showed him 'the book'. (But did that someone actually play him the record ???) I have a fine copy of the record, and on listening, the instrumentation appears to be: trumpet, trombone, three clarinets and saxes, piano, banjo, tuba and drums. The trumpeter, to my ears, is Ed Allen and nothing at all like Rex Stewart. I admit that I am not certain of all the facets of Rex's style, but I do know my Ed Allen from his Clarence Williams work, and Rex never played in that lovely 'singing' style or with that tone. The trombone, apparently, is Te Roy Williams, for obvious reasons. One title being a band original, co-composed by Elmer Snowden, would indicate that his presence on banjo is a distinct possibility, but who 'Nixon' might be, and which particular 'Johnson' wrote 'Oh! Malinda', is something I do not know. Incidentally, is it not strange that as important a Harlem bandleader as Elmer Snowden never recorded under his own name?"

- VJM 169-19: "Juan Carlos Lopez (Spain) interviewed Bob Ysaguirre, Te Roy Williams' bass player, who was very insistent that it was Rex Stewart who plays cornet on the Te Roy Williams Harmony session (see *Doctor Jazz Mag.* #205, June 2009). The interview took place in 1979 together with Al Vollmer. Incidentally Richard Rains notes that 'Oh! Malinda' was recorded for Vocalion – but rejected – seven weeks earlier by ... Rex Stewart & His Orchestra! Coincidence?"

Structure of tunes:

144214-2 Oh Malinda Key of F / Bb / F Harmony 439-H

(Intro 8 bars ens)(A1 chorus 32 bars AABA tpt16, clt8, tpt6, saxes2)(Verse 8 bars tpt – saxes)(A2 Chorus 32 bars AABA saxes16, tbn8, saxes6, tpt2 modulation to Bb)(B1 chorus AABA clts16, pno8, clts6, brass2)(Bridge 2 bars brass modulation to F)(A3 chorus 32 bars AABA ten14, alt2, ens16)(Coda 4 bars ens)

composer credit is: Razaf and Johnson

144215-3 Lindbergh Hop Key of Bb Harmony 439-H

(Intro 4 bars pno - clts)(Verse 1 10 bars AA' clts)(Verse 2 10 bars AA' pno – ens)(A1 chorus 16 bars AA' saxes)(A2 chorus 16 bars AA' tpt)(A3 chorus 16 bars AA' tbn)(Bridge 8 bars ens - tpt and clt breaks)(A4 chorus 16 bars AA' brass - clts)(A5 chorus 16 bars AA' ens tpt lead)(A6 chorus 16 bars AA' clts – brass8, saxes – brass8)(A7 chorus 16 bars AA' ens)(Coda 2 bars bbs – ens)

composer credit is: Snowden and Nixon

077 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*2: Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bjo)

- Rust*3: Bob Fuller -cl; Louis Hooper -p; Elmer Snowden -bj

- Rust*4,*6: Bob Fuller -cl; Charles Prime -p; Elmer Snowden -bj.

Notable differences of takes:

7981 / 7983: Since there are no alternate takes reissued of any recorded title in any form, no comment is possible. Also, reissues of these titles on the Historical LP do not list take numbers.

078 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*2: Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bjo)

- Rust*3: Bob Fuller -cl; Cliff Jackson -p; ?Elmer Snowden -bj; or possibly Percy Glascoe -cl; Lemuel Fowler -p; unknown -bj

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

079 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:

- Carey, McCarthy, *Jazz Directory Vol. 3: Bob Fuller (clt); unknown p; bj.*
- *Record Research #77-9: not listed.*
- Rust*2: Bob Fuller (clt); Louis Hooper (pno); Buddy Christian (bjo)
- Rust*3: Bob Fuller -cl; Cliff Jackson -p; unknown -bj
- Rust*4, *6: Bob Fuller -cl; Charles Prime -p; Elmer Snowden -bj.

ELMER SNOWDEN AND HIS ORCHESTRA

New York area, Old Tavern, Dec. 1928

Marion Tatum, Montephere Pierce – tpt; Ed Cuffee – tbn;
 Rudy Powell, Billy Barnes – alt; Harry White – ten;
 Walter Fats Pichon – pno; Elmer Snowden – bjo; Lawrence Costner – bbs; Emmette McKeever - dms

080 MUSICAL STEVEDORES

New York, Jan. 30, 1929

Ward Pinkett – tpt, scat voc; Henry Hicks – tbn; Charlie Holmes – clt, alt;
 Cliff Jackson – pno; Elmer Snowden – bjo; Bud Hicks – bbs; unknown – percussion effects;
 unknown - arr

147899-3	Happy Rhythm	Col 14406-D,	Frog DGF 32
147900-3	Honeycomb Harmony	Col 14406-D,	Frog DGF 32

These two titles are not just straight-ahead jazz performances, but they are distinct – and beautiful – little compositions, by all means, in a sense of – for instance – Duke Ellington's creations. Composer credits for both items are "Williams", without any first name. This might have led to the assumption that Spencer Williams, one of the early groups of jazz composers (think of 'Shim-Me-Sha-Wobble'), could be responsible for the authorship – and the piano part here.

