

# THE RECORDINGS OF CHARLIE GREEN

## An Annotated Tentative Personnelo - Discography

GREEN, Charlie – trombone born: prob. Omaha, Nebraska, c. 1893; died: New York, November 27, 1935  
Known as 'Big Green' and 'Long Boy'. Played with brass bands in Omaha and Tulsa. Worked with the Omaha Night Owls (c. 1920), subsequently with Frank 'Red Perkins' Band at Broomfield Cabaret and at other venues in and around Omaha. Toured with carnival shows before settling in New York. Worked regularly with Fletcher Henderson from 1924 until 1927, thereafter worked occasionally with Henderson. Briefly with June Clark's band at the Tango Gardens, then joined Fats Waller and James P. Johnson for Keep Shufflin' Revue (early 1928), again worked with Henderson, left to play in Chicago, then returned to New York, continued recording with Bessie Smith. During summer of 1929 briefly with Zutty Singleton's Band at the Lafayette Theatre, New York, with Benny Carter from September 1929. During following year worked at the Saratoga Club, brief returns to Fletcher Henderson, also worked occasionally with Elmer Snowden and Chick Webb. With Jimmy Noone at the Savoy, New York, in June 1931, then brief spell with McKinney's Cotton Pickers. In 1932 gigged with Sam Wooding and Don Redman, then regularly with Chick Webb (late 1932-33), again with Benny Carter in 1933, then worked with Chick Webb for a while in 1934. Early in 1935 worked in Louis Metcalf's Band, then joined Kaiser Marshall's Band at the Ubangi Club in New York. Big Charlie died under tragic circumstances: he froze to death on a Harlem doorstep. He couldn't get into his home and decided to spend the night outdoors with fatal results. (John Chilton, Who's Who of Jazz)

(Big or Long) CHARLIE GREEN (trombone)

"Reportedly "froze to death on Harlem doorstep", but no contemporary report of his death has ever been located. He is listed on the death roll in Local 802 Journal, Jan. 1936 issue." (W.C. Allen, Hendersonia, p.562)

### STYLISTICS

#### STYLE

Green performs in a very robust and powerful melodic style that owes much to trumpet playing, more than the frequent rudimentary trombone style used by Kid Ory and others known as 'Tailgate'. Other than his contemporary Jimmy Harrison's playing, Green's style appears to be influenced from 'territory' or 'Mid-Western' stylistics, lacking the elegance of the Harrison and 'Bud' Aiken styles. When accompanying vaudeville/blues singers, his style very often sounds crude and primitive, mirroring the tonal expressions of the singers. In his blues-accompaniments, his use of blue-notes and modulating them is unsurpassed. Yet, Green also showed a virtuoso technique together with great improvisational abilities in distinct jazz performances.

#### TONE

Green owns a fat and voluminous tone, yet slim and hard when playing fast. He uses the whole range of his trombone.

#### VIBRATO

Very long and slow vibrato with little amplitude.

#### TIME

Green plays very fast and precise sequences of notes outside of measures. His playing is always urgent, hitting his notes at the tip of measures, and always swinging.

#### PHRASING

Very fluent and fast – if needed – when soloing in his own Mid-Western style, but seemingly primitive and rough, when playing in a blues manner and/or growling. Green is a master of laid-back off-beat phrasing, above all in blues context.

This personnelo-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: **Charlie Green**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Charlie Green*
- 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: (*Charlie Green*)

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.

CHARLIE GREEN

001 **CLARA SMITH** her Jazz Band New York, Jan. 31, 1924  
 Clara Smith – voc;  
 Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall - dms  
 81513-2 Chicago Blues Col 14009-D, Document DOCD-5365  
 81514-1 31<sup>st</sup> Street Blues Col 14009-D, Document DOCD-5365

The generally listed personnel certainly is correct and reasonable, with the exception that the trombonist must be Teddy Nixon stylistically and because of the recording date. Charlie Green did not join the Henderson band until July 1924. And there very probably is a drummer present – hear the tom-tom strokes at the end of the first title – and thus must certainly be Kaiser Marshall. All BGR editions have Charlie Green on trombone, which is apparently wrong.

Notes:

- Mahony, Columbia 13/14000-D Series: Acc Elmer Chambers, tpt; Charlie Green?, tbn; Don Redman, clt; Fletcher Henderson, p; Charlie Dixon, bj.

- W.C. Allen, *Hendersonia* p. 98: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo (and possibly the percussive effects which are heard occasionally). "One of the latest releases on the Columbia New Process record which dealers are featuring this week is Chicago Blues recorded by Clara Smith accompanied by Fletcher Henderson and his Alabam Club Orchestra. Chicago Blues was written by Paul Biese, popular record artist and orchestra leader in Chicago and it is published by the Melody Music Co. of New York. Backing the Chicago Blues recording is 31<sup>st</sup> Street Blues, another "hot" tune, from the catalogue of the Joe Davis Music Co., which is replete with novel breaks and blue notes. The Clara Smith and Fletcher Henderson combination also recorded the 31 Street number. Columbia record dealers are featuring the record which has just been released and expect it to be among the "best-sellers". (Phonograph & Talking Machine Weekly, March 18, 1924, p.35)

- BGR\*2,\*3,\*4: Elmer Chambers, cnt; Charlie Green, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; prob Kaiser Marshall, dms (2).

- Rust\*3,\*4,\*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj.

002 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Jul. 14, 1924  
 Elmer Chambers, Howard Scott – tpt; Charlie Green – tbn;  
 Don Redman – alt; Coleman Hawkins – ten, bsx;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 5554-3 Hard Hearted Hannah Ban 1383 not on LP/CD  
 5554-4 Hard Hearted Hannah Ban 1383, Chronological Classics 657

Walter C. Allen, p.119: "This and succeeding band personnels based on Henderson's known roster at the time, supplemented by aural identifications of soloists. This is Green's first definite appearance with the band."

W.C. Allen is absolutely right: this is Charlie Green, superb on trombone. Hawkins solos on bass sax, but does not play clarinet. Redman can't be heard on clarinet either. And still there is no sign of a third saxophone, although I have to admit that the saxophone sound is rather thick at the beginning in the verse. Yet, the following melody chorus is played by two saxophones only, alto and tenor. Scott's and Chambers' solos are easy to discriminate.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)

- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- WC Allen, *Hendersonia*, p119: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax; poss unknown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

- Rust\*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs

- Rust\*3: Elmer Chambers, Howard Scott, Joe Smith – t; Teddy Nixon – tb; Don Redman – cl – as; Allie Ross – cl – as – vn; Coleman Hawkins – cl – ts; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; Lennie Brown – bsx; Kaiser Mashall - d

- Rust\*4,\*6: Elmer Chambers, Howard Scott – c; Charlie Green – tb; Don Redman, ? Lonnie Brown – as – cl; Coleman Hawkins – cl – ts – bsx; Fletcher Henderson – p – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d

Discernible differences of takes:

5554: as take -4 only is reissued, comparison with the alternat take is impossible.

003 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Jul. 21, 1924  
 Elmer Chambers, Howard Scott – tpt; Charlie Green – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 5561-1 Where The Dreamy Wabash Flows Ajax 17098, Chronological Classics 657  
 5561-2 Where The Dreamy Wabash Flows Ajax 17098 not on LP/CD  
 5562-1 The Grass Is Always Greener Ban 1388, Chronological Classics 657

Walter C. Allen, p.119: “*Same personnel as above; Redman also plays clarinet.*”

This certainly is the same personnel as before. And there is no third sax either. Allen reports a clarinet duet in the second half of the second chorus – behind Charlie Green’s trombone solo – but I have to state that I do only hear one clarinet in low register, probably Redman.

The melody chorus of ‘The Grass Is Always Greener’ is also played by two saxophones only. Hawkins does not play clarinet or bass sax on either side.

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*

- *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*

- *WC Allen, Hendersonia, p119: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet; poss unknown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*

- *Rust\*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*

- *Rust\*3: Elmer Chambers, Howard Scott, Joe Smith – t; Teddy Nixon – tb; Don Redman – cl – as; Allie Ross – cl – as – vn; Coleman Hawkins – cl – ts; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; Raplh Escudero – bb when used; Kaiser Mashall - d*

- *Rust\*4,\*6: Elmer Chambers, Howard Scott –c; Charlie Green –tb; Don Redman, ? Lonnie Brown –as –cl; Coleman Hawkins –cl –ts –bsx; Fletcher Henderson –p –a; Charlie Dixon –bj; Ralph Escudero –bb; Kaiser Marshall –d*

Discernible differences of takes:

5561: as take -1 only is reissued, comparison with the alternat take is impossible.

5562: as take -1 only is reissued, comparison with the alternat take is impossible.

**004 BESSIE SMITH**

New York,

Jul. 23, 1924

Bessie Smith – voc;

Charlie Green – tbn;

Fletcher Henderson – pno

81883-2 Work House Blues

Col 14032-D,

Frog DGF 42

81884-4 House Rent Blues

Col 14032-D,

Frog DGF 42

This is the convincing and promising start of one of the most important series of jazz-accompanied blues singing in early jazz: Bessie Smith and Charlie Green. Green uses his bluesy and crude style here using mute, switching over into a legato and smooth accompaniment in the second blues chorus of ‘Work House Blues’, returning to his usual blues style in the last chorus. ‘House Rent Blues’ carries a beautiful muted trombone solo in double-time.

Notes:

- *D. Mahony, Columbia 13/14000-D Series: prob Charlie Green, tbn; Fletcher Henderson, p.*

- *BGR\*2,\*3: Charlie Green, tbn; Fletcher Henderson, pno*

- *Rust\*3: Elmer Chambers -c; Charlie Green -tb; Fletcher Henderson -p.*

**005 GEORGE WILLIAMS AND BESSIE BROWN**

New York,

Jul. 29, 1924

George Williams, Bessie Brown – voc duet (1); George Williams – voc (2,3)

Howard Scott – tpt; Charlie Green – tbn;

Fletcher Henderson – pno

81887-3 I Can Do What You Do

Col 14046-D,

Document DOCD-5527

81888 When I Get The Devil In Me

Col unissued

not on LP/CD

81889-3 Chain Gang Blues

Col 14049-D,

Document DOCD-5527

Charlie Green and Fletcher Henderson are certain on this side, and consequently this trumpet player should be Howard Scott, playing with harmonic mute and using his hand to muffle its inner cone. He is not Elmer Chambers.

Notes:

- *W.C. Allen, Hendersonia, p. 120: Howard Scott (?), cornet; Charlie Green, trombone; Fletcher Henderson, piano. “There is no personnel information in the Columbia files for this title. Green is identified by ear; the cornet sounds much like Scott, who is known to be on matrix 81917, below (Aug. 15, 1924 – KBR).”*

- *BGR\*2: Elmer Chambers,c; Charlie Green, tb; Fletcher Henderson, p*

- *BGR\*3,\*4: prob Howard Scott,c; Charlie Green, tb; Fletcher Henderson, p*

- *Rust\*3: Elmer Chambers -c; Charlie Green -tb; Fletcher Henderson -p.*

- *Rust\*4,\*6: ?Howard Scott -c; Charlie Green -tb; Fletcher Henderson -p.*

**006 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

c. Jul. 30, 1924

Elmer Chambers, Howard Scott – tpt; Charlie Green – tbn;

Don Redman – alt, clt; Coleman Hawkins – ten, bar or bsx;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

5570-1 Charley, My Boy

Ban 1383,

Chronogical Classics 657

5570-2 Charley, My Boy

Ban 1383

not on LP/CD, but held

Walter C. Allen, p.121: “*Third sax man may also be present; this is not clear cut.*”

Two saxophones again in the first chorus and the verse. In the second chorus – after the verse – Hawkins plays the melody on a bass instrument, possibly a baritone saxophone (see Hendersonia, figure 4, where Hawkins has a baritone as well as his bass sax by his side) or a bass sax in upper register (see Hendersonia, figure 6, where he only has his bass sax). It seems to be up to the listener to decide whether baritone or bass sax. W.C. Allen lists a baritone. This listening group decided in favour of a bass sax.

Other than W.C. Allen, I do not hear a third sax player.

Notes:

- *DeLaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*

- *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*

- *WC Allen, Hendersonia, p121: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet; Coleman Hawkins, tenor sax, baritone sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*

- *Rust\*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*

- *Rust\*3: Elmer Chambers, Howard Scott, Joe Smith - t; Teddy Nixon - tb; Don Redman - cl - as; Allie Ross - cl - as - vn; Coleman Hawkins - cl - ts; Fletcher Henderson - p - ldr - a; Charlie Dixon - bj; Ralph Escudero - bb; Kaiser Marshall - d*

- *Rust\*4,\*6: Elmer Chambers, Howard Scott - c; Charlie Green - tb; Don Redman - as - cl; Coleman Hawkins - ts - bar; Fletcher Henderson - p - a; Charlie Dixon - bj; Ralph Escudero - bb; Kaiser Marshall - d*

Discernible differences of takes:

5570-1: *Introduction: Marshall's cymbal-strokes: on beat 1 of first bar, then beats 1, 2 and 4 of fourth bar.  
Third chorus (of 40 bars!), bars 25/26, tpt breaks (ca. 2:20): 1 quarter pause, 1 quarter note c, 2 eighth notes ab - c, 1 quarter note ab (bar 25), 1 quarter note c 1 eighth note eb, 1 quarter note eb, 1 eighth note db, 1 quarter note c (bar 26)*

5570-2: *Introduction: Marshall's cymbal-strokes: on beat 1 of first bar, on beat 4 of third bar, and beats 1 and 3 of fourth bar (Marshall's cymbal-strokes in bars 3 and 4 of take -2 are one beat/count too early, and thus faulty.)  
Third chorus (of 40 bars!), bars 25/26, tpt breaks (ca. 2:20): 1 quarter pause, 3 quarter notes eb - eb - c (bar 25), 1 dotted quarter note c, 1 eighth note ab, 2 quarter notes c - eb (bar 26)*

#### 007 BESSIE SMITH

New York, Jul. 31, 1924

Bessie Smith - voc;

**Charlie Green** - tbn; Fletcher Henderson - pno

81893-2 Salt Water Blues

Col 14037-D,

Frog DGF 42

The lately formed duo of Bessie Smith and Charlie Green, possibly her most adequate and ingenious accompanist.

Notes:

- *D. Mahony, Columbia 13/14000-D Series: files: Charlie Green, tbn; Fletcher Henderson, p.*

- *BGR\*2,\*3: Charlie Green, tbn; Fletcher Henderson, pno*

- *Rust\*3: Elmer Chambers - c; Charlie Green - tb; Fletcher Henderson - p.*

#### 008 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Jul. 31, 1924

Elmer Chambers, Howard Scott - tpt; Charlie Green - tbn;

Don Redman - alt, clt; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms

13447 The Gouge Of Armour Avenue

Voc 14859,

Chronological Classics 657

13450 Hard Hearted Hannah

Voc 14859,

Chronological Classics 657

Once again, a fat saxophone sound in the beginning of 'The Gouge Of Armour Avenue' which may be a hint to a third saxophone. But I am unable to identify one. After the very interesting trombone solo in standing harmony we hear a clarinet section behind Howard Scott, but clearly only two of them. Green's solo on standing changes seems to be the first one on record (compare Louis Armstrong's 'King Of The Zulus' later on). 'Hard Hearted Hannah' again has a clarinet duet in the first chorus, so it seems that Hawkins has given up his antipathy. Great Charlie Green everywhere on these sides. And Scott isn't bad, either.

