

# THE RECORDINGS OF JAKE FRAZIER

## An Annotated Tentative Personnel - Discography

FRAZIER, Jake

Was raised in the Jenkins Orphanage, South Carolina, did regular tours with the Orphanage Band, Settled in New York and worked for various leaders as Elmer Snowden, etc.

### STYLISTICS

#### STYLE

Frazier's style is simple, not solo oriented, but more functional playing. Extended staccato playing, sometimes triplets in Johnny Dunn's manner. Also occasional "laughing" phrases. Frazier has very little harmonic knowledge and thus plays in linear and horizontal manner, not vertical.

He is not a legato player like Charlie Irvis.

#### TONE

The tone is rather sharp, not voluminous. But this might be strengthened by Frazier's use of a straight mute most of the time.

#### VIBRATO

Very little vibrato. As Frazier is not a melodic (songs, ballads) player, he very seldom plays long held notes and therefore does not need a distinct vibrato.

#### TIME

Very simple time on the beat.

#### PHRASING

Because of mainly functional playing, no distinct phrases can be found. Obvious is his staccato playing.

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

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

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

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

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

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

### JAKE FRAZIER

001 **LAVINIA TURNER** Jazz Band

*Gus Aiken* – tpt; *Jake Frazier* – tbn;

*Garvin Bushell* – clt; *unknown* – alt;

*Willie Gant* – pno; *Will Splivy Escoffery* – bjo; *unknown* – bbs; *Joe Banks* - dms

69168

How Many Times ?

New York,

Mar. 1921

69169

Can't Get Lovin' Blues

PA 020544,

Document DOCD-5447

PA 020544,

Document DOCD-5447

Record Research 30, p.4: "Gant considered Lavinia Turner as one of the great unsung singers who just never did get her due."  
Garvin Bushell in his 'Jazz from the Beginning', p. 28: "The band at Leroy's was sensational. We had Jake Frazier on trombone, Gus Aiken on trumpet, Charlie Jackson on violin, Willie Gant on piano, Bill Benford on tuba, and Joe Banks on drums."

Garvin Bushell in his "Jazz From The Beginning" does not comment on this session! Accompaniment is mainly played straight, therefore impossible to discriminate personal styles. But trumpet playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 009 and 011 of my Gus Aiken list, although vibrato here is somewhat out of the line.

Bushell did not take up alto until 1923 although listed playing it here in Rust. What can be heard here is a tenor sax.

Splivy Escoffery plays in this early ragtime-derived banjo style in permanent sixteenth strokes, or doubling the sung melody with a permanent tremolo. The pianist sticks closely to the scores and displays a recognisable ragtime style as heard on Katie Crippen's session of Mach 1921, and may safely be identified as Willie Gant, the more so, as this was Gant's documented personnel of his 'Leroy's' band personnel.

Notes:

- BGR\*2,\*3: Poss. personnel: Gus Aiken, cnt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Willie Gant, pno; ... Spivey, bjo; Joe Banks, dms.

- BGR\*4: poss Gus Aiken, c; poss Jake Frazier, tb; poss Garvin Bushell, cl; unknown cl (2), as; poss Willie Gant, p; poss Spivey, bj; poss Joe Banks, d.

- Rust\*3,\*4: Possibly: Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; Willie Gant -p; --- Spivey -bj; Joe Banks -d.

- Rust\*6: Possibly: Gus Aiken, c; Jake Frazier, tb; Garvin Bushell, cl, as; Willie Gant, p; -- Spivey, bj; unknown, bb; Joe Banks, d.

002 <b>DAISY MARTIN</b>	the Five Jazz Bell-Hops	New York,	Apr. 1921
Daisy Martin – voc;			
Gus Aiken – tpt; Charlie Irvis or Eugene Bud Aiken – tbn;			
Garvin Bushell – clt; unknown – ten;			
Dude Finley – pno; unknown - dms			
7466-A	Royal Garden Blues	Gnt 4712,	Document DOCD-5660
7466-?	Royal Garden Blues	Gnt 4712,	Document DOCD-5522
7467-A	Spread Yo' Stuff	Gnt 4712,	Document DOCD-5522
7467-?	Spread Yo' Stuff	Gnt 4712,	Document DOCD-5602

Very probably the trombonist on these sides is rather Irvis than Frazier, yet might also possibly be Bud Aiken.

Garvin Bushell in his "Jazz from The Beginning" does not comment on this session – what might be taken as an approval?!

Accompaniment is mainly played straight, therefore very difficult to discriminate personal styles. The trombonist might possibly be Charlie Irvis, judging from this man's legato style! Yet, he does not use Irvis' later frequent 6/8 phrasing. Yet, on the second side he is much more agile (ad-lib?) and would possibly be Jake Frazier as listed in G. Bushell, Jazz from the Beginning – and subsequent discographies.

Trumpet playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 006 and 010 (of my Gus Aiken list). Yet, the trumpet player seems to have taken a break for the second title! He cannot be heard at all and might possibly play very low only in the background.

Bushell is also listed for alto sax, but did not take up alto until 1923 which, by the way, cannot be detected at all on these sides.

The listed banjo is inaudible and is probably non-existent.

Notes:

- BGR\*2: unknown cnt; poss Charlie Irvis, tbn; unknown clt; unknown ten; poss Clarence Williams pno; unknown bjo; unknown dms.

- BGR\*3,\*4: unknown, c; unknown, tb; unknown, cl; unknown, ts; unknown, p; unknown, bj; unknown, d.

- Rust\*3: unknown -c; ?Charlie Irvis -tb; unknown -cl; unknown -ts; ?Clarence Williams -p; unknown -bj; unknown -d.

- Rust\*4,\*6: probably: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl -as; Dude Finley -p; unknown -bj.

- Garvin Bushell, Jazz from the Beginning: probably Gus Aiken, c; Jake Frazier, tb; Garvin Bushell, cl, as; Dude Finley, p; unknown, bj; unknown, d. "I recorded with many different singers. On one date with Daisy Martin we had Gus Aiken on trumpet and Jake Frazier on trombone. For the two sides, I remember we were paid thirty dollars."

Discernible differences of takes:

7466-A: Trombone leading into first chorus in last bar of 4-bar modulation: quarter-note slur into chorus

7466-?: Trombone leading into first chorus in last bar of 4-bar modulation: very short eighth-note slur into chorus

7467-A: Clt in last bar of intro plays one quarter-note e on first beat, leaving the subsequent e on third beat out

7467-?: Clt in last bar of intro plays one quarter-note e on first beat and a distinct second quarter-note e on third beat

003 <b>DAISY MARTIN</b>	Jazz Bell Hops	New York,	c. Apr. 15, 1921
Daisy Martin – voc;			
Gus Aiken – tpt; Gene Bud Aiken or (Jake Frazier) – tbn;			
unknown – clt; unknown - ten;			
Dude Finley – pno; unknown - dms			
7854-A	Play 'Em For Mama Sing 'Em For Me	OK 8001,	Document DOCD-5522
7855-B	I Won't Be Back 'Till You Change Your Ways	OK 8001,	Document DOCD-5522

Garvin Bushell in his "Jazz from The Beginning" does not comment on this session! Accompaniment is mainly played straight, therefore impossible to discriminate personal styles, but beautiful trombone parts at the end of first title, therefore I strongly assume Bud Aiken as trombonist. Trumpet playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 006 and 010 (of my Gus Aiken list – see there). Available CD reissue is too low-fi to judge. Bushell is listed in all discos, but did not take up alto until 1923.

Notes:

- BGR\*2,\*3: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Dude Finley, pno; unknown, bjo; unknown, bbs; poss unknown dms.

- BGR\*4: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Dude Finley, pno; unknown, bjo; unknown, bbs; unknown woodblocks.

- Rust\*3: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl -as; Dude Finley -p; unknown -bj; unknown -bb; ?unknown -d.

- Rust\*4,\*6: probably: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl -as; Dude Finley -p; unknown -bb.

004 <b>LAVINIA TURNER</b>	Jazz Band	New York,	c. May 17, 1921
Lavinia Turner – voc;			
Gus Aiken – tpt; Jake Frazier – tbn;			
Garvin Bushell – clt; unknown – alt;			

Willie Gant – pno; <i>Will Spivey Escoffery</i> – bjo; <i>Bill Benford</i> – bbs; <i>Joe Banks</i> - dms		
69232 A-Wearin' Away The Blues	PA 020572,	Document DOCD-5447
69233 Sweet Man O' Mine	PA 020572,	Document DOCD-5447

Accompaniment is mainly played straight, therefore impossible to discriminate personal styles. But tpt playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 009 and 011 (of my Gus Aiken list elsewhere at this website).