For all the years I have listened to these sides – they had been part of a long deleted Swedish EP Pirates 514 – it had been a firm and fixed truth that Louis Metcalf – he very probably also on the following three sessions – was the trumpet player on these titles. But Storyville 2000, p. 121, reports information as to the possible presence of Ward Pinkett on trumpet and on vocal here. And indeed, if you listen closely and without pre-fixed opinion the trumpet sounds do correspond with what we all know of the brilliant Mr. Pinkett. And we also know that Pinkett could be a fantastic growl-man, what can be heard exemplarily in the second title. There is no second trumpet player!

The trombonist is Henry Hicks, one of the main-stays of the early Mills' Blue Rhythm Band. Born in 1904 he played with the Wilberforce Collegians aka Benny Carter's Savoy Play Boys under Benny Carter's leadership in 1928/9 – which in itself is a great recommendation – and later joined the Mills' Blue Rhythm Band to disappear into oblivion in 1934. He was a first-class hot soloist, and Snowden certainly became aware of his qualities to hire him for the four sessions of early 1929 dealt with here. Further proof of his importance is Jan Evensmo's presenting him in his renowned series of "Solographies" – one among only four trombonists in this series.

On the reed instruments we hear the great Charlie Holmes from Boston, later one of the star soloists of the Luis Russell band. At the time of these recordings, he certainly also was one of the few highly gifted youngsters on the Harlem jazz scene. He plays alto sax, soprano and clarinet on these three issued sessions, and can be assumed on the unissued 'Six Scrambled Eggs' session as well.

As said before, Spencer Williams has been assumed as piano player because of the composer credits of both titles. Yet, the piano bass notes with their shifting of the meter are so decidedly and typically of Cliff Jackson that he himself must be listed as pianist. Most of the discographies – including John Collinson's in Storyville 147 – assume or agree in Cliff Jackson's presence as pianist. I myself have to reduce my own assumption a bit because of the lack of Jackson's otherwise so apparent rhythmic strength. Unfortunately, Spencer Williams can only be found two times in the index to Rust*6: as pianist of the 'Six Scrambled Eggs' (see below) and as singer with 'Freddie Johnson - Arthur Briggs and their All-Star Orchestra in Paris, France, July 1933 (and he very probably was in Europe at about this recording date). This then leaves us without any recorded example of Williams' piano style, and makes comparing impossible.

On banjo, recognizable by his own personal and very busy banjo style with up-and-down strumming, tremolos and trills – as opposed to the strong and plain rhythm playing of for instance a Dave Wilborn or a Buddy Christian – is Elmer Snowden, he himself sometime the leader of up to five bands at the same time as stated elsewhere.

Bud Hicks is a name only listed once in Rust – for this session – and I am unable to name any band of importance in the Harlem years of which he might have been a member. But he definitely plays with beauty and sensitivity and makes good rhythm. As suggested in Storyville 154 below, you may hear some sort of percussion-strokes on a drum – or a suitcase, or whatever – between the piano solo and the scat vocal (F trio strain) and at the very end of the item. This might have been Mr. Joe Davis himself, who obviously – although not a musician himself - was fond of taking part in the recording sessions he organized.

Notes:

- Rust*2: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Grimes, Charlie Holmes – clt, alt; Cliff Jackson – pno; Elmer Snowden – bjo; Bass Edwards – bbs; unknown – scat voc

- Rust*3: Freddie Jenkins, Louis Metcalf – tpt; Henry Hicks – tbn; Clarence Grimes, Charlie Holmes – clt, sop, alt; Spencer Williams? – pno; Elmer Snowden – bjo; Bud Hicks – bbs; two unknown – scat voc

- IAJRC 12, cover text: Snowden: "These sessions were all made around the same time. Some sound like Ted Nixon arrangements. He was my trombone player, and we wrote Lindbergh Hop together. Joe Davis used to throw in so many musicians that I couldn't keep track. We used to call Henry Hicks "Reverend" because he was so quiet. Charlie Holmes sounded a lot like Hodges, but on this record (Happy Rhythm) he sounds like Procope. We called him "Pickles". I used to get \$25.00 a side in those days, and we recorded with all the companies. The toughest one was Edison. We couldn't finish until the record was perfect."

- Rust*4: Freddie Jenkins, Louis Metcalf – tpt; Henry Hicks – tbn; Clarence Grimes, Charlie Holmes – clt, sop, alt; Cliff Jackson – pno-cymbal; Elmer Snowden – bjo; Bud Hicks – bbs; scat voc

- Storyville 147, p.108: Freddie Jenkins, Louis Metcalf, t; Henry Hicks, tb; Clarence Grimes, cl/ss; Charlie Holmes, cl/as; prob Cliff Jackson, p; Elmer Snowden, bj; Bud Hicks, bb; 2 unknown, v. John Collinson: "I doubt that Jackson is the pianist on this session, but lacking definite information it is included. Columbia files show that 3 takes of each title were recorded, with the first of each being rejected and the second marked as 2nd choice."

- Storyville 154, p.160, Let's Really Listen: "Brian Williams suggests we listen to 'Happy Rhythm' by the Musical Stevedores with reference to the rhythm section in the second half of the side."

- Storyville 2000, p.121: "Clarence Grimes says he did not reach New York until 1934 and is thus not the clarinet and soprano player on the Musical Stevedores coupling. Charlie Holmes has identified himself on these sides, playing cl/ss/as and Greely Walton identifies the scat vocalist as Ward Pinkett, who is thus more likely on trumpet than Louis Metcalf, who is currently listed."