Notes:

- *DeLaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*

- *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*

- *WC Allen, Hendersonia, p120: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, unknown, alto sax, clarinet; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*

- *Rust\*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*

- *Rust\*3: Elmer Chambers, Howard Scott, Joe Smith - t; Teddy Nixon - tb; Don Redman - cl - as; Allie Ross - cl - as - vn; Coleman Hawkins - cl - ts; Fletcher Henderson - p - ldr - a; Charlie Dixon - bj; Ralph Escudero - bb when used; Kaiser Marshall - d*

- *Rust\*4: not listed*

- *Rust\*6: Elmer Chambers, Howard Scott - c; Charlie Green - tb; Don Redman - as - cl; Coleman Hawkins - ts - bar; Fletcher Henderson - p - a; Charlie Dixon - bj; Ralph Escudero - bb; Kaiser Marshall - d*

#### 009 BESSIE SMITH

New York, Aug. 08, 1924

Bessie Smith - voc;

**Charlie Green** - tbn; Fletcher Henderson - pno

81907-1 Rainey Weather Blues

Col 14037-D,

Frog DGF 42

Continuing Smith's and Green's series of collaboration, with a great solo chorus Green, accompanied by Henderson on piano who tries to sound bluesy.

Notes:

- *D. Mahony, Columbia 13/14000-D Series: files: Charlie Green, tbn; Fletcher Henderson, p.*

- *BGR\*2,\*3,\*4: Charlie Green, tbn; Fletcher Henderson, pno*

- *Rust\*3,\*4,\*6: Charlie Green - tb; Fletcher Henderson - p*

010 **GEORGE WILLIAMS AND BESSIE BROWN** New York, Aug. 15, 1924  
 George Williams, Bessie Brown – voc duet (2); George Williams – voc (1);  
**Howard Scott** – tpt; **Charlie Green** – tbn;  
**Fletcher Henderson** – pno  
 81888 When I Get The Devil In Me Col unissued not on LP/CD  
 81917-1 When You Go Huntin', I'm Goin' Fishin' Col 14046-D, Document DOCD-5527

All participants documented again in the Columbia files. So, no uncertainty as to who is playing. Howard Scott with muffled harmon mute again.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: files: Howard Scott, cnt; Charles Green, tbn; Fletcher Henderson, p.*  
 - W.C. Allen, *Hendersonia*, p. 121: *Howard Scott, cornet; Charlie Green, trombone; Fletcher Henderson, piano.*  
 - BGR\*2,\*3,\*4: *Howard Scott, cnt; Charlie Green, tbn; Fletcher Henderson; pno*  
 - Rust\*3,\*4,\*6: *Howard Scott -c; Charlie Green -tb; Fletcher Henderson -p.*

011 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Aug. 21, 1924  
 Elmer Chambers, *Howard Scott* – tpt; Charlie Green – tbn;  
 Don Redman – alt, clt, goofus; Coleman Hawkins – ten, clt, bsx;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 81948-4 That's Georgia Col 202-D, Chronological Classics 657  
 81949-3 You'll Never Get To Heaven With Those Eyes Col 202-D, Chronological Classics 657

The clarinet section seems to be established now and the players obviously enjoy it. We hear them in 'That's Georgia' in the fourth chorus. The third chorus only features two saxophones, clearly to discriminate. And what a fantastic player Charlie Green is. Unjustly he has been mostly only seen and judged by his gruff playing when with Bessie Smith, but he certainly was a first class musician, the equal to all those fashionable Harlem big band trombonists – and being able to play really "gut bucket". The second title features Hawkins on bass sax again and Redman probably on his first recorded solo on goofus. Hawkins on bass sax without the need to do it shows that he had fun to joke around musically.

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*  
 - *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*  
 - *WC Allen, Hendersonia, p122: Elmer Chambers, prob Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet, goofus; poss unknown, alto, clarinet; Coleman Hawkins, clarinet, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*  
 - *Rust\*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*  
 - *Rust\*3: Elmer Chambers, Howard Scott, Joe Smith – t; Teddy Nixon – tb; Don Redman – cl – as; Allie Ross – cl – as – vn; Coleman Hawkins – cl – ts; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; Raplph Escudero – bb when used; Kaiser Mashall - d*  
 - *Rust\*4,\*6: Elmer Chambers, Howard Scott –c; Charlie Green –tb; Don Redman –as –cl –kazoo; ? unknown –as –cl; Coleman Hawkins –cl –ts –bsx; Fletcher Henderson –p –a; Charlie Dixon –bj; Ralph Escudero –bb; Kaiser Marshall –d*

012 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Aug. 29, 1924  
 Elmer Chambers, Howard Scott – tpt; Charlie Green – tbn;  
 Don Redman – alt, clt, goofus; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 13629 A New Kind Of Man (With A New Kind Of Love For Me) Voc 14880, Chronological Classics 657  
 13632 The Meanest Kind O' Blues Voc 14880, Chronological Classics 657

That's the Fletcher Henderson in full flight. Great Howard Scott – an obviously sadly under-rated player - and great Charlie Green. And the band really swings in their pre-swing style. But once again I feel unable to hear a third saxophone player. To me there only play two saxophones - or two clarinets as in 'The Meanest Kind Of Blues'. At least Redman's soloistic efforts have developed.

Walter C. Allen, p.122: "Same personnel as above (August 21, 1924 – KBR); Scott (cornet) definitely present. No bass sax can be heard."

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*  
 - *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*  
 - *WC Allen, Hendersonia, p122: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet, goofus; poss unknown, alto, clarinet; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*  
 - *Rust\*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt, gfs; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs*  
 - *Rust\*3: Elmer Chambers, Howard Scott, Joe Smith – t; Charlie Green – tb; Don Redman – cl – as –gfs; Allie Ross – cl – as – vn; Coleman Hawkins – cl – ts; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; Raplph Escudero – bb when used; Kaiser Mashall - d*  
 - *Rust\*4,\*6: Elmer Chambers, Howard Scott –c; Charlie Green –tb; Don Redman –as –cl –kazoo; ? unknown –as –cl; Coleman Hawkins –cl –ts; Fletcher Henderson –p –a; Charlie Dixon –bj; Ralph Escudero –bb; Kaiser Marshall –d*

013 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Sep. 08, 1924  
 Elmer Chambers, Howard Scott – tpt; Charlie Green – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;

William C. Polla – arr (1)  
 81981-3 He's The Hottest Man In Town Col 209-D, Chronological Classics 647  
 81982-3 I Never Care 'Bout Tomorrow Col 209-D, Chronological Classics 647

This is the same personnel of the Henderson band as has established by now. Raffael 'Bob' Escudero can be heard very favourably here. I still hear only two reed players. And the whole affair gets better jazz-wise. If only the arrangements used were adequate! Walter C. Allen, p.122: "Same personnel as above; Redman does not play goofus, and Hawkins does not play bass sax."

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)  
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)  
 - *WC Allen, Hendersonia, p122*: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet; poss unknown, alto, clarinet; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums  
 - *Rust\*2*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs  
 - *Rust\*3*: Elmer Chambers, Howard Scott, Joe Smith – t; Charlie Green – tb; Don Redman – cl – as – gfs; Allie Ross – cl – as – vn; Coleman Hawkins – cl – ts; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; Ralph Escudero – bb when used; Kaiser Marshall – d  
 - *Rust\*4,\*6*: Elmer Chambers, Howard Scott – c; Charlie Green – tb; Don Redman – as – cl; unknown – as – cl; Coleman Hawkins – cl – ts; Fletcher Henderson – p – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d

014 **TRIXIE SMITH** Her Down Home Syncopators New York, Sep. 1924  
 Trixie Smith – voc;  
 Howard Scott – tpt; Charlie Green – tbn; Don Redman – clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo  
 1886-1 Praying Bues Pm 12232 not on LP/CD  
 1886-2 Praying Bues Pm 12232, Document DOCD-5332  
 1887-1 Ada Jane's Blues Pm 12232, Document DOCD-5332

Howard Scott as heard above, very secure, playing muted throughout. And superb Charlie Green on trombone. Don Redman plays as expected. So do Fletcher Henderson and Charlie Dixon.

Notes:

- *W.C. Allen, Hendersonia, p. 123*: Elmer Chambers (or possibly Howard Scott), cornet; Charlie Green, trombone; Don Redman, clarinet; probably Fletcher Henderson, piano; Charlie Dixon, banjo; unidentified percussion sound on 1887, probably by one of the above – possibly Charlie Dixon hitting banjo skin with his hand. "Personnel identified aurally; cornet seems more like Chambers than Scott, although I have no strong convictions about this."  
 - *BGR\*2*: probable personnel: Howard Scott, cnt; Charlie Green, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; unidentified percussion.  
 - *BGR\*3,\*4*: Elmer Chambers or poss Howard Scott, c; Charlie Green, tb; Don Redman, cl; prob Fletcher Henderson, p; Charlie Dixon, bj; unknown, perc (1)  
 - *Rust\*3*: ?Howard Scott – c; Charlie Green – tb; Don Redman – cl; ?Fletcher Henderson – p; ?Charlie Dixon – bj; ?Kaiser Marshall – d.  
 - *Rust\*4,\*6*: ?Howard Scott – c; Charlie Green – tb; Don Redman – cl; Fletcher Henderson – p; Charlie Dixon – bj  
Discernible differences of takes:  
 1886: since only take -2 of this title has been reissued, comparison to take -1 was impossible.

015 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Sep. 24, 1924  
 Elmer Chambers, Howard Scott – tpt; Charlie Green – tbn;  
 Don Redman – alt, clt, goofus; Coleman Hawkins – ten, clt, bsx;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;  
 unknown – klaxon-horn (1)  
 13756 Forsaken Blues Voc 14692, Chronological Classics 657  
 13759 Cold Mamas (Burn Me Up) Voc 14692, Chronological Classics 657

Same as Henderson Sep. 08, 1924 above. But there is this comic klaxon-horn as also heard in Jelly Roll Morton's 'Sidewalk Blues' of 1926. In 'Cold Mamas' Redman invents a hitherto unheard instrumental combination of Hawkins' bass sax with Redman himself on his goofus. Very nice, if not very jazzy! Now the band only need a Louis Armstrong to really ripen. But this is not ahead for long.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)  
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)  
 - *WC Allen, Hendersonia, p123*: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet, goofus; unknown, alto, clarinet; Coleman Hawkins, clarinet, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums  
 - *Rust\*2*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs  
 - *Rust\*3*: Elmer Chambers, Howard Scott, Joe Smith – t; Charlie Green – tb; Don Redman – cl – as – gfs; Allie Ross – cl – as – vn; Coleman Hawkins – cl – ts; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; Ralph Escudero – bb when used; Kaiser Marshall – d  
 - *Rust\*4,\*6*: Elmer Chambers, Howard Scott – c; Charlie Green – tb; Don Redman – as – cl – goofus; unknown – as – cl; Coleman Hawkins – cl – ts – bsx; Fletcher Henderson – p – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d

016 **BESSIE SMITH** New York, Sep. 26, 1924  
 Bessie Smith – voc;

**Joe Smith** – cnt; **Charlie Green** – tbn;

**Fletcher Henderson** – pno; unknown - train effects

140062-2	Weeping Willow Blues	Col 14042-D,	Frog DGF 42
140063-3	The Bye Bye Blues	Col 14042-D,	Frog DGF 42

This certainly is Joe Smith at his most lyric and sentimental (?). But he brings a large amount of beauty – of mainly “white” beauty – into jazz/blues. There is no doubt as to the personnel on these sides and they document the beginning of a great personal and artistic relationship and estimation between the two Smiths. As far as is known Joe Smith was Bessie Smith’s favourite accompanist.

And then we hear the equally great Charlie Green on trombone whose work really demands a special discographic treatment.

Notes:

- *Delaunay, New Hot Discography: Joe Smith (c); Charlie Green (tb); Fletcher Henderson (p).*

- *D. Mahony, Columbia 13/14000-D Series: Joe Smith, cnt; Charlie Green, tbn; Fletcher Henderson, p.*

- *W.C. Allen, Hendersonia, p. 123: Joseph Smith, cornet; Charlie Green, trombone; Fletcher Henderson, piano; unknown whistle and bell effects, prob one of above. “Personnel is from Columbia files.”*

- *BGR\*2,\*3,\*4: Joe Smith, cnt; Charlie Green, tbn; Fletcher Henderson, pno*

- *Rust\*3,\*4,\*6: Joe Smith, -c; Charlie Green -tb; Fletcher Henderson, p.*

**017 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York, Oct. 07, 1924

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman – alt, clt, *bassoon*; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;

Don Redman – arr (2)

140092-3	Manda	Col 228-D,	Chronological Classics 647
140093-2	Go ‘Long Mule	Col 228-D,	Chronological Classics 647

This now is the Fletcher Henderson band at the beginning of their first climax, with the young Louis Armstrong bringing Southern rhythm and phraseology into their somewhat stiff and wooden music. From this moment on, jazz music changed its development into a different direction. Just listen to the inner rhythm of Armstrong’s phrases and compare them with those of the other soloists.

When doing so, Charlie Green from the Mid-West can be found more on Armstrong’s path than the other players.

Cecil Scott recalled Clara Smith’s session of this same day (matrices 140090/140091) as his first recording session – together with Don Redman and Fletcher Henderson - and he thus probably is the third saxophone player on this session. Buster Bailey did not reach New York earlier than on October 06, 1924, and may thus not have been able to participate in a Henderson recording date.