Bushell did not take up alto until 1923 although listed playing it here in Rust. Thus, there must be somebody else playing the alto sax.

Willie Gant accompanies the second chorus of the first title in a manner congruent to his playing in session 001. This personnel seems to be at least partly to be the same as at the Lavinia Turner session before.

Notes:

- *Record Research 30-4*: "He (Willie Gant) believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some."

- *Bushell, Tucker, Jazz from the Beginning, p.150*: possible personnel: Gus Aiken, c; Jake Frazier, tb; Garvin Bushell, cl, as; Willie Gant, p; ---- Spivey, bj; Joe Banks, d

- *BGR\*2*: prob similar to: Gus Aiken, cnt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Willie Gant, pno; .... Spivey, bjo; Joe Banks, dms.

- *BGR\*3*: poss Gus Aiken, c; poss Jake Frazier, tb; poss Garvin Bushell, cl, as; poss Willie Gant, p; poss .... Spivey, bj; poss Joe Banks, d.

- *BGR\*4*: poss Gus Aiken, c; poss Jake Frazier, tb; unknown, cl, as; poss Willie Gant, p; poss Spivey, bj; poss Joe Banks, d.

- *Rust\*3, \*4, \*6*: possibly Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; Willie Gant -p; ----- Spivey -bj; Joe Banks -d.

005 <b>KATIE CRIPPEN</b> Henderson's Novelty Orchestra	New York,	c. Jun. 1921
Katie Crippen – voc;		
Gus Aiken – tpt; Jake Frazier – tbn;		
Edgar Campbell – clt; Buster Bailey – clt, alt;		
Fletcher Henderson – pno; unknown - bbs		
P-136-2 That's My Cup Blues	BS 2018,	Document DOCD-5342
P-137-1 When It's Too Late (You're Gonna Miss Me, Daddy)	BS 2018,	Document DOCD-5342

Walter C. Allen p22: "Both Buster Bailey and Garvin Bushell dimly recall recording behind Katie Crippen. Bailey had in fact been in New York the past February, recording with Mamie Smith. One of the clarinetists doubles on saxophone, and Bushell did not take up sax until 1923". Rust \*6 lists Willie Gant – pno. Accompaniment is mainly played straight, therefore impossible to discriminate personal styles. But trumpet playing (tone, vibrato, time) is within the limits and style of Gus Aiken as displayed in his later years.

One of the clarinet players constantly plays first parts together with the singer or the trumpet and might therefore well be Edgar Campbell of whom Garvin Bushell said "But one important clarinet player would take the solos. Ed Campbell did a lot of that. He wasn't much of a jazz man, but he was a very good reader". And he was known to double trumpet parts when soloing, as he was unable to ad-lib (improvise). If I am right with this assumption this would rule out Bushell for this session. And it would furthermore mean that Bushell - recalling recording behind Katie Crippen – would be the very retained clarinetist of the first Crippen session (see above).

From these two Katie Crippen sides Edgar Campbell's personal clarinet style can now be deduced with some certainty.

The pianist certainly is Henderson throughout as no traces of the light and crisp piano style of Willie Gant can be detected here as in session 001.

Neither source list the tuba player who – according to the arrangement – is often coupled with the trombone.

Notes:

- *WC Allen, Hendersonia p22*: unknown trumpet; unknown trombone; poss Buster Bailey, clarinet and sax; possibly Garvin Bushell or Edgar Campbell, clarinet; Fletcher Henderson, piano

- *Bushell/Tucker, Jazz from the Beginning, p.150*: unknown t; unknown tb; Buster Bailey -cl -as; Garvin Bushell -cl; Fletcher Henderson -p (obviously from Rust\*4)

- *BGR\*2*: prob: Gus Aiken, cnt; Jake Frazier, tbn; Garvin Bushell, Edgar Campbell or Buster Bailey, clt and clt/alt; Fletcher Henderson -p

- *BGR\*3, \*4*: unknown c; unknown tb; poss Garvin Bushell or Edgar Campbell -cl; poss Buster Bailey cl/sax; Fletcher Henderson -p

- *Rust\*3*: prob: Gus Aiken -t; Jake Frazier -tb; Buster Bailey -Edgar Campbell -Garvin Bushell (2 cl, one dblg as); Fletcher Henderson -p

- *Rust\*4*: unknown t; unknown tb; Buster Bailey -cl -as; Garvin Bushell -cl; Fletcher Henderson -p

- *Rust\*6*: unknown t; ? Chink Johnson, tb; Edgar Campbell, cl; ?Cordy Williams, vn; Willie Gant, p

006 <b>DAISY MARTIN</b> Jazz Bell Hops	New York,	c. early Jul. 1921
Daisy Martin – voc;		
Gus Aiken – tpt; Jake Frazier – tbn; Garvin Bushell – clt;		
Dude Finley – pno; unknown – bjo; unknown - dms		
70012-B Won't Someone Help Me Find My Lovin' Man ?	OK 8008,	Document DOCD-5522
70013-B Everybody's Man Is My Man	OK 8008,	Document DOCD-5522

Trumpet playing is in accordance with the sessions above, thus very probably Gus Aiken. The trombonist may well be Jake Frazier stylistically. The clarinetist uses a somewhat queer and comic style with piping notes and un-secure time, unusual for Garvin Bushell. I therefore would deny Bushell's presence. (Garvin Bushell in his "Jazz from The Beginning" does not comment on this session!)

A drummer is distinctly recognisable in the form of woodblocks, but not a banjo or a tuba.

The trombonist plays a rudimentary simple and staccato style. Compared with his performance with Daisy Martin's session of c. April 15, 1921, where I distinctly assume Bud Aiken, we have to identify Jake Frazier here as listed.

Notes:

- *BGR\*2*: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt, alt; Dude Finley, pno; unknown, bjo; unknown, bbs; poss dms.

- *BGR\*3, \*4*: Gus Aiken, t; Jake Frazier, tb; Garvin Bushell, cl, as; Dude Finley, p; unknown, bj; unknown, bb; unknown, woodblocks.

- *Rust\*3*: Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; unknown -as; Dude Finley -p; unknown -bj; unknown -bb; ?unknown -d.

- *Rust\*4, \*6*: probably Gus Aiken -c; Jake Frazier -tb; Garvin Bushell -cl -as; unknown -as; Dude Finley -p; unknown -bj; unknown -bb.

007 <b>ELIZA CHRISTMAS LEE,</b>	New York,	Nov. 02, 1921
Eliza Christmas Lee – voc;		
Gus Aiken – tpt; Jake Frazier – tbn;		
Garvin Bushell – clt; Charlie Jackson – vln;		

Willie Gant – pno; Joe Banks – dms		
7677	I Ain't Givin' Nothin' Away	Gnt 4801, Document DOCD-5515
7677-A	I Ain't Givin' Nothin' Away	Gnt 4801, Document DOCD-5627
7678	Arkansas Blues	Gnt 4801, Document DOCD-5515
7678-A	Arkansas Blues	Gnt 4801, Document DOCD-5627

Garvin Bushell in his 'Jazz from the Beginning', p. 28: "The band at Leroy's was sensational. We had Jake Frazier on trombone, Gus Aiken on trumpet, Charlie Jackson on violin, Willie Gant on piano, Bill Benford on tuba, and Joe Banks on drums."

This trumpeter's style seems to fit with the trumpet player of sessions 018 – 022 of my Gus Aiken list, and may therefore be Gus Aiken. His style is partly in 6/8<sup>th</sup> time and so quite out of the Johnny Dunn triplet style. Garvin Bushell in his 'Jazz from the Beginning' does not comment on this session! The trombone player's style is that known from Jake Frazier.

The strong piano playing is conformable to Willie Gant's performance at the sessions above.

This personnel minus the violinist confirmed by Willie Gant in RR 30 p. 4, although there are neither banjo nor drums heard on these sides.

