

THE RECORDINGS OF JAKE FRAZIER

An Annotated Tentative Personnelo-Discography

JAKE FRAZIER

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.

STONE

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.

DISCOGRAPHY

001 **LAVINIA TURNER** Jazz Band New York, Mar. 1921
unknown (*Gus Aiken*) – tpt; *Jake Frazier* – tbn;
Garvin Bushell – clt; unknown – alt;
Willie Gant – pno; *Will Splivey Escoffery* – bjo; unknown – bbs; *Joe Banks* - dms
69168 How Many Times ? PA 020544, Document DOCD-5447
69169 Can't Get Lovin' Blues PA 020544, Document DOCD-5447

KBR : 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 tpt playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 009 and 011, although vibrato here is somewhat out of the line. Bushell did not take up alto until 1923 although listed playing it here in Rust.

002 **DAISY MARTIN** the Five Jazz Bell-Hops New York, Apr. 1921
Daisy Martin – voc;
Gus Aiken – tpt; *Gene Bud Aiken* or *Jake Frazier* – tbn;
Garvin Bushell – clt; unknown – ten/cms;
Dude Finley – pno; unknown – bjo; 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

KBR : 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 tpt playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session above. Bushell is listed but did not take up alto until 1923.

003	DAISY MARTIN	Jazz Bell Hops	New York,	c. Apr. 15, 1921
	Daisy Martin – voc;			
	<i>Gus Aiken</i> – tpt; <i>Gene Bud Aiken</i> or <i>unknown (Jake Frazier)</i> – tbn; unknown – clt, alt;			
	<i>Dude Finley</i> – pno; unknown – bjo; 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

KBR : 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 tpt playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in sessions above. Available CD reissue is too low-fi to judge. Bushell is listed but did not take up alto until 1923.

004	LAVINIA TURNER	Jazz Band	New York,	c. May 17, 1921
	Lavinia Turner – voc;			
	<i>Gus Aiken</i> – tpt; <i>Jake Frazier</i> – tbn;			
	<i>Garvin Bushell</i> – clt; unknown – alt;			
	<i>Willie Gant</i> – pno; <i>Will Splivey Escoffery</i> – bjo; unknown – 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

KBR : 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 tpt playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 009 and 011. Bushell did not take up alto until 1923 although listed playing it here in Rust.

005	KATIE CRIPPEN	Henderson’s Novelty Orchestra	New York,	c. Jun. 1921
	Katie Krippen – voc;			
	<i>Gus Aiken</i> – tpt; <i>Jake Frazier</i> – tbn;			
	unknown (<i>Buster Bailey?</i>) – clt, alt; <i>Edgar Campbell</i> or <i>Garvin Bushell</i> – clt;			
	<i>Willie Gant</i> or <i>Fletcher Henderson</i> – pno			
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

KBR : Garvin Bushell in his “Jazz From The Beginning” does not comment on this session! 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 (Hendersonia p. 22). Only Rust *3 lists Aiken and Frazier. Rust *6 lists Willie Gant – pno. 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.

006	DAISY MARTIN	Jazz Bell Hops	New York,	c. early Jul. 1921
	Daisy Martin – voc;			
	<i>Gus Aiken</i> – tpt; <i>Gene Bud Aiken</i> or <i>Jake Frazier</i> – tbn; <i>Garvin Bushell</i> – clt;			
	<i>Dude Finley</i> – 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

KBR: tpt playing is in accordance to session 009, thus probably Gus Aiken. Garvin Bushell in his “Jazz From The Beginning” does not comment on this session!

DB: playing here is what I might expect from the player of 023 – 028 three years later.

007	ELIZA CHRISTMAS LEE	Her Jazz Band	New York,	Nov. 02, 1921
	Eliza Christmas Lee – voc;			
	<i>Gus Aiken</i> – tpt; <i>Jake Frazier</i> – tbn;			
	<i>Garvin Bushell</i> – clt; unknown – vln;			
	<i>Willie Gant</i> – pno; <i>Will “Spivey” Escoffery</i> – bjo; <i>Joe Banks</i> – dms			
3677		I Ain’t Givin’ Nothin’ Away	Gnt 4801,	Document DOCD-5627
3677-A		I Ain’t Givin’ Nothin’ Away	Gnt 4801,	Document DOCD-5515
3678		Arkansas Blues	Gnt 4801,	Document DOCD-5627
3678-A		Arkansas Blues	Gnt 4801,	Document DOCD-5515

KBR : This trumpeter’s style seems to fit with the trumpet player of sessions 018 – 025 and may therefore be Gus Aiken. His style is partly in 6/8th 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 comparable to that of sessions 022 – 028 and 009.

