

THE RECORDINGS OF  
**ROSA HENDERSON**

An Annotated Tentative Personnel - Discography

HENDERSON, Rosa, née Deschamps, singer born: Kentucky, 24<sup>th</sup> November 1896; died: New York City, 6<sup>th</sup> April 1968  
 Not related to Fletcher or Edmonia Henderson. In 1913 began touring with her uncle's carnival troupe (mainly in Texas) until 1918. Married 'Slim' Henderson and toured for several years in the Mason-Henderson Show. During the 1920s was featured in several New York musical comedies. Began prolific recording career in 1923 – some of her records being reissued under various pseudonyms: Flora Dale, Mamie Harris, Sarah Johnson, Sally Ritz, Josephine Thomas, and Gladys White. Left the profession in the late 1920s, played occasional engagements during the 1930s, but worked for many years in a New York department store. During the 1960s sang occasionally at charity benefits. (John Chilton, Jazz Who of Jazz)

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: **Rosa Henderson**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Rosa Henderson*
- 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: (*Rosa Henderson*)

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.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

ROSA HENDERSON

<b>001 ROSA HENDERSON</b>		New York,	late Apr. 1923
Rosa Henderson – voc;			
unknown – pno			
1376-1	I'm Broke Foolin' With You	Pm 12058,	Document DOCD-5401
1377-1	I Ain't No Man's Slave	Pm 12058,	Document DOCD-5401
1377-2	I Ain't No Man's Slave	Pm 12058	not on LP/CD

Rosa Henderson is accompanied here by a full-bodied piano player of the Eubie Blake/Lucky Roberts generation, playing convincingly in a late ragtime manner showing traces of early Harlem stride.

Notes:

- *Delaunay: not listed*
- *Jazz Directory Vol. 4: not listed*
- *Rust\*3: not listed*
- *BGR\*2,\*3: not listed*
- *Rust\*4: unknown (own ?) p.*
- *BGR\*4: not listed.*
- *Rust\*6: unknown p.*

<b>002 ROSA HENDERSON</b>		New York,	May 05, 1923
Rosa Henderson – voc;			
unknown – pno			
	I Ain't No Man's Slave	Vic unissued	not on LP/CD
	I'm Broke Foolin' With You	Vic unissued	not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- *Delaunay*: not listed
- *Jazz Directory Vol. 4*: not listed
- *Rust\*3*: own p.
- *BGR\*2*: own p.
- *BGR\*3*: possibly Fletcher Henderson, p.
- *WAllen p55*: poss Fletcher Henderson – piano.
- *Rust\*4*: own p.
- *BGR\*4*: possibly Fletcher Henderson, p.
- *Rust\*6*: unknown p.

003	<b>ROSA HENDERSON</b>	New York,	May 24, 1923
	Rosa Henderson – voc;		
	Wendell P. Talbert – pno		
28026-2	Good Woman’s Blues	Vic 19084,	Document DOCD-5401
28027-2	I’m Broke Fooling With You	Vic 19084,	Document DOCD-5401

This seems to be the only issued appearance of Wen Talbert on record. Wen Talbert was a bandleader – probably hailing from Chicago - playing shows in premises like the Lafayette Theater of Harlem. Very little is known of him, and two recording sessions in 1926/7 for Vocalion and Gennett have never been issued, although there might exist tests of the Vocalion session (see Rust\*6). For Wen Talbert see Storyville 87-97,98 (Barclay Draper) and Storyville 1998/9-182 and 2002/3-216.

Just like the pianist on the first session above Mr. Talbert also is very much ragtime oriented. Yet, he lacks the very strong left hand of the former piano player. In accompaniment he tends to use simple four-four rhythm in both hands. He is not a representative of Harlem stride style.

Notes:

- *Delaunay*: not listed
- *Jazz Directory Vol. 4*: Wendell P. Talbert -p
- *Rust\*3,\*4*: Wendell P. Talbert -p
- *BGR\*2,\*3*: Wendell P. Talbert -p
- *BGR\*4*: Wendell P. Talbert, p
- *Rust\*6*: Elmer Wendell P. Talbert, p

004	<b>ROSA HENDERSON</b>	New York,	Jun./Jul. 1923
	Rosa Henderson – voc;		
	<b>Fletcher Henderson</b> – pno		
11686	Where (Can That Somebody Be?)	Voc 14635,	Document DOCD-5401
11687	Where (Can That Somebody Be?)	Voc 14635,	Document DOCD-1012
11689	Down South Blues	Voc 14635,	Document DOCD-5401

Fletcher Henderson as accompanist noted on the label, therefore no reason to assume anybody else. Typical Henderson, and not that bad.

Notes:

- *Delaunay*: Fletcher Henderson (p)
- *Jazz Directory Vol.4*: Fletcher Henderson –p
- *WAllen p67*: Fletcher Henderson piano.
- *BGR\*2,\*3,\*4*: Fletcher Henderson -p
- *Rust\*3,\*4,\*6*: Fletcher Henderson –p

005	<b>ROSA HENDERSON</b>	New York,	Jul. 12, 1923
	Rosa Henderson – voc;		
	Fletcher Henderson – pno		
81127-2	Afternoon Blues	Col A3958,	Document DOCD-5401
81128-3	I Need You	Col A3958,	Document DOCD-5401

And Henderson again on accompanying piano. He certainly owned a respected craftsmanship, though with little enthusiasm.

Notes:

- *Delaunay*: Fletcher Henderson (p)
- *Jazz Directory Vol.4*: Fletcher Henderson –p
- *WAllen p68*: Fletcher Henderson piano.
- *BGR\*2,\*3,\*4*: Fletcher Henderson -p
- *Rust\*3,\*4,\*6*: Fletcher Henderson –p

006	<b>ROSA HENDERSON</b> Jazz Band	New York,	Jul. 19, 1923
	Rosa Henderson – voc;		
	Elmer Chambers – tpt; Teddy Nixon – tbn;		
	Don Redman – clt; unknown – alt;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler - bsx		
28299-4	Midnight Blues (A Wee Hour Chant)	Vic 19124,	Document DOCD-5401
28300	Struttin’ Blues	Vic unissued	not on LP/CD

To my ears the above personnel as listed by Walter C. Allen seems to be correct and is therefore not disputed or discussed. The bass sax is much less agile and much less distinct than on the session by Henderson’s Hot Six of June 11, 1923, where I assume it to be played by

Coleman Hawkins, thus here probably Billy Fowler. The bass sax triplets in bar 11 of the second verse might be a hint to Fowler's presence as presumed in my research on the early Henderson band.

Notes:

- *Delaunay: not listed*
- *Jazz Directory Vol. 4: unknown personnel*
- *WC Allen, p. 68: Elmer Chambers – cornet; poss Teddy Nixon – trombone; Don Redman – clarinet; unknown alto sax; Fletcher Henderson – piano; Charlie Dixon – banjo; ; poss Billy Fowler – bass sax*
- *BGR\*2,\*3: Elmer Chambers or Howard Scott, cnt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, alt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo*
- *BGR\*4: Elmer Chambers or Howard Scott, cnt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, alt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo*
- *Rust\*3: Elmer Chambers or Howard Scott - c; Teddy Nixon - tb; Edgar Campbell – cl; Don Redman, as; Coleman Hawkins – bsx; Fletcher Henderson - p; Charlie Dixon – bj*
- *Rust\*4,\*6: Elmer Chambers –c; Teddy Nixon –tb; Don Redman –cl; unknown –as; ? Billy Fowler –bsx; Fletcher Henderson –p; Charlie Dixon -bj*

007 <b>ROSA HENDERSON</b> Rosa Henderson – voc; <b>Fletcher Henderson</b> – pno	New York,	Aug. 21, 1923
11860            So Long To You And The Blues	Voc 14652,	Document DOCD-5401
11862            If You Don't Give Me What I Want (I'm Going To Get It Somewhere Else)	Voc 14652,	Document DOCD-5401
11863            If You Don't Give Me What I Want (I'm Going To Get It Somewhere Else)	Voc 14652	not on LP/CD

Fletcher Henderson as accompanist noted on the label, therefore no reason to assume anybody else.