Notes:

- Record Research 30 p. 4: "... he made his way to the famous nightery "Leroy's", and there he fronted a band (from c. 1921 / 1923) consisting of Gus Aiken, trumpet; Garvin Bushell, clarinet; Jake Frazier, trombone; Gant, piano; Spivy or Splivy, banjo; and Joe Banks, drums. It was this "Leroy's" band that Gant made his initial recording behind Amelia Christmas (Miss Christmas, to all her friends and fans) for the Gennett label in late 1921 (Arkansas Blues/I Ain't Givin' Nothin' Away – Gennett 4801, as by Eliza Christmas Lee). ... Gant recalls obtaining \$25 each for the musicians on the recording date. Following this recording adventure, Willie recalled doing several others behind different blues singers on various labels such as Okeh, Pathe and Black Swan with the "Leroy's" personnel. He believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some."

- Bushell/Tucker, *Jazz from the Beginning*, p.154: Gus Aiken, c; Jake Frazier, tb; Garvin Bushell, cl; unknown, v; Willie Gant, p; --- Spivey, bj; Joe Banks, d

- BGR\*2,\*3: Gus Aiken, tpt; Jake Frazier, tbn; Garvin Bushell, clt; unknown, vln; Willie Gant, pno; --- Spivey, bjo; Joe Banks, dms

- BGR\*4: possibly Gus Aiken, cnt; Jake Frazier, tbn; Garvin Bushell, clt; unknown, clt, alt; Willie Gant, pno; .... Spivey, bjo; Joe Banks, dms.

- Rust\*3,\*4,\*6: Gus Aiken -t; Jake Frazier -tb; Garvin Bushell -cl; unknown -vn; Willie Gant -p; --- Spivey -bj; Joe Banks -d

Discernible differences of takes:

7677: Middle-eight of last chorus: rhythm section falsely continues playing in the first bar

7677-A: Middle-eight of last chorus: rhythm section plays strict stops on measures one and three of first bar

7678: First bar of instrumental (second) chorus: tpt plays one 'Johnny Dunn' triplet: a – g-a-g – e, then 2 eighth-notes a -g, 1 quarter-note e

7678-A: Start of instrumental (second) chorus: tpt plays two 'Johnny Dunn' triplets: a – g-a-g – e

Frazier in Cuba with Gonzelle White's show from mid May (at last 25<sup>th</sup>) until mid December 1923.

The band touring Cuba for most of 1923 comprised the following musicians: Harry Smith, Gus Aiken – tpt; Jake Frazier – tbn; Harvey Lankford, Amanzie Richardson – reeds; prob. Arthur Ray – pno; Freddie Rastus Crump – dms (Storyville 1996/7, p. 189, 232)

008 <b>IDA COX</b>	Lovie Austin and her Blues Serenaders	New York,	c. Apr. 1924
	Ida Cox – voc;		
	unknown – tpt; unknown – tbn;		
	unknown – clt; unknown – ten;		
	unknown – pno; unknown – bjo		
1714-1	Blues Ain't Nothin' Else But!	Pm 12212,	Document DOCD-5573
1714-2	Blues Ain't Nothin' Else But!	Pm 12212,	Document DOCD-5323

There certainly is nothing to suggest Bubber Miley as trumpeter here. This player is very tame, but owns a good tone and obviously tries to copy some of Miley's characteristic licks. The clarinetist is a better jazz player, but I am unable to suggest any name. I do not hear a trombone. A tenor sax might possibly be responsible for the rather thick harmonic background. Pianist and banjoist are impossible to identify. Any suggestions as to names of the present musicians must be considered unfounded.

Notes:

- Rust\*3,\*4,\*6: Tommy Ladnier -c; Jimmy O'Bryant -cl -ss; Arville Harris -cl -as; Lovie Austin -p; unknown -bj.

- BGR\*2: unknown cnt, tbn, clt, ten, Lovie Austin, pno, bjo.

- Storyville 68 p 54: "Here we are quite confident that this is a New York recording in spite of being labelled thus. Chris Hillman suggests that this is similar to the groups recorded by Joe Davis for use on Ajax and other labels and, if this is so, suggests that Bubber Miley, Jake Frazier, Bob Fuller, Ernest Ellitott, Louis Hooper, Cliff Jackson, and Elmer Snowden are among the names who might be considered."

- BGR\*3,\*4: unknown, c; unknown, tb; unknown, cl; unknown, ts; Lovie Austin, p. Rec. poss New York City.

- Scherman/Eriksson/Anderby/Wallen, *Bubber Miley Disco*:

Discernible differences of takes:

1714-1:

1714-2:

009 <b>MAMIE SMITH</b>	Jazz Hounds (Snowden's Orchestra)	New York,	c. Sep. 1924
	Mamie Smith – voc;		
	Horace Holmes – tpt; Jake Frazier – tbn; Ernie Bullock – clt;		
	Leslie A. Hutch Hutchinson – pno; Elmer Snowden – bjo; Bob Ysaquire – 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 personnel 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'. 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'.

**DB:** Hard to tell much from the murk. But we seem to have here a precise memory from a participant – Holmes. Is there enough aural evidence to overturn this? For me not. Indeed, the bass does sound more brass but in this acoustical melange not possible to be sure. If brass, why Ysaguirre? 'Buster' here does not come from Holmes. (But both were band members! See photo in Bradford 'Born With The Blues' p.102 and according identification in Storyville 106 p. 130! K-B) This seems a typical Rustian gap filling extension from the last session (No! KBR). This can't be the Leslie 'Hutch' Hutchison? Although I have him in NYC in 1924 but not moving in these circles.

Notes:

- *personnel from Rust\*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 (obviously based on W.C. Allen).*

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

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

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

- *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\*6: Horace Holmes or Gene Aiken, c; Jake Frazier, tb; Ernie Bullock or Percy Glascoe, as; Alex Jackson, bsx; Leslie A. Hutchinson, p; Elmer Snowden, bj; Norman Buster, d, marimba*

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

010 **SUSIE SMITH** Choo Choo Jazzers

New York, Sep. 18-22, 1924

Monette Moore – voc;

Louis Metcalf – tpt; (Herb Gregory) – tbn;

Louis Hooper – pno; Joe Davis – effects

31692 Workhouse Blues

Ajax 17064, Document DOCD-.5338

31694 House Rent Blues

Ajax 17064, Document DOCD-.5338

31695 House Rent Blues

Ajax 17064, Document DOCD-.5338

The Rust and BGR personnel were seen as correct and were found as such a couple of years ago when collating my Jake Frazier discography. But after intense and repeated listening I realised that this trumpet player must be Louis Metcalf.

Here now, we hear a trombone player in the legato style of Charlie Irvis, Bubber Miley's band mate and blowing partner of the early Ellington band. Only, that he lacks some important ingredients of Irvis' most individual style. The obvious differences between Irvis and this player can also be found on a couple of other band accompaniments in 1924. Since this player appears together with Rex Stewart – mostly assumed to be Bubber Miley in the discos – for some months, I can only deduce that this must have been Herb Gregory, Stewart's blowing partner and also member of John Montague's band. (Trumpet – trombone partnerships were very fashionable in Harlem at this time!) As we do not know any documented appearances of Gregory on records, this can only be my own personal assumption and has to be seen as a hypothesis. But I insist that this musician is neither Frazier nor Irvis!

Notes:

- *RR 77-6, 77-6: Miley, Frazier, Hooper*

- *W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, cornet; Jake Frazier, trombone; Louis Hooper, piano; effects reputedly by Joe Davis.*

- *BGR\*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; Joe Davis, effects*

- *Rust\*6: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; Joe Davis, effects*

- *Scherman, Eriksson, Anderby, Wallen, B. Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p); Joe Davis (effects).*

Notable differences of takes:

31694: last four notes of cnt at the titles end: g – ab – bb – g

31695: last four notes of cnt at the titles end: bb – c – bb – db

011 **SUSIE SMITH**

New York, Sep. 18-22, 1924

Monette Moore – voc, kazoo;

Harry Smith – tpt; (Herb Gregory) – tbn;

Louis Hooper – pno

31706 Bullet Wound Blues

Ajax 17075, Document DOCD-5338

Here I now hear Harry Smith and the unknown trombonist of above on this side. This session obviously is the same with Josie Miles Ajax session of the preceding matrix numbers, the trumpet player seems to be the same. He sounds akin to Louis Metcalf here.

