

THE RECORDINGS OF
ROSA HENDERSON

An Annotated Tentative Personnelo - Discography

ROSA HENDERSON

001 ROSA HENDERSON Rosa Henderson – voc; unknown – pno	New York,	late Apr. 1923
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.*

002 ROSA HENDERSON Rosa Henderson – voc; unknown – pno	New York,	May 05, 1923
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.*
- *WCAllen p55: poss Fletcher Henderson – piano.*
- *Rust*4: own p.*
- *BGR*4: possibly Fletcher Henderson, p.*
- *Rust*6: unknown p.*

003 ROSA HENDERSON Rosa Henderson – voc; Wendell P. Talbert – pno	New York,	May 24, 1923
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 **ROSA HENDERSON** New York, Jun./Jul. 1923
 Rosa Henderson – voc;
Fletcher Henderson – 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
- WCAllen p67: Fletcher Henderson piano.
- BGR*2,*3,*4: Fletcher Henderson -p
- Rust*3,*4,*6: Fletcher Henderson -p

005 **ROSA HENDERSON** 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
- WCAllen p68: Fletcher Henderson piano.
- BGR*2,*3,*4: Fletcher Henderson -p
- Rust*3,*4,*6: Fletcher Henderson -p

006 **ROSA HENDERSON** 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
- 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
- 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
- WCAllen p68: 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*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*4,*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; unknown -as; ? Billy Fowler -bsx; Fletcher Henderson -p; Charlie Dixon -bj

007 **ROSA HENDERSON** New York, Aug. 21, 1923
 Rosa Henderson – voc;
Fletcher Henderson – pno
 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 ROSA HENDERSON	New York,	Aug. 29, 1923
Rosa Henderson – voc;		
Fletcher Henderson – pno		
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 ROSA HENDERSON	New York,	Sep. 19, 1923
Rosa Henderson – voc;		
Fletcher Henderson – pno		
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 ROSA HENDERSON the Virginians	New York,	Sep. 25, 1923
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		
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 ROSA HENDERSON	New York,	Sep. 26, 1923
Rosa Henderson – voc;		
Coleman Hawkins – ten; Fletcher Henderson – 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	ROSA HENDERSON	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	ROSA HENDERSON	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	ROSA HENDERSON	New York,	Oct. 26, 1923
	Rosa Henderson – voc;		
	Fletcher Henderson – 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

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.

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

- WAllen 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 known from later recordings by Fletcher Henderson or McKinney’s Cotton Pickers, but what we hear here certainly complys with what we know of him from Mamie Smith recordings. So I cannot follow Hitchens here.

Notes:

- Delaunay: Joe Smith (c), Fletcher Henderson (p)

- Jazz Directory Vol.4: Joe Smith (tpt); Fletcher Henderson (pno)

- WAllen 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.

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)
- *WCA*llen 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 unissued ?	not on LP/CD	
12846 / 47	West Indies Blues	Br 2612,	Document DOCD-5402	

Note: one take of each title is on CD. Takes issued on 78 of second title 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)
- *WCA*llen 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

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
- *WCA*llen 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 **ROSA HENDERSON** the Choo Choo Jazzers New York, Jun. 21-26, 1924
 Rosa Henderson – voc;
 Harry Smith (or Joe 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." My conclusion: very probably Joe Smith! Joe Smith was on tour with the show 'Bamville' spring 1924 to February 1925. I am unable to find out the show's schedule. But possibly a happy day in New York of Joe's?