ADDITION May 31, 2021: Javier Soria Laso of Madrid, Spain, just let me know by e-mail that he does not hear a third saxophone on this session. And he is absolutely right: there is no third saxophonist (second alto) on these sides, and thus there is no need to decide whether he might be Buster Bailey or Cecil Scott! Thanks a lot, Javier!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).*

- *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (cl); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- *W.C. Allen, Hendersonia p144: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Don Redman, clarinet and alto sax; unknown, possibly Cecil Scott (or Buster Bailey), clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.*

- *Storyville 153-120: “Klaus-Uwe Dürr thinks that a short passage on ‘Manda’ might be played by bassoon – and that’s what I (Laurie Wright – KBR) hear. The tonal quality of the bassoon can be separated from that of the bass sax, even on these early recordings.”*

- *Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).*

- *Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*

- *Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Cecil Scott or Buster Bailey (less likely), cl, as; Don Redman, cl, as, gfs; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.*

Solos ad-lib:

Manda: CH ten 8 + 3 + 4; LA m-cnt 16; DR clt obl over ens 19

Go ‘Long Mule: CG m-tbn 16; DR clt 2 + 2; CH ten 2 + 2; DR clt obl over ens; LA o-cnt 14; DR alt mouthpiece 18; LA m-cnt – CG m-tbn over ens 18

**018 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York, c. Oct. 10, 1924

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman – alt, clt, oboe; Buster Bailey – alt, clt; Coleman Hawkins or (Cecil Scott) – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;

Don Redman – arr (4)

105604	Tell Me, Dreamy Eyes	PA 036157,	Chronological Classics 647
105605	My Rose Marie	PA 036156,	Chronological Classics 647
105606	Don’t Forget You’ll Regrett Day By Day	PA 036266,	Chronological Classics 647
105607	Shanghai Shuffle	PA 036157,	Chronological Classics 647

With the addition of young Louis Armstrong the band still have to wait for new material and arrangements to accomplish the demands to really achieve the top position of Afro-American dance bands in New York. Armstrong decidedly is the most impressive musician in the band and lifts their musical level to a degree unheard before. But the rest of the band – still abide in their style of before, until Redman would grasp Armstrong’s methods and tools and slowly has transformed them into the band’s style by developing his arranging style.

The first three titles of this session clearly show the gap between the band’s performance of dull dance arrangements and Armstrong’s elevating the music into early jazz by his own brilliance.

Yet, in Redman’s arrangement of ‘Shanghai Shuffle’ we find an early sign of his understanding of Armstrong’s methods, and the results definitely show the way to go. Listen to Marshall’s use of a three-quarter rhythm of cymbal-strokes set against the dominant four-quarter

rhythm of the band in the initial verse. And later Charlie Green's gruff and striking muted-trombone solo which still later – after Redman's "oriental" strain on oboe – is topped by Armstrong's rhythm dictated hot solo. But – most interestingly – there nowhere is a tenor saxophone solo by Coleman Hawkins on this session, with the exception of a single one on 'My Rose Marie' which is played straight entirely. This is why W.C. Allen in 'Hendersonia' assumes that Cecil Scott might have been "subbing" here.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).  
 - A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*  
 - W.C. Allen, *Hendersonia, p145*: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and sax; Don Redman, clarinet, alto sax and oboe; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.  
 - Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).  
 - Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.  
 - Rust\*3,\*4: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -o -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.  
 - Rust\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, as; Don Redman, cl, as, a; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

*Tell Me, Dreamy Eyes*: LA o-cnt 2; LA o-cnt 16; LA m-cnt 2 + 8  
*My Rose Marie*: CD bjo 8; LA o-cnt 16 +6; BB clt obl over ens 32  
*Don't Forget, ...*: CG o-tbn 30  
*Shanghai Shuffle*: CG m-tbn 30; LA o-cnt 30

019	<b>MA RAINEY</b>	her Georgia Band	New York,	c. Oct. 15, 1924
		Ma Rainey – voc;		
		Howard Scott – tpt; Charlie Green – tbn; Don Redman – clt;		
		Fletcher Henderson – pno; Charlie Dixon – bjo;		
		unknown – rhythmic effects (1,2)		
1922-2		Booze And Blues	Pm 12242,	Document DOCD-5582
1923-2		Toad Frog Blues	Pm 12242,	Document DOCD-5582
1924-1		Jealous Hearted Blues	Pm 12252	not on LP/CD
1924-2		Jealous Hearted Blues	Pm 12252,	Document DOCD-5582

As earlier on, we hear a respectable and strong Howard Scott on trumpet – a bit laconic, perhaps - together with the wonderful Charlie Green and the usual combatants of the Henderson band. I believe to hear some early influences of Louis Armstrong in Scott's playing! I also hear banjo in all three titles, very soft when Ma Rainey sings, and strong when the band answers Ma's lines. Indications of a drummer's presence may be discovered on the first two titles only as single drum-strokes or the like, but because of poor sound it certainly cannot be maintained that there is a drummer on any of these sides. These strokes may have been made by anybody, even by Ma Rainey herself. And I doubt the payed (!) presence of a drummer for these two single strokes only. Like on the following Ma Rainey session, no sound of drums can be detected behind piano and banjo.

Notes:

- W.C. Allen, *Hendersonia, p. 146*: Howard Scott, cornet; Charlie Green, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; unknown percussion effects on first two titles. "The third title was played for Buster Bailey many years ago (see *Jazz Information*, Nov. 1941, p.88), and he thought that Scott and Redman were on trumpet and clarinet respectively. The trumpet work is entirely consistent with known solos by Howard Scott on other Henderson dates."  
 - BGR\*2: Howard Scott, cnt; Charlie Green, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo (3,4); Kaiser Marshall, dms(1,2)  
 - BGR\*3,\*4: Howard Scott, cnt; Charlie Green, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo (3,4); unknown percussion effects (1,2)  
 - Rust\*3,\*4,\*6: Howard Scott -c; Charlie Green -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj (3,4); Kaiser Marshall -d (1,2)

Discernible differences of takes:

1924: since only take -2 of this title has been reissued comparison to take -1 was impossible.

020	<b>MA RAINEY</b>	her Georgia Band	New York,	c. Oct. 16, 1924
		Ma Rainey – voc;		
		Louis Armstrong – cnt; Charlie Green – tbn; Buster Bailey – clt;		
		Fletcher Henderson – pno; Charlie Dixon – bjo;		
		unknown – rhythmic strokes (4,5)		
1925-1		See See Rider Blues	Pm 12252,	Document DOCD-5582
1925-2		See See Rider Blues	Pm 12252,	Document DOCD-5582
1926-2		Jelly Bean Blues	Pm 12238,	Document DOCD-5582
1927-2		Countin' The Blues	Pm 12238,	Document DOCD-5582
1927-3		Countin' The Blues	Pm 12238,	Document DOCD-5582

One or two days after Ma Rainey's first recording session in New York – on her way from Birmingham, Alabama back to Chicago – she again was accompanied by a Henderson unit as before, this time, yet, with Louis Armstrong on cornet together with another Southern player, Buster Bailey, who had just recently completed Henderson's ranks.

Armstrong starts the first title in his very own inimitable and domestic way, holds back in the verse, but then continues with great beauty and retained power. Charlie Green is very retained and outshined by Bailey's clarinet in beautiful and pure Creole fashion.

Charlie Dixon uses the same habit as on the former session to play strongly only along with the brass and clarinet. Very nice his arpeggiated parts in 'Jelly Bean Blues'. The rhythmic strokes heard in the last two chorus of 'Countin' The Blues' might have been originated by



anybody – Ma herself, the recording engineer, Fletcher Henderson, or any attending musician colleague – but they may not be proof of the presence of a drummer, who cannot be detected in other parts of the accompaniment. The piano - banjo accompaniment is without drumming when heard clearly behind brass and clarinet.

Notes:

- W.C. Allen, *Hendersonia*, p. 146: Louis Armstrong, *trumpet*; Charlie Green, *trombone*; Buster Bailey, *clarinet*; Fletcher Henderson, *piano*; Charlie Dixon, *banjo*; unknown, *tapping on third title.no comment on these sides.*  
 - BGR\*3,\*4: Louis Armstrong, *c*; Charlie Green, *tb*; Buster Bailey, *cl*; Fletcher Henderson, *p*; Charlie Dixon, *bj*; unknown *perc. effects (4,5)*  
 - Rust\*3,\*4,\*6: Louis Armstrong -*c*; Charlie Green -*tb*; Buster Bailey -*cl*; Fletcher Henderson -*p*; Charlie Dixon -*bj*; Kaiser Marshall -*d (4,5)*;

Discernible differences of takes (WC Allen and KBR):

1925-1: Last bar of intro: Armstrong plays sequence of five notes *d-f-d-db-c*, after bottom *a* of sequence *c-f-b-f-bb-f-a* in third bar  
 1925-2: Last bar of intro: Armstrong plays sequence of seven notes *c-db-d-f-d-db-c*, after bottom *a* of sequence *c-f-b-f-bb-f-a* in third bar  
 1927-2: Ma Rainey shouts in introduction: "I want everybody to go down in prayer".  
 1927-3: Ma Rainey shouts in introduction: "I want everybody to kneel in prayer".

**021 KANSAS CITY FIVE**

New York, late Oct. 1924

Bubber Miley – *tpt*; Charlie Irvis – *tnb*; (Lorenzo Tio?) – *clt*;

Louis Hooper – *pno*; Elmer Snowden – *bjo*

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

PA 036175, Jazz Archives No.131 159252

105644 Louisville Blues

PA 036175, Jazz Archives No.131 159252

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

Notes:

- Jazz Directory Vol. 5: Bubber Miley (*cnt*); Jake Frazier (*tnb*); Bob Fuller (*clt*); unknown *p*; *bj*.  
 - RR 77-8: Bubber Miley, Charlie Green, Bob Fuller, Louis Hooper, Elmer Snowden  
 - Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley (*tp*); Jake Frazier (*tb*); Bob Fuller (*cl*), Louis Hooper (*p*), Elmer Snowden (*bj*).  
 - Rust\*2: Bubber Miley (*cnt*); Jake Frazier (*tnb*); Bob Fuller (*clt*); Louis Hooper, Arthur Ray or Mike Jackson (*pno*); Buddy Christian (*bjo*).  
 - Rust\*3,\*4,\*6: Bubber Miley -*c*; Jake Frazier -*tb*; Bob Fuller -*cl -as*; Louis Hooper -*p*; Elmer Snowden -*bj*.

**022 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York, Oct. 30, 1924

Elmer Chambers, Howard Scott, Louis Armstrong – *tpt/cnt*; Charlie Green – *tnb*;

Don Redman – *alt, clt*; Buster Bailey – *alt, clt*; Coleman Hawkins – *ten, clt*;

Fletcher Henderson – *pno*; Charlie Dixon – *bjo*; Ralph Escudero – *bbs*; Kaiser Marshall – *dms*;

Don Redman – *arr (3,4)*

13925 Words

Voc 14926, Forte F-38001

13926 Words

Voc 14926, Chronological Classics 647

13928 Copenhagen

Voc 14926, Chronological Classics 647

13929 Copenhagen

Voc 14926, Forte F-38001

Continuation of Henderson's series of recordings with Louis Armstrong on third trumpet.

Starting with 'Words' we have a dance tune almost entirely of long held sustained notes without rhythmic variety. The arrangement seems to be from stock and does not have any jazz value, but Armstrong's solo bursts out with a fantastically aggressive cornet break (see 'Differences' below) into a gem of jazz solo.

'Copenhagen' played in a jazzy arrangement from Don Redman has a classic Armstrong blues chorus solo and afterwards very nice clarinet obligato over the ensemble by Buster Bailey. There is little soloistic activity by Charlie Green, here. And only one somewhat dubious tenor sax solo by Hawkins, which may indicate that the former star musician of the Henderson band first had to find his path among three other great soloists.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (*tp*); Charlie Green (*tb*); Buster Bailey (*cl*); Don Redman (*as*); Coleman Hawkins (*ts*); Fletcher Henderson (*p*); Charlie Dixon (*bjo*); unknown (*b*); Kaiser Marshall (*dm*).  
 - A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (*cor*); Charlie Green (*tnb*); Buster Bailey (*clt*); Don Redman (*alt*); Coleman Hawkins (*ten*); Fletcher Henderson (*p*); Charlie Dixon (*bj*); Bob Escudero (*bs*); Kaiser Marshall (*d*).  
 - W.C. Allen, *Hendersonia*, p147: Elmer Chambers, Howard Scott, Louis Armstrong, *trumpets*; Charlie Green, *trombone*; Buster Bailey, *clarinet and sax*; Don Redman, *clarinet and alto sax*; Coleman Hawkins, *clarinet and tenor sax*; Fletcher Henderson, *piano*; Charlie Dixon, *banjo*; Ralph Escudero, *tuba*; Kaiser Marshall, *drums*.  
 - Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (*cnt*); Charlie Green (*tnb*); Buster Bailey (*clt, sop*); Don Redman (*clt, alt*); Coleman Hawkins (*clt, ten*); Fletcher Henderson (*pno*); Charlie Dixon (*bjo*); Ralph Escudero (*bbs*); Kaiser Marshall (*dms*).  
 - Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -*t -c*; Charlie Green -*tb*; Buster Bailey -*cl -ss -as*; Don Redman -*cl -as -a*; Coleman Hawkins -*cl -ts -bsx*; Fletcher Henderson -*p -ldr -a*; Charlie Dixon -*bj*; Ralph Escudero -*bb*; Kaiser Marshall -*d*.  
 - Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, *t*; Charlie Green, *tb*; Buster Bailey, *cl, as*; Don Redman, *cl, as*; Coleman Hawkins, *cl, ts*; Fletcher Henderson, *p, a, dir*; Charlie Dixon, *bj*; Ralph Escudero, *bb*; Kaiser Marshall, *d*.

Solos ad-lib:

Words: LA *o-cnt 2+16*; CH *ten 14*; EC *o-tpt 15 over tbn*; CG *m-tnb 8 below reeds*

Copenhagen: CG *o-tnb 1 + 1*; LA *o-cnt 12*; CG *o-tnb 1 + 1*; CG *o-tnb 1 + 1*; BB *clt 8 + 8 obl over ens*; BB *clt 6 + 6 obl over ens*

Discernible differences of takes:

13925: Armstrong's entrance break into his solo: tonal sequence *d-e-e-d-f-d-bb-a-ab-g*

13926: Armstrong's entrance break into his solo: tonal sequence *a-ab-a-c-e-d-f-d-bb-a-ab-g*

13928: Armstrong's solo bars 8/9: tonal sequence *bb-f-ab-g-f*

13929: Armstrong's solo bars 8/9: tonal sequence ab-f-ab-g-f

<b>023 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Nov. 07, 1924
Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn; Don Redman – alt, clt; Buster Bailey – alt, clt, sop; Coleman Hawkins – ten, clt; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms; Don Redman – arr (1)			
13950	Shanghai Shuffle	Voc 14935,	Chronological Classics 647
13952	Naughty Man	Voc 14935,	Forte F-38001
13953	Naughty Man	Voc 14935,	Chronological Classics 647

The next Henderson band-session brings a recreation of 'Shanghai Shuffle' in Redman's arrangement in a slightly altered form, together with - at a medium pace - a throughout arranged dance-music tune called 'Naughty Man' which will appear again at a later session with beautiful soloistics and an altered arrangement (see session 025 below). This tune, by the way, is one of only three titles recorded by the Henderson/Armstrong band - of all together 35 titles - authored by Afro-American musicians, this one even by members of the band: Don Redman and Charlie Dixon.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).  
- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).  
- W.C. Allen, *Hendersonia, p147*: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, clarinet, alto and soprano saxes; Don Redman, clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.  
- Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).  
- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.  
- Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, ss, as; Don Redman, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

Shanghai Shuffle: LA o-cnt 29; CG m-tbn 14

Naughty Man: CG m-tbn 2+7 (ad-lib?)