Notes:

- *Delaunay: Fletcher Henderson (p)*
- *Jazz Directory Vol.4: Fletcher Henderson –p*
- *WCAllen p70: Fletcher Henderson piano.*
- *BGR\*2,\*3,\*4: Fletcher Henderson –p*
- *Rust\*3,\*4,\*6: Fletcher Henderson –p*

008 <b>ROSA HENDERSON</b> Rosa Henderson – voc; Fletcher Henderson – pno	New York,	Aug. 29, 1923
28516            Low Down Papa (Sweet Mama's Blues)	Vic unissued	not on LP/CD
28517            I Want My Sweet Daddy Now	Vic unissued	not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- *Delaunay: not listed*
- *Jazz Directory Vol.4: Fletcher Henderson –p*
- *WCAllen p70: Fletcher Henderson piano.*
- *BGR\*2,\*3,\*4: Fletcher Henderson –p*
- *Rust\*3,\*4,\*6: Fletcher Henderson –p*

009 <b>ROSA HENDERSON</b> Rosa Henderson – voc; Fletcher Henderson – pno	New York,	Sep. 19, 1923
28516-4            Low Down Papa (Sweet Mama's Blues)	Vic 19157,	Document DOCD-5401
28517            I Want My Sweet Daddy Now	Vic unissued	not on LP/CD
28576            Awful Moanin' Blues	Vic unissued	not on LP/CD

The usual Fletcher Henderson accompaniment as expected.

Notes:

- *Delaunay: Fletcher Henderson (p)*
- *Jazz Directory Vol.4: Fletcher Henderson –p*
- *WCAllen p72: Fletcher Henderson piano.*
- *BGR\*2,\*3,\*4: Fletcher Henderson –p*
- *Rust\*3,\*4,\*6: Fletcher Henderson –p*

010 <b>ROSA HENDERSON</b> the Virginians Rosa Henderson – voc; Henry Busse, Frank Siegrist – tpt; Roy Maxon – tbn; Ross Gorman – clt; Hale Byers, Don Clark – alt; Ferde Grofé – pno; Mike Pingitore – bjo; Jack Barsby - bbs	New York,	Sep. 25, 1923
28300-8            Struttin' Blues	Vic 19157,	Document DOCD-5401

Rosa Henderson accompanied here by a white big band of the time. The whole affair is not swinging, but rather pedestrian. The here listed personnel is the one of Rust\*6. As can be seen from the below list there seems to have been a long procedure to find out the right musicians. Surprisingly the rhythm section delivers a strong four-four basement.

Notes:

- *Delaunay: Jazz Band*

- *Jazz Directory Vol.4: Fletcher Henderson -p*  
 - *Rust\*3: Henry Busse - Tommy Gott - c; Sammy Lewis - tb; Ross Gorman - cl; Hale Byers, Don Clark - ss -as; Ferde Grofé - p; Harry Reser or Mike Pingitore - bj; Sammy Heiss - bb*  
 - *BGR\*2: Henry Busse - Tommy Gott - c; Sammy Lewis - tb; Ross Gorman - cl; 2 unknown -as -ts; Ferde Grofé - p; Harry Reser - bj; Sammy Heiss - bb*  
 - *BGR\*3: Henry Busse - Tommy Gott - c; Sammy Lewis - tb; Ross Gorman - cl; Hale Byers, Don Clark - ss -as; Ferde Grofé - p; Mike Pingitore - bj; Sammy Heiss - bb*  
 - *Rust\*4: Henry Busse - Frank Siegrist - c; Roy Maxon - tb; Ross Gorman - cl; Hale Byers, Don Clark - ss -as; Ferde Grofé - p; Mike Pingitore - bj; Jack Barsby - bb; Harold McDonald -d*  
 - *BGR\*4: Henry Busse - Frank Siegrist - c; Roy Maxon - tb; Ross Gorman - cl; Hale Byers, Don Clark - ss -as; Ferde Grofé - p; Mike Pingitore - bj; Jack Barsby - bb*  
 - *Rust\*6: Henry Busse, Frank Siegrist - c; Roy Maxon - tb; Ross Gorman - cl; Hale Byers, Don Clark - ss -as; Ferde Grofé - p; Mike Pingitore - bj; Jack Barsby - bb*

011	<b>ROSA HENDERSON</b>	New York,	Sep. 26, 1923
	Rosa Henderson - voc;		
	<b>Coleman Hawkins</b> - ten; <b>Fletcher Henderson</b> - pno		
12018	It Won't Be Long Now	Voc 14682,	Document DOCD-5401

Fletcher Henderson and Coleman Hawkins as accompanists noted on the label, therefore no reason to assume anybody else. But this then is a strong hint as to Hawkins' importance for the Henderson aggregation that early! Hawkins had left the Mamie Smith band in early 1923 to freelance in New York. But he was engaged on a firm basis by Henderson not earlier than August 1923. (There seems to have been some dates where Hawkins had been hired for recording purposes. I believe to hear him on the sessions of June 11 and June 28, 1923.) While Henderson usually used trumpet/cornet soloists when accompanying singers, this seems to be the first time a single saxophone has been used.

Notes:

- *Delaunay: Coleman Hawkins (ts), Fletcher Henderson (p)*  
 - *Jazz Directory Vol.4: Coleman Hawkins -ten; Fletcher Henderson -pno*  
 - *WCAllen p72: Fletcher Henderson piano; Coleman Hawkins saxophone.*  
 - *BGR\*2,\*3,\*4: Coleman Hawkins -ts; Fletcher Henderson -p*  
 - *Rust\*3,\*4,\*6: Coleman Hawkins -ts; Fletcher Henderson -p*

012	<b>ROSA HENDERSON</b>	New York,	Oct. 04, 1923
	Rosa Henderson - voc;		
	Fletcher Henderson - pno		
12070	Every Woman's Blues	Voc 14682,	Document DOCD-5401
12071	Every Woman's Blues	Voc 14682,	Document DOCD-5401

Typical Henderson here again. As to Hawkins' somewhere assumed presence here, see W.C. Allen's notes below. And listen to Henderson's daring double-tempo passages!

Notes:

- *Delaunay: Fletcher Henderson (p)*  
 - *Jazz Directory Vol.4: Coleman Hawkins -ten; Fletcher Henderson -pno*  
 - *WCAllen p73: Fletcher Henderson piano. "Note that some pressings, presumably the earlier ones, erroneously list Hawkins' name on the label for this side. The explanation may lie in a story which Jean de Dobbeleer, of Belgium, recalled reading in a 1936 Paris newspaper. Hawkins was quoted as recalling that he once had to send his sax out for an adjustment during a blues recording session with Henderson. While his horn was being fixed, thy tried a rehearsal cut; the engineer said it was a good master, so they never did use Hawk as a player. He had appeared at the studio, however, and his name may have been entered into the recording ledgers and thus scheduled for the label printers."*  
 - *BGR\*2,\*3,\*4: Fletcher Henderson -p*  
 - *Rust\*3,\*4,\*6: Fletcher Henderson -p*

013	<b>ROSA HENDERSON</b>	New York,	Oct. 18, 1923
	Rosa Henderson - voc;		
	Fletcher Henderson - pno		
28755	Mason-Dixon Blues	Voc unissued	not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- *Delaunay: not listed*  
 - *Jazz Directory Vol.4: not listed*  
 - *WCAllen p74: Fletcher Henderson, piano.*  
 - *BGR\*2,\*3,\*4: Fletcher Henderson -p*  
 - *Rust\*3,\*4,\*6: Fletcher Henderson -p*

014	<b>ROSA HENDERSON</b>	New York,	Oct. 26, 1923
	Rosa Henderson - voc;		
	<b>Fletcher Henderson</b> - pno		
12194	I Want My Sweet Daddy Now	Voc 14708,	Document DOCD-5401
12196	He May Be Your Dog But He's Wearing My Collar	Voc 14708,	Document DOCD-5401

Fletcher Henderson as accompanist noted on the label, therefore no reason to assume anybody else. And Henderson really plays sensitive and beautiful here.