My comment on this side to Bob Hitchen's excellent Choo Choo Jazzers investigation was: "Is this really Bubber Miley? Drunk? Or another – less lively – player, trying to copy Miley? The trombonist is a legato player somewhat in Charlie Irvis' style, but unknown to me. Or is this Irvis, intoxicated, just like his colleague from the Snowden/Ellington band? As a matter of fact: this is not Frazier." In the light of my recent realizations I strongly believe the trombonist to be Herb Gregory.

Hooper claimed his own presence on piano.

Notes:

- RR 77-6: Fuller, Frazier, Hooper
- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Jake Frazier, tb; possibly Louis Hooper, p;
- Rust\*3,\*4: Bubber Miley -c; Jake Frazier -tb; Louis Hooper -p.
- BGR\*2,\*3,\*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p.
- Rust\*6: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p).
- VJM 175, B. Hitchens, Choo Choo Jazzers: Bubber Miley (t), Jake Frazier (tb), Louis Hooper (p). “? KBR insists not JF. John Montague (p) was Monette’s regular accompanist at this time.”

012 <b>ROSA HENDERSON</b>	New York,	c. Sep. 29, 1924
Rosa Henderson – voc;		
Harry Smith – tpt; Jake Frazier - tbn;		
Arthur Ray or Louis Hooper – pno		
5651-3	Deep River Blues	Ban 1452, Document DOCD-5403
5652-3	The Basement Blues	Ban 1437, Document DOCD-5403

Just like at the subsequent session below, Miley’s presence is seen as doubtful in the discos, and again I strongly suggest Harry Smith to be the trumpet player. The trombonist does not play enough legato notes to ascertain Gregory and so might be Frazier. The pianist plays a blues/boogie related style, but more differentiated than Hooper, and might thus possibly be Ray.

Notes:

- Jazz Directory Vol. 4: not listed
- RR 77-6: not listed
- Rust\*3: prob Bubber Miley, c; ? Jake Frazier, tb; Louis Hooper or Arthur Ray, p.
- BGR\*2: Tom Morris, c; poss Jake Frazier, tb; Louis Hooper, p.
- BGR\*3,\*4: unknown, c; poss Jake Frazier, tb; Louis Hooper, p.
- Rust\*4,\*6: ? Bubber Miley, c; ? Jake Frazier, tb; Louis Hooper or Arthur Ray, p.

013 <b>KANSAS CITY FIVE</b>	New York,	Oct. 1924
Bubber Miley – tpt; Charlie Irvis – tbn; (Lorenzo Tio?) – clt;		
Louis Hooper – pno; Elmer Snowden – bjo		
105643	Get Yourself A Monkey Man And Make Him Strut His Stuff	PA 036175, Jazz Archives No.131 159252
105644	Louisville Blues	PA 036175, Jazz Archives No.131 159252

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

Notes:

- RR 77-8: Bubber Miley, Charlie Green, Bob Fuller, Louis Hooper, Elmer Snowden
- Rust\*6: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp); Jke Frazier (tb); Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj).

014 <b>JOSIE MILES</b> Kansas City Five	New York,	Oct. 02, 1924
Josie Miles – voc;		
Bubber Miley – cnt; Jake Frazier – tbn; Bob Fuller – clt;		
Louis Hooper – pno; Elmer Snowden - bjo		
9761-A	Temper´mental Papa	Ed 51477, Document DOCD-5467
9761-B	Temper´mental Papa	Ed 51477 not on LP/CD
9761-C	Temper´mental Papa	Ed 51477, Document DOCD-5654
9762-A	Sweet Man Joe	Ed 51476 not on LP/CD
9762-B	Sweet Man Joe	Ed 51476, Document DOCD-5467
9762-C	Sweet Man Joe	Ed 51476 not on LP/CD

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

Notes:

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

Discernible differences of takes:

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

015 <b>SUSIE SMITH</b> Choo Choo Jazzers	New York,	Sep. 18-22, 1924
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Monette Moore – voc;

Rex Stewart – tpt; unknown (Herb Gregory?) – tbn;

Louis Hooper – pno; Joe Davis – effects

31692 Workhouse Blues

31694 House Rent Blues

31695 House Rent Blues

Ajax 17064,

Document DOCD-.5338

Ajax 17064,

Document DOCD-.5338

Ajax 17064,

Document DOCD-.5338

The Rust and BGR personnel has been seen as correct, and has been found as such a couple of years ago when collating my Jake Frazier discography some years ago. But with Rex Stewart's playing on the above Vocalion sides in my ear I cannot help but assume Stewart's presence here without much of a doubt! This is the same uneven and unsecure performance as above, with the same short-comings, but close to Bubber Miley's style.

Here now, we hear a trombone player in the legato style of Charlie Irvis, Miley's band mate and blowing partner of the early Ellington band. Only, that he lacks some important ingredients of Irvis' most individual style. The obvious differences between Irvis and this player can be detected on a couple of other band accompaniments in 1924. Since this player appears together with Rex Stewart for some months – mostly assumed to be Bubber Miley and Jake Frazier in the discos – I can only deduce that this must have been Herb Gregory, Stewart's blowing partner and also member of John Montague's band. (Trumpet – trombone partnerships were very fashionable in Harlem at this time!) As we do not know any documented appearances of Gregory on records, this can only be my own personal assumption and has to be seen as a hypothesis. But I insist that this musician is neither Frazier nor Irvis!

Notes:

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

- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, cornet; Jake Frazier, trombone; Louis Hooper, piano; effects reputedly by Joe Davis.

- BGR\*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; Joe Davis, effects

- Rust\*6: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; Joe Davis, effects

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p); Joe Davis (effects).

Notable differences of takes:

31694: last four notes of cnt at the titles end: g – ab – bb – g

31695: last four notes of cnt at the titles end: bb – c – bb – db

016 **ROSA HENDERSON** the Kansas City Five

New York,

Oct. 28, 1924

Rosa Henderson – voc;

Bubber Miley – tpt; Charlie Irvis – tbn; unknown – clt;

unknown – pno; unknown – bjo

9812-A Don't Advertise Your Man

Ed 51478,

Document DOCD-1912

9812-B Don't Advertise Your Man

Ed 51478,

Document DOCD-5403

9812-C Don't Advertise Your Man

Ed 51478

not on LP/CD

Note: takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical.

I do hear Bubber Miley and Charlie Irvis! There are instrumental phrases by both of them that are unmistakably theirs as I know them from early Ellington. 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 before. 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 exuberant style.

Notes:

- Jazz Directory Vol.4: unknown personnel

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

- 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\*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."

017 **HELEN GROSS** Kansas City Five

New York,

Oct. 28, 1924

Helen Gross – voc;

Bubber Miley – tpt; Charlie Irvis – tbn; unknown – clt;

unknown – pno; unknown – 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 too dry to be Snowden. The bell player might be anyone, particularly the singer herself, but probably not Joe Davis as he was not on the Edison bill.

Notes:

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

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

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp), Jake Frazier (tb), Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj)*. "For the above Rosa Henderson/Helen Gross session, Dixon-Godrich have unknown (tp) and a "prob" before all the other musicians on the Rosa Henderson and before Frazier on the Gross title. Rust has ?BM (tp) and no reservation about the identity of the others. To our ears, it is definitely B. Miley on trumpet, and all the other musicians listed above are most certainly also present. Undertaker's Blues, which B. Miley recorded again with Rosa Henderson the following month, is an early example of a blues in a minor key. Also, it is interesting to note in both versions the quotation from Frédéric Chopin's "Funeral March" from Sonata No. 2, Opus 35, in B-flat minor, which Miley used later in his composition "Black And Tan Fantasy", first recorded with Duke Ellington April 7, 1927."

018 **JULIA MOODY** New York, c. Oct. 29, 1924  
 Julia Moody – voc;  
 Rex Stewart or Bubber Miley – tpt (2); (Herb Gregory?) – tbn (1); Bob Fuller – clt;  
 Louis Hooper – pno  
 5693-3 *Worried Blues* Ban 1468, Document DOCD-5418  
 5694-2 *Mad Mama's Blues* Ban 1451, Document DOCD-5418

After re-listening, these musicians probably are Rex Stewart and the assumed Herb Gregory, judging from their uncertain deliverance as opposed to Miley's and Irvis' distinct performance! Bob Fuller's fast vibrato is distinct, as is Hooper's simple equal fours in his left hand. This is what I thought some years ago: I hear Charlie Irvis here, and not Frazier because stylistic reasons: legato against staccato playing. And Irvis' very personal legato harmonic melodies. And not to forget Irvis' partnership with Miley in the Snowden/Ellington band at the time!