Discernible differences of takes:

13952/13953: when comparing the alternate takes of this title I found myself unable to locate a recognizable difference between both takes on my fantastic Canadian 'Louis with Fletcher Henderson' Forte set. This may indicate that John R.T. Davies erroneously selected two different records, yet containing identical takes, or, that the musical differences are most diminutive and not distinguishable by ear. Unfortunately, there is only one instrumental solo - by trombone - in the arrangement which seems to be scored. Here, differences may be found to be micro-rhythmic.

<b>024 FLETCHER HENDERSON'S ORCHESTRA</b>		New York,	c. Nov. 10, 1924
Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn; Don Redman – alt, clt; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms			
5712-1	One Of These Days	Ban 1457,	Chronological Classics 647
5713-1	My Dream Man	Ban 1475,	Chronological Classics 647
5713-2	My Dream Man	Ban 1475,	Forte F-38001

Both these titles are dance music, with little jazz content, only. But the first title has a very good Armstrong-solo based on the melody, and yet hot and strong. (J.R. Morton: "Jazz is: to play a melody with a beat!")

In 'My Dream Man' Armstrong can be heard leading the brass section in the 16-bar verse after the second chorus. And still, no honest tenor solo by Hawkins on all these sides since Armstrong's arrival in the band!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).  
- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).  
- W.C. Allen, *Hendersonia, p148*: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.  
- Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).  
- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.  
- Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, ss, as; Don Redman, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

One Of These Days: LA o-cnt 14+14; CG o-tbn 6+3; BB clt obl over ens 14

My Dream Man: CD bjo 8; DR alt 31; BB clt obl over ens 32

Discernible differences of takes:

5713-1: Clarinet middle-break in last chorus: first tonal sequence is: bb-eb-d-f-eb-g-f-ab

5713-2: Clarinet middle-break in last chorus: first tonal sequence is: bb-eb-g-f-g-f-bb

025	<b>MAGGIE JONES</b>	New York,	Nov. 13, 1924
Maggie Jones – voc;			
Charlie Green – tbn; Fletcher Henderson – pno			
140134-3	Box Car Blues	Col 14047-D,	Document DOCD-5348
140135-3	Western Union Blues	Col 14047-D,	Document DOCD-5348

Personnel documented by label imprints or company ledgers. This is Ch. Green less “primitiv” as with Bessie Smith, but very assured and showing his technical abilities with a sharp tone in his upper register. Fletcher Henderson very busy in his accompaniments.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Files: Charles Green, tbn; Fletcher Henderson, p.*
- BGR\*2,\*3,\*4: Charlie Green, tbn; Fletcher Henderson, pno
- Rust\*3,\*4,\*6: Charlie Green -tb; Fletcher Henderson -p

026	<b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Nov. 14, 1924
Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;			
Don Redman – clt; Buster Bailey – clt; Coleman Hawkins – ten, clt;			
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms			
140138-4	The Meanest Kind Of Blues	Col 249-D,	Chronological Classics 647
140139-3	Naughty Man	Col 249-D,	Chronological Classics 647

‘The Meanest Kind Of Blues’ is a very nice composition featuring Louis Armstrong playing the melody twice in his very own jazzy way, sometimes accompanied by Charlie Green, and in exchange with the clarinet section (there obviously is no saxophone heard on this title). ‘Naughty Man’ by Redman and Dixon then is the recreation of the same title of the 07 November session, but in a much jazzier way here and at a faster pace. And again, with the exception of Coleman Hawkins tenor sax solo spot, there are clarinets used only by the reed-men.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).*
- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*
- W.C. Allen, *Hendersonia, p148: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet, tenor sax and c-melody sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. “Hawkins doubles C-melody-sax (from its range and tone).”*
- Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).
- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.
- Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, ss, as; Don Redman, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

*The Meanest Kind Of Blues:* LA o-cnt 1+6+7 – CG m-tbn below cnt (theme); LA o-cnt 1+4 - CG m-tbn 4 below cnt (theme); CG m-tbn 4 break; LA o-cnt 6 + 1; LA o-cnt 10 (7 sustained f); LA o-cnt 2 (break); LA o-cnt 2 over ens

*Naughty Man:* CG o-tbn 9; CH ten 15; CG o-tbn 1+7; CH ten 1+6; LA o-cnt 2+16

027	<b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	c. Nov. 17, 1924
Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;			
Don Redman – alt, clt; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;			
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms			
5728-1	How Come You Do Me Like You Do?	Ban 1445,	Chronological Classics 647
5728-2	How Come You Do Me Like You Do?	Ban 1445,	Forté F-38001
5728-3	How Come You Do Me Like You Do?	Ban 1445,	Forté F-38001
5731-1	Araby	Ban 1470,	Chronological Classics 647
5731-2	Araby	Or 303	not on LP/CD

In the second chorus of ‘How Come You Do Me ...’ the trombone plays ad-lib behind the three trumpets, and it becomes apparent that very probably the arrangement lacks a fourth part for brass. The third part had been played by the trombone in pre-Armstrong days, but had now been transmitted to Armstrong, leaving Green space for ad-lib behind the trumpets. As usual at this time commercial arrangements (stocks) were disposed for two trumpets and one trombone making three-part harmony. Henderson had been working this way. With Armstrong now, the band had to change their whole book of arrangements to include a fourth-part. This certainly needed some time, and in the meantime Armstrong or Green had to play ad-lib parts when the brass was playing. The same happened two years later, when Jimmy Harrison was added to the personnel on second trombone and had to find his own parts improvising with the brass.

Note: Rust\*3 lists a take 5728-4, WC Allen does not!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).*
- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*
- W.C. Allen, *Hendersonia, p.149: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.*
- Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).
- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d. Note: Rust\*3 lists a take 5728-4, Allen does not!

- Rust\*4, \*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, ss, as; Don Redman, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

How Come You Do Me ...: LA o-cnt 8; CG o-tbn 4; LA o-cnt 4; LA o-cnt 4; CH ten 4

Araby: No ad-lib solos here

Discernible differences of takes (from Allen, Hendersonia and own analysis):

5728-1: First chorus: Charlie Green plays ad-lib from eighth bar on

5728-2: First chorus: Charlie Green plays ad-lib from start

5728-3: 4-bar introduction is omitted

5731: As take -2 is not reissued comparison is impossible.

**028 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

c. Nov. 24, 1924

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman – alt, clt; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;

Louis Armstrong – voc (1)

5748-1 Everybody Loves My Baby

Dom 3444,

Chronological Classics 647

5748-3 Everybody Loves My Baby

Ban 1471,

Chronological Classics 647

5749-2 Naughty Man

Or 437,

Upbeat URCD 304

5749-3 Naughty Man

Or 437,

Chronological Classics 647

This 'Everybody Loves My Baby' take -1 is the very first recording presenting Louis Armstrong's special personal voice. Drummer Kaiser Marshall remembered in 1943: "Thursday nights were vaudeville nights at Roseland, with prizes for the most popular performers. One Thursday, there were not enough acts to fill the program, so Louis was persuaded to sing in the show – he had 'mugged around' on some of the songs previously. We got Louis out on the stage, and he did 'Everybody Loves My Baby But My Baby Don't Love Nobody But Me'. He sang it and he played it on the trumpet; the crowd surely went for it. ... He just walked off with first prize. From then on they used to cry for Louis every Thursday night, and he would play his horn and sing his songs." But we have note that "Louis himself, however, later claimed that Fletcher did not let him sing!" (Allen, Hendersonia, p. 127).

'Naughty Man' "known only on a very rare Oriole issue. The latter is similar in routine to the Columbia version (see session Nov. 14, 1924 above – KBR), but the solos are different; the Vocalion 'Naughty Man' is an entirely different arrangement (see session Nov. 07, 1924 above – KBR)" (Allen, Hendersonia, p. 127). Take -2 of this title has just recently (March 2021) been reissued on British Upbeat URCD304, while it was exclusively issued before on Canadian Jazz Oracle BDW 8047 'A Gift From The President', which was distributed as such by the Jazz Oracle people to ardent collectors on John R.T. Davies' instructions.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, *Hendersonia*, p149: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.

- Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a;

Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4, \*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, ss, as; Don Redman, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d; Louis Armstrong, v.

Solos ad-lib:

Everybody Loves My Baby: LA m-cnt 16 + 1+6; CD bjo 12; CG o-tbn 1 + 8

Naughty Man: CG o-tbn 1+8; CH ten 15; CG o-tbn 1+7; CH ten 1+6; LA o-cnt 2+16

Discernible differences of takes (from Allen, Hendersonia and own analysis):

5748-1: Intro 4 bars saxes (deleted on some LP issues!), three Armstrong vocal breaks at the end.

5748-3: No saxes intro, no Armstrong vocal breaks at the end.

5749-2: Pace c. 230 / Armstrong's solo entrance sequence of notes: eb-bb-c-eb-c-gb-gb-f-eb-f-eb

5749-3: Pace c. 236 / Armstrong's solo entrance sequence of notes: bb-eb-c-g-eb-gb-g-eb-gb-eb-c-eb

**029 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

c. Nov./ Dec. 1924

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman – alt, clt; Buster Bailey – alt, clt, sop; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

1973-1 Prince Of Wails

Pur 11367,

Chronological Classics 633

1973-2 Prince Of Wails

Pur 11367,

Forte F-38002

1973-3 Prince Of Wails

Pur 11367,

Forte F-38002

1974-1 Mandy, Make Up Your Mind

Pm 20367,

Chronological Classics 633

1974-2 Mandy, Make Up Your Mind

Pm 20367,

Forte F-38002

This session brings us two heavily arranged tunes.

With little solo work in 'Prince Of Wails', Fletcher Henderson improvises three two-bar breaks on piano. The whole number seems to be a show-case for first trumpet man Elmer Chambers. Probably, everything is written down for him, and there are no recognizably differing phrases or notes in the alternate takes. It is interesting to note that young band star Louis Armstrong has no soloistic performance here whatsoever. After close listening and comparing I believe that – against all Rust and W.C. Allen – takes -1 and -2 are identical. The only dissimilarities of takes are readily recognizable between take -3 and take -1/-2 at two points: first, when Chambers takes over from Charlie Green's short solo at c. 0.38 sec. of the CD in the second strain B. Here, Charlie Dixon for two bars falsely strums his banjo on the first and third measures of the bar – this appears in takes -1 and -2 equally – while he strums correctly – as he usually does – on measures two and four in take -3! This mistake appears the same in takes -1 and -2. And second: Fletcher Henderson's piano-breaks in the second strain D

of the title seem to be identical in takes -1 and -2, but different in take -3 (see below). I'd be very much interested to hear other's opinions to this matter!

'Mandy, Make Up Your Mind' has a beautiful and imposing Armstrong half-chorus with straight mute. And a respectable Henderson half-chorus on piano.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).  
 - A. McCarthy, *D. Carey, Jazz Directory, Vol. 4*: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).  
 - W.C. Allen, *Hendersonia p150*: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, clarinet, soprano & alto sax; Don Redman, clarinet and alto sax; Coleman Hawkins, clarinet & tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.  
 - Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).  
 - Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.  
 - Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, ss, as; Don Redman, cl, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

*Prince Of Wails*: FH pno 2 + 2 + 2 + 15 below ens

*Mandy, Make Up Your Mind*: LA o-cnt 1+14; FH pno 14

Discernible differences of takes:

1973-1: Charlie Dixon strumms falsely on measures 1 and 3 for two bars.  
 Start of Henderson's third piano break uses blue-notes in his right-hand chords.  
 1973-2: Charlie Dixon strumms falsely on measures 1 and 3 for two bars.  
 Start of Henderson's third piano break uses blue-notes in his right-hand chords.  
 1973-3: Charlie Dixon strumms correctly on measures 2 and 4 for two bars.  
 Start of Henderson's third piano break does not use blue-notes in his right-hand chords  
 1974-1: Alto sax, bar 19 of first chorus: Redman plays the melody correctly as known: d-e-d-e-d-e-b-d.  
 1974-2: Alto sax, bar 19 of first chorus: Redman plays the melody falsely: d-e-d-e-b-d

030 **TRIXIE SMITH**

New York,

Dec. 1924

Trixie Smith – voc;

Elmer Chambers – tpt; Charlie Green – tbn; Buster Bailey – clt;

Fletcher Henderson – pno; Charlie Dixon – bjo (1,2,3); unknown – bell; unknown - train effects

1977-1	Ride, Jockey, Ride	Pm 12245	not on LP/CD
1977-2 (?)	Ride, Jockey, Ride	Pm 12245	not on LP/CD
1977-3	Ride, Jockey, Ride	Pm 12245,	Document DOCD-5332
1978-1	Choo Choo Blues	Pm 12245	not on LP/CD
1978-2	Choo Choo Blues	Pm 12245,	Document DOCD-5332
1978-3	Choo Choo Blues	Pm 12245,	Document DOCD-5332

While Rust\*6 lists take -1 and -3 only of this title, there obviously exists another take that may be take -2, which, yet, is not reissued and could thus not be auditioned.

The accompaniment is delivered by a competent Henderson small-group in which Charlie Green definitely steals everyone's attention with his lively trombone part. Chambers is strong and rather swinging. He obviously had learned from his new colleague from New Orleans. And Bailey performs in his usual clarinet style, a bit bluesier here than usual.

Notes:

- BGR\*2: probably Howard Scott, cnt; Charlie Green, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; unidentified percussion

- BGR\*3,\*4: Elmer Chambers, t; Charlie Green, tb; Buster Bailey, cl; Fletcher Henderson, p; Charlie Dixon, bj; unknown effects.

- BGR\*4: "The unknown take of 1977 is aurally distinct from take -1 and take -3, but there is no definite confirmation that it is take -2.

- WC Allen, *Hendersonia, p.150*: "Some copies of matrix 1977 show no take numeral; there is a different take than either -1 or -3, so it may be take -2 or some higher-numbered take. It is marked here "x" (in *Hendersonia* – KBR).

Discernible differences of takes:

1977 As there are no alternate takes reissued, comparison is impossible.  
 1978-1: As this take was not reissued, comparison is impossible.  
 1978-2: Sustained final note of last chorus: Chambers plays f, Green plays C  
 1978-3: Sustained final note of last chorus: Chambers plays f, Green is inaudible

031 **BESSIE SMITH**

New York,

Dec. 13, 1924

Bessie Smith – voc;

Charlie Green - tbn; Fred Longshaw – pno

140167-2 Dying Gambler's Blues

Col 14051-D,

Frog DGF 42

Bessie Smith in her very own majestic style and in conversation with very bluesy wa-wa Ch. Green. Nice piano by Longshaw.

Two other titles recorded at this date are without Ch. Green.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Files: Charles Green, tbn; Fred Longshaw, p.*

- BGR\*2,\*3,\*4: Charlie Green, tbn; Fred Longshaw, pno

- Rust\*3,\*4,\*6: Charlie Green -tb; Fred Longshaw -p.