- Rust*6: Freddie Jenkins, Louis Metcalf – tpt; Henry Hicks – tbn; Clarence Grimes – clt; Charlie Holmes – sop, alt; Cliff Jackson – pno-cymbal; Elmer Snowden – bjo; Bud Hicks – bbs; scat voc

Structure of tunes:

147899-3 Happy Rhythm Key of Ab /Db

Columbia 14406-D

(Intro 6 bars ens)(A strain a 16 bars AA ens in part harmony)(B strain b 16 bars AA' tpt)(C strain c 16 bars AB tbn1,4, ens4)
(D strain a 16 bars AA clt)(Bridge 4 bars ens modulating to Db)(E trio strain 32 bars AABA tpt1,6, tbn8, clt6, bjo2)(F trio strain 32
bars AABA pno1,6, scat-voc8, ens8)(Coda 2 bbs1, perc1)
composer credit is: Williams

147900-3 Honeycomb Harmony Key of Bb /Eb /Bb (Gm)

Columbia 14406-D

(Intro 4 bars ens)(A strain a 16 bars AA clt -acc tpt, tbn)(B strain b 8 bars tpt)(C strain b 8 bars scat-voc6, bbs2)(Bridge 4 bars
pno)(D strain c 8+2 bars alt8, bbs/ens2)(E strain a 16+2 bars AA tpt8, clt6, ens 2+2)

composer credit is: Williams

081 SWANEE RIVER STOMPERS

New York, Feb. 19, 1929

Instrumentation and personnel unknown, but possibly similar to sessions 080, 083, 085

Ken Macomber - arr

E-29173

Sunflower Blues

Voc test unissued

not on LP/CD

E-29174

Windy City Wobble

Voc test unissued

not on LP/CD

I received an e-mail from Steven Lasker regarding the recordings of the 'Swanee River Stompers' with his note: "Additional sessions by an Elmer Snowden group?" This – as might be expected – made me excited. Mr. Lasker's reference to the Elmer Snowden series of recordings of exactly this first half of 1929 is intriguing and may well hit the truth. If only the owner of the reported test of 'It Feels So Good' – session 082) would make his treasure known to connoisseurs! From its sound and notes classification would certainly be possible.

Notes:

- Rust*2, *3: not listed

- Rust*4: Instrumentation and personnel unknown

- Rust*6: Instrumentation and personnel unknown. The Brunswick recording sheet states that this session was held for the Vocalion race series.

- Steven Lasker e-mail 20-12-30: "Vocalion 1M race series "test masters" NY, Feb. 19, 1929. Number of men not noted.. (Both titles) with vocal effects. According to the recording ledgers, both titles were composed by Spencer Williams and arranged by Ken Macomber."

082 SWANEE RIVER STOMPERS

New York, Apr. 12, 1929

Ward Pinkett – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt;

unknown – pno; Elmer Snowden – bjo; unknown - bbs;

'Georgia Joe' – voc; Ken Macomber - arr

E-29637

It Feels So Good

Voc unissued, test exists

not on LP/CD

This session is also noted in Steven Lasker's e-mail "Additional sessions by an Elmer Snowden group?" Mr. Lasker gives the recording date as April 21, but this – against Rust*6 – might be a typo? Again, Mr. Lasker may be correct in assuming an Elmer Snowden recording session here. Only, that I have a hand-scribbled note in my Rust*6: "test exists – Mark Berresford". If only the owner of this test would make his treasure known to connoisseurs! From its sound and musical content classification of this recording would certainly be possible. Mark Berresford assured me that he had heard the test record and was certain that the band sounded like the above listed bands of sessions 080, 083, and 085.

Notes:

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

- Rust*6: Instrumentation and personnel unknown. The Brunswick recording sheet states that this session was held for the Vocalion race series.

- Steven Lasker e-mail 20-12-30: "Vocalion 15M series rejected NY, Feb. 19, 1929. Number of men not noted. with vocal by Georgia Joe. The right half of the ledger sheet for this session (only the one title was noted) where the composer and copyright data was entered is torn off and missing, but this is without doubt the same 'It Feels So Good' as was recorded April 9, 1929 by McKinney's Cotton Pickers. The DAHR shows its composer as Spencer Williams. The label of the Jasper Davis Harmony (recorded April 23, 1929) shows "Williams" as composer of 'It Feels So Good'."

083 JUNGLE TOWN STOMPERS

New York, Apr. 15, 1929

Ward Pinkett – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt;

Luis Russell – pno, cel; Elmer Snowden – bjo, per (2); Henry Bass Edwards - bbs;

(Luis Russell ?) – arr

401797-C

African Jungle

OK 8686,

JSP CD 308

401798-B

Slow As Molasses

OK 8686,

JSP CD 308

As it seems this is the same band as before. With some minor alterations possible.