Notes:

- RR 77-9: Bubber Miley; Jake Frazier; Bob Fuller; Louis Hooper; Snowden.
- BGR\*4: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.
- Rust\*6: Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.

019 **SUSIE SMITH** New York, Sep. 18-22, 1924  
 Monette Moore – voc, kazoo;  
 Rex Stewart – tpt; (Herb Gregory?) – tbn;  
 Louis Hooper – pno  
 31706 *Bullet Wound Blues* Ajax 17075, Document DOCD-5338

Just as before I now hear Rex Stewart and an unknown trombonist on this side. My comment on this side to Bob Hitchen's excellent Choo Choo Jazzers investigation was: "Is this really Bubber Miley? Drunk? Or another – less lively – player, trying to copy Miley? The trombonist is a legato player somewhat in Charlie Irvis' style, but unknown to me. Or is this Irvis, intoxicated, just like his colleague from the Snowden/Ellington band? As a matter of fact: this is not Frazier." In the light of my recent recognitions I strongly believe the trombonist to be Herb Gregory. Hooper claimed his own presence on piano.

Notes:

- RR 77-6: Fuller, Frazier, Hooper
- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Jake Frazier, tb; possibly Louis Hooper, p;
- BGR\*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; M. Moore - kazoo
- Rust\*6: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p; M. Moore - kazoo
- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p)*.

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

This trombonist is a legato player similar to Charlie Irvis, but certainly not Irvis himself. He has nothing of Frazier's staccato style as displayed on undoubted Frazier appearances and thus certainly is not Frazier. I have not been able to accord any name to this musician. Clarinet definitely Bob Fuller and Hooper on piano.

Notes:

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

021 **SUSIE SMITH** New York, Nov. 23- Dec. 03, 1924  
 Monette Moore – voc;  
 Rex Stewart – cnt; (Herb Gregory?) – tbn;  
 Louis Hooper – pno; Joe Davis – train effects  
 31729 *The Bye Bye Blues* Ajax 17079, Document DOCD-5339  
 31730 *Weeping Willow Blues* Ajax 17079, Document DOCD-5339

"No, this is not Miley. This player is much too tame to be Miley, although he shows a lot of Miley's style. He may be the same player as on the Edison session(s) of November 21 and on the Plaza sessions of November 24. And the trombonist seems to be the same as on these sessions, too. He is a legato player somewhat in Irvis' style, but with much less personal – yet distinct – expression. He is not a bad player at all, and his name would certainly be worth to be known. The pianist might be the modest Louis Hooper. I suspect that after the date/session of November 03 the Ellington men were not at hand anymore for a time and the Edison and Plaza people found a trumpet – trombone partnership – such as Miley/Irvis – to replace them. At the moment I am unable to find appropriate names, but one has to consider that early Harlem was full of able musicians playing in the fashionable styles." (My comment addressed to Bob Hitchens' great Choo Choo



Jazzers research.) According to my above notes of earlier investigations I now believe the brass men involved to be Stewart and perhaps Gregory as before. The interested listener is invited to listen to the succeeding Monette Moore sides to clearly hear the difference!

Notes:

- RR 77-6: Miley, Frazier, Hooper
- W. Bryant, Ajax Records: personnel per Hooper: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p
- Rust\*3,\*4: Bubber Miley -c; Jake Frazier -tb; Louis Hooper -p.
- BGR\*2,\*3,\*4: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p
- Rust\*6: Bubber Miley, c; Jake Frazier, tb; Louis Hooper, p
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Louis Hooper, (p).
- B. Hitchens, Choo Choo Jazzers: prob Bubber Miley (t); poss Charlie Irvis (tb); Louis Hooper (p); prob Joe Davis (bell and train whistle effects). "I think prob B. Miley but tb more like that on matrices 31709-15."

022 <b>VIOLA McCOY</b> Kansas City Five Viola McCoy – voc, kazoo; (Rex Stewart) – cnt; (Herb Gregory?) – tbn; (Cecil Benjamin) – clt; (John Montague) – pno; unknown – bjo;	New York,	Nov. 21, 1924
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. But in the context with the subsequent session and the Edison sessions of 28 October I can only refer to what I have heard and written there. Thomas Morris' presence has been excluded by my listening companions. 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 session, this is not Frazier, but a legato player, possibly Charlie Irvis. The clarinet player has nothing of Fuller's style, melodically and per vibrato, and plays in a slow arpeggiated legato style with a wooden tone and slow vibrato. He may be found in Western circles. The pianist cannot be determined as he permanently plays rhythm in accordance with the banjo play, so, that his style is impossible to recognize. The banjo player's sound is much less brilliant than that of Snowden, lacks Snowden's embellishments, and plays a single-string accompaniment to the kazoo solo totally unaccustomed from Elmer Snowden. This accompanying band might possibly be searched for in another surrounding. There seems to be no connection to the Ajax recording personnel!

Notes:

- BGR\*2: Tom Morris or Bubber Miley, cnt; Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper or Arthur Ray, pno; Elmer Snowden, bjo; own kazoo.
- BGR\*3: prob Tom Morris or Bubber Miley, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper or Arthur Ray, p; prob Elmer Snowden, bj; prob 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; Arthur Ray or 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.

023 <b>ROSA HENDERSON</b> Kansas City Five Rosa Henderson – voc; (Rex Stewart) – cnt; (Herb Gregory?) – tbn; (Cecil Benjamin) – clt; (John Montague) – pno; unknown – bjo; unknown - chimes	New York,	Nov. 21, 1924
9861-A Undertaker's Blues	Ed 51476	on LP/CD ?
9861-B Undertaker's Blues	Ed 51476,	IAJRC 49 (LP)
9861-C Undertaker's Blues	Ed 51476	on LP/CD ?

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

Aurally this is the same personnel as on the Edison sessions of 28 October and 21 November as above!

Notes:

- BGR\*2: prob 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, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj
- BGR\*4: unknown, c; prob Jake Frazier, tb; prob Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj; unknown bells
- Rust\*3: ? Bubber Miley, c; ? Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- Rust\*6: prob Bubber Miley, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

024 <b>JOSIE MILES</b> Kansas City Five Josie Miles – voc; (Rex Stewart) – cnt; (Herb Gregory?) – tbn; (Cecil Benjamin) – clt; (John Montague) – pno; unknown – bjo;	New York,	Nov. 21, 1924
9862-A Mad Mama's Blues	Ed 51477,	Document DOCD-5467
9862-B Mad Mama's Blues	Ed 51477,	Document DOCD-5654
9862-C Mad Mama's Blues	Ed 51477,	IAJRC 49 (LP)

Aurally this is the same personnel as on the Edison sessions of 28 October and 21 November as above!

Notes:

- BGR\*2,\*3: prob 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.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), unknown (p), prob Elmer Snowden (bj). "This is aurally the same personnel as for the Viola McCoy and Rosa Henderson titles from the same session.

Dixon-Godrich have the above personnel, with a "prob" before all the names. Rust has B. Miley or Johnny Dunn (tp), but it is clearly Bubber Miley."

- VJM 175: prob Bubber Miley (t); poss Jake Frazier (tb); Bob Fuller (cl); prob Louis Hooper (p); Elmer Snowden (bj).

025	<b>SUSIE SMITH</b>	Choo Choo Jazzers	New York,	Nov. 23- Dec. 03, 1924
	Monette Moore – voc;			
	Jake Frazier – tbn (1); Bob Fuller – clt;			
	Louis Hooper – pno			
31747		Nobody Knows The Way I Feel Dis Mornin´	Ajax 17086,	Document DOCD-5339
31751		Sore Bunion Blues	Ajax 17089,	Document DOCD-5339
31753		Put Me In The Alley Blues	Ajax 17089,	Document DOCD-5339

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

Notes:

- W. Bryant, Ajax Records: personnel per Hooper: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.

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

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

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

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

Notes:

- RR 86-6: Rex Stewart, Jake Frazier, Louis Hooper.

- W. Bryant, Ajax Records: personnel per Hooper: Rex Stewart, cornet; Jake Frazier, trombone; Louis Hooper, piano.

- BGR\*2,\*3,\*4: Rex Stewart, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p; unknown male, sp.