032 **MAGGIE JONES**

New York,

Dec. 18, 1924

Maggie Jones – voc;

**Charlie Green** – tbn; **Fletcher Henderson** – pno  
 140192-2 You May Go, But You'll Come Back Someday Col 14063-D, Document DOCD-5348  
 140193-2 Early Every Morn' (I Want My Lovin') Col 14059-D, Document DOCD-5348

Personnel documented by label imprints or company ledgers. Great Charlie Green, as usual.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Files: Henderson, p; Green, tbn.*  
 - WC Allen, *Hendersonia*, p. 152: "A story was reported in 'Jazz Information', Dec. 20, 1940, p. 29, that Louie Armstrong himself claimed to have played trombone on 140193 below, but this seems to have no basis in fact. Aurally, the trombone work is typical of Green's."  
 - BGR\*2,\*3,\*4: Charlie Green, tbn; Fletcher Henderson, pno  
 - Rust\*3,\*4,\*6: Charlie Green -tb; Fletcher Henderson -p

033 **FLETCHER HENDERSON'S ORCHESTRA** New York, Jan. 1925  
 Probably:  
 Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;  
 Trixie Smith – voc  
 1995 Everybody Loves My Baby Pm unissued not on LP/CD  
 1996 How Come You Do Me Like You Do Pm unissued not on LP/CD

Sadly, no tests are known of this session. Thus, nothing can be said about the music.

Notes:

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: not listed (?)*  
 - W.C. Allen, *Hendersonia* p153: "Unknown personnel, possibly including Louis Armstrong, trumpet, and other members of the Henderson orchestra at this time; Trixie Smith, vocal."  
 - Rust\*2: prob: Howard Scott (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Fletcher Henderson (pno); Kaiser Marshall (dms).  
 - Rust\*3: Probably Phil Napoleon -t; Miff Mole -tb; Jimmy Lytell -cl; Frank Signorelli -p; Jack Roth -d; Trixie Smith -v.  
 - Rust\*4,\*6: "Probably similar to, if not exactly as for, the next session below; the following titles were remade using the same matrix numbers and vocalist (Trixie Smith) but with a white quintet strongly suggesting the Original Memphis Five."

034 **CLARA SMITH** New York, Jan. 07, 1925  
 Clara Smith – voc;  
**Louis Armstrong** – cnt; **Charlie Green** – tbn; **Fletcher Henderson** – pno  
 140226-1 Nobody Knows The Way I Feel This Morning Col 14058-D, Document DOCD-5366  
 140227-2 Broken Busted Blues Col 14062-D, Document DOCD-5366

Two of the greatest brass players of classic jazz restricted to play simple pre-set phrases without any ad-lib on the first title. It really is a pity!

'Broken Busted Blues' then contains the usual instrumental fills between text passages, Green rather retained, but Armstrong in full power. A glorious introduction by Louis, he shadowing Green along the whole tune, but Green playing a beautiful high b behind Armstrong in the final chord.

Notes:

- Mahony, *Columbia 13/14000-D Series: Files: L. Armstrong, tpt; Charlie Green, tbn; Fletcher Henderson, p.*  
 - BGR\*2,\*3,\*4: Louis Armstrong, cnt; Charlie Green, tbn; Fletcher Henderson, pno  
 - Rust\*3,\*4,\*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj.

035 **FLETCHER HENDERSON'S ORCHESTRA** New York, c. Jan. 12, 1925  
 Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, sop;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 5810-1 I'll See You In My Dreams Ban 1470, Chronological Classics 633  
 5811-2 Why Couldn't It Be Poor Little Me? Ajax 17123, Chronological Classics 633

W.C. Allen, *Hendersonia*, says: "The fact that the various issued versions of these two titles have take numerals over the range -1 to -6, plus the fact that the arrangements differ in the high- and low-numbered takes, suggests that an initial and a remake session were both involved." Against this I have to state that the performed arrangement of 'I'll See You ...' in both sessions is almost entirely identical (the third chorus of 5810-1 is played by two clarinets and a soprano, while this chorus in takes -5 and -6 is played by three clarinets; and take 5810-6 leaves the very first two bars of the intro out.)

'Why Couldn't It Be ...' has a brass section in the first half of the second chorus of take -1 which is replaced in takes -4, -5, -6 by a chase interplay of trombone and reeds; and a bass-clarinet half-chorus in takes -4, -5, -6 by Redman (or perhaps Bailey) which replaces the split solo chorus of Hawkins and Green in take -1. (The try-out with the bass-sax is a bit embarrassing.)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).*  
 - A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*  
 - W.C. Allen, *Hendersonia*, p154: *Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "The fact that the various issued versions of these two titles have take numerals over the range of -1 to -6, plus the fact that the arrangements differ in the high- and low-numbered takes, suggests that an initial and a remake session were both involved."*  
 - Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.  
 - Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as, a; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

*I'll See You In My Dreams:* CG o-tbn 1; LA o-cnt 2+14

*Why Couldn't It Be Poor Little Me?:* LA o-cnt 2+14; CH ten 1+14; CG m-tbn 2+14; EC o-tpt 2

Discernible differences of takes:

See next session 036 below!

### 036 FLETCHER HENDERSON'S ORCHESTRA

New York,

c. mid-Jan. 1925

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman – alt, clt, bcl; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

5810-5	I'll See You In My Dreams	Reg 9775,	Forte F-38002
5810-6	I'll See You In My Dreams	Ban 1470,	Forte F-38002
5811-4	Why Couldn't It Be Poor Little Me ?	Ban 1476,	Forte F-38002
5811-5	Why Couldn't It Be Poor Little Me ?	Ban 1476,	Forte F-38002
5811-6	Why Couldn't It Be Poor Little Me ?	Ban 1476,	Forte F-38002

In the first title, please, listen to the very nice forward-looking “jazzy” tpt-section above Hawkins playing straight melody! Was this Redman's attempt to pep-up an otherwise simple and dull dance arrangement of the usual kind? And then, Armstrong in full glory, starting to ad-lib the verse with a fiery break, typically Louis Armstrong. Great.

“Why Couldn't It Be ...” is played in a different arrangement here – from the one used on the preceding session (see above) – leaving out simple melody parts played by the saxophones and replacing them by more soloistic performance by trombone and bass-clarinet. Coleman Hawkins' soloistic efforts in all these band recordings of the “Armstrong-period” leave much to be desired, in my opinion! I attach the bass-clarinet to Don Redman because the handling of this instrument is not so much different and difficult to a normal clarinet that Buster Bailey would have given such a poor performance as we hear it on these sides.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Hendersonia, p154*: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. “The fact that the various issued versions of these two titles have take numerals over the range of -1 to -6, plus the fact that the arrangements differ in the high- and low-numbered takes, suggests that an initial and a remake session were both involved.”

- Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as, a; Coleman Hawkins, cl, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

*I'll See You In My Dreams:* CG o-tbn 1; LA o-cnt 2+14

*Why Couldn't It Be Poor Little Me?:* LA o-cnt 16; BB bcl 2+16; CH ten 1+14; CG m-tbn below tpts 30

Discernible differences of takes:

5810-1:	6-bar intro has trombone break in second bar. Armstrong's entrance break into verse: 2 quarter-notes f-d, 8 eighth-notes d-ab-a-c-ab-a-c-b, quarter-note bb
5810-5:	6-bar intro has trombone break in second bar. Armstrong's entrance break into verse: dotted eighth-note c, sixteenth-note db, 2 eighth-notes d-f, quarter-note d, eighth-note f, quarter-note d, eighth-note db, 2 quarter-notes c-f.
5810-6:	4-bar intro has no trombone break. Armstrong's entrance break into verse: dotted eighth-note c, sixteenth-note db, 2 eighth-notes d-f, 2 quarter-notes d-f, 4 eighth-notes d-db-c-f
5811-2:	4-bar introduction by saxophones
5811-4:	4-bar introduction: 2 bars trumpets, then Armstrong cnt phrase: eighth-triplet g-a-bb, 6 eighth-notes-b-g-f-d-g-a, 2 quarter-notes b-b Bar 7 of Armstrong solo contains eighth-triplet upward run a-bb-b to quarter-note c
5811-5:	4-bar introduction: 2 bars trumpets, then Armstrong cnt phrase: eighth-triplet g-a-bb, 6 eighth-notes-b-g-f-d-g-a, 2 quarter-notes b-b Bar 7 of Armstrong solo contains no eighth-triplet upward run
5811-6:	2-bar introduction: starting with Armstrong cnt phrase as above (without first 2 bars brass) Bar 7 of Armstrong solo contains eighth-triplet upward run a-bb-b to 4 eighth-note c-a-f-d and quarter-note f

### 037 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jan. 23, 1925

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

140356-2	Bye And Bye	Col 292-D,	Chronological Classics 633
140357-2	Play Me Slow	Col 292-D,	Forte F-38002
140357-3	Play Me Slow	Col 292-D,	Chronological Classics 633

Continuing the series of dance-band tunes and – probably – stock-arrangements we always are enthused when Armstrong enlivens

procedures with his New-Orleans-styled cornet breaks and solos directing the music to the jazzy side. Hawkins seems to be retaining, to learn from Armstrong, perhaps. There are very few clarinet outings by Buster Bailey, but Charlie Green blows some “mean” bluesy trombone parts. Hear his two chorusses in ‘Play Me Slow’.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).  
 - A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).  
 - W.C. Allen, *Hendersonia p155*: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet, tenor and C-melody saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.  
 - Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).  
 - Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.  
 - Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as, a; Coleman Hawkins, cl, ts, Cm; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

Bye And Bye: LA o-cnt 2+15; CH ten 8; FH pno 15; LA o-cnt 2; DR alt 1

Play Me Slow: CH ten 2; CG m-tbn 2+12 + 12; CH ten 1+15; LA m-cnt 1; LA m-cnt + BB clt 16 over ens

Discernible differences of takes:

140357-2: Armstrong's entrance break to last 12-bar ensemble: eighth-note d, quarter-note d, eighth-note d, quarter-note high b

140357-3: Armstrong's entrance break to last 12-bar ensemble: eighth-note d, quarter-note d, eighth-note d, quarter-note e

038 **IDA COX** Five Blue Spells New York, late Jan. 1925

Ida Cox – voc;

Elmer Chambers – tpt (1,2,3); Howard Scott – tpt (4,5,6,7,8); Charlie Green – tbn; Don Redman – clt;

Fletcher Henderson – pno; Charlie Dixon – bjo

unknown – percussion effects (4); unknown – boat whistle (5)

1998-1	Those Married Man Blues	Pm 12263,	Document DOCD-5323
1999-1	Misery Blues (Aching Blues)	Sil 3563,	Document DOCD-5660
1999-2	Misery Blues (Aching Blues)	Pm 12263,	Document DOCD-5323
2000-3	Graveyard Bound Blues	Pm 12251,	Document DOCD-5323
2001-1	Mississippi River Blues	Pm 12251,	Document DOCD-5323
2002-2	Georgia Hound Blues	Pm 12263,	Document DOCD-5626
2002-3	Georgia Hound Blues	Pm 12263,	Document DOCD-5323
2003-2	Blue Kentucky Blues (Kentucky Blues)	Pm 12258,	Document DOCD-5323

W.C. Allen, *Hendersonia*, lists the above titles as recorded on one singular session on February 05, 1925, and the sequence of matrix-numbers would certainly support this. It nevertheless seems to be a bit strange that both trumpet men – Chambers and Scott, not Armstrong! – should be present, here. But close listening reveals that they play as given in my personnel above. Chambers recognizable by his strong, sharp open tone and his rather antiquated phrasing on matrices 1998 and 1999, against Scott with his softer tone and his more modern and Armstrong influenced phrasing, using a cup-mute, in all other titles. But: in matrix 2003 Chambers is given by Allen and BGR\*4. In my ears, it is Scott in 2003, too. Chambers may possibly be playing the “Kentucky Home” introduction, giving over proceedings then to Howard Scott, but it may easily be Scott, as well, in the introduction.

Green is fantastic on his trombone all over the session, Redman on clarinet bluesy and much better than expected, and heard on clarinet all over – not soprano-sax anywhere as given by Allen! But is this really Don Redman? I have my doubts. This player is an expert clarinetist with a distinct blues-style, and possibly not Redman. But who, then? After listening to the Trixie Smith Paramount session of c. Feb. 1925 I see the possibility of Buster Bailey's presence here, perhaps after a hard night?

But there are some silly double-time passages which really disturb the bluesy climate, possibly incited by Henderson.

By the way: “Miss Cox reportedly once claimed tht Louis Armstrong played in the accompaniment to these sides, but that is not confirmed by aural study.” (WC Allen, *Hendersonia*, p. 155)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: unknown (c); Charlie Green (tb); Buster Bailey (cl); Fletcher Henderson (p); Charlie Dixon (bj).

- *Jazz Directory, Vol. 2*: Joe Smith (cor); Charlie Green (tbn); Buster Bailey (clt); Fletcher Henderson (p); Charlie Dixon (bj)

- W.C. Allen, *Hendersonia*, p. 155: Elmer Chambers (on 1998, 1999, 2003), Howard Scott (2000, 2001, 2002), cornet; Charlie Green, trombone; Don Redman, clarinet (1998), soprano sax (all others); Fletcher Henderson, piano; Charlie Dixon, banjo; unknown whistle effects.

- BGR\*2: Elmer Chambers or Howard Scott, cnt; Charlie Green, tbn; Buster Bailey, clt, sop; Don Redman, alt; Fletcher Henderson, pno; Charlie Dixon, bjo; poss Kaiser Marshall, dms.

- BGR\*3,\*4: Elmer Chambers (1,2,3) or Howard Scott (4), c; Charlie Green, tb; Don Redman, cl, ss; Fletcher Henderson, p; Charlie Dixon, bj; unknown percussion effects; unknown, whistle effects..

- Rust\*3: Joe Smith –c; Charlie Green –tb; Buster Bailey –cl; Fletcher Henderson –p; Charlie Dixon –bj; ?Kaiser Marshall –d.

- Rust\*4,\*6: Elmer Chambers or Howard Scott -c (1,2,3,4); Joe Smith – c (5,6,7,8); Charlie Green –tb; Don Redman –cl-ss; Fletcher Henderson –p; Charlie Dixon –bj.

Discernible differences of takes:

1999-1: Final note of tune: Chambers plays retained and soft g

1999-2: Final note of tune: Chambers plays strong bb (flatted seventh)

2002-2: 4<sup>th</sup> chorus, tbn in bar 3: after 1 quarter and eighth pause tbn plays 1 eighth note F, 1 quarter note F, 1 eighth note G

2002-3: 4<sup>th</sup> chorus, tbn in bar 3: tbn plays 5 eighth notes D – Eb – E – F – F, 1 quarter note Eb, 1 eighth note D

039 **FLETCHER HENDERSON'S ORCHESTRA**

New York,

c. Jan. 31, 1925

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;



Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;  
Don Redman – arr (1,2,3)

5835-2	Alabama Bound	Apex 8309,	Chronological Classics 633
5835-3	Alabama Bound	Ban 1488,	Forte F-38002
5835-4	Alabama Bound	Apex 8309,	Forte F-38002
5836-1	Swanee Butterfly	Apex 8317,	Chronological Classics 633
5836-2	Swanee Butterfly	Ban 1508,	Forte F-38003
5836-3	Swanee Butterfly	Ban 1508,	Forte F-38003

And again, a two-titles session with a number of alternate takes by the ARC company.