Notes:

- Delaunay: Fletcher Henderson (p)
- Jazz Directory Vol.4: Fletcher Henderson –pno
- WCAllen p75: Fletcher Henderson piano.
- BGR\*2,\*3,\*4: Fletcher Henderson -p
- Rust\*3,\*4,\*6: Fletcher Henderson -p

015 **ROSA HENDERSON** New York, Dec. 1923  
 Rosa Henderson – voc;  
**Fletcher Henderson** – pno

31028-2	Got The World In A Jug (The Stopper's In My Hand)	Ajax 17021,	Document DOCD-5401
31029-1	When You Walked Out (Someone Else Walked Right In)	Ajax 17021,	Document DOCD-5401
31029-2	When You Walked Out (Someone Else Walked Right In)	Ajax 17021 test exists	not on LP/CD

Fletcher Henderson as accompanist noted on the label, therefore no reason to assume anybody else.

Notes:

- Delaunay: not listed
- Jazz Directory Vol.4: not listed
- WCAllen p82: Fletcher Henderson piano.
- BGR\*2,\*3,\*4: Fletcher Henderson -p
- Rust\*3,\*4,\*6: Fletcher Henderson -p
- W. Bryant, Ajax Records: "A test pressing of take 31029-2 was reliably reported in the 1960; its current whereabouts are unknown."

016 **ROSA HENDERSON** New York, c. mid-Dec. 1923  
 Rosa Henderson – voc;  
 Howard Scott –tpt; Fletcher Henderson - pno

105013	He's Never Gonna Throw Me Down	PA 032021,	Document DOCD-5401
105014	Every Day Blues	PA 032021,	Document DOCD-5401

After some "to and fro" with Bob Hitchens and Mark Berresford and subsequent intense listening I have to admit that both are very probably right in associating Howard Scott and Fletcher Henderson with this recording. Scott had just been added to the Henderson band for hot solo trumpet. What heard of him here is easily compatible with what he plays on later vocal accompaniments, as well as his solo outings in the Henderson band context. This then would point to Henderson's own participation here, and the piano style heard is much in Henderson's capacity and power.

I now regard this trumpet player as very probably Howard Scott, recent hot soloist of the Fletcher Henderson band.. For information, here is what I had written before:

*This – as by Rust – is the first Rosa Henderson recording with a single accompanying trumpet/cornet and – to my ears – very probably is the session described in Rex Stewart's "Jazz Masters of the 30's" p. 29. Although Stewart's date is "in 1922", he is certainly in error as Henderson started to record not before 1923. There are some notes definitely squeezed in Stewart's very own way and can be heard in the first title at 0:09 and 0:23 min. Cornet playing is much better than Th. Morris and at least probably in Stewart's developing personal style. Howard Scott – as assumed by some listeners here - did play much more after Johnny Dunn at the time he joined Henderson (ca. Oct. 1923)! This was Rex Stewart's first recording session ever.*

Bob Hitchens, Rex Stewart's Recording Debut

*Rosa Henderson recorded for Pathe in mid December 1923 with trumpet and piano accompaniment. The very reasonable proposal has been made that this is the debut session mentioned by Rex in "Jazz Masters of the '30s", page 29. Here he states that he was hired by pianist Louis Hooper and found himself accompanying Rosa Henderson in a studio high up in a tall building. He mentions that he had taken the subway to Columbus Circle. Rex does not mention the date nor the name of the recording company.*

*The problem was that to several pairs of informed ears those recordings did not feature Rex nor Hooper.*

*The majority of Rosa's recordings with Hooper were made for Ajax. From January 1924 Ajax' studios were at 240 West 55<sup>th</sup> Street (from W.R. Bryant's Ajax label listing). Google provided the address for Pathe from 1914 as 18 West 42<sup>nd</sup> Street. It also identified Columbus Circle as the south west corner of Central Park on West 59<sup>th</sup> Street. Clearly Rex was aiming at Ajax when he left the subway.*

*Rosa's ensuing Ajax sessions were:*

*Mtx 31607 Harry Smith tp, poss Cliff Jackson p. K-B Rau asks "who is Harry Smith?" The only references I have found is Duke Ellington quotes in "Hear Me Talkin' To Ya" page 169 stating that Count Basie was playing alongside Harry Smith at Leroy's and touring with Gonzelle White. K-B Rau suggests this record has Joe Smith tp. Whatever, it is certainly not Rex.*

*Mtx 31636 Rex Stewart cnt, Bob Fuller cl, Cliff Jackson p. This could be Rex' debut, but if so the piano must be Hooper and it doesn't sound right for him. It does sound like the man on 31607.*

*Mtx 31675 not Rex cnt, Cliff Jackson p.*

*Mtx 31790 probably Rex cnt, Fuller cl, Hooper p, Elmer Snowden bj. Recorded February or March 1925.*

*Mtx 31795 Rex cnt, Jake Frazier tb, Louis Hooper p. Similar date to last.*

*It seems we are mistaken about a pianist's identity or alternatively Rex's debut was never issued or is now lost. I favour the latter and suggest the lost session preceded Mtx 31636 and took place in June or July 1924.*

Notes:

- RR77-6, RR86: Thomas Morris, Louis Hooper
- BGR\*2,\*3,\*4: Tom Morris, c; Louis Hooper, p.
- Rust\*3,\*4,\*6: Tom Morris –c; unknown p
- VJM 175, Bob Hitchens, Choo Choo Jazzers: "R. Rains: definitely not T. Morris, sounds like Howard Scott. M. Berresford: Scott, prob Fletcher Henderson. Only listed here because BGR showed Louis Hooper. KBR suggests Rex Stewart, L. Hooper referring to R. Stewart's statement on p. 29 of "Jazz Masters of the 30s" that this was his first recording (date not mentioned). I hear neither R. Stewart nor L. Hooper here and I suggest this may refer to Rosa's July ^1924 session or to a lost session."

017 **ROSA HENDERSON** Fletcher Henderson's Jazz Five New York, Feb. 13, 1924  
 Rosa Henderson – voc;  
 Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo

12520 / 21	I'm A Good Gal (But I'm A Thousand Miles From Home)	Br 2589,	Document DOCD-5402
12522	Papa Will Be Gone	Br 2589,	Document DOCD-5402
12523	Papa Will Be Gone	Br unissued ?	not on LP/CD

Note: one take of each title is on CD. Takes issued on 78 of first title are not identified.

This personal, listed the same over all these years of discography – except Jazz Directory's Charlie Green on trombone – can certainly be seen as correct and thus final. No objection here.

Notes:

- *Delaunay*: acc by Fletcher Henderson's Jazz Five
- *Jazz Directory Vol. 4*: Elmer Chambers (tpt); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj)
- *Rust\*3*: Elmer Chambers –c; Teddy Nixon –tb; Don Redman –cl; Fletcher Henderson –p; Charlie Dixon –bj
- *BGR\*2*: Elmer Chambers, cnt; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo
- *BGR\*3,\*4*: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj
- *WCAllen p99*: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo
- *Rust\*4,\*6*: Elmer Chambers –c; Teddy Nixon –tb; Don Redman –cl; Fletcher Henderson –p; Charlie Dixon –bj

018 **ROSA HENDERSON** New York, Feb. 18, 1924

Rosa Henderson – voc;

Joe Smith – cnt; **Fletcher Henderson** – pno

12743	Hey Hey! And He He! I'm Charleston Crazy	Voc 14770,	Document DOCD-5402
12744	Hey Hey! And He He! I'm Charleston Crazy	Voc 14770,	Document DOCD-1012
12745	Do Right Blues	Voc 14770,	Document DOCD-5402
12746	Do Right Blues	Voc 14770,	Document DOCD-1012

Fletcher Henderson as accompanist noted on the label, therefore no reason to assume anybody else. Joe Smith still under the spell of Johnny Dunn, but obviously developing his own later very personal style! I admit that this is not the Joe Smith we all know from later recordings by Fletcher Henderson or McKinney's Cotton Pickers, but what we hear here certainly complies with what we know of him from Mamie Smith recordings.