This personnel minus the violinist confirmed by Willie Gant in RR 30 p. 4!

DB : not really enough to judge but compatible with 008 and thus possibly same player as 023 - 028

Frazier in Cuba with Gonzelle White’s show from mid May (at last 25th) 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 **IDA COX** Lovie Austin and her Blues Serenaders prob. New York, Feb. 1924
 Ida Cox – voc;
 unknown – tpt; unknown – tbn;
 unknown – clt; unknown – alt (ten?);
 unknown – pno; unknown – bjo
 1714-1 Blues Ain't Nothin' Else But! Pm 12212, Doc DOCD-5573
 1714-2 Blues Ain't Nothin' Else But! Pm 12212, Doc DOCD-5573
 Note: certainly not Frazier – tbn! All other names as suggested in Storyville 86 (see below) cannot be substantiated!
 - 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 Elliott, Louis Hooper, Cliff Jackson, and Elmer Snowden are among the names who might be considered."

009 **MAMIE SMITH** Jazz Hounds (Snowden's Orchestra) New York, c. Sep. 1924
 Mamie Smith – voc;
 Horace Holmes or Gene Bud Aiken – 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 persons 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 discernable saxophone. Whether it is Ernie Bullock (obviously the same man as listed with J.R. Morton's Red Hot Peppers of March 20, 1930 (?) – who is on the photo - or Percy Glascoe who cannot be heard very favourably on several Lem Fowler sides in 1925/6, I cannot really distinguish. Comparing this clarinetist here with Glascoe of the Fowler sides I 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 Ysaquire 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 Ysaquire? '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' Hutchinson? 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

001 **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 has been seen as correct and has been found as such a couple of years ago when collating my Jake Frazier discography. But after intense and repeated listening I have come to the conclusion 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

002 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."*

005 ROSA HENDERSON

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.

011 KANSAS CITY FIVE

New York, Oct. 1924

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

Louis Hooper – pno; Elmer Snowden – bjo

105643 Get Yourself A Monkey Man And Make Him Strut His Stuff

PA 036175, Jazz Archives No.131 159252

105644 Louisville Blues

PA 036175, Jazz Archives No.131 159252

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

Notes:

- RR 77-8: Bubber Miley, Charlie Green, Bob Fuller, Louis Hooper, Elmer Snowden

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

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp); Jke Frazier (tb); Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj).*

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

Note: 9762 has been issued on Document DOCD-5467 and on IAJRC 49 (LP). Both items seem to be identical.

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*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.*

013 **SUSIE SMITH** Choo Choo Jazzers New York, Sep. 18-22, 1924
 Monette Moore – voc;
 Rex Stewart – tpt; unknown (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 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 – ab*

014 **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."

015 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."

016 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.

017 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 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;
 - 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).

018 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

019 **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."

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. 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.

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;

unknown - chimes

9861-A Undertaker's Blues

Ed 51476

on LP/CD ?

9861-B Undertaker's Blues

Ed 51476,

I AJRC 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.

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,	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 Hensderson 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).

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

Now, this is Jake Frazier. Not to be confused with the legato trombonists Irvis and the unknown player from before. Fuller and Hooper undisputed.

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.

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

025 SIX BLACK DIAMONDS	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 tromponist 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.

026 **CLEMENTINE SMITH** 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.

MONETTE MOORE New York, c. Dec. 1924
 Monette Moore – voc;
 Jake Frazier – tbn; Bob Fuller – clt;
 Louis Hooper – pno
 31747 Nobody Knows The Way I Feel This Mornin' Ajax, PA, Per
 31751 Sore Bunion Blues Ajax
 31753 Put Me In The Alley Blues Ajax
 Note: additional titles of this session are without tbn.