'Alabama Bound' is reportedly played in a Redman arrangement which, yet shows little of Armstrong's rhythmic influence. But listen to Redman's very nice use of Armstrong's drive and vibrato in his fast downward arpeggio runs in the B-part of the verse, beautiful in front of the otherwise motionless brass-part behind Armstrong.

'Swanee Butterfly' is Henderson at his most symphonic. And: who needs ad-lib hot solos in "Symphonics"? W.C. Allen in *Hendersonia*, p. 156, writes: "Both Don Redman and Fletcher Henderson, on having 'Swanee Butterfly' played for them on separate occasions, averred that the Henderson band did not make this title. Since the tenor sax solo is quite characteristic of Hawkins at this period, however, the evidence of the label credits and its proximity to a 'hot' Henderson title which is not in dispute compel us to accept it is a genuine Henderson, albeit of no jazz interest. It may have been recorded from a contemporary stock orchestration and promptly forgotten by the men in the band."

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).  
- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).  
- W.C. Allen, *Hendersonia*, p149: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.  
- Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).  
- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.  
- Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as, a; Coleman Hawkins, cl, ts, Cm; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

Alabama Bound: LA o-cnt 1+14; CG o-tbn 8 behind saxes; CH ten 8; CG o-tbn 8 behind saxes

Swanee Butterfly: No ad-lib solos

Discernible differences of takes (from Allen, *Hendersonia*):

5835-2: Bells in intro. Start of Armstrong's solo: eighth-note bb, quarter-note b, eighth note d, quarter-note b, 2 eighth-notes g-a, 2 quarter-notes g-g  
5835-3: Bells in intro. Start of Armstrong's solo: eighth-note bb, quarter-note b, eighth note d, quarter-note b, eighth-note bb, 2 quarter-notes b-g  
5835-4: No bells in intro, no train effects after final chorus.  
5836-1: brass fanfare and 4-bar intro, Hawkins fluffs in bar 6 of his solo  
5836-2: brass fanfare and 4-bar intro, Hawkins does not fluff in his solo.  
5836-3: intro 8-bars ens, no fanfare

**040 FLETCHER HENDERSON ORCHESTRA**

New York,

c. Feb. 04, 1925

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman – alt, clt; cms; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;

'Ukulele Ike' Cliff Edwards – uku (3)

105829	Poplar Street Blues	PA 036214,	Chronological Classics 633
105830	Twelfth Street Blues	PA 036214,	Chronological Classics 633
105831	Me Neeniah (My Little One)	PA 036213,	Chronological Classics 633

W.C. Allen, *Hendersonia*, p. 156: "Since Cliff Edwards (vocal and ukelele (sic)) recorded matrix 105832, adjacent to the Henderson session, he may conceivably be the ukelelist on 105831; alternatively, it might have been either Charlie Dixon or Henderson himself." Although Henderson may have used a ukulele when accompanying Clara Smith in April 1924, I would exclude him from doing so in his own band context (his "dignity"), and the manner of "strumming" as heard is not Dixon's. Thus, it may well be 'Ukulele Ike' Cliff Edwards playing, and the manner of strumming heard here is in the scope of what we know of him on his own recordings. But: is this really Coleman Hawkins heard soloing on C-melody-sax in the middle of the tune as assumed by W.C. Allen, accompanied by an especially strong and busy ukulele and leading the saxophone section? Or could it possibly be Don Redman? To my ears the inner rhythm of this solo definitely is not Hawkins'.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).  
- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).  
- W.C. Allen, *Hendersonia* p156: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet, tenor and C-melody saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "A guitar or ukulele is audible on 105831, Hawkins plays C-melody sax."  
- Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).  
- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as, a; Coleman Hawkins, cl, ts, Cm; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d; unknown g (or u?) audible toward the end of the third side.

Solos ad-lib:

Poplar Street Blues: CG o-tbn 2 + 2 + 2; CG o-tbn 8; CD bjo 15; LA m-cnt 16 + 8; CH ten 2 + 2 + 8; LA o-cnt 1

Twelfth Street Blues: CH ten 2 + 16; BB clt 14; BB clt 16; LA m-cnt 7; CG m-tbn 6; BB clt 14 over ens; LA m-cnt 2+8

Me Neenyah: ?CH cms 16; ?CH cms 1+6;

041	<b>TRIXIE SMITH</b>	her Down Home Syncopators	New York,	c. (09-14) Feb. 1925
	Trixie Smith – voc;			
	Louis Armstrong – cnt; Charlie Green – tbn; Buster Bailey – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo			
2015-2		You 've Got To Beat Me To Keep Me	Pm 12256,	Document DOCD-5333
2016-1		Mining Camp Blues	Pm 12256,	Document DOCD-5333
2016-2		Mining Camp Blues	Pm 12256,	Document DOCD-5333

Rather stiff sides by one of the Smith-girls, but absolutely superb accompaniment by the Henderson men with genial Louis and Green and great Bailey.

Notes:

- BGR\*2,\*3,\*4: Louis Armstrong, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo.

- Rust\*3,\*4,\*6: Louis Armstrong -c; Charlie Green -tb; Buster Bailey -cl; Fletcher Henderson -p; Charlie Dixon -bj

Discernible differences of takes:

2016-1: Armstrong's phrase in last chorus: quarter-note bb, dotted quarter-note eb, 3 eighth-notes g-bb-eb, this phrase repeated and continued (the Document CD is pitched Eb-major, and thus obviously correct!)

2016-2: Armstrong's phrase in last chorus: 2 eighth-notes g-bb, dotted quarter-note eb, 3 eighth-notes g-bb-eb, this phrase repeated and continued (the Document CD is pitched E major!)

042	<b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Feb. 20, 1925
	Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;			
	Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms			
401		King Porter Stomp	Br, Voc unissued	not on LP/CD
402/404		She's My Sheba, I'm Her Sheik	Br, Voc unissued	not on LP/CD

As no tests of these two titles seem to exist and have been issued, nothing can be said about the musical substance.

Notes:

- A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, Hendersonia p157: "Personnel presumably same as for previous Henderson sessions by the full orchestra. These may actually have been recorded electrically."

- Rust\*2: not listed

- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as, a; Coleman Hawkins, cl, ts, Cm; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

043	<b>GEORGE WILLIAMS AND BESSIE BROWN</b>		New York,	Feb. 26, 1925
	George Williams, Bessie Brown – voc;			
	(Howard Scott) – cnt; (Charlie Green) – tbn;			
	(Fletcher Henderson) – pno			
140396		Will You Love Me When I'm Gone ?	Col unissued	not on LP/CD

No test of this title seems to exist and thus nothing can be said about the musical substance. And we certainly cannot say anything as to Green's or Redman's presence at this session.

Notes:

- BGR\*2: Bessie Brown, vcl; Howard Scott, cnt; Charlie Green, tbn; Fletcher Henderson, pno

- BGR\*3,\*4: Bessie Brown, v; Don Redman, cl; Fletcher Henderson, p

- Rust\*3: Howard Scott -c; Charlie Green -tb; Fletcher Henderson -p

- Rust\*4,\*6: Don Redman -cl; Fletcher Henderson -p

044	<b>TRIXIE SMITH</b>	her Down Home Syncopators	New York,	Mar. 1925
	Trixie Smith – voc;			
	Louis Armstrong – cnt; Charlie Green – tbn; Buster Bailey – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo			
2063-1		The World's Jazz Crazy And So Am I	Pm 12262,	Document DOCD-5333
2063-2		The World's Jazz Crazy And So Am I	Pm 12262,	Document DOCD-5333
2064-1		Railroad Blues	Pm 12262,	Document DOCD-5333
2064-2		Railroad Blues	Pm 12262,	Document DOCD-5333

While preparing this list I found myself so often marveling at the grandiose band in New-Orleans style as present on these sides. This certainly

could have also been used as Louis Armstrong and his Hot Five, no doubt. Very, very beautiful!

Notes:

- BGR\*2,\*3,\*4: Louis Armstrong, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo.  
 - Rust\*3,\*4,\*6: Louis Armstrong -c; Charlie Green -tb; Buster Bailey -cl; Fletcher Henderson -p; Charlie Dixon -bj

Discernible differences of takes:

2063-1: Introduction: Armstrong starts with quarter-note a, eighth-note a, quarter-note f  
 2063-2: Introduction: Armstrong starts with eighth-note a, quarter-note a, eighth-note a, quarter-note a  
 2064-1: Last two bars of tune: Bailey plays ad-lib in ensemble, playing no trill  
 2064-2: Last two bars of tune: Bailey plays trill bb-c for 2 beats, then c-eb for 2 beats, then bb-c for whole last bar

045 **GEORGE WILLIAMS AND BESSIE BROWN**

New York, Mar. 13, 1925

George Williams, Bessie Brown – voc duet;

Charlie Green – tbn; Don Redman – clt;

Fletcher Henderson – pno

140429-2 She´s My Sheba, I´m Her Sheik

Col 14071-D, Document DOCD-5528

140429-3 She´s My Sheba, I´m Her Sheik

Col 14071-D, Document DOCD-5590

Louis Armstrong probably not available, Don Redman takes his position. But, as Redman is no blues player in any way, the result is mediocre, and only Green can rescue the situation. But Henderson keeps the rhythm going.

Notes:

- D. Mahony, Columbia 13/14000-D Series: Files: Chas. Green, tbn; Don Redman, clt; Henderson, p.

- BGR\*2,\*3,\*4: Bessie Brown, vcl; Charlie Green, tbn; Don Redman, clt; Fletcher Henderson, pno

- Rust\*3,\*4,\*6: Charlie Green -tb; Don Redman -cl; Fletcher Henderson -p

Discernible differences of takes:

140429-2: Last two bars of tune: Redman plays 4 quarter-notes ab-f-eb-db, 2 half-notes eb-bb

140429-3: Last two bars of tune: Redman plays half-note ab, 2 eighth-notes ab-bb, half-note ab

046 **GEORGE WILLIAMS AND BESSIE BROWN**

New York, Mar. 14, 1925

George Williams, Bessie Brown – voc duet;

Charlie Green – tbn; Don Redman – clt;

Fletcher Henderson – pno

140432-2 Cheatin´ Blues

Col 14071-D, Document DOCD-5528

Continuing the session of the preceding day, Redman has to work hard but does not really succeed. Green is beautiful, Henderson is retained but keeps the rhythm going.

Notes:

- D. Mahony, Columbia 13/14000-D Series: Files: Chas. Green, tbn; Don Redman, clt; Henderson, p.

- BGR\*2,\*3,\*4: Bessie Brown, vcl; Charlie Green, tbn; Don Redman, clt; Fletcher Henderson, pno

- Rust\*3,\*4,\*6: Charlie Green -tb; Don Redman -cl; Fletcher Henderson -p

047 **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 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

- 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)"

- BGR\*2: Rex Stewart, cnt; Bob Fuller, clt; Louis Hooper, pno; Elmer Snowden, bjo

- BGR\*3,\*4: Rex Stewart, c (3); prob Jake Frazier, tb (1,2); Bob Fuller, cl (2); Elmer Snowden, bj (3).

- Rust\*3,\*4,\*6: Rex Stewart -c (1); Jake Frazier -tb (3); Bob Fuller -cl (2); Louis Hooper -p; Elmer Snowden -bj.

048 **CLARA SMITH**

New York, Apr. 03, 1925

Clara Smith – voc;

Louis Armstrong – cnt; Charlie Green – tbn (4);

Fletcher Henderson – pno

140491-1 Shripwrecked Blues

Col 14077-D, Document DOCD-5366

140492-1 Courthouse Blues

Col 14073-D, Document DOCD-5366

140492-2	Courthouse Blues	Col 14073-D,	Document DOCD-5366
140493-1	My John Blues	Col 14077-D,	Document DOCD-5366

No uncertainties re personnel here, but differences of takes are noted below. Armstrong's accompaniments again are grandiose, workman-like supported by Henderson. Hear the surprising cornet-cum-piano chromatic introduction in 'Shipwrecked Blues'. Yet, the whole affair lacks the intensity as generated by Clara's name-sake Bessie on her recordings. Very good is Armstrong's – with straight-mute – and Charlie Green's – with cup-mute – interaction behind Clara Smith, which gives this side an additional dimension.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Henderson, p; Armstrong, cnt (2,3); Henderson, p; Armstrong, cnt; Green, tbn (1,4)*

- BGR\*2,\*3,\*4: *Louis Armstrong, cnt; Fletcher Henderson, pno; Charlie Green, tbn (4)*

- Rust\*3,\*4,\*6: *Louis Armstrong -c; Fletcher Henderson -p; Charlie Green -tb (4)*

Notable differences of takes:

140492-1 *intro bars 3/4, tpt introduction: LA plays 2 quarter notes g, 1 eighth note g, 1 quarter note g, 2 sixteenth notes g - a (jumping trill) (bar 3), 1 whole note g (bar 4)*

140492-2 *intro bars 3/4, tpt introduction: LA plays typical Armstrong downward phrase 5 eighth notes g - f - d - b - bb, 1 quarter note bb, 2 sixteenth notes g - a (jumping trill) (bar 3), 1 whole note g (bar 4)*

**049 MAGGIE JONES**

Maggie Jones – voc;

**Charlie Green** – tbn; **Fletcher Henderson** – pno

140533-2 Undertaker's Blues

140534-2 North Bound Blues

New York,

Apr. 16, 1925

Col 14092-D,

Document DOCD-5348

Col 14092-D,

Document DOCD-5348

Personnel documented by label imprints or company ledgers. Great.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Files: Charles Green, tbn; Fletcher Henderson, p*

- BGR\*2,\*3,\*4: *Charlie Green, tbn; Fletcher Henderson, pno*

- Rust\*3,\*4,\*6: *Charlie Green -tb; Fletcher Henderson -p*

**050 FLETCHER HENDERSON AND HIS ORCHESTRA**

Elmer Chambers, Joe Smith, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bsx;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

729 Memphis Bound

732 When You Do What You Do

New York,

Apr. 18, 1925

Voc 15030,

Chronological Classics 633

Voc 15030,

Chronological Classics 633

The Henderson band with Joe Smith now, and at their jazziest for the time. Obviously, Henderson's long-time endeavour to engage Joe Smith on a permanent basis had been successful at last. And he immediately gets a full-chorus cornet solo, Louis Armstrong playing the melody only. But compare their so different trumpet/cornet styles – and tones - here! It is Chambers then leading out after Smith's solo in 'Memphis Bound'.