Notes:

- *Delaunay*: Joe Smith (c), Fletcher Henderson (p)
- *Jazz Directory Vol.4*: Joe Smith (tpt); Fletcher Henderson (pno)
- *WCAllen p99*: Joe Smith cornet; Fletcher Henderson piano.
- *BGR\*2,\*3,\*4*: Joe Smith – c; Fletcher Henderson -p
- *Rust\*3,\*4,\*6*: Joe Smith –c; Fletcher Henderson –p
- *Choo Choo Jazzers investigation*: Hitchens suggests, my (KBR) estimation as to Rex Stewart's first recording session (016 Rosa Henderson mid-Dec. 1923 above) would refer to this very session.

Discernible differences of takes:

- 12743: Intro: cnt plays clear 4 bars in low register
- 12744: Intro: cnt plays clear 2 bars, then 2 bars partly muffled
- 12745: 2<sup>nd</sup> bar of vamp after intro: cnt plays succession of fast un-orderly triplets on beats 3-4. Last cnt note of tune: F#.
- 12746: 2<sup>nd</sup> bar of vamp after intro: cnt plays succession of fast eighths/sixteenths on beats 3-4. Last cnt note of tune: D.

019 **ROSA HENDERSON** New York, Mar. 1924

Rosa Henderson – voc;

Porter Grainger – pno; Lincoln M. Conaway - stg

42601-2	Goin' Home	Em 10747,	Document DOCD-5402
42602-2	West Indies Blues	Em 10747,	Document DOCD-5402

Porter Grainger's personal style seems to be that he does not own any. His accompaniments – as on other recordings – show him playing most simple chordal four-four parts – mostly without any melodic embellishments. My observations regarding this stylistic peculiarity would indicate his presence here. Lincoln Conaway is listed discographically as the definite steel-guitar player on this session, as well as on other sessions in early 1924, mostly together with Porter Grainger – as with Dolly Perkins, Clara Smith and Lena Wilson as with Bessie Smith in 1927. Supposing that we really hear him on this session, we have to say that he does not play any distinct functional accompaniment on his steel-guitar here, but that he mainly doubles the melody notes as sung by Rosa Henderson.

Notes:

- *Delaunay*: not listed
- *Jazz Directory Vol.4*: Fletcher Henderson –p
- *BGR\*2,\*3,\*4*: L. M. Conaway –stg; possibly Porter Grainger –p
- *Rust\*3,\*4,\*6*: L. M. Conaway –stg; possibly Porter Grainger –p

020 **ROSA HENDERSON** New York, Apr. 03, 1924

Rosa Henderson – voc;

**Fletcher Henderson** – pno

12971	How Come You Do Me Like You Do?	Voc 14795,	Document DOCD-5402
12972	My Papa Doesn't Two-Time No Time	Voc 14795,	Document DOCD-5402

Fletcher Henderson as accompanist noted on the label, therefore no reason to assume anybody else. Henderson – although never a really accomplished jazz pianist – plays assured and swinging accompaniment.

Notes:

- *Delaunay*: Fletcher Henderson (p)
- *Jazz Directory Vol.4*: Fletcher Henderson (pno)
- *WCAllen p102*: Fletcher Henderson piano.
- *BGR\*2,\*3,\*4*: Fletcher Henderson -p
- *Rust\*3,\*4,\*6*: Fletcher Henderson -p

021 **ROSA HENDERSON** Fletcher Henderson's Jazz Five New York, Apr. 10, 1924  
 Rosa Henderson – voc;  
 Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo  
 12843 Clearing House Blues Br 2612, Document DOCD-5402 ?  
 12845 Clearing House Blues Br 2612, Document DOCD-5402 ?  
 12846 West Indies Blues Br 2612, Document DOCD-5402 ?  
 12847 West Indies Blues Br 2612, Document DOCD-5402 ?

*Note: one take of each title is on CD. Takes issued on 78 of both titles are not identified.*

There certainly is no reason to doubt this long establish personnel. Although these musicians certainly do not belong to the top ten of early Harlem jazz, it is amazing what punch, drive and swing they are able to generate.

Notes:

- *Delaunay: acc by Fletcher Henderson's Jazz Five*
- *Jazz Directory Vol. 4: Elmer Chambers (tpt); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj)*
- *WCAllen p99: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo*
- *Rust\*3: Elmer Chambers –c; Teddy Nixon –tb; Don Redman –cl; Fletcher Henderson – p; Charlie Dixon –bj*
- *BGR\*2: Elmer Chambers, cnt; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo*
- *BGR\*3,\*4: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj*
- *Rust\*4,\*6: Elmer Chambers –c; Teddy Nixon –tb; Don Redman –cl; Fletcher Henderson – p; Charlie Dixon –bj*

Discernible differences of takes:

12843/45/46/47: one take of each title is on CD. Takes issued on 78 of both titles are not identified.

022 **ROSA HENDERSON** Henderson and his Orchestra New York, May 1924  
 Rosa Henderson – voc;  
 Howard Scott – tpt; Fletcher Henderson – pno  
 42657-1 Back Woods Blues Em 10763, Document DOCD-5402  
 42658-1 Four Flushin' Papa (You've Gotta Play Straight With Me) Em 10763, Document DOCD-5402

Walter C. Allen, p. 106: "Above is total instrumentation of the "Orchestra". Cornetist plays with Scott's mannerisms, albeit much in Joe Smith's style. Smith, however, was then on tour with 'In Bamville'."

A very unusual orchestra, this. But everything is said by Walter C. Allen as above. Very probably Howard Scott – all his characteristics displayed.

Notes:

- *Delaunay: not listed*
- *Rust\*3: ? Joe Smith –c; Fletcher Henderson –p*
- *BGR\*2: Fletcher Henderson, pno; with possibly Joe Smith, cnt*
- *BGR\*3,\*4: probably Howard Scott, c; Fletcher Henderson, p*
- *WCAllen p104: acc. by probably Howard Scott, cornet; Fletcher Henderson, piano*
- *Rust\*4,\*6: Howard Scott –c; Fletcher Henderson – p*

023 **ROSA HENDERSON** New York, May 20, 1924  
 Rosa Henderson – voc;  
**Edgar Dowell** – pno; unknown – tom tom (2); unknown – ship horn (1)  
 13219 Black Star Line (A West Indies Chant) Voc 14825, Document DOCD-5402  
 13223 Barbadoes Blues Voc 14825, Document DOCD-5402

Edgar Dowell as accompanist noted on the label, therefore no reason to assume anybody else. This is a convincing performance of a little known pianist of the Harlem scene. In Barbados Blues somebody hits a tom tom in a distinct musicianly way, even using cross-rhythms, obviously referring to Caribbean music.

Notes:

- *Delaunay: not listed*
- *Jazz Directory Vol.4: Fletcher Henderson –p*
- *BGR\*2,\*3,\*4: Edgar Dowell –p; unknown effects (2)*
- *Rust\*3,\*4,\*6: Edgar Dowell –p*

024 **ROSA HENDERSON** New York, May 23, 1924  
 Rosa Henderson – voc;  
**Edgar Dowell** – pno  
 13237 Chicago Monkey Man Blues Voc 14832, Document DOCD-5402

Edgar Dowell as accompanist noted on the label, therefore no reason to assume anybody else. Again expert accompaniment in stride style whose recording career seems to have been limited to 1924.

Notes:

- *Delaunay: not listed*
- *BGR\*2,\*3,\*4: Edgar Dowell –p*
- *Rust\*3,\*4,\*6: Edgar Dowell –p*

025 **ROSA HENDERSON** New York, May 24, 1924  
 Rosa Henderson – voc;  
**Fletcher Henderson** – pno

13247	How'm I Gonna Get 'Em (When You Keep On Holdin' 'Em Back)	Voc 14832,	Document DOCD-5402
13252	Barrel House Blues	Voc 14831,	Document DOCD-5402
13254	My Right Man	Voc 14831,	Document DOCD-5402

Fletcher Henderson as accompanist noted on the label, therefore no reason to assume anybody else. This is the common Henderson accompaniment.