But first of all: This is the same trumpet player as on the foregoing session, thus very probably Ward Pinkett. If you listen to this player's staccato playing and occasional trills and compare it with the Morton Red Hot Peppers of June 11, 1928, you will easily see/hear that this is the same person. And this really is a very surprising realization! For all the years of discography Metcalf had been stated as trumpet player here. But after the note in Storyville 2000, p.121 this certainly cannot be retained. It is my suspicion that Luis Russell when being asked recalled titles he simply did not have played on (see Storyville 146, p.46 below). The record label does not say anything about the musicians (L. Wright, OKeh Race Records). And on hearing these titles - with certainly Charlie Holmes on them - he deduced a personnel from his own band, including himself on piano. But I am convinced that we have Pinkett here. It is the same tone, same sound, same vibrato and same staccato as on the Mortons! Apparently, Russell named Metcalf as he was on the Burning Eight sides at the beginning of Russell's recording career and only 3 months apart from this session. But our trumpet man here does not use Metcalf's squeezed notes, and he plays with more laziness – not as stressed as Metcalf always does.

On trombone we most probably have Henry Hicks again as stated everywhere, and I do not know anything against it, but I have to observe that everything played by the trombone on these two sides might also be played by Higginbotham, only lacking Higgie's little tricks and close trills and his exuberant bounce. No wonder that Luis Russell heard Higginbotham here. But should Higgie be "reading his solos"? The alto saxophonist is Charlie Holmes again to my conviction. This alto sound is unmistakable. Only on clarinet he obviously was not as skilled as on his main instrument, and you hear typically reduced clarinet playing as from a saxophonist.

Luis Russell recognized himself as piano player and arranger (see Storyville 146, p.46) which certainly led to this record always being reissued under the Luis Russell flag. Yet, a big and severe doubt may be allowed as to this statement. We have so often come to know of

musicians' distinctly wrong estimations of their own or other's playing, that I would not be surprised that somebody else is responsible for the piano part here. The short solo on celeste has a bit of Russell's airy piano style, although not of his usual hasty piano playing, and without any distinct reason to leave him out of consideration I shall certainly keep him in the personnel. The time would be that of the building process of the Russell band: there still was no Red Allen and no Pops Foster. And Russell might have been willing to play for another bandleader and get some additional cash. But the arrangements heard here are not in Russell's style as shown on his own later recordings, and I therefore would deny his authorship.

On banjo we have Elmer Snowden the bandleader again.

Rust lists Henry Bass Edwards on tuba throughout. Although I know Edwards as a very skilled and proficient tuba player I also know him to display very short and hart-hitting notes I do not hear on these sides. Lacking any distinct tuba features I therefore would leave him listed in the personnel. Russell claimed Bass Moore – his own tuba player at the time – as bass player.

Finally, we hear some sort of drumming (snare-drum, played with brushes) behind the celesta solo. No bass drum, no cymbals. If it was not for the extremely short changing-over from banjo to drum – no beat left out – I would have named Snowden himself as the “drummer”, the more so as there are two bars between the end of drumming and the entrance of the banjo again. And just remember that we also had some very few “drum strokes” on the Musical Stevedores session. So, this might have been Elmer Snowden or rather the organizer of the session, Mr. Joe Davis. I do not see any reason to name Kaiser Marshall as in earlier Rusts. Can you imagine star-drummer Kaiser Marshall playing at a session for only half a chorus and without being member of the band? Oh yes, life happens!

Some people claim to hear a tenor sax and even a second trumpet somewhere on these sides. The second trumpet I would exclude instantly, but there certainly are instances where a tenor sax might be suspected. But there are no distinct tenor parts to be heard – and no solos – and any possible tenor part – together with the alto – is played softly by the trombone (for instance part C in the first title).

Notes:

- Rust*2: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – ten; Clarence Williams? – pno, cel; Elmer Snowden – bjo; Bass Edwards – bbs; unknown – dms

- Rust*3: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – ten; Luis Russell – pno, cel; Elmer Snowden – bjo; Bass Edwards – bbs; Kaiser Marshall? – dms (2)

- Rust*4: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – ten; Luis Russell – pno, cel; Elmer Snowden – bjo; Henry Edwards – bbs; with percussion effect on the second side.

- Storyville 146, p46 (Luis Russell interview by Walter C. Allen): “(I) played Okeh 8686 (*Jungle Town Stompers*). (Luis Russell) didn't recall the titles until hearing it. Gave identifications of: growl and open solos by Louis Metcalf, trombone by Higgy – reading solos; alto and soprano by Holmes; Johnson, Moore (or Buford?); Luis Russell arrangement, piano and celeste – never saw the latter before and fooled around with it in the studio and used it on the record.”

- Storyville 152, p80, *Let's Really Listen*: K.B. Rau comments that the instrumentation of the *Jungle Town Stompers* and *Jasper Davis and his Orchestra* is not as given in Rust and elsewhere – what do you hear?”

- Storyville 153, p120: “Several readers agree entirely with Rust for both groups. For ‘Slow As Molasses’ John Snow and Brian Williams offer t/tb/cl/p-cel/bb/d with the drums replaced by banjo on the reverse. They also feel that a second trumpet may be present on ‘African Jungle’ and that a second sax may be present on both sides.”

- Rust*6: Louis Metcalf, t; Henry Hicks, tb; Charlie Holmes, cl, as; Charlie Grimes, ts; Luis Russell, p, cel; Elmer Snowden, bj; Henry Edwards, bb; with percussion effect on the second side.