BUT: On 19 August 2016 Bob Hitchens, author of the great investigation on the Choo Choo Jazzers and their recordings, informed me on a chapter in "Luck's In My Corner" – The Life and Music of Hot Lips Page - by Todd Bryant Weeks, concerning influential trumpeters to Lips Page. On page 38 the author mentions two trumpet players of importance for Page in the "Territory" regions - Benno Kennedy and Harry Smith. About Smith he says: "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 (sic). Of interest in Smith's playing are several stylistic elements that support his influence on Hot Lips Page. In particular, there is Smith's use of plunger, growl and wah-wah effects on the tunes 'Strut Yo' Puddy' and 'Hard-Hearted Hannah' and his use of extended blue notes in 'I Can't Get The One I Want', all of which are reminiscent of Lip's later work. Smith's tone is dark, and he seems most comfortable in the horn's middle range. He also shows a marked King Oliver influence in his use of "crying" blue notes, typical for black jazz trumpeters of the day. And like that of Lips Page, Smith's playing also bears a striking similarity to that of the Ellingtonian master, James Wesley 'Bubber' Miley. This is evident especially in the manner in which he combines growls and smears while using the plunger on triplet figures of eighth-and sixteenth-note combinations. Examples of this type of figure appear in several places in Harry Smith's 'Strut Yo' Puddy' performance, but are most prominent in measures fourteen through seventeen of Smith's cornet solo shown in Transcription 4.1." (Transcription on page 39 of the book.) This said by T.B. Weeks may all be right and to the point, but it has to be added that all these named features were of common use with many Harlem trumpet players of the first half of the 1920s, originated – or at least widespread - by Johnny Dunn. And this would not only include Bubber Miley, but also very much so the early Joe Smith! Unfortunately I do not know where Mr. Weeks received his information on this part of his book from, but he may nevertheless be right at this point. I certainly am unable to refute him here, and I will honestly name Harry Smith as trumpeter for this session, but I feel free to still maintain Joe Smith as a possible trumpet player on this session. Checking the Rust and BGR editions it becomes apparent that they all list Harry Smith on trumpet, the origin of this assumption I do not know. But it may be asked then whether this has been Mr. Weeks' source, or that he did have another one, yet – unfortunately - not cited in his book. The solution of this problem might be a task of the future.

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:

- 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 Gonzell 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."

027	ROSA HENDERSON		New York,	Jul. 1924
	Rosa Henderson – voc;			
	Edgar Dowell – pno			
5555-1	Barrel House Blues	Ban 1394,	Document	DOCD-5402

I do not know the source of Edgar Dowell's identification here, but this pianist's style is very akin to Dowell's performances on sessions 023 and 024 above. Therefore I do not have any doubts as to his presence. A beautiful stride piano player, by the way.

Notes:

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

028	ROSA HENDERSON	the Choo Choo Jazzers	New York,	Jul. 11-24, 1924
	Rosa Henderson – voc;			
	Harry Smith (or Joe Smith ?) (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

The same as said about session 026 applies to this session here. Bob Hitchens informed me on the book on Hot Lips Page and the citations on Harry Smith on pages 38/39. But I would like to inform the reader/listener about what I have said earlier in my comment on this session:

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 Metcalfe as on the two neighbouring sessions (Helen Gross & Josie Miles)."

029	ROSA HENDERSON	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
 - Rust*3,*4: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.
 - W. Bryant, Ajax Records: no personnel per Hooper
 - BGR*2,*3,*4: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.
 - Rust*6: Louis Metcalf, c; Cliff Jackson, p, Joe Davis, train-whistle.

030 **ROSA HENDERSON** New York, c. Sep. 29, 1924
 Rosa Henderson – voc;
 unknown (*Bubber Miley*) – 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

The introduction to ‘Deep River Blues’ sounds very strange for Bubber Miley, but in the further course of the title it seems to be Miley, yet, as always, on trumpet. Contrary to my earlier assumption that this is not Frazier I now tend to hear his distinct playing. The pianist sounds too busy to be Hooper and might thus be Ray as proposed.

Notes:

- *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.

031 **ROSA HENDERSON** the Kansas City Five New York, Oct. 28, 1924
 Rosa Henderson – voc;
Bubber Miley – tpt; *Charlie Irvis* – tbn; unknown – clt;
Louis Hooper – 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
 Note: takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical.

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. 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. Hooper and certainly Snowden are accepted.

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.

032 **ROSA HENDERSON** Kansas City Five New York, Nov. 21, 1924
 Rosa Henderson – voc;
 unknown – tpt; unknown – tbn; unknown – clt;
 unknown – pno; unknown – bjo;
 unknown – church bell
 9861-A Undertaker’s Blues Ed 51476 not on LP/CD
 9861-B Undertaker’s Blues Ed 51476, Document DOCD-5403
 9861-C Undertaker’s Blues Ed 51476 not on LP/CD
 Note: takes issued on Document DOCD-5403 and IAJRC 49 (LP) seem to be identical

This session has definitely to be seen in connection with the foregoing of the same day (*Viola McCoy* and *Josie Miles*). 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*. This accompanying band might possibly be searched for in another surrounding. There seems to be no connection to the usual Ajax recording personnel.