Notes:

- *Delaunay: Fletcher Henderson (p)*
- *Jazz Directory Vol.4: Fletcher Henderson -p*
- *WCAllen p107: Fletcher Henderson piano.*
- *BGR\*2,\*3: Fletcher Henderson -p*
- *Rust\*3,\*4: Fletcher Henderson -p*

026	<b>ROSA HENDERSON</b> the Choo Choo Jazzers	New York,	Jun. 21-26, 1924
	Rosa Henderson – voc;		
	Harry Smith – tpt; Cliff Jackson – pno		
31607	I Can't Get The One I Want	Ajax 17049,	Document DOCD-5402

Who is Harry Smith? Rust\*6 index lists him twice: as a clarinet player with one Peggy Dell in London in 1935 (page 437), and as a cornetist for this title. But does anybody really know anything about him. And who did list him for this session? How can a player as accomplished as this one remain otherwise unnoticed? Stylistically and tonally I would certainly identify this player as Joe Smith, and Walter C. Allen's notice (Hendersonia, p. 570) might give a hint to this player's queer staccato phrasing in this title: "*He had a talent for mimicry on the trumpet – on various recordings, he essays the styles of Johnny Dunn (an important early influence on him!), Howard Scott, Louis Armstrong, and Tommy Ladnier.*" And so, my conclusion was: very probably Joe Smith! But now – after having listened very carefully to this player and having received information from Bob Hitchens that Todd B. Weeks' book 'Luck's In My Corner, The Life and Music of Hot Lips Page' declares this trumpet player to be Harry Smith. Although there is no source for this information given, I have accepted it and now believe him to be this legendary player from the West. But as we shall see later on, this decision will have some consequences!

The piano player did not seem to be Cliff Jackson to me as none of his characteristics are obvious on this side. Yet, as Jackson seems to have been used by Ajax more often, it might nevertheless be him. And the lack of his licks might be due to his youth at the time of recording. A comparison to Mike Jackson's style results in favour of Cliff! No clarinet on this side.

Notes:

- *Jazz Directory Vol.4: unlisted.*
- *RR 77-6, 86-6: unlisted*
- *W. Bryant, Ajax Records: no personnel per Hooper.*
- *BGR\*2: Bubber Miley or Harry Smith, tpt; Bob Fuller, clt; Cliff Jackson, pno.*
- *BGR\*3,\*4: Harry Smith, t; Cliff Jackson, p.*
- *Rust\*3: Harry Smith -t; Cliff Jackson -p.*
- *Rust\*4,\*6: Harry Smith, -c; or Bob Fuller, cl; Cliff Jackson, p*
- *Choo Choo Jazzers investigation: Collinson: Harry Smith, Cliff Jackson. Miley disco: Harry Smith or Bubber Miley, Cliff Jackson. Distinct trumpet style, no clarinet, probably Cliff Jackson (not quite sure). However, Harry Smith may have been touring with Gonzelle White. St 87/93 reports that Barclay Draper was playing with Cliff Jackson in spring 1924. KBR doubts Harry Smith & Cliff Jackson.*
- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Distinct trumpet style, no clarinet, probably Cliff Jackson (not quite sure). Harry Smith was named by Hot Lips Page as an early influence. Mainly Texas based, he nonetheless was associated with Gonzelle White's group along with Jake Frazier and Gus Aiken. So it is quite possible that he was in New York at this time, but I know of no press reports to substantiate this. Lip's biography, "Luck's In My corner" by Todd Bryant Weeks gives good coverage to Harry Smith. Weeks does not mention his source other than Rust, and Rust of course did not record his source. So we must take this identification on trust, recognising that Rust will not have dreamed this up. The reference (in part 1 of this list in VJM 175) to Barclay Draper working with Cliff Jackson, while true, is irrelevant here."*
- *Todd B. Weeks, Luck's In My Corner, The Life and Music of Hot Lips Page: "In the summer and fall of 1924, Harry Smith recorded as a cornetist in a straightforward, heavily blues-inflected style backing the singer Rosa Henderson with her New York-based group, the Choo Choo Jazzers."*
- *Storyville 146, J. Collinson: Harry Smith, t; Cliff Jackson, p.*

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

This very probably is the "Harry Smith" of the session above (playing a lot of jumping trills and finishing the tunes on the flatted seventh at both sessions!), who in my ears is the early Joe Smith! It, yet, may be the Harry Smith of Gonzelle White fame, having toured Cuba with her in 1923. But lacking any documentation of this player's style – there very probably are no recordings known of him – I would rather be inclined to attribute these two titles to the Joe Smith. It would be very interesting to get to know who proposed the name of Harry Smith for this session and session 038, and what the reasons were for his assumption!

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

Notes:

- *Jazz Directory Vol.4: unknown cor, tbn, p, bj, d.*
- *RR 77-6: not listed*
- *Rust\*3,\*4,\*6: Harry Smith, -c; or Bob Fuller, cl; Cliff Jackson, p*
- *W. Bryant, Ajax Records: personnel per Hooper (third title): Louis Metcalfe, c; Mike Jackson, p.*
- *BGR\*2: prob Louis Metcalfe, t; Bob Fuller, cl; Cliff Jackson, p.*
- *BGR\*3,\*4: prob Rex Stewart, t; Bob Fuller, cl; Cliff Jackson, p.*



- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Trumpet (on first title – KBR) is too active for the man from the last three sessions (two by Hazel Meyers and one by Helen Gross). I suggest Harry Tate. But trumpet (on third title – KBR) sounds like a different man to me. I would say Louis Metcalf as on the two neighbouring sessions (Helen Gross & Josie Miles)."*

028 <b>ROSA HENDERSON</b>		New York,	Jul. 1924
Rosa Henderson – voc;			
Edgar Dowell – pno			
5555-1	Barrel House Blues	Ban 1394,	Document DOCD-5403

Notes:

- RR 86-6: not listed
- Rust\*3,\*4,\*6: Edgar Dowell, pno
- BGR\*2,\*3,\*4: Edgar Dowell, pno

029 <b>ROSA HENDERSON</b>	the Choo Choo Jazzers	New York,	Aug. 16-27, 1924
Rosa Henderson – voc;			
Louis Metcalf – tpt;			
Cliff Jackson – pno; Joe Davis - effects			
31675	Twelfth Street Blues	Ajax 17081,	Document DOCD-5403
31677	Memphis Bound	PA 032122,	Document DOCD-5403
31678	Memphis Bound	Ajax 17069,	Document DOCD-5403

I hear Metcalf with his mushy tone, bending notes and his off-time phrasing with little Dunn influence, yet some Bubber Miley derived triplet effects, but he is not as rhythmically straight as Miley is. We hear a real stride piano player, and he might be Cliff Jackson. Yet, I do not hear Jackson's typical shifting of the meter, which is my criterion to identify him. A good and understandable description of Jackson's very personal stride style will be found in the booklet to Jazz Oracle BDW 8037 'Cliff Jackson and his Crazy Kats'. But on the strength of the very strong rhythmic playing this might be Cliff Jackson as listed. Or might Edgar Dowell be a possibility?

Notes:

- RR 86-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper
- BGR\*2,\*3,\*4: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.
- Rust\*3,\*4: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.
- Rust\*6: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.

Notable differences of takes:

- 31677: Trumpet introduction bars 3/4: Metcalf plays all through bar 3 and pauses on beat 3 in bar 4
- 31678: Trumpet introduction bars 3/4: Metcalf is inattentive and pauses on beats 2-3 in bar 3 and 1-2 in bar 4

030 <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 discs, and 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.
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: not listed.

031 <b>ROSA HENDERSON</b>	the Kansas City Five	New York,	Oct. 28, 1924
Rosa Henderson – voc;			
Bubber Miley – tpt; Charlie Irvis – tbn; Cecil Benjamin – clt;			
unknown – pno; Elmer Snowden - bjo			
9812-A	Don't Advertise Your Man	Ed 51478,	Document DOCD-1912
9812-B	Don't Advertise Your Man	Ed 51478,	Document DOCD-5403
9812-C	Don't Advertise Your Man	Ed 51478	not on LP/CD

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

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

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

Notes:

- *Jazz Directory Vol.4: unknown personnel*

- BGR\*2: *prob personnel: Bubber Miley, Tom Morris or Rex Stewart, cnt; Jake Frazier, tbn; Bob Fuller. clt; Louis Hooper, pno; Elmer Snowden, bjo*

- BGR\*3: *prob Bubber Miley, Tom Morris or Rex Stewart, cnt; prob Jake Frazier, tbn; prob Bob Fuller. clt; prob Louis Hooper, pno; prob Elmer Snowden, bjo*

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

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

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

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp), Jake Frazier (tb), Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj). "The alternative take (-A or -C), which is aurally different from take -B and confirms (sic) our believe that B. Miley is the trumpet player on this date."*

Discernible differences of takes:

9812-A: *Introduction: trumpet starts alone on beat one, trombone following on beat two*

9812-B: *Introduction: trumpet and trombone start simultaneously on beat one*

9812-C: *not reissued*

032 **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,

Document DOCD-5403

9861-C Undertaker's Blues

Ed 51476

on LP/CD

I would like to refer to Monette Moore's Vocalion session of 25 September, 1924 where she is accompanied by members of the John Montague band: To my ears this is the same band, even enlarged by the band's trombonist and an unknown banjo player. I believe strongly to recognize Rex Stewart and the band's clarinetist – whose name was Cecil Benjamin. Both men's interplay is comparable to that at the Vocalion session and the trombonist fits in perfectly. Therefore, and because of the temporal accordance I opt for the members of the contemporaneous Montague band.