Structure of tunes:

401797-C *African Jungle* Key of Eb Okeh 8686

(Intro 8 bars ens - bbs)(A strain a 16 bars AA ens)(B strain a 16 bars AA tbn)(C strain a 16 bars AA ens)(D strain a 16 bars AA alt) (Vamp 2 bars alt)(E strain b 20 bars AA' tpt)(F strain b 18 bars AA'' ens)(Coda 8 bars ens - bbs)

composer credit is: Williams; arrangement: possibly Luis Russell

401798-B *Slow As Molasses* Key of Eb (harmony-modified blues) Okeh 8686

(Intro 4 bars ens - pno)(A chorus 1 12 bars ens)(B chorus 2 12 bars growl-tpt)(C chorus 3 12 bars cel8, ens4)(D chorus 4 12 bars tbn) (Vamp 2 bars tbn)(E chorus 5 12 bars clt)(F chorus 6 12 bars ens)(Coda 2 bars ens)

composer credit is: Williams; arrangement: possibly Luis Russell

084 **SIX SCRAMBLED EGGS**

New York,

Apr. 18, 1929

Ward Pinkett – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt;

Spencer Williams – pno; Elmer Snowden – bjo; Ernest Bass Moore – bbs; Paul Barbarin – dms;

Joe Davis – dir; Ken Macomber – arr

51187-2 Magnolia Blues

Vic unissued

not on LP/CD

51188-2 Soft Shoe Shuffle

Vic unissued

not on LP/CD

Unfortunately – and much to my grief – have these two sides been rejected and unissued by the Victor people. And although the Victor vaults have dismissed a whole lot of their own great unissued jazz music in later years, these two sides were not among them, if there perhaps is somebody somewhere who owns them secretly on a test pressing. I'd be very much interested to hear them!

It certainly would be interesting where Rust received his information as to the personnel from! And we definitely have to use them with great caution!

Notes:

- Rust*2, *3, *4, *6: probably: Louis Metcalfe – tpt; Henry Hicks – tbn; Charlie Holmes – alt; Spencer Williams – pno; Elmer Snowden – bjo; Bass Moore – bbs; Paul Barbarin – dms; Jasper Davis, Ken Macomber – dir

- Rust, *Victor Master Book Vol. 2*: Joe Davis – Ken Macomber/ c/ tb/ s/ p/ bj/ bb/ d.

085 **GEORGIA GIGOLOS** (Jasper Davis and his Orchestra)

New York,

Apr. 23, 1929

Ward Pinkett – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt;

unknown – pno; Elmer Snowden – bjo; Ernest Bass Moore – bbs;

Lizzie Miles – voc

148465-3 Georgia Gigolo

Har 944-H,

Frog DGF 38

148468-2 It Feels So Good

Har 944-H,

Frog DGF 38

These sides have formerly always been issued under the name of “Jasper Davis and his Orchestra” (see Rust*6 below).

I have my doubts as to the trumpet player now. He probably is the same as before, thus Ward Pinkett, yet not as distinct as before. He is not Metcalf, but I am unable to name anybody else. (The recorded sound is rather bad, unfortunately, caused by Harmony's un-timely use of the acoustic recording equipment!)

On trombone we certainly have Henry Hicks again, this time more distinct than on the Jungle Town Stompers session. He is a marvellous player, legitimate and id-lib, and his unfamiliarity to the public may only be explained by his sudden disappearance in 1934. He was a player of the future.

Charlie Holmes is the reed player again, on alto and on clarinet, as before. As on the Jungle Town Stompers sides no second alto can be discovered, nor any other saxophone. As to the listed name of Charlie Grimes – who, by the way, is Clarence Grimes with the Musical Stevedores - it has to be added that these last two sessions are the only sessions in Rust listed for Charlie Grimes, and that Clarence Grimes did not arrive in New York earlier than 1934 – as for his own documented statement.

The piano player does not solo at all, with the exception of two very short breaks – 1 bar each – in ‘It Feels So Good’ A8, which does not leave any room for suggesting this player’s identity. Three names have been suggested so far - Cliff Jackson, Louis Hooper and J.C. Johnson – but I do not see any reason to attribute what can be heard to any of these names, and I would therefore leave him as unknown.

We certainly hear Elmer Snowden with his own banjo sound.

There cannot be detected anything what might identify the tuba player. He may be Bass Moore, but this association might only be the consequence of the supposed presence of Luis Russell musicians. So, he might be someone else as well.

This Georgia Gigolos session is not as thoroughly arranged as the earlier ones, and thus leaves much more room for ad-lib improvisation than before. It also shows the benefit of Lizzie Miles’s presence.

Notes:

- Rust*2: Louis Metcalfe and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? – pno, cel; Elmer Snowden – bjo; Bass Moore – bbs; Lizzie Miles - voc

- Rust*3: Louis Metcalf and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes? – alt; Cliff Jackson? or Louis Hooper (or possibly J.C. Johnson) – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles - voc

- Rust*4: Louis Metcalf and another – tpt; Henry Hicks – tbn; Charlie Holmes – clt, alt; Charlie Grimes – alt; ? J.C. Johnson – pno; Elmer Snowden – bjo; Ernest Moore – bbs; Lizzie Miles – voc. (“Jasper Davis” is probably a pseudonym – for whom?)