'When You Do What You Do' also gets a very jazzy treatment in the arrangement, and I have to assume that both arrangements come from Redman's pen. W.C. Allen lets you know: "that these are probably electric recordings."

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).*

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Hendersonia, p159: Elmer Chambers, Joe Smith, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet, tenor and bass saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "Personnel derived from aural identification, and confirmed by Don Redman on hearing the record; although some believe only Smith and Armstrong comprise the trumpet section, another lead trumpet can be heard who is probably Chambers. Note that these are probably electrical recordings."*

- Rust\*2: *Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).*

- Rust\*3: *Russell Smith -Joe Smith -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*

- Rust\*4,\*6: *Elmer Chambers, Joe Smith, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.*

Solos ad-lib:

*Memphis Bound: LA o-cnt theme 22 + 6 + CG m-tbn 22 + 6 + BB clt 30, CH bsx 16 + 6, FH pno 8, JS tpt 24*

*When You Do What You Do: LA m-cnt 2, LA o-cnt 30, FH pno 8, CG m-tbn 8*

**051 MAGGIE JONES** Henderson's Hot Six

Maggie Jones – voc;

Joe Smith – cnt; Charlie Green – tbn; Buster Bailey – clt;

Fletcher Henderson – pno; Charlie Dixon – bjo

140583-1 Cheatin' On Me

140583-3 Cheatin' On Me

140584-1 Mama (Won't You Come And Mama Me?)

New York,

May 05, 1925

Col 14074-D

not on LP/CD

Col 14074-D,

Document DOCD-5349

Col 14074-D,

Document DOCD-5349

What a wonderful and swinging combination of Henderson musicians they are when accompanying singers, and the more so when playing band choruses! This is Joe Smith the more moderate one – the more romantic when with Bessie Smith. Nothing needs to be said about the musicians, only that I believe to hear some tuba notes in both titles, which would then explain the band's name. But these certainly result

from Henderson's choice of bass notes on the piano. But listen to the final band chord at the end of the first title: there is a retarded bass note in it which does not seem to be played by the piano – no tremolo here. Could this be proof for the presence of a tuba in the background?

Notes:

- D. Mahony, *Columbia 13/14000-D Series*: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, p; C. Dixon, bj; R. Escudero, tu.

- W.C. Allen, *Hendersonia*, p.159: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo. (No tuba or drums audible). "There is no personnel information in the Columbia files; the personnel and identifications given above were derived from aural study."

- BGR\*2: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs.

- BGR\*3,\*4: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo.

- Rust\*3,\*4,\*6: Joe Smith –c; Charlie Green –tb; Buster Bailey –cl; Fletcher Henderson –p; Charlie Dixon –bj; Ralph Escudero –bb.

Discernible differences of takes (from W.C. Allen, *Hendersonia*):

140583-1: instrumental intro 8 bars

140583-3: instrumental intro 4 bars

052	<b>BESSIE SMITH</b>	Henderson's Hot Six	New York,	May 05, 1925
	Bessie Smith – voc;			
	Joe Smith – cnt; Charlie Green – tbn; Buster Bailey – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo			
140585-D	Cake Walkin' Babies (From Home)		Col 35673,	Frog DGF 42

Now that Joe Smith is with the Henderson organization it seems that he becomes the favourite accompanist for vocalists. Bessie Smith's favour of his is well known and accordingly, he leads a small group from the band – comprising the "hot" stars of the band, but disregarding Armstrong – to accompany the "Empress of the Blues", although her utmost classic session with Armstrong as accompanist is past for four months only. And what a beautiful recording this is, although Smith is a bit too much restrained. Against almost all the discographies there is no Coleman Hawkins playing on this title, neither tenor sax nor possibly bass saxophone!

Notes:

- Delaunay, *New Hot Discography*: Joe Smith (c); Charlie Green (tb); Buster Bailey (cl); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d).

- W.C. Allen, *Hendersonia*, p.160: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo. "There is no personnel information in the Columbia files; instrumentation and identities derived by aural study. There is no bass sax, tenor sax, or tuba on these titles: the "Six" is a misnomer."

- BGR\*2,\*3: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs.

- BGR\*4: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Fletcher Henderson, pno; Charlie Dixon, bjo.

- Rust\*3,\*4,\*6: Joe Smith –c; Charlie Green –tb; Buster Bailey –cl; Coleman Hawkins –ts; Fletcher Henderson –p; Charlie Dixon –bj; Ralph Escudero –bb.

053	<b>BESSIE SMITH</b>	Henderson's Hot Six	New York,	May 06, 1925
	Bessie Smith – voc;			
	Joe Smith – cnt; Charlie Green – tbn; Buster Bailey – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo			
140586-1	The Yellow Dog Blues		Col 14075-D,	Frog DGF 42
140586-2	The Yellow Dog Blues		Col 14075-D,	Frog DGF 42

Early discographies list this and the preceding sessions as one session dated 05 May, 1925. Musicians at both sessions are identical. And again, against almost all the discographies there is no Coleman Hawkins playing on these sides, neither tenor sax nor possibly bass saxophone! And there isn't any tuba here, as well.

Notes:

- Delaunay, *New Hot Discography*: Joe Smith (c); Charlie Green (tb); Buster Bailey (cl); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d).

- D. Mahony, *Columbia 13/14000-D Series*: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, p; C. Dixon, bj; R. Escudero, tu.

- W.C. Allen, *Hendersonia*, p.160: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo. "There is no personnel information in the Columbia files; instrumentation and identities derived by aural study. There is no bass sax, tenor sax, or tuba on these titles: the "Six" is a misnomer."

- BGR\*2,\*3: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs.

- BGR\*4: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Fletcher Henderson, pno; Charlie Dixon, bjo.

- Rust\*3,\*4,\*6: Joe Smith –c; Charlie Green –tb; Buster Bailey –cl; Coleman Hawkins –ts; Fletcher Henderson –p; Charlie Dixon –bj; Ralph Escudero –bb.

Discernible differences of takes (from *Hendersonia*, p.160):

140586-1: Last chorus, bar 5: "You got to vamp it"

140586-2: Last chorus, bar 5: "They had to vamp it"

054	<b>BESSIE SMITH</b>		New York,	May 14, 1925
	Bessie Smith – voc;			
	Charlie Green – tbn; Fred Longshaw – pno			
140600	Ragtime Dance		Col unissued	not on LP/CD
140601-1	Soft Pedal Blues		Col 14075-D,	Frog DGF 43
140601-2	Soft Pedal Blues		Col 14075-D,	Frog DGF 43

Discographers seem to be at odds with this session: all Rust editions stick to Henderson as pianist, but BGR\*3 and \*4 – and Mahony – list Longshaw. Stylistically, Longshaw seems to be right. Different from Henderson, he performs in a laid-back soft blues style, while Bessie

sings and hollers, Charlie Green accompanying her very softly and sensually.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Green, tbn; Longshaw, p*

- BGR\*2: *Charlie Green, tbn; Fletcher Henderson, pno*

- BGR\*3,\*4: *Charlie Green, tbn; Fred Longshaw, pno*

- Rust\*3,\*4,\*6: *Charlie Green -tb; Fletcher Henderson -p*

Discernible differences of takes (from Hendersonia, p.160):

140601-1: *Introduction: Ch. Green starts on second beat of first bar shortly after Longshaw on piano.*

140601-2: *Introduction: Ch. Green starts slightly before Longshaw's upbeat to intro.*

055 **BESSIE SMITH**

New York,

May 15, 1925

Bessie Smith – voc;

Charlie Green – tbn; Buster Bailey – clt;

Fred Longshaw – pno; James T. Wilson - train bell, whistle and steam effects (4)

140604 Careless Love Blues

Col unissued

not on LP/CD

140605 He's Gone Blues

Col unissued

not on LP/CD

140606 Nashville Woman's Blues

Col unissued

not on LP/CD

140607-1 Dixie Flyer Blues

Col 14079-D,

Frog DGF 43

This must have been an un-rewarding session for Bessie Smith herself, the more so for the instrumentalists, playing minimal and most uncreative short riffs, un-adequate for musicians of such high quality. May this have been the reason for not issuing the other three titles? Again, we have the disagreement of the discographers on the person of the pianist, but I would assume Longshaw to be the player on the session.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Green, Bailey, Longshaw*

- BGR\*2,\*3,\*4: *Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; unknown train imitation and whistle (4)*

- Rust\*3,\*4,\*6: *Charlie Green -tb; Fletcher Henderson -p*

056 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

May 19, 1925

Elmer Chambers, Joe Smith, Louis Armstrong – tpt/cnt; Charlie Green – tbn;

Don Redman – alt, clt, ten; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

140616-1 I'll Take Her Back If She Wants To Come Back

Col 383-D,

Chronological Classics 633

140617-1 Money Blues

Col 383-D,

Chronological Classics 633

140617-2 Money Blues

Col 383-D,

Forte FRP F-38003

Again, we start with well-played but dull dance music. But there is great electric sound and nice four-beat banjo playing by Dixon. There is an unusual two-tenor sax passage in 'I'll Take Her Back', but only one improvised tenor sax solo by Hawkins.

'Money Blues', then, is a stomping and jazzy vehicle for the real jazzers in the band. And Marshall delivers great after-beat cymbal work for Louis. At last Hawkins seems to be on his own way, here.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong, Russel Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (clt); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).*

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Hendersonia, p161: Elmer Chambers, Joe Smith, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Clarinet and alto sax; Don Redman, alto and tenor sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.*

- Rust\*2: *Elmer Chambers, Joe Smith, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).*

- Rust\*3: *Russell Smith -Joe Smith -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*

- Rust\*4,\*6: *Elmer Chambers, Joe Smith, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, as; Don Redman, as, ts; Coleman Hawkins, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.*

Solos ad-lib:

*I'll Take Her Back: CH ten 8*

*Money Blues: LA m-cnt 1, LA m-cnt 22, BB clt 12, CH ten 22, CG m-tbn 20*

Discernible differences of takes:

140617-1: *Armstrong break in intro: entirely clean and clear*

140617-2: *Armstrong break in intro: 4 eighth notes after triplet unclear and crumbly*

057 **BESSIE SMITH**

New York,

May 26, 1925

Bessie Smith – voc;

Louis Armstrong – cnt; Charlie Green – tbn;

Fred Longshaw – pno

140625-2 Nashville Woman's Blues

Col 14090-D,

Frog DGF 43

140625-3 Nashville Woman's Blues

Col 14090-D,

Frog DGF 43

140626-1 Careless Love Blues

Col 14083-D,

Frog DGF 43

140626-2 Careless Love Blues

Col 14083-D,

Frog DGF 43

Disagreement again on the person of the pianist. But even when 'Hendersonia' lists the pianist of these Bessie Smith sessions of May 1925 as Longshaw, we should be ascertained it is Longshaw!

In 'Nashville Woman's Blues' Armstrong plays muted and most sensitive, with Green at his most gut-bucket, both of them supplementing Bessie's performance wonderfully. All this above Longshaw's bluesy moderate boogie-piano. 'Careless Love' with its long sentences makes it more difficult to accompany the singer, and Green is more retained, while Armstrong shines brilliantly.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Louis Armstrong, cnt; Charlie Green, tbn; Fred Longshaw, p.*
- BGR\*2,\*3,\*4: *Louis Armstrong, cnt; Charlie Green, tbn; Fletcher Henderson, pno*
- Rust\*3,\*4,\*6: *Louis Armstrong -c; Charlie Green -tb; Fletcher Henderson -p*

Discernible differences of takes:

- 140625-2: Introduction: Armstrong playing: eighth-note ab, quarter-note ab, half-note ab.
- 140625-3: Introduction: Armstrong playing: eighth-note ab, quarter-note ab, 3 eighth-notes e-f-c.
- 140626-1: End of tune: Armstrong's final phrase: 3 eighth-notes d-d-b, quarter-note d, dotted eighth-note f, sixteenth-note f# quarter-note d, eighth-triplet a-b-a, half-note d.
- 140626-2: End of tune: Armstrong's final phrase: 2 eighth-notes f-f#, eighth-triplet d-e-d, eighth-note a, quarter-note d, eighth-triplet a-b-a, half-note d.

058 <b>BESSIE SMITH</b>		New York,	May 27, 1925
Bessie Smith – voc;			
Louis Armstrong – cnt; Charlie Green – tbn;			
Fred Longshaw – pno			
140629-2	J. C. Holmes Blues	Col 14095-D,	Frog DGF 43
140630-1	I Ain't Goin' To Play Second Fiddle	Col 14090-D,	Frog DGF 43

- E. Brooks, *The Bessie Smith Companion*, p. 89: "The accompaniment is again exceptional but at this slow pace (c. 72), another measure of the gulf between Louis Armstrong and the other instrumentalists becomes apparent. Whereas Green and Henderson (sic – KBR) are basically thinking in 4/4 time, Armstrong assumes 12/16 in which to construct his astonishing phrases." This exactly depicts what is happening on all these accompaniments teaming Armstrong and Green together. There still is much more, but not to deminish Green's merits.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Louis Armstrong, cnt; Charlie Green, tbn; Fred Longshaw, p.*
- BGR\*2,\*3,\*4: *Louis Armstrong, cnt; Charlie Green, tbn; Fletcher Henderson, pno*
- Rust\*3,\*4,\*6: *Louis Armstrong -c; Charlie Green -tb; Fletcher Henderson -p*

059 <b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	May 29, 1925
Elmer Chambers, Joe Smith, Louis Armstrong – tpt/cnt; Charlie Green – tbn;			
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;			
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;			
Don Redman - arr			
140639-2	Sugar Foot Stomp	Col 395-D,	Chronological Classics 633
140640-2	What-Cha-Call-'Em Blues	Col 395-D,	Chronological Classics 633

'Sugar Foot Stomp' is the big-band version of Joe King Oliver's very famous 'Dippermouth Blues'. (Oliver himself also named his original 'Sugar Foot Stomp' when he recorded it exactly one year later – to the day – with his 'Dixie Syncopators' in Chicago. It has since become one of the most-played tune of classic jazz and swing jazz.)

Listen what is happening in the tenth and twelfth/last choruses: Hawkins ad-lib, together with the 'hot' players of the band, over a smoothly swinging harmonized back-ground, and beautiful cymbal work by Kaiser Marshall, very modern for the time. And Escudero playing smooth four-four-rhythm on his big horn. This seem to be the first indications of Henderson's first stylistic transition which at the long last led to the swing-period.