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

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 12th 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 15011, Document DOCD-5403
 583 / 85W Poplar Bluff Blues Voc 15044, Document DOCD-5403

What a wonderful Rex Stewart – after only listening to Louis Armstrong for four months – 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 also he is developing. Unfortunately he apparently had no New Orleans model to listen to. He is not a bad musician. He only did not recognize the evolution of jazz music and its direction. I myself would probably not have identified Charlie Green here, and he certainly is difficult to determine. But a couple of his phrases and the overall sound make clear that this is Green as named in RR 77. His trombone playing showed a lot of different approaches depending on the musicians he worked with momentarily. He could be very crude and simple with singers and even brilliantly technical when with high class colleagues as on Henderson's Dixie Stompers session of April 6, 1928, where he is often mistaken for Jimmy Harrison.

The pianist might be Louis Hooper, but where is that banjo? It can definitely only be detected in the first title, and this player very probably is not Snowden as he does not show any arpeggios, trills or other gimmicks. He is a hard swinging and strong player and might be found with the likes of Buddy Christian.

Notes:

- *Jazz Directory Vol.4: unknown (cor); unknown (p); unknown (bj)*
- RR 77-8: first title: Rex Stewart, Louis Hooper, Elmer Snowden; third title: Charlie Green, Louis Hooper
- Rust*3,*4: Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Louis Hooper, p; Elmer Snowden, bj.
- BGR*2: Rex Stewart, cnt; Bob Fuller, clt; Louis Hooper, p; Elmer Snowden, bj (2). The last title has Louis Hooper, p only.
- BGR*3: Rex Stewart, cnt (1); Bob Fuller, clt (2); Jake Frazier, tb (3); Louis Hooper, p; Elmer Snowden, bj (1).
- BGR*4: Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Louis Hooper, p; Elmer Snowden, bj (1).
- Rust*6: Rex Stewart, c (1); Jake Frazier, tb (3); Bob Fuller, cl (2); Louis Hooper, p; Elmer Snowden, bj.

038 ROSA HENDERSON The Three Jolly Miners	New York,	Oct. 17, 1925
Rosa Henderson – voc;		
Bob Fuller – clt; Louis Hooper – pno; Elmer Snowden - bj		
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: Fletcher Henderson (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 047 (Five Musical Blackbirds)? There is gaspige 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;		
<i>Edwin Swayze</i> – tpt; <i>Bob Fuller</i> – clt;		
Cliff Jackson – pno		
E-3050	Here Comes My Baby	Voc 1021, Document DOCD-5403
E-3052	Chicago Policemen Blues	Voc 1921, Document DOCD-5404

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 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:

- *Delaunay: 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;		
<i>Edwin Swayze</i> – tpt; <i>Oscar Hammond</i> – tbn; <i>Bob Fuller</i> – 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;		
<i>Edwin Swayze</i> – tpt; <i>Bob Fuller</i> – 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.*

046 ROSA HENDERSON Rosa Henderson – voc; Cliff Jackson – pno 142450-3 He's My Man 142451-2 In That Apartment Upstairs	New York,	Jul. 15, 1926
	Col 14152-D,	Document DOCD-5404
	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 ROSA HENDERSON Rosa Henderson – voc; Big Charlie Thomas – cnt; <i>Bob Fuller</i> – clt; <i>Louis Hooper</i> (or <i>Mike Jackson</i> ?) – pno 6781-4 Papa, If You Can't Do Better 6781-5 Papa, If You Can't Do Better 6852-2 I'm Saving It All For You	New York,	Aug. 1926
	Ban 1882,	Timeless CBC 1-030
	Ban 1882,	Timeless CBC 1-030
	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 more stride oriented pianist with a rather active right hand and would opt for possibly Mike Jackson.

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(1,2); Cliff Jackson, p (3).*

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

049 ROSA HENDERSON Rosa Henderson – voc; <i>Edwin Swayze</i> – tpt; <i>Cliff Jackson</i> – pno	New York,	Dec. 1926/Jan. 1927
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107315	Slow Up, Papa	PA 7522,	Document DOCD-5404
107316	Hock Shop Blues	PA 7522,	Document DOCD-5404

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.

The pianist might be Cliff Jackson as listed by Rust, yet not very distinct here, just as on the session before.

Notes:

- *Jazz Directory Vol.4: unknown accompaniment.*

- *BGR*2,*3,*4: unknown cnt; unknown pno.*

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

- *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)."*

050 ROSA HENDERSON

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.*

051 ROSA HENDERSON

New York,

c. Sep. 20, 1927

Rosa Henderson – voc;

unknown (*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."*

052 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
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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.*

053 ROSA HENDERSON

New York,

Apr. 07, 1928

Rosa Henderson – voc;

unknown (*Charlie Green* ?) – tbn; unknown (*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. Yet, he is not 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."

054 **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.*

055 **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.*

K.-B. Rau

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