- Storyville 147, p.109: Louis Metcalf, unknown, c; Henry Hicks, tb; Charlie Holmes, cl/as; Charlie Grimes, as; prob Cliff Jackson, p; Elmer Snowden, bj; Bass Moore, bb; Lizzie Miles, v. John Collinson: “This session was originally entered in the files as by The Gigolos and 3 takes were made of each title, take -2 of the first and take -1 of the second being rejected with the others as second choices. ... Jasper Davis is thought to be a pseudonym for Joe Davis, who organized the session. Again, I am not convinced of Jackson’s presence here and would welcome the opinion of others.”

- Storyville 152, p80, Let’s Really Listen: “K.B. Rau comments that the instrumentation of the Jungle Town Stompers and Jasper Davis and his Orchestra is not as given in Rust and elsewhere – what do you hear?”

- Storyville 153, p120: “Several readers agree entirely with Rust for both groups. ... For Jasper Davis they hear t/tb/2as/p/bj/bb/v with one sax player switching to cl on the second side. Again they think there is a suspicion of a second trumpet on both sides.”

- BGR*4: Louis Metcalf, unknown – cnt; Henry Hicks – tbn; Charlie Holmes – alt, clt; Charlie Grimes – alt; poss Cliff Jackson – pno; Elmer Snowden – bjo; Bass Moore - bbs

- Rust*6: Louis Metcalf, c; Henry Hicks, tb; Charlie Holmes, cl, ss, as; Charlie Grimes, as; ? J.C. Johnson, p; Elmer Snowden, bj; Ernest Moore, bb; Lizzie Miles, v. All issues as Jasper Davis and his Orchestra. Davis was a Harlem bandleader, but the Columbia files list this session under the Georgia Gigolos name, with no indication of Davis’ presence.

Structure of tunes:

148465-3 Georgia Gigolo Key of Eb Harmony 944-H

(Intro 6 bars ens - bbs)(A1 Chorus 32 bars AABA ens)(Bridge 4 bars alt - ens)(Verse 16 bars tpt)(A2 Chorus 32 bars AABA voc)(A3 Chorus 32 bars AABA tbn16, ens16)(Coda 2 bars ens)

composer credit is: Williams

148468-2 It Feels So Good Key of Eb – Ab - Eb (blues) Harmony 944-H

(Intro 8 bars ens - bbs)(A1 Chorus 12 bars ens)(A2 Chorus 12 bars tpt)(Bridge 4 bars modulation Eb to Ab)(A3 Chorus 12 bars voc)(A4 Chorus 12 bars clt)(A5 Chorus 12 bars tbn)(A6 Chorus 12 bars voc)(Bridge 2 bars tpt modulation Ab to Eb)(A7 abridged Chorus 10 bars tpt)(A8 abridged Chorus 10 bars ens)

composer credit is: Williams

086 ALBERTA JONES	Mabel Horsey and her Red Peppers	New York,	c. Jul. 10, 1930
Alberta Jones – voc;			
(Otto Hardwick) – alt;			
Mabel Horsey – pno; (Elmer Snowden) – bjo			
GEX-2731	On Revival Day	Gnt 7552	not on LP/CD
GEX-2732	I Lost My Man	Gnt 7274,	Document DOCD-1004
GEX-2733-A	River Bottom	Gnt 7252,	Document DOCD-1004
GEX-2734-A	Bring It Back Daddy	Gnt 7274,	Document DOCD-1004

This session features some surprisingly good and interesting musicians in bandleader Mabel Horsey, whose style connects Western jazz elements with distinct Harlem style parts. On alto sax we hear a proficient musician who displays a style and sound known from the Ellington men, with beauty and “schmaltz”. I am tempted to think into Otto Hardwick’s direction. And if you now listen, this assumption becomes even more reasonable! The banjo player shows traits of Elmer Snowden’s style, but there is too little to hear from him to judge with certainty. In all: this is a very interesting and beautiful session of vaudeville blues with good and distinct accompaniment.

Notes:

- McCarthy/Carey, Jazz Directory Vol Five: unknown acc.

- BGR*2, *3, *4: acc by Mabel Horsey and her Red Peppers: unknown alt; unknown bjo; presumably Mabel Horsey, pno.

- Rust*3, *4, *6: unknown as; ?Mabel Horsey -p; unknown bj.

ELMER SNOWDEN AND HIS ORCHESTRA	New York,	summer 1930
Red Harlan, Gus Aiken – tpt; Herb Gregory – tbn;	Smalls’ Paradise	
Otto Hardwick – alt; Wayman Carver – ten;		
Don Kirkpatrick – pno; Elmer Snowden – bjo; unknown – bbs; Sidney Catlett - dms	no recordings	

087 ELMER SNOWDEN AND HIS SMALLS PARADISE BAND	New York,	1932
Leonard Davis, Matthew ‘Red’ Harlan, Roy Eldridge – tpt;	film soundtrack of ‘Vitaphone short movie	
Dicky Wells, George Washington – tbn;	‘Smash Your Baggage’	

Otto Hardwick, Wayman Carver – alt, clt; Al Sears – ten, clt;
 Don Kirkpatrick – pno; Elmer Snowden – ldr, dir, bjo; Richard Fulbright – sbs, bbs; Sidney Catlett – dms;
 Mabel Scott – voc; The Smalls Paradise Chorus – dance;
 Doris Rubbobottom (sic), Babe Wallace, Lew Payton, Rubberlegs Williams – acrobats

Introduction (16 bars)	not on LP/CD
Bugle Call Rag	IAJRC 12 (LP)
Tiger Rag	IAJRC 12 (LP)
Stop The Sun, Stop The Moon (My Man Is Gone)	IAJRC 12 (LP)
Concentratin' On You	IAJRC 12 (LP)

Note: This film 'Smash Your Baggage' may be watched in its entirety on www.youtube!