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

(Bob Hitchens' "Choo Choo Jazzers" research in VJM 175-3 still maintains the usually listed personnel as given below, against my own contribution and statement: "KBR hears a completely new set of musicians here. If that is wrong the regular musicians must all have been "under the weather". I myself doubt a recording session – particularly with Edison – with all musicians "under the weather"!)

Comparison of the issued takes on DOCD-5417 and IAJRC 49 (LP) do not show any differences. Their destination of takes must therefore be doubted and taken with care.

Notes:

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

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

- Scherman, Eriksson, Anderby, Wallen, *Bubber Miley Discography: Bubber Miley (tp), Jake Frazier, (tb); Bob Fuller (cl), Arthur Ray or Louis Hooper (p), Elmer Snowden (bj). "The personnel for this Viola McCoy/Rosa Henderson session is listed in Rust as above, except that he has a question mark before BM and definitely Hooper on the Rosa Henderson title. To us it is definitely B. Miley aurally, and we agree about the identification of the others. The pianist is probably the same throughout, and Hooper seems the most likely one. Dixon-Godrich have Thomas Morris instead of B. Miley and "prob" before all the other names. They are even in doubt about the identity of the kazoo player, who is quite obviously Viola McCoy. IAJRC 49 lists 9861-B, and it is aurally the same take as on DOCD-5403."*

Discernible differences of takes:

*Since only one take has been reissued discrimination of the takes is impossible.*

033 **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.*

034 **ROSA HENDERSON** the Kansas City Trio New York, Feb. 19, 1925  
 Rosa Henderson – voc;  
 Rex Stewart – cnt;  
 Louis Hooper – pno; Elmer Snowden – bjo  
 385 / 86 / 87W 12<sup>th</sup> Street Blues Voc 15011, Document DOCD-5403

Rex Stewart, Hooper and busy Elmer Snowden are undisputed from my side.

Notes:

- RR 77-6: Rex Stewart; Louis Hooper; Elmer Snowden.
- Rust\*3,\*4: Jake Frazier, tb; Bob Fuller, cl; Louis Hooper, p.
- BGR\*2,\*3: Rex Stewart, cnt; Bob Fuller, clt; Louis Hooper, pno; Elmer Snowden, bjo
- BGR\*4: Rex Stewart, c; Louis Hooper, p; Elmer Snowden, bj.
- Rust\*6: Rex Stewart, c; Louis Hooper, p; Elmer Snowden, bj.

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

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

Notes:

- Jazz Directory Vol.4: unknown personnel
- RR 77-6: not listed
- W. Bryant, Ajax Records: no personnel per Hooper
- Rust\*3: presumably the Kansas City Five with one absentee !
- BGR\*2: probably similar personnel to the Kansas City Five
- 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 Bob Fuller, cl; prob Louis Hooper, p; prob Elmer Snowden, bj.
- Rust\*4,\*6: Louis Metcalf, c; Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj.

036 **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.

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

What a wonderful Rex Stewart – after only listening for four months to Louis Armstrong 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)"

038 **ROSA HENDERSON** The Three Jolly Miners New York, Oct. 17, 1925  
 Rosa Henderson – voc;  
 Bob Fuller – clt; Louis Hooper – pno; Elmer Snowden - bjo  
 E-1511 / 13 An´ I Don´t Mean If Voc 15215, Document DOCD-5403  
 E-1514 / 16 You Can´t Be Like My Last Man Was Voc 15215, Document DOCD-5403

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

Notes:

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

039 **ROSA HENDERSON** New York, Mar. 02, 1926  
 Rosa Henderson – voc;  
**Rex Stewart** – cnt; **Louis Hooper** – pno  
 141740-1 Let´s Talk About My Sweetie Col 14130-D, Document DOCD-5403  
 141741-2 Mama Is Waitin´ For You Col 14130-D, Document DOCD-5403

If we only had records like this one! An investigation like the one the listener might be reading just now would be simply unnecessary! Here we have Rex Stewart and Louis Hooper named on the record label and nobody has to wonder. Just like in session 119 Monette Moore this record is a perfect model to compare and judge others. Yet, Rex Stewart is not as sharp-cut and brilliant as on other sessions tackled above. He is a bit exaggerated here. The ubiquitous booze might have been a trigger to it. But what a development he had made until this date – from session 001 on! At the date of this session he was just about to join the Fletcher Henderson band as successor to Louis Armstrong. And it is easy to see that he was an able and fitting substitute. If only his nerves would have endured this challenge! Also Hooper is a much better pianist now like at the beginning of our investigation.

Notes:

- *Delaunay: Rex Stewart (c), Louis Hooper (p)*
- *Jazz Directory Vol.4: Rex Stewart, c; Louis Hooper, p.*
- *Record Research #77-8: not listed*
- *Mahoney, Columbia 13/14000-D Series: Files list: Acc Rex Stewart, cnt, Louis Hooper, p.*
- *BGR\*2,\*3,\*4: Rex Stewart, c; Louis Hooper, p.*
- *Rust\*3,\*4,6: Rex Stewart, c; Louis Hooper, p.*

040 **ROSA HENDERSON** New York, Mar. 1926  
 Rosa Henderson – voc;  
 Thomas Fats Waller – pno  
 106735 You Get Mad PA 7501, Per 101, Document DOCD-5403  
 106736 What´s The Matter Now? PA 7501, Per 101, Document DOCD-5403

Beautiful and great Fats Waller undisputedly on piano. Without the vocal parts the whole affair would be just other Waller piano solos as those on Victor. It seems that the singer accompanies Fats Waller.

Notes:

- *Jazz Directory Vol.4: unknown ( pno).*
- *BGR\*2,\*3,\*4: Fats Waller –p.*
- *Rust\*3,\*4,\*6: Fats Waller –p.*

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

This might be Thomas Morris, but did he really have this fast vibrato? Clarinet playing is exactly what we have got to know from Fuller now. In connection with Fuller – and stylistically – the pianist very probably is Louis Hooper. The tuba player is impossible to identify.

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

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

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

Notes:

- *Jazz Directory Vol.4: unknown (cor); unknown (clt); unknown (p); unknown (tu)*
- *BGR\*2,\*3,\*4: unknown, c; unknown, cl; unknown, p; unknown, bb*
- *Rust\*3,\*4,\*6: Tom Morris, c; Bob Fuller, cl; Louis Hooper, p; unknown bb.*

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

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

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

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

Notes:

- *Delaney*: possibly: Joe Smith (c), Buster Bailey (cl), Fletcher Henderson (p)

- *Jazz Directory Vol.4*: unknown (cor); Jimmy O'Bryant (clt); unknown (pno).

- RR 77-8: not listed.

- BGR\*2,\*3: Tom Morris or Bubber Miley cnt; Bob Fuller, clt; prob Louis Hooper or poss Cliff Jackson, pno.

- BGR\*4: unknown, c; Bob Fuller, cl; prob Louis Hooper or poss Cliff Jackson, p.

- Rust\*3,\*4,\*6: Louis Metcalf, c; Bob Fuller, cl; Cliff Jackson or Edgar Dowell, p.