027 **NETTIE POTTER** New York, c. Dec. 15, 1924
 Nettie Potter – voc;
 Bubber Miley – tpt; Jake Frazier – tbn;
 Louis Hooper – pno
 5786-1 A Good Man Is Hard To Find Ban, Do, Or, Re
 Note: additional titles of this session are without tbn.
 Not Metcalf but prob. Miley. To be checked against Miley disco! See next session!

028 **BOOKER'S JAZZ BAND** New York, Dec. 1924
 Bubber Miley – tpt; Jake Frazier – tbn;
 Bob Fuller – clt; Charles Booker – alt;
 Louis Hooper – pno; Elmer Snowden – bjo
 5788-2 Hot Sax Do, Or
 5789-1 West Texas Blues Do, Or
 5789-2 West Texas Blues Do, Or
 Note: checked. Seems to be OK. Snowden should be checked and affirmed.

029 **MONETTE MOORE** Choo Choo Jazzers New York, c. Jan. 1925
 Monette Moore – voc;
 Jake Frazier – tbn; Bob Fuller – clt;
 Louis Hooper – pno
 31777 Black Hearse Blues Ajax
 31779 Scandal Blues Ajax
 31785 Crepe Hanger Blues Ajax
 Note: checked and found OK

030 **CLEMENTINE SMITH** New York, c. Jan. 06, 1925
 Jake Frazier – tbn; Bob Fuller – clt, alt;
 Louis Hooper – pno; Elmer Snowden – bjo
 5800-1 Nobody Knows The Way I Feel This Mornin' Ban, Or, Re
 Note: checked and found OK

031 **JAKE FRAZIER** Trombone Solo New York, c. Feb. 1925
 Jake Frazier – tbn;
 Louis Hooper – pno; Elmer Snowden – bjo
 31782 Jake's Weary Blues Ajax, PA, Per
 Note: checked and found OK. This is a reference recording.

032 **ROSA HENDERSON** Choo Choo Jazzers New York, c. Feb. 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, PA, Per
Note: checked and found OK
- 033 **JOSIE MILES** Choo Choo Jazzers New York, c. Feb. 1925
Josie Miles – voc;
Rex Stewart – cnt; Jake Frazier – tbn;
Louis Hooper - pno
31805 At The Cakewalk Stepper's Ball Ajax
Note: checked and found OK. A second title listed under this date does not contain Stewart and Frazier, but prob. Bob Fuller.
- 034 **JOSIE MILES** New York, c. Feb. 18, 1925
Josie Miles – voc;
Bubber Miley or Thomas Morris – tpt; Jake Frazier – tbn;
Louis Hooper – pno
5862-2 Can't Be Trusted Blues Ban, Dom, Reg, Fos not on LP/CD
Note: additional titles of this session are without Frazier. This item could not be checked!
- 035 **ROSA HENDERSON** Kansas City Trio New York, Feb. 19, 1925
Rosa Henderson – voc;
Jake Frazier – tbn; Bob Fuller – clt;
Louis Hooper – pno
380 / 381W Nobody Knows The Way I Feel This Morning Voc
382 / 384W Penitentiary Bound Blues Voc
Note: checked and found OK. Additional titles of this session are without Frazier
- 036 **BILLY HIGGINS AND ALBERTA PERKINS** Choo Choo Jazzers New York, c. Mar. 1925
Billy Higgins, Alberta Perkins – voc duet;
Jake Frazier – tbn;
Louis Hooper – pno; Elmer Snowden – bjo; Joe Davis - effects
31820 Levee Blues Ajax not on LP/CD
Note: additional titles of this session are without Frazier. Not checked.
- 037 **KANSAS CITY FOUR** (on Ajax) / **KANSAS CITY FIVE** New York, c. Mar. 1925
Louis Metcalf – cnt; Jake Frazier – tbn; Bob Fuller – clt, alt;
Louis Hooper – pno; Elmer Snowden – bjo
31827 Dark Gal Blues Ajax, PA, Per
31831 Get It Fixed Ajax, PA, Per
Note: checked and found OK,
- 038 **ROSA HENDERSON** Kansas City Trio New York, Mar. 20, 1925
Rosa Henderson – voc;
Jake Frazier – tbn;
Louis Hooper – pno; Elmer Snowden - bjo
583 / 585W Poplar Bluff Blues Voc
Note: checked and found OK. Additional titles of this session are without Frazier
- 039 **HELEN GROSS** Choo Choo Jazzers New York, Mar. 25-Apr. 01, 1925
Helen Gross – voc;
(*Thomas Morris*) – tpt; unknown (*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 unsecure 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.
- 040 **ORIGINAL JAZZ HOUNDS** New York, Jul. 14, 1925
Thornton G. Brown – tpt; unknown – tbn;