- Rust\*3,\*4,\*6: Rex Stewart, c; Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.

027	<b>SIX BLACK DIAMONDS</b>		New York,	Dec. 02, 1924
	Louis Metcalf – tpt; Jake Frazier – tbn; Bob Fuller – clt, sop;			
	Louis Hooper – pno; Elmer Snowden – bjo			
5758-1		Those Panama Mamas	Ban, Do, Or, Re	on LP/CD ?
5758-2		Those Panama Mamas	Ban, Do, Or, Re	on LP/CD ?
5758-3		Those Panama Mamas	Ban, Do, Or, Re	on LP/CD ?

Note: One un-numbered take on LP/CD (Jazz Archives No. 131- 159252).

The personnel of Metcalf, Frazier, Bob Fuller, Hooper and Snowden seems to be feasible, although I have some doubts as to Fuller's presence. Other than given in Rust does the clarinetist play a solo on soprano sax here, not alto. The trombonist is a staccato player, and for stylistic reasons certainly is Jake Frazier. There is only one trumpet player, and he very probably is Metcalf, judging from his somewhat shaky rhythm, also found with other St. Louis musicians, and his final bending-down of notes. He definitely is not Miley! Piano and banjo agreed.

Notes:

- RR 77: Miley, Frazier, Hooper, Fuller, Snowden.

- 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.

028	<b>CLEMENTINE SMITH</b>	the Kansas City Five	New York,	c. Dec. 02, 1924
	Clementine Smith – voc;			
	Louis Metclf – tpt; Jake Frazier – tbn; Bob Fuller – clt, sop;			
	Louis Hooper – 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 belong together (consecutive matrices) and have identical personnel. Insofar, everything said about the Six Black Diamonds also applies to this session. Again, Fuller doubles on soprano sax, not on alto!

Notes:

- RR 77: not listed

- 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: ?Louis Metcalf or ?Bubber Miley, c; ?Jake Frazier, tb; Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.

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

039 **NETTIE POTTER** New York, c. Dec. 15, 1924  
 Nettie Potter – voc;  
*Louis Metcalf* – tpt; *Jake Frazier* – tbn (1); *Bob Fuller* – clt (2,3);  
*Louis Hooper* – pno  
 5786-1 A Good Man Is Hard To Find Ban 1483, Document DOCD-5516  
 5787-1 Blind Man Blues Re 9781, Document DOCD-5516  
 5787-2 Blind Man Blues Ban 1484, Document DOCD-5516

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

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

Notes:

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

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

Notable differences of takes:

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

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

030 **BOOKER'S JAZZ BAND** New York, Dec. 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\*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.

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

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

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

Notes:

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

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

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

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

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

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

Frazier, Fuller and Hooper are obviously present.

Notes:

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

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

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

033 **JAKE FRAZIER** Trombone Solo New York, c. Feb. 1925  
 Jake Frazier – tbn;  
 Louis Hooper – pno; Elmer Snowden – bjo  
 31782 Jake's Weary Blues Ajax 17117, VJM VLP 20 (LP)

Personnel checked and found OK. This certainly is a reference recording for any Jake Frazier recording listed.

Notes:

- Carey, McCarthy, Jazz Directory, Vol. 3: Tbn with unknown acc.
- Rust\*2: trombone solo, acc by Lemuel Fowler or Louis Hooper (pno); Buddy Christian (bjo)
- Rust\*3,\*4,\*6: trombone solo, acc by Louis Hooper -p; Elmer Snowden -bj

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

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

Notes:

- Jazz Directory Vol.4: poss Johnny Dunn (cor); unknown tbn; unknown (p); unknown (bj); unknown (d)
- RR 77-6: Rex Stewart, Jake Frazier
- W. Bryant, Ajax Records: Rex Stewart (cornet), Jake Frazier (trombone). Hooper did not name a pianist, although one is present.
- BGR\*2,\*3,\*4: Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.
- Rust\*3,\*4,\*6: Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.

035 **JOSIE MILES** Choo Choo Jazzers New York, Feb. 19-Mar. 16, 1925  
 Josie Miles – voc;  
 Rex Stewart – cnt; Jake Frazier – tbn;  
 Louis Hooper - pno  
 31805 At The Cakewalk Stepper's Ball Ajax 17127, Document DOCD-5467

Rex Stewart and Jake Frazier and probably Hooper on piano.

Notes:

- RR 77-6: Rex Stewart, Jake Frazier, Louis Hooper.
- W. Bryant, Ajax Records: Rex Stewart (cornet), Jake Frazier (trombone), Louis Hooper(piano).
- BGR\*2,\*3,\*4: Rex Stewart, cnt; Jake Frazier, tbn; Louis Hooper, pno.
- Rust\*3,\*4,\*6: Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.

036 **JOSIE MILES** New York, c. Feb. 18, 1925  
 Josie Miles – voc;  
 Bubber Miley or Thomas Morris – tpt; Jake Frazier – tbn; Bob Fuller – clt, alt;  
 Louis Hooper – pno  
 5861-2 Ghost Walkin' Blues Ban 1516 not on LP/CD  
 5862-2 Can't Be Trusted Blues Ban 1516 not on LP/CD

This recording could not be examined! Any assumption of personnel has to be treated with the utmost caution, given that Miley's and Morris' trumpet/cornet styles cannot be confused. Therefore, their alternate listing only shows the unawareness of the originator of this note. This may also concern the naming of Frazier.

Fuller and Hooper may be assumed regarding the probability of their presence.

Notes:

- RR 77-8: Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.
- BGR\*2,\*3: prob Bubber Miley or Tom Morris, cnt; poss Jake Frazier, tbn (2); Bob Fuller, cl (1); Louis Hooper, p.
- BGR\*4: Bubber Miley or Tom Morris, c; poss Jake Frazier, tb (2); Bob Fuller, cl (1); Louis Hooper, p.
- Rust\*3: ? Bubber Miley or ? Tom Morris -c; ? Jake Frazier -tb (2); Bob Fuller -cl (1); Louis Hooper -p.
- Rust\*6: Bubber Miley or Tom Morris, c; ? Jake Frazier, tb (2); Bob Fuller, cl (1); Louis Hooper, p.

037 **ROSA HENDERSON** the Kansas City Trio New York, Feb. 19, 1925  
 Rosa Henderson – voc;  
 Jake Frazier – tbn; Bob Fuller – clt;  
 Louis Hooper – pno  
 E-380 / 81W Nobody Knows The Way I Feel 'Dis Mornin' Voc 14995, Document DOCD-5403  
 E-382/ 83 / 84W Penitentiary Bound Blues Voc 14995, Document DOCD-5403

Definitely Jake Frazier and Bob Fuller. The pianist seems not to be Hooper. He displays a somewhat busier style.

Notes:

- Jazz Directory Vol.4: unknown (tbn); unknown (clt); unknown (pno)
- RR 77-8: not listed
- Rust\*3,\*4: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.
- BGR\*2,\*3: prob Jake Frazier, tbn; Bob Fuller, clt; Louis Hooper, pno
- BGR\*4: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.
- Rust\*6: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.

038 **BILLY HIGGINS AND ALBERTA PERKINS** Choo Choo Jazzers New York, c. Mar. 1925  
 Billy Higgins – voc; Alberta Perkins – voc (2);  
 Jake Frazier – tbn (1); Bob Fuller – clt (2);  
 Louis Hooper – pno; *Elmer Snowden* – bjo (1); Joe Davis - effects  
 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 possibly Snowden are on the first side (Bob Hitchens is right with doubting Snowden's presence here! But the reason for the strange sound might be caused by Snowden using a different instrument from his usual one.) Rust\*6 has Snowden only on the second side, where there is no banjo!. It is certainly Bob Fuller and Hooper on the second side.

Notes:

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

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

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

Notes:

- *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.*

040 **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

This certainly is not a Jake Frazier recording.