- *VJM 177, Bob Hitchens, The Choo Choo Jazzers*: "Rains hears Louis Metcalf. M. Berresford suggests Edgar Dowell and poss L. Metcalf. I considered Harry Tate as trumpet but this man is rather more prominent and confident. Sounds like L. Metcalf, Bob Fuller and Cliff Jackson to me. KBR (N&N77) notes that this tpt does not fall away in tone at the end of notes as Metcalf had done on earlier recordings. He suggests that Edwin Swayzee fits the bill. But we have not heard from L. Metcalf for 18 months during which time he has been active in Harlem. A young musician is bound to develop his style in these circumstances. In the absence of any reference to Swayzee's involvement from contemporary media or in personal reminiscences by those who were there, I see no reason revise this personnel. I do agree that the same trumpet is heard on Rosa's next two issued sessions and on that of c. January 1927 (by which time Swayzee was in the mid-west with Trent)."

043/044 **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, as with the last session above, I recognize Swayze again, as well as Bob Fuller on clarinet.

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

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

Notes:

- *Jazz Directory Vol.4*: unknown personnel

- RR 77-9: not listed.

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

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

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

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

045 **ROSA HENDERSON**

New York,

Jul. 02, 1926

Rosa Henderson – voc;

Edwin Swayze – tpt; Bob Fuller – clt;

Cliff Jackson – pno

E-3361

Rough House Blues (A Reckless Woman's Lament)

Voc 1038

not on LP/CD

E-3363

Rough House Blues (A Reckless Woman's Lament)

Voc 1038,

Document DOCD-5404

E-3366

She Belongs To Me (He Belongs To Me)

Voc 1038,

Document DOCD-5404

E-3367

Hock Shop Blues

Voc unissued

not on LP/CD

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

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

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

Notes:

- *Jazz Directory Vol.4*: unknown (cor); Jimmy O'Bryant (clt); unknown (pno).

- RR 77-8: not listed.

- BGR\*2,\*3: unknown, cnt(1,2,3); unknown,clt; unknown, pno.

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

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

Discernible differences of takes:

E-3361: As this take has not been reissued, comparison with E-3363 is impossible.

046	<b>ROSA HENDERSON</b>	New York,	Jul. 15, 1926
	Rosa Henderson – voc;		
	<b>Cliff Jackson</b> – pno		
142450-3	He’s My Man	Col 14152-D,	Document DOCD-5404
142451-2	In That Apartment Upstairs	Col 14152-D,	Document DOCD-5404

How easy! Cliff Jackson cited on the record-label. So, there is no need to compare and find out. And so beautiful.

Notes:

- *Jazz Directory Vol.4: Cliff Jackson, p.*

- *RR 77-8: not listed.*

- *BGR\*2,\*3,\*4: Cliff Jackson, p.*

- *Rust\*3,\*4,\*6: Cliff Jackson, p.*

047	<b>ROSA HENDERSON</b>	New York,	Aug. 1926
	Rosa Henderson – voc;		
	Big Charlie Thomas – cnt; <i>Bob Fuller</i> – clt;		
	<i>Cliff Jackson</i> – pno		
6781-4	Papa, If You Can’t Do Better	Ban 1882,	Timeless CBC 1-030
6781-5	Papa, If You Can’t Do Better	Ban 1882,	Timeless CBC 1-030

We hear the mysterious “Big Charlie” Thomas here. A very distinct and individual trumpet – or possibly cornet - player who suddenly appeared in Harlem, recorded a couple of very interesting and thrilling sides in the short run of a little over a year, and then disappeared again into oblivion. The story belonging to this player can be read in the CD booklet to the above Timeless CD. His personal existence is questioned by some people, but the reality of this player, documented in the coherence of his recordings, cannot be denied. These two takes of one title show very intensely the features of this player’s individual style: a style surprisingly close to Louis Armstrong’s of the time, feather-light phrasing with large interval jumps, a slim but beautiful tone and a strong and wide vibrato with the end altitude of the vibrato amplitude often rising upwards uncontrolled, and often using unfamiliar chord tones in his phrases. This is NOT Charlie Gaines!

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

Notes:

- *RR 77-8: not listed.*

- *Rust\*3,\*4: Louis Metcalf –c; Bob Fuller –cl; Louis Hooper –p.*

- *BGR\*2,\*3: poss Louis Metcalf, cnt; poss Bob Fuller, clt; Louis Hooper, pno.*

- *BGR\*4: poss Louis Metcalf, c; Bob Fuller, cl; Louis Hooper, p.*

- *Rust\*6: Charlie Thomas, c; Bob Fuller, cl; Louis Hooper, p.*

- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: poss Charlie Gaines (t); Bob Fuller (cl); prob Cliff Jackson (p). “Clearly “Big Charlie Thomas” (i.e. prob Charlie Gaines (Rains)) and Bob Fuller. Sounds like CJ to me. ... KBR does not accept Gaines here.”*

Notable differences of takes:

6781-4: vamp after intro: Thomas plays two two-bar phrases ending with 3 syncopated notes G – G – G each

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

048	<b>ROSA HENDERSON</b>	New York,	Sep. – Oct. 1926
	Rosa Henderson – voc;		
	Big Charlie Thomas – cnt; <i>Bob Fuller</i> – clt;		
	<i>Cliff Jackson</i> – pno		
6852-2	I’m Saving It All For You	Ban 1882,	Timeless CBC 1-030

We hear the same personnel as at the preceding session.

Notes:

- *RR 77-8: not listed.*

- *Rust\*3,\*4: Louis Metcalf –c; Bob Fuller –cl; Louis Hooper –p.*

- *BGR\*2,\*3: poss Louis Metcalf, cnt; poss Bob Fuller, clt; Louis Hooper, pno.*

- *BGR\*4: poss Louis Metcalf, c; Bob Fuller, cl; Louis Hooper, p.*

- *Rust\*6: Charlie Thomas, c; Bob Fuller, cl; Cliff Jackson, p.*

- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: poss Charlie Gaines (t); Bob Fuller (cl); prob Cliff Jackson (p). “Clearly “Big Charlie Thomas” (i.e. prob Charlie Gaines (Rains)) and Bob Fuller. Sounds like CJ to me. ... KBR does not accept Gaines here.”*

049	<b>ROSA HENDERSON</b>	New York,	Dec. 1926
	Rosa Henderson – voc;		
	<i>Big Charlie Thomas</i> – tpt; <i>Cliff Jackson</i> ( or <i>Porter Grainger?</i> ) – pno		
107303	Git Goin’	PA 7519,	Document DOCD-5404
107304	Someday You’ll Come Back To Me	PA 7519,	Document DOCD-5404

All editions of Rust have Demas Dean on trumpet for this session, and I did believe him until a couple of weeks ago! Yet, this trumpet player certainly is not Demas Dean – after several listening sessions of the Savoy Bearcats recordings! I certainly would like to know who started – and published – this assumption. Dean’s playing is rooted in early Harlem style in performing almost exclusively 6/8 rhythms in his phrases – listen to the Savoy Bearcats, where Dean is responsible for all hot trumpet solos, Gilbert Paris being the straight first trumpet man. What we hear on this recording here is a beautiful trumpet accompaniment in early Armstrong style, and I dare to assign what we hear to the mysterious “Big Charlie” Thomas – perhaps on a bad day – as heard on the session of August 1926 above. Style, rhythm, vibrato and phrasing are all his, and I do not wonder why I was tempted to think of June Clark when working on my June Clark investigation some years ago. Unfortunately,

the sound quality of the Document CD is very bad because of a rather worn source record. But if you turn up your amplifier you can easily hear Big Charlie Thomas' - or whatever his name was - characteristic play. And this is my third pleasant surprise!

The piano player's style is strong, yet not distinct, and I would rather opt for Cliff Jackson as on the Vocalion sides above than for Porter Grainger.