John R.T. Davies issued the jazz items of this Vitaphone short on his Ristic Special SAC LP 25" in the late 1960s.

The 16-bars music introduction of the film – which is not on the two LP issues – does not seem to be played by the Snowden band as the banjo rhythm heard is a very strict four-four rhythm that was not in Snowden's style.

The band on screen was the house-band at 'Smalls' Paradise' in mid-1932 when the regular Charlie Johnson Paradise Band worked in Atlantic City for the summer months. Elmer Snowden had accumulated an able bunch of first-class swing musicians, in which he appears to be strangely un-suitable with his banjo and – even more so – with his banjo-style, which added to the un-sophistication of the rhythm section. Wisely (?), he switches over to directing for the second half of the program.

'Bugle Call Rag' includes two instrumental breaks played by the young Roy Eldridge on trumpet and by Dicky Wells on trombone.

'Tiger Rag' is performed in three parts at three different spaces, a fast one consisting of strains A and B of the 'Tiger Rag' composition.

There is one 2-bars trumpet break which I would attribute to Leonard Davis, and not to Roy Eldridge. But 'Red' Harlan might be the player as well. The B strains have a clarinet ad-lib soloist whom I'd identify as Wayman Carver, Hardwick and Sears not being experienced clarinet players, and are later played by a clarinet section. The two other parts – one faster part and another part even faster again – are of strain C of the composition and are accompaniments to the show dancers and acrobats without instrumental solos.

'Stop The Sun, Stop The Moon' is a vocal number by a "despaired" Mabel Scott, not known from records, as far as I know.

'Concentratin' On You' – in two parts of different paces – is accompaniment of the show.

It is interesting to note the bad correspondence of picture and sound: players dancing in picture while playing on the sound-track (bassist and drummer, the trumpeters), a clarinet section in sound while a saxophone section seen in the picture.

Notes:

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

Solos ad-lib:

Bugle Call Rag: RE o-tpt 4; DW o-tbn 4

Tiger Rag: ?WC clt 2+2; ?WC clt obbl 6; ?LD o-tpt 2; ?WC clt obbl 6; DK pno 2; ?WC clt obbl 8

Stop The Sun ...: no solos

Concentratin' On You: no solos

(Specifications from K. Stratemann, 'Negro Bands on Film', Vol. 1)

088 SEPIA SERENADERS

New York,

Dec. 14, 1934

Clarence Grimes – clt;

Cliff Jackson – pno; Elmer Snowden – bjo;

George Gray – voc

86446-1	Ridiculous Blues	BB B-5770,	Jazz Oracle BDW 8037
86447-1	Breakin' The Ice	BB B-5782,	Jazz Oracle BDW 8037
86448-1	Dallas Blues	BB B-5803,	Jazz Oracle BDW 8037
86449-1	Baby Brown	BB B-5782,	Jazz Oracle BDW 8037
86450-1	Nameless Blues	BB B-5770,	Jazz Oracle BDW 8037
86451-1	Alligator Crawl	BB B-5803,	Jazz Oracle BDW 8037

This recording session looks like an attempt to cash in on a formula used successfully by Fats Waller and his Rhythm for a couple of months already on the related Victor label. Four of the recorded titles are known from Waller recordings of the time, 'Alligator Crawl' one of his all-time great piano solos. The remaining two titles, 'Ridiculous Blues' and 'Nameless Blues' were used by Bob Fuller on his last trio recording – for Harmony in June 1928, Snowden being the banjo player. But it has to be stated that these sides rank miles behind the ease and swing – and joy – of the Waller band. As with his 'Smalls' Paradise Band' in 'Smash Your Baggage' above, Snowden seems to be in the wrong place with his antiquated banjo strumming along with the modern four-four beat of the rhythm section. This is my own personal taste and opinion. But Snowden may possibly be appraised by other listeners for just these qualities.

But Cliff Jackson with his massive stride style piano is joy to hear. His characteristic use of broken-rhythm (changing the meter in his left-hand rhythm) is very pronounced, and he may be recognised easily by just this very stylistic feature.

The clarinetist: all Rusts list Charlie Grimes for the Jungle Town Stompers and the Georgia Gigolos, and Clarence Grimes for the Musical Stevedores (see above) and the Sepia Serenaders, thus suggesting that both names belong to one identity, playing on these four recording sessions, together with Snowden. Neither Grimes is known to have recorded with any other band. But we have to assume that this person's real name was Clarence, as "Clarence Grimes says he did not reach New York until 1934 and is thus not the clarinet and soprano player on the Musical Stevedores coupling. Charlie Holmes has identified himself on these sides, playing cl/ss/as and Greely Walton identifies the scat vocalist as Ward Pinkett, who is thus more likely on trumpet than Louis Metcalf, who is currently listed." (Storyville 2000, p.121). There is not any notice of a Charlie Grimes anywhere. And, by the way, if you closely listen to the three Snowden recording bands named you will certainly recognise that there is only one reed player on these sides, thus Charlie Holmes who identified himself here.