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

And then Bob Fuller with his dated clarinet playing, including this silly fast vibrato. But he, too, 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:

- *Jazz Directory Vol. 4: unknown cor (1); Charlie Green (tbn)(3); unknown p; unknown bj(1). (Matrix 580/82 not listed)*
- RR 77-8: *first title: Rex Stewart, Louis Hooper, Elmer Snowden; third title: Charlie Green, Louis Hooper*
- BGR\*4: *Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Elmer Snowden, bj (1).*
- Rust\*6: *Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Elmer Snowden, bj.*
- B. Bastin, *Never Sell A Copyright, p. 27: "Spencer Williams continued to write songs for Davis, among them Get It Fixed, which Davis arranged for one of his favourite singers, Monette Moore, to record for Columbia (sic!). Accompanied by Hooper and Rex Stewart, she cut the part-written Davis song, Take It Easy, for the reverse. (sic)"*

041 **HELEN GROSS** Choo Choo Jazzers New York, Mar. 25-Apr. 01, 1925  
 Helen Gross – voc;  
 (Thomas Morris) – tpt; (Jake Frazier ?) – tbn;  
 Louis Hooper – pno;  
 unknown - speech  
 31840-E Dark Man (You Ain't Gonna Darken My Life) Ajax 17133, Document DOCD-5477

I certainly do not believe that this insecure trumpet/cornet player is Rex Stewart. This player's tone is not as sharp and brilliant as Stewart's, and the playing lacks Stewart's "high atmospheric" pressure. Stewart was much more into Louis Armstrong's style at this time (see session 094)! Guessing intuitively, I would opt for Thomas Morris.

Although Jake Frazier is not one of the most accomplished trombonists in the Harlem period, he is not as simple or primitive as this trombonist. At least he owns a distinct style which cannot be detected here. Or was it just booze?  
Louis Hooper probably is the pianist.

Notes:

- RR 86-6: Rex Stewart, Jake Frazier, Louis Hooper.
- W. Bryant, Ajax Records: personnel per Hooper: Rex Stewart, cornet; Jake Frazier, trombone; Louis Hooper, piano.
- BGR\*4: Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p; unknown male, sp.
- Rust\*6: Rex Stewart, c; Jake Frazier, tb; Louis Hooper, p.

**042 ORIGINAL JAZZ HOUNDS**

Thornton G. Brown – cnt; Wilbur de Paris – tbn;  
John Howell – alt, clt; (William Elliott) – ten;  
Perry Bradford – pno; George Gilmore – bjo

New York,

Jul. 14, 1925

140760-1 Fo' Day Blues

Col 14086-0,

Frog DGF 56

140760-3 Fo' Day Blues

Col 14086-0,

Frog DGF 56

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

Col 14086-0,

Frog DGF 56

Composer credits are: 140760: Bradford / 140761: Horsley and Bradford

From the above sources Brown on trumpet and very probably Howell on clarinet and saxophone are given. The only other instance of Thornton G. Brown's playing can be heard on Ethel Water's session of 29 July 1926!

There is no report that Jake Frazier was part of the 7-11 show, and his presence has to be strongly doubted for stylistic reasons. In fact, after listening to a long row of recordings with the participation of Jake Frazier (after Rust\*6) – quite a number have proved to contain other trombonists! – I have to report, that this trombone player here on the Jazz Hounds has nothing in common with Jake Frazier. Frazier throughout plays in a strong staccato style, linear and horizontal, using short, blues-oriented, often repeated phrases, played with a rather dry tone. Our trombone man here has a very melodic, mainly legato style. In contrast to Frazier he owns a perfect sense for harmonic refinement. He knows exactly how and where to use the right chord tone to good effect – and he owns a warm and voluminous tone. He is a much better musician than Frazier and I only would wish to know his name. I did not succeed in finding him elsewhere on record. Stylistically Gene Bud Aiken and Herb Flemming come to mind by comparison, but Flemming was in Europe at this time and Aiken is not known to have been part of the 7-11 burlesque show at any time. So, we seem to have one of those unsung masters of jazz music here, whose names are unreported and unremembered. A note from the Chicago Defender of 2 January 1926 cited in Storyville 1996/7 p. 192 names William Paris as trombonist of the Seven-Eleven Company band of January 1926, and our player here might be this man of whom we do not have any known recorded evidence, but he obviously was trombonist with Chick Webb's Harlem Stompers recording one unissued title for Vocalion in August 1927. (Rust\*6 lists the personnel for this early Webb recording. But he lists William Paris as alto player together with Johnny Hodges. This certainly is a mistake as no alto player of that name has been listed anywhere, and a dance band with a personnel of tpt, 2 altos, tenor and rhythm does not make sense at that time. (The usual personnel was tpt, tbn, alt, ten, pno, bjo, bbs, dms.)

(The trombonist now has been recognized as Wilbur de Paris by Mark Berresford – see below!)

As will be seen, the clarinetist of this first session plays with a completely different vibrato than the clarinetist of the second and third sessions. Therefore, I believe these to be two different musicians. So, it might be Howell on this first session, if not on the later ones. If we consider the time between recording a record and issuing might be rather 6 weeks or more than 3 or 4, it certainly should rather be Howell on this first session!

As the tenor sax player plays tenor throughout, Howell has to be the alto man doubling clarinet. He obviously is a jazz musician of the first degree, and it is very sad that he did not record more often. He plays with a strong tone and a wide vibrato, somewhat between Bechet and Dodds. Moreover, he does play beautiful blues solos, urgent, down-to-earth, no-nonsense and very musically.

The tenor saxophonist seems to hail from an archaic period in Afro-American music. He sounds as if playing into a bucket, his attack and time are pedestrian and completely unswinging and have very limited musical value. He almost exclusively plays straight parts, possibly arranged on the spot. I have no memory having heard this man anywhere else. Following the above-mentioned note in the Chicago Defender the tenor saxophonist's name might be searched for in the line of the named musicians there: Jess Faithful, A. Pole, Eugene Callaway. I suspect that our tenorist here might have been a long-serving member of the band who could easily have stayed on with the band for a couple of years. Perhaps one of the doubling sax and violin musicians?

On piano we definitely hear Mr. Perry Bradford himself. His own very distinct style of 'tinkle-tinkle-plink' in the treble part of the piano without distinct bass notes of the left hand can be heard on many Bradford recordings – and only there. Bradford is named as composer of both recorded titles and thus further identified.

The banjo player Gus Horsley is named as co-composer of the second title, and the banjo part stylistically fits into what is known of him. So, here we have an entirely different personnel – except for Brown – than those given in all the discographies. There definitely is no sign of Bob Fuller or even Ernest Elliott on these sides!

Notes:

- Ch. Delaunay, New Hot Discography, 1948: not listed
- Rust\*2: Bubber Miley (cnt); Jimmy Harrison (?)(tbn); Herschel Brassfield (?)(clt, alt); Coleman Hawkins (ten); Leroy Tibbs (pno); Gus Horsley or Samuel Speed (bjo); Perry Bradford (vcl)
- Rust\*3,\*4,\*6: Thornton G. Bown -c; Jake Frazier -tb; Bob Fuller -cl -as; Ernest Elliott -cl -ts; Mike Jackson -p; Samuel Speed -bj; Perry Bradford -v

**043 ORIGINAL JAZZ HOUNDS**

Thornton G. Brown – cnt; Wilbur de Paris – tbn;  
(John Howell) – alt, clt; (William Elliott) – ten;  
(Quinton Redd) – pno; George Gilmore – bjo;  
Perry Bradford – voc; band – voc (2)

New York,

Aug. 11, 1925

140840-2 I Ain't Gonna Play No Second Fiddle

Col 14094-D,

Frog DGF 56

140841-3 Slow Down

Col 14094-D,

Frog DGF 56

Composer credits are: 140840:Perry Bradford / 140841: Perry Bradford

Trumpet player, trombonist, tenor sax player and banjo player are aurally the same men as on the first session one month ago. But Bradford in command of the session possibly had to replace the clarinet soloist – probably Howell – from the former personnel with another man. This new clarinet/saxophone player is stylistically rather akin to Howell, but he plays with a completely different vibrato, so much so that I suggest him not to be Howell. This new player displays a very fast, narrow and almost whining vibrato which could be a hint

to Bob Fuller as listed in all earlier discographies. And he obviously plays with a different mouth-piece than the first clarinetist (Howell?) does. Yet, for my knowledge, this man here plays a much more essential and tasteful style than Bob Fuller did on his own solo recordings which were more on the corny and gas-pipe side. So more probably he should be looked for among the other reed players of the 7-11 band as listed above, provided that these men had been members of the band half a year ago. (Dave Brown thinks that there is only one clarinet player responsible for the sessions of 1925 despite differences of tone and vibrato! He also adds that these Original Jazz Hounds recordings must be some of the earliest electric recordings made, which could be the cause of different studio sounds because of experimentation on balance and mike placement. Michael Rader adds that the different clarinet sounds might nevertheless have been made by one person as the clt player of the first session also tends to a tighter vibrato when playing in ensemble. (The differences might then have been caused by using a different instrument. The author does not entirely agree!)