Notes:

- *Jazz Directory Vol.4: unknown accompaniment.*
- *BGR\*2,\*3,\*4: Demas Dean – cnt; Porter Grainger – pno*
- *Rust\*3,\*4,\*6: Demas Dean – c; Porter Grainger – p*

050 <b>ROSA HENDERSON</b>		New York,	c. Jan. 15, 1927
Rosa Henderson – voc;			
Edwin Swayze – tpt;			
Willie Gant – pno			
107315	Slow Up, Papa	PA 7522,	Document DOCD-5404
107316	Hock Shop Blues	PA 7522,	Document DOCD-5404

The pianist may well be Willie Gant, after my recent research on this musician/bandleader, as he is on the entire Pathé session of c. 15 Januar, 1927. This pianist certainly is not Cliff Jackson as listed by Rust, lacking Jackson's massive left hand with his stride bass, including frequent broken rhythms. Our player here plays a style of cohesive hands, the left-hand rhythm only slightly independent and performing a bass-part closely connected to the right-hand melody. Thus, he is not a player of Harlem-Stride style. His style is of an earlier time, probably related to Ragtime.

This trumpet player here has all characteristics of Edwin Swayze as on the Vocalions above. If you listen, you hear a style closely related to Joe King Oliver's playing. J. Chilton's 'Who's Who of Jazz' only notes Swayze's working with Alphonso Trent as "on and off", which would not exclude his temporary presence in New York. I do not know of any Swayze's documented sojourn in the West at this time.

This recording date should be c. Jan. 15, 1927, as according to the matrix numbers.

Notes:

- *Jazz Directory Vol.4: unknown accompaniment.*
- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Sounds like L. Metcalf to me, and poss Louis Hooper. ... KBR (N&N77) notes that this tpt does not fall away in tone at the end of notes as Metcalf had done on earlier recordings. He suggests that Edwin Swayzee fits the bill. But we have not heard from L. Metcalf for 18 months during which time he has been active in Harlem. A young musician is bound to develop his style in these circumstances. In the absence of any reference to Swayzee's involvement from contemporary media or in personal reminiscences by those who were there, I see no reason revise this personnel. I do agree that the same trumpet is heard on Rosa's next two issued sessions and on that of c. January 1927 (by which time Swayzee was in the mid-west with Trent)."*
- *BGR\*2,\*3,\*4: unknown cnt; unknown pno.*
- *Rust\*3,\*4,\*6: ? Cliff Jackson, p.*

051 <b>ROSA HENDERSON</b>		New York,	May 1927
Rosa Henderson – voc;			
James P. Johnson – pno			
107545-A	Black Snake Moan	PA 7529, Per 129,	Document DOCD-5404
107545-?	Black Snake Moan	PA 7529, Per 129,	Document DOCD-5654
107546-A	Fortune Teller Blues	PA 7529, Per 129,	Document DOCD-5404
	Gay Catin' Daddy	PA 7534, Per 134,	Document DOCD-5404
	I'm Savin' It All For You	PA 7534, Per 134,	Document DOCD-5404

James P. Johnson's presence on piano is obvious and thus needs no discussion.

Notes:

- *Jazz Directory Vol.4: unknown accompaniment.*
- *S. Brown, James P. Johnson: James P. Johnson –p.*
- *BGR\*2,\*3,\*4: James P. Johnson –p.*
- *Rust\*3,\*4,\*6: James P. Johnson –p.*

Discernible differences of takes:

107545-A:  
107545-?:

052 <b>ROSA HENDERSON</b>		New York,	c. Sep. 20, 1927
Rosa Henderson – voc;			
(Cliff Jackson ?)– pno			
107789	You Can't Have It Unless I Give It To You	PA 7535, Per 135,	Document DOCD-5404
107790	Dyin' Crap-Shooter's Blues	PA 7535, Per 135,	Document DOCD-5404
107791	Police Blues	PA 7538, Per 138,	Document DOCD-5404
107792	Never Let Your Left Hand Know	PA 7538, Per 138,	Document DOCD-5404

Piano playing here has too little power to be by Cliff Jackson – and there are absolutely none of his meter-shifts which are ubiquitous in his documented appearances, at least at this time. This player knows how to play stride style, but he is rather retained. I cannot attribute this playing to any pianist of my knowledge. A modest player – and not "The Terror"! As on the foregoing PA sessions Joe Steele should be considered as pianist!

Notes:

- *Delaunay: Fletcher Henderson (p)*
- *Jazz Directory Vol.4: unknown pno.*
- *BGR\*2,\*3,\*4: Cliff Jackson, p.*
- *Rust\*3,\*4,\*6: Cliff Jackson, p.*
- *VJM 177, Bob Hitchens, The Choo Choo Jazzers: "Possibly Cliff Jackson, but very restrained by his standards."*

053 **ROSA HENDERSON** New York, Mar. 21, 1928  
 Rosa Henderson – voc;  
 unknown – tpt;  
 Porter Grainger – pno; unknown - bjo  
 E-7212 Get It Fixed Voc 1177, Document DOCD-5654

This trumpet player certainly is an accomplished player, but he does not have a real “hot” approach to his playing. His style is very simple rhythmically, consisting only of metrical rhythms – no off-beat at all – and no “hot” tonal forms as slurs, squeezed notes or blue notes. He may have been a good and reliable big band player, but he certainly is not one of the masters. By his style he is not recognizable. Certainly not Rex Stewart, Louis Metcalf or Thomas Morris!

The pianist only plays simple four-four rhythm without individual traces and can therefore not be identified. But he swings. Together with the piano sounds a banjo can be heard mixing its sounds with the piano at exactly the same pace.

Notes:

- Record Research #77-8: Rex Stewart, Louis Hooper, Elmer Snowden.
- Rust\*3,\*4: not listed
- BGR\*2: not listed
- BGR\*3: unknown, c; unknown, p; unknown, bj.
- BGR\*4: unknown, c; poss Porter Grainger, p; unknown, bj.
- Rust\*6: unknown, c; Porter Grainger, a, ? p; unknown, bj.

054 **ROSA HENDERSON** New York, Apr. 07, 1928  
 Rosa Henderson – voc;  
 (Charlie Green) – tbn; (Louis Hooper) - pno  
 E-7266 Poplar Bluff Blues Voc 1177, Document DOCD-1005

The trombonist owns a very beautiful tone and vibrato and probably belongs to the young players of this instrument. In some instances he shows insecurities. I would not opt for Charlie Green as given by Hooper in RR. Yet, Green always is able for surprises. This player may have been drawn from one of the many bands busy in Harlem at the time. He does not seem to be one of the top players recognizable by their individuality. At least his individuality is not Green’s as known from earlier recordings. Green in decline?

Louis Hooper names himself as pianist in RR 77. And although there are many cases where we have seen his self-naming to be wrong, I would not exclude his presence here. Certainly not Porter Grainger or Cliff Jackson.

Notes:

- Record Research #77-8: Charlie Green, Louis Hooper.
- Rust\*3,\*4: not listed
- BGR\*2: not listed
- BGR\*3,\*4: unknown, tb; unknown p.
- Rust\*6: unknown, tb; unknown p.
- VJM 177, Bob Hitchens, *The Choo Choo Jazzers*: “Sound like the same pianist (i.e. poss Porter Grainger – KBR), but the trombone is new to this listing.”

055 **ROSA HENDERSON** New York, c. Jul. 1928  
 Rosa Henderson – voc;  
 acc. unknown  
 31300 Shake It Down Marathon 045 not on LP/CD  
 31301 If You Can’t Control Your Man Marathon 045 not on LP/CD

As this recording has not been reissued on LP or CD I am unable to say anything about it.

Notes:

- Rust\*3: not listed
- BGR\*2: not listed
- Rust\*4: unknown.
- BGR\*3,\*4: unknown
- Rust\*6: unknown, tb; unknown p.

056 **ROSA HENDERSON** New York, Aug. 19, 1931  
 Rosa Henderson – voc;  
 James P. Johnson – pno  
 151739-1 Doggone Blues Col 14627-D, Document DOCD-5654  
 151740-1 Can’t Be Bothered With No Sheik Col 14627-D, Document DOCD-5654

James P. Johnson’s presence on piano is obvious and thus needs no discussion. What a superb and tasteful player!

Notes:

- Delaunay: Fletcher Henderson - pno
- Jazz Directory Vol.4: unknown pno.
- S. Brown, James P. Johnson: James P. Johnson –p.
- BGR\*2,\*3,\*4: James P. Johnson –p.
- Rust\*3,\*4,\*6: James P. Johnson –p.



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31-07-2019  
22-04-2021  
21-01-2022