John Howell – alt, clt; unknown – ten;
 Perry Bradford – pno; Gus Horsley – bjo
 140760-1 'Fo' Day Blues Col
 140760-3 'Fo' Day Blues Col
 140761-2 1620 To 1865 (Uncle Eph's Dream) Col
 Note: aurally this trombonist has nothing in common with Jake Frazier!

041 **ORIGINAL JAZZ HOUNDS** New York, Aug. 11, 1925
 Thornton G. Brown – tpt; unknown – tbn;
 unknown (Bob Fuller) – alt, clt; unknown – ten;
 Mike Jackson or Isadore Myers – pno; Gus Horsley – bjo;
 Perry Bradford – voc; band – voc (2)
 140840-2 I Ain't Gonna Play No Second Fiddle Col
 140841-3 Slow Down Col
 Note: aurally this trombonist has nothing in common with Jake Frazier!

042 **ORIGINAL JAZZ HOUNDS** New York, Aug. 12, 1925
 Thornton G. Brown – tpt; unknown – tbn;
 unknown (Bob Fuller) – alt, clt; unknown – ten;
 Mike Jackson or Isadore Myers – pno; Gus Horsley – bjo
 140846-2 Cannon Ball Blues Col
 140847-3 Vamping Lucy Long Col
 Note: aurally this trombonist has nothing in common with Jake Frazier!

043 **MAGGIE JONES** her Jazz Band New York, May 07, 1926
 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 Col 14243-D, Document DOCD-5349
 142166-2 I'm Leaving You Col 14139-D not on LP/CD ?
 142166-3 I'm Leaving You Col 14139-D, ? Document DOCD-5349
 Note: one of each takes of matrices 142166 have been issued on CD, but it is not known which one! Dan Mahoney does only list 142166-3 as issued.

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 soft, 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.

I herewith contradict my assumptions re this session of some years ago!

Notes:

- 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.

044 **ROSA HENDERSON** Four Black Diamonds New York, Jun. 05, 1926
 Rosa Henderson – voc;
 Louis Metcalf – tpt; unknown (Jake Frazier) – tbn; Bob Fuller – clt;
 Cliff Jackson – pno
 E-3194 Daddy, Come Back Voc, Or
 E-3196 I've Got Somebody Now Voc, Or
 Note: additional titles of this session are without trombonist.
 Frazier doubtful. Pianist is probably Jackson.

DOUBTFUL ITEMS

JOSIE MILES Choo Choo Jazzers New York, c. Feb. 1925
 Josie Miles – voc;
 Rex Stewart – cnt (2); Jake Frazier – tbn (2); Louis Hooper – pno
 31805 At The Cake Walk Steppers Ball Ajax
 Note: This and next title in Rust*6 in one session! No clt on this title.

BILLY HIGGINS AND ALBERTA PERKINS	Choo Choo Jazzers	New York,	c. Mar. 1925
Billy Higgins, Alberta Perkins – voc duet;			
Jake Frazier – tbn;			
Louis Hooper – pno; Elmer Snowden – bjo; Joe Davis - effects			
31820	Levee Blues	Ajax	not on LP/CD
<i>Note: additional titles of this session are without Frazier. Not checked.</i>			
HELEN GROSS	Choo Choo Jazzers	New York,	c. Mar. 1925
Helen Gross – voc;			
unknown (<i>Rex Stewart</i>) – tpt; unknown (<i>Frazier</i>) – tbn;			
Louis Hooper – pno			
31840-E	Dark Man (You Ain't Gonna Darken My Life)	Ajax	
<i>Note: checked, Stewart and Frazier doubtful.</i>			

Jake Frazier was in Cuba from Mid-May until End-December 1923 together with Gus Aiken, Harry Smith – tpt; Jake Frazier – tbn; Amanzie Richardson, Harvey Lankford – sax; *Arthur Ray* – pno; Rustus Crump – dms (St 1996/189)