On piano another man has replaced Bradford, feeding the band with a much better foundation and rhythm than Perry could provide. Rust\*6 lists Mike Jackson, but I feel unable to identify any distinct piano player from stylistic elements here. As far as I know of Mike Jackson, he had a lighter approach to piano playing than this man here. I assume that Bradford made room for the 7-11 band's regular piano player. The above note from the Chicago Defender of 2 Jan. 1926 presents the name of a certain Quinton Redd who might have been responsible. Yet the singer unequivocally is Perry Bradford with all his short-comings. And very probably do we hear Gus Horsley again.

Notes:

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

- Rust\*2: Bubber Miley (cnt); Jimmy Harrison (?) (tbn); Herschel Brassfield (?) (clt, alt); Coleman Hawkins (ten); Leroy Tibbs (pno); Gus Horsley or Samuel Speed (bj); Perry Bradford (vcl)

- Rust\*3,\*4,\*6: Thornton G. Bown -c; Jake Frazier -tb; Bob Fuller -cl -as; Ernest Elliott -cl -ts; Mike Jackson -p; Samuel Speed -bj; Perry Bradford -v

**044 ORIGINAL JAZZ HOUNDS**

Thornton G. Brown – cnt; Wilbur de Paris – tbn;  
(John Howell) – alt, clt; (Williams Elliott) – ten;  
(Quinton Redd) – pno; George Gilmore – bjo

140846-2 Cannon Ball Blues

140847-3 Vamping Lucy Long

Composer credits are: 140846: Balkcan / 140847: Bradford

New York,

Aug. 12, 1925

Col 14124-D,

Frog DGF 56

Col 14124-D,

Frog DGF 56

Obviously, because it took place the following day, the same personnel are responsible as for this session.

And Perry Bradford mercifully renounces to sing!

Notes:

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

- Rust\*2: Bubber Miley (cnt); Jimmy Harrison (?) (tbn); Herschel Brassfield (?) (clt, alt); Coleman Hawkins (ten); Leroy Tibbs (pno); Gus Horsley or Samuel Speed (bj); Perry Bradford (vcl)

- Rust\*3,\*4,\*6: Thornton G. Bown -c; Jake Frazier -tb; Bob Fuller -cl -as; Ernest Elliott -cl -ts; Mike Jackson -p; Samuel Speed -bj; Perry Bradford -v

ADDITION 18.06.2018

Referring to my article in N&N 68 I am pleased that we now have some more names of real band members possibly responsible for these recordings and supporting my suggestions. Thornton G. Brown already found his way into the discographies before, but my suggestion of William Paris on trombone seems to be the right one, only that the *New York Morning Telegraph* gives his first-name as Thomas. Keeping in mind the ubiquitous vagueness of correct names in our sources I persist in William Paris, as a trombonist of this name is also documented with an early Chick Webb band (see my article also in N&N 68). (*The trombonist now has been recognized as Wilbur de Paris by Mark Berresford – see below.*) George Gilmore may well be the banjo player and might even be a misreading of Gillie Roberts of the Stanley Bennett Orchestra below – or vice versa.

The probable presence of John Howell and Quinton Redd have been suggested in my article, and there is nothing in the *New York Morning Telegraph* to the contrary. The name of Williams (or William?) Elliott certainly points to Ernest Elliott, famous for sub-standard and old-fashioned reed playing in the discographies. But this player does not show Ernest Elliott's special characteristics at all (as shown in my E. Elliott list on [www.harlem-fuss.com](http://www.harlem-fuss.com)). His name might therefore be as given – or similar. He certainly is not Ernest Elliott!

And now, having said all that, have a look at Rust's suggestions for the personnel above!

Notes:

- Storyville 1996/7 p.191/2 from the *Chicago Defender*, 02 Jan. 1926: "Stanley Bennet's Orchestra – with Seven-Eleven Company on Columbia Wheel. Played Star & Garter Theater, Chicago last week. Personnel: Thornton Brown, Louis Prevost, c; William Paris, tb; Jess Faithful, A. Pole, sax/vn; Eugene Callaway, John Howell, sax/cl; Frank Robinson, bsx; Quinton Redd, p; William Brand (Wellman Braud!), bass; Gillie Roberts, bj; Joe Wynn, d. (all sic)."

**045 MAGGIE JONES** her Jazz Band

Maggie Jones – voc;

Louis Metcalf – tpt; Jake Frazier – tbn (1,2,3);

Cliff Jackson - pno

142165-3 The Man I Love Is Oh So Good

142166-2 I'm Leaving You

142166-3 I'm Leaving You

142167-1 I'm A Real Kind Mama

142167-2 I'm A Real Kind Mama

142168-2 You Ain't Gonna Feed In My Pasture Now

142168-3 You Ain't Gonna Feed In My Pasture Now

Note: one of each takes of matrices 142166 and 142168 have been issued on CD, but it is not known which! Unfortunately, the same applies to the earlier LP issue VJM VLP 25!

New York,

May 07, 1926

Col 14243-D,

Document DOCD-5349

Col 14139-D,

Document DOCD-5349 ?

Col 14139-D,

Document DOCD-5349 ?

Col 14139-D,

Document DOCD-5349

Col 14139-D,

Document DOCD-5654

Col 14243-D,

Document DOCD-5349 ?

Col 14243-D,

Document DOCD-5349 ?

Oh yes, we are on firm ground here! What a blessing! Metcalf has become more classic now (see sessions 010 to 026). He is only half a year now from being engaged as first trumpet by Duke Ellington, and he certainly had fallen under the spell of Louis Armstrong. The squeezed, pressed and slurred notes are mainly gone now, and his playing is much more adulterated. Also, Jake Frazier has developed in the two years time of our investigation here. His playing has grown more melodic and softer, and less staccato.

Cliff Jackson is a very sensitive accompanist here, not “The Terror” playing hard and offensive stride, and his playing is easily compatible with his assumed presence on sessions 009 to 022.

My statements here contradict what I have said re the brass players on this session in my Jake Frazier investigation of some years back! I revoke!

Notes:

- *Jazz Directory Vol. 5: Joe Smith (cnt); Charlie Green (tbn); Fletcher Henderson (pno).*

- *RR 77-9: not listed.*

- *BGR\*4: Louis Metcalf, c; Jake Frazier, tb (1,2,3); Cliff Jackson, p.*

- *Rust\*6: Louis Metcalf, c; Jake Frazier, tb (1,2,3); Cliff Jackson, p.*

Discernible differences of takes (from KBR):

142167-1: last two tpt notes of 4-bar vamp (after intro): one-octave downward jump C - c

142167-2: last two tpt notes of 4-bar vamp (after intro): seventh upward jump D - c. (On CD this item plays B natural instead of C!)

046 **ROSA HENDERSON** the Four Black Diamonds New York, Jun. 05, 1926

Rosa Henderson – voc;

Edwin Swayze – tpt; Oscar Hammond – tbn; Bob Fuller – clt;

Cliff Jackson – pno

E-3189 / 90 Hock Shop Blues Voc unissued not on LP/CD

E-3191 I'm Savin' It All For You Voc unissued not on LP/CD

E-3194 Daddy, Come Back Voc 1025, Document DOCD-5404

E-3196 I've Got Somebody Now Voc 1025, Document DOCD-5404

Aurally I recognize Swayze as well as Bob Fuller on clarinet, but not Jake Frazier.

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

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

Notes:

- *Jazz Directory Vol.4: unknown personnel*

- *RR 77-9: not listed.*

- *Rust\*3,\*4: Louis Metcalf, c; Jake Frazier, tb; Bob Fuller, cl; Cliff Jackson, Louis Hooper or Edgar Dowell, p.*

- *BGR\*2,\*3: Louis Metcalf, cnt; Jake Frazier, tbn; Bob Fuller, clt; prob Louis Hooper or poss Cliff Jackson or Edgar Dowell, p.*

- *BGR\*4: unknown, c; unknown, cl; unknown, p.*

- *Rust\*6: Louis Metcalf, c; Jake Frazier, tb; Cliff Jackson, p. Louis Hooper may be the pianist.*