Clarence Grimes does not seem to be an un-qualified musician, but, unfortunately, he mars the whole sound of the group by his low-pitched playing. I feel unable to say anything favourite about the singer.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Clarence Grimes (cl); Cliff Jackson (p); Elmer Snowden (bjo); George Gray (vo)*

- Rust*2, *3, *4, *6: Clarence Grimes (cl, alt); Cliff Jackson (pno); Elmer Snowden (bjo); George Gray (voc)

- Storyville 2000, p.121: "Clarence Grimes says he did not reach New York until 1934 and is thus not the clarinet and soprano player on the Musical Stevedores coupling. Charlie Holmes has identified himself on these sides, playing cl/ss/as and Greely Walton identifies the scat vocalist as Ward Pinkett, who is thus more likely on trumpet than Louis Metcalf, who is currently listed."

089	ELMER SNOWDEN QUARTET	New York,	Dec. 09, 1960
	Cliff Jackson – pno; Elmer Snowden – bjo, ldr; Tommy Bryant – sbs; Jimmy Crawford – dms		
148	It Don't Mean A Thing (If It Ain't Got That Swing)		Riverside OJCCD-1756-2
149	Doin' The New Low Down		Riverside OJCCD-1756-2
150	Runnin' Wild		Riverside OJCCD-1756-2
151	Diga Diga Doo		Riverside OJCCD-1756-2
152	Them Their Eyes		Riverside OJCCD-1756-2
153	Tishomingo Blues		Riverside OJCCD-1756-2
154	C Jam Blues		Riverside OJCCD-1756-2
155	Sweet Georgia Brown		Riverside OJCCD-1756-2
156	Alabama Bound		Riverside OJCCD-1756-2
157	12 th Street Rag		Riverside OJCCD-1756-2
158	Bugle Call Rag		Riverside OJCCD-1756-2
159	Dear Old Southland		Riverside OJCCD-1756-2
090	ELMER SNOWDEN MYSTERICAL SIX	New York,	Oct. 11, 1961
	Garvin Bushell – ten, clt, bassoon; Gene Sedic – ten;		
	Ray Bryant – pno; Elmer Snowden – bjo, ldr; Jimmy Rowser – sbs; Mickey Roker – dms		
399	Keepin' Out Of Mischief Now	Riv unissued	
400	Black Bottom	Riv unissued	
091	ELMER SNOWDEN MYSTERICAL SIX	New York,	Oct. 12, 1961
	Garvin Bushell – ten, clt, bassoon; Gene Sedic – ten;		
	Ray Bryant – pno; Elmer Snowden – bjo, ldr; Jimmy Rowser – sbs; Mickey Roker – dms		
401	Mack The Knife	Riv unissued	
402	Ain't Misbehavin'	Riv unissued	
403	Lady Be Good	Riv unissued	
404	Indiana	Riv unissued	
092	ELMER SNOWDEN MYSTERICAL SIX	New York,	Feb. 01, 1962
	Roy Eldridge – tpt, voc; Bud Freeman – ten;		
	Ray Bryant – pno; Elmer Snowden – gr, ldr; Tommy Bryant – sbs; Jo Jones – dms		
449	Beale Street Blues	Riv unissued	
449-1	Beale Street Blues	Riv unissued	
450	My Blue Heaven	Riv unissued	
450-1	My Blue Heaven	Riv unissued	
450-2	My Blue Heaven	Riv unissued	
451	Basin Street Blues	Riv unissued	
452	School Days	Riv unissued	
452-1	School Days	Riv unissued	
093	ELMER SNOWDEN MYSTERICAL SIX	New York,	Feb. 02, 1962
	Roy Eldridge – tpt, voc; Bud Freeman – ten;		
	Ray Bryant – pno; Elmer Snowden – gr, ldr; Tommy Bryant – sbs; Jo Jones – dms		
453	One For The Money	Riv unissued	
453-1	One For The Money	Riv unissued	
454	Loveless Love	Riv unissued	
455	Saturday Night Fish Fry	Riv unissued	
455-1	Saturday Night Fish Fry	Riv unissued	
094	ELMER SNOWDEN TRIO	unknown,	Mar. 08, 1963
	Darnell Howard – clt;	live recording	
	Elmer Snowden – bjo, ldr; Pops Foster – sbs		
	Elmer's Blues		
	I Wish I Could Shimmy Like My Sister Kate No. 1		
	C Jam Blues		
	Makin' Whoopie		
	Runnin' Wild		
	I Wish I Could Shimmy Like My Sister Kate No. 2		
	Basin Street Blues		
095	ELMER SNOWDEN TRIO	California,	c. Aug. 1963
	Darnell Howard – clt;	broadcast	
	Elmer Snowden – bjo, ldr; Pops Foster – sbs		
	I Wish I Could Shimmy Like My Sister Kate		
	C Jam Blues		
	Basin Street Blues		

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