'What-Cha-Call-'Em Blues' is no blues at all, but a 16-bar composition using no blues changes, but comprising three different strains, the first one with a nice little modulation C-major to Ab-major and back. There is no Armstrong solo, but Henderson's colleague from Ethel Waters-Black Swan days, Joe Smith, just recently with the band, has the solo honours, together with Charlie Green.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong, Russel Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).*
- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*
- W.C. Allen, *Hendersonia, p162: Elmer Chambers, Joe Smith, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.*
- Rust\*2: *Elmer Chambers, Joe Smith, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).*
- Rust\*3: *Russell Smith -Joe Smith -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*
- Rust\*4: *Elmer Chambers - Joe Smith -Louis Armstrong -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*
- Rust\*6: *Elmer Chambers, Joe Smith, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, as; Don Redman, cl, as, a; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.*

Solos ad-lib:

- Sugar Foot Stomp: CG m-tbn 10, LA m-cnt 'Oliver solo' 10+10+10*
- What-Cha-Call-'Em Blues: JS m-tpt 1+18 theme, CG o-tbn 2, JS m-tpt 2, CG o-tbn 1+16*

060 <b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Aug. 06, 1925
Probably:			
Elmer Chambers, Joe Smith, Louis Armstrong – tpt/cnt; Charlie Green – tbn;			
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;			

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms			
140812	Red Hot Henry Brown	Col unissued	not on LP/CD
140813	Loud Speakin' Papa	Col unissued	not on LP/CD

As these titles are unissued and no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Hendersonia*, p. 162: "Probably same personnel as for above session. "There is no personnel information in the Columbia files. ... For some unknown reason, these recordings were adjudged unsuitable for issue, so they were re-recorded by Dick Johnson's Charleston Chasers on August 28, 1925. ...No matrices of the Henderson versions are in existence, and were presumably destroyed; and no tests of these have ever been found."

- Rust\*2: Elmer Chambers, Joe Smith, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -Joe Smith -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4: Elmer Chambers - Joe Smith -Louis Armstrong -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*6: Elmer Chambers, Joe Smith, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, as; Don Redman, cl, as, a; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

061 **THE SOUTHERN SERENADERS**

New York, Aug. 07, 1925

Elmer Chambers, Joe Smith, Louis Armstrong – tpt/cnt; Charlie Green – tbn;  
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;  
Billy Jones – voc (1); Don Redman - arr

140819-2	I Miss My Swiss	Har 4-H,	Chronological Classics 633
140820-2	Alone At Last	Har 5-H,	Chronological Classics 633

This session has long been overlooked and is first listed in Rust in the fourth edition, with the following comment by the author which explains the doubts connected with this matter: "Although a certain amount of controversy still centres round the products of this session under this name, the Columbia files bear an artist credit to what looks like 'Fletcher Henderson And His Orchestra', each letter and the spaces between each word being obliterated with X, and the above pseudonym written in above. Had this been a Sam Lanin session, as the late Walter C. Allen and other authorities contended, surely his name would have been entered, even if it had subsequently been obliterated also. A record date by a collaboration of Henderson and Lanin musicians is dimly remembered by some of each according to various collectors who interviewed them (and vigorously denied by others!), but while such a collaboration is unlikely as long ago as 1925, it is not out of the question, although there is always the possibility that the sides made were never issued, or were issued and have yet to be discovered. In view of the evidence of the CBS file card and the sound of the sides themselves, I am prepared to accept the assertion of Louis Armstrong and Don Redman that the band responsible was Henderson's, with white vocalist Billy Jones added for one side." But since 'Afterthoughts 311' in Storyville 66 of September 1976 this matter seems to be settled as to the presence of the entire Henderson band.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Armstrong, Russel Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).*

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: "Considered by some collectors to be Henderson's Orchestra. Louis Armstrong (cor) is featured and vcl by Billy Jones. It is quite likely that this is a Lanin group in actual fact."*

- W.C. Allen, *Hendersonia*, p. 162: "On August 7, 1925, Louis Armstrong, Don Redman, Charlie Green and perhaps other members of the Henderson band recorded two titles for the Harmony label, under the name *The Southern Serenaders*. Rust (1970 edition, page 1568) lists these as by the full Henderson band, supposedly based on a brief interview with Armstrong himself. Previously, Don Redman had identified himself on these, and the band as Henderson's.

However, the recollections of other musicians indicate that this session may correspond to a dimly-remembered mixed date of Sam Lanin and Fletcher Henderson bandsmen including Armstrong, who on Another occasion corroborated this latter theory. He is not the only musician whose statements about this date have differed on different occasions; unfortunately, there is so much contradiction and so little verifiable fact that no firm conclusion can be reached. But for what it is worth, my own opinion is that this is more likely to have been a Lanin-Henderson collaboration than by the Henderson band alone. Accordingly, this session is listed, with a fuller discussion, in Chapter XXI, 'Miscellany'."

- Rust\*2,\*3,\*4,\*6: Russell Smith, Joe Smith, Louis Armstrong (cnts); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms); Billy Jones (vcl)

Solos ad-lib:

I Miss My Swiss: LA m-cnt 16, BB clt obl 16  
Alone At Last: LA o-cnt 30

062 **COOT GRANT AND KID WESLEY WILSON** Fletcher Henderson's Orchestra New York, c. Sep. 1925

Leola B. Wilson, Kid Wesley Wilson – voc duet;  
Louis Armstzrong – cnt; Charlie Green – tbn; Buster Bailey – clt;  
Fletcher Henderson – pno; Charlie Dixon – bjo

2279-1	You Dirty Mistreater	Pm 12324,	Document DOCD-5563
2280-2	Come On Coot Do That Thing	Pm 12317,	Document DOCD-5563
2281-2	Have Your Chill, I'll Be Here When Your Fever Rises	Pm 12317,	Document DOCD-5563
2282-1	Find Me At The Greasy Spoon (If You Miss Me Here)	Pm 12337,	Document DOCD-5563
2282-2	Find Me At The Greasy Spoon (If You Miss Me Here)	Pm 12337,	Document DOCD-5563

"Big" Charlie Green immediately starts proceedings in the first number with a typical and real down-to-earth trombone chorus, even before anybody starts to sing. (Is there a meaning to it?) He is much more into the blues than any one of his colleagues. But there's beautiful Armstrong behind the vocalists all through. And what grandiose ensemble playing in 'Come On Coot' and the subsequent titles. And hear



Armstrong at the end of 'Have Your Chill'! A great recording-sessions, by all means! But I do not hear a drummer here as listed in the discos.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong (c); Charlie Green (tb); Buster Bailey (cl); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (dm).

- W.C. Allen, *Hendersonia*, p163: Louis Armstrong, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; . "Personnel derived from aural study; Bailey has reportedly recalled making this session.

BGR\*2,\*3,\*4: Fletcher Henderson's Orchestra: Louis Armstrong, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms.

- Rust\*3,\*4,\*6: Fletcher Henderson's Orchestra: Louis Armstrong -c; Charlie Green -tb; Buster Bailey -cl; Fletcher Henderson -p -ldr; Charlie Dixon -bj; Kaiser Marshall -d.

Discernible differences of takes:

2282-1: Bar 4 of introduction: Armstrong plays quarter- note bb, three-quarter-note f

2282-2: Bar 4 of introduction: Armstrong plays quarter-note d, eighth-triplet bb-g-gb, half-note f

063 CLARENCE WILLIAMS' BLUE FIVE

New York,

Oct. 08, 1925

Louis Armstrong – cnt; Charlie Green – tbn; Buster Bailey – sop;

Clarence Williams – pno; Buddy Christian – bjo;

Eva Taylor – voc

73694-B Coal Cart Blues

OK 8245,

Hot 'n Sweet FDC 151222

73695-B Santa Claus Blues

OK 8245,

Hot 'n Sweet FDC 151222

This stylistically is unmistakably Charlie Green on trombone now. Bailey very fluent, but poorly swinging and too much to the fore, and Louis in heroic fashion. Redman is not there as already noticed in the above session. It is Armstrong playing background when Bailey solos.

Absolutely great Blue Five recordings. Probably Green was the best trombonist for this kind of band and music.

Notes:

- Storyville 17: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt); Buster Bailey (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "It is possible that Redman plays only on the first side."

- Lord, Clarence Williams, p138: Louis Armstrong (cnt); Charlie Irvis (tbn); Don Redman (clt); Buster Bailey (sop); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc) "... The same group returns, although Goldman lists Charlie Green on trombone. Here again the two reeds cause a little confusion. It is possible that Redman plays only on the first side. Sidney Bechet is quoted in TKD as saying that both he and Bailey are present, with Bailey playing the lead. This doesn't sound like Bechet to me, and no other sources mention him."

- Rust\*2,\*3,\*4,\*6: Louis Armstrong (cnt); Charlie Irvis (tbn); Buster Bailey (clt/sop); Don Redman (clt/alt); Clarence Williams (pno); Buddy Christian (bjo); Eva Taylor (voc)

BGR\*2,\*3: Louis Armstrong, cnt; Charlie Irvis, tbn; Buster Bailey, clt, sop; Don Redman, clt or sop; Clarence Williams, pno; Buddy Christian, bjo; Eva Taylor, vcl

- BGR\*4: Louis Armstrong, c; Charlie Irvis, tb; Don Redman, cl; Buster Bailey, ss; Clarence Williams, p; Buddy Christian, bj

064 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 21, 1925

Elmer Chambers, Joe Smith, Louis Armstrong - tpt; Charlie Green – tbn;

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bsx;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;

Don Redman – arr (1); Elmer Schoebel – arr (2)

141170-1 T N T

Col 509-D,

Chronological Classics 633

141171-4 Carolina Stomp

Col 509-D,

Chronological Classics 633

This is Louis Armstrong's last recording date as member of the Henderson band. The Henderson band was not anymore what they had been for a year. Redman had developed as an arranger and Hawkins as a tenor saxophonist. And I dare say that they did under Louis Armstrong's spell. And then compare this Henderson band with that of exactly one year ago, and think about it. This is Fletcher Henderson and his 'Jazz' Orchestra.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, Russel Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, *Hendersonia*, p162: Elmer Chambers, Joe Smith, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet, tenor and bass saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "Personnel confirmed by Don Redman after listening."

- Rust\*2: Elmer Chambers, Joe Smith, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -Joe Smith -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4,\*6: Elmer Chambers, Joe Smith, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, cl, as, a; Don Redman, cl, as, a; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

TNT: LA m-cnt 4+4, LA m-cnt 14, CH ten 4, CG o-tbn 4+4, JS m-tpt 1+15

Carolina Stomp: CH bsx 2, FH pno 2+2, CG m-tbn with brass 14, LA m-cnt 12, DR alt 1, CH bsx 1+1+6, LA m-cnt 2, LA m-cnt 1+1+8, DR alt + CH bsx chase 14, FH pno 2+2, DR alt + CH bsx chase 14, BB clt obligato 14

065 PERRY BRADFORD'S JAZZ PHOOLS

New York,

Oct. 07, 1925

probably:

Perry Bradford - voc;

Thornton G. Brown – cnt; Wilbur de Paris – tbn; William Elliott - sax;

Perry Bradford – pno; George Gilmore – bjo

E-1434 / 35 / 36W Lucy Long

E-1437 / 38 / 39W I Ain't Gonna Play No Second Fiddle

Voc unissued

not on LP/CD

Voc unissued

not on LP/CD

VJM 188, Ate's Discographical Ramblings just recently have issued a note on the unissued Vocalion session of Perry Bradford's Jazz Phoools of 07 October 1925. It says: "In VJM #182 the rejected Vocalion session of 7 October 1925 by Perry Bradford's was discussed. Walter C. Allen was quoted saying that Bradford used Henderson men instead of his usual men. Coincidentally we found a note in the NY Morning Telegraph of 11 November 1925 which said that 'Bradford's Jazz Phoools' made their first record for Brunswick with personnel Dorner Brown, cornet, Thomas Paris, trombone, William Elliott, saxophone, and George Gilmore, banjo. Thornton Brown and Ernest Elliott were among Bradford's regulars."

It has to be questioned whether Thornton Brown and William Elliott were among Perry Bradford's regulars. Brown was part of the 'Original Jazz Hounds', a touring vaudeville band of the '7-11 Show', together with the named William(s) Elliott. Brown certainly was an accomplished cornettist/trumpeter, while William Elliott obviously had nothing to do with his famous namesake Ernest Elliott. Both musicians were used by Bradford only on the four sessions with 'Original Jazz Hounds' personnel (see above!).

I happened to have authored an article in N&N 70, July 2014 I uttered my assumption that the personnel on this unissued session might possibly be as follows. This has now been made obsolete. See below what I had written:

"At the end of 1925 June Clark cut his lip and injured his teeth, which caused him to have a break for 3 weeks and take the band out of Smalls in December. Out of work the band had at least a few recording sessions with Perry Bradford.

We do not know when Perry Bradford aimed to recruit the Clark band for his own recording purposes. But I see the possibility, that Perry tried out the Clark band on this recording date with disappointing results. Disappointing for himself as for the Vocalion people. The disappointment might have been caused by Clark's increasing troubles with lips and teeth, trying to copy Louis Armstrong (Rosenberg/Williams draft: Fall 1925 June cut his lip and hurt his teeth making high F's at Small's).

So, when a later date for the recording was fixed for November 2nd, 1925, he might have been in an even worse shape, and Bradford recruited Louis with a bunch of Henderson men. But this is only guess-work!"

Notes:

- Rust\*2: personnel similar to the following?: Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); James P. Johnson (pno); Kaiser Marshall (dms); Perry Bradford (vcl) (of Nov. 02, 1925 – KBR)

- Rust\*3: personnel possibly similar to the next personnel below: Louis Armstrong -c; Charlie Green -tb; Buster Bailey -cl; Don Redman -a; James P. Johns -p; ?Sam Speed -bj; Kaiser Marshall -d; Perry Bradford -v.(of Nov. 02, 1925 – KBR)

- Rust\*4: instrumentation probably similar to the foregoing (Feb. 1924 – KBR); personnel unknown.

- Rust\*6: instrumentation probably similar to the foregoing (Feb. 1924 – KBR); Perry Bradford, v, dir: unknown personnel.

**066 PERRY BRADFORD'S JAZZ PHOOLS**

New York,

Nov. 02, 1925

Perry Bradford – voc;

Louis Armstrong – cnt; Ted Nixon – tbn;

Buster Bailey – clt; Don Redman – alt;

James P. Johnson or/and Phil Worde – pno; Charlie Dixon – bjo; Kaiser Marshall – dms

E-1580/2 Lucy Long

Voc 15165,

Timeless CBC 1-073

E-1583/5 I Ain't Gonna Play No Second Fiddle

Voc 15165,

Timeless CBC 1-073

Hateful Blues

Voc unissued

not on LP/CD

unknown title

Voc unissued

not on LP/CD

Of the above-named musicians Armstrong, Bailey and Redman are unquestioned. Dixon - bjo and Marshall – dms are not named at all. The New York Morning Telegraph of 12 Nov. 1925 mentions two alternate musicians for this session, obviously given by Perry Bradford himself: Phil Worde at the piano and Ted Nixon on trombone.

After attentive listening to these well-known sides I feel uncertain to decide the trombonist's identity. Judging from Nixon's playing with the Henderson band of a year before he may be the player because of the somewhat tame playing on these sides. But the sound of the trombone is rather Green's than Nixon's. Yet, the very few trombone solo spots in these two titles may indeed indicate Teddy Nixon's presence. So, Walter C. Allen's doubts as to Green's presence might well have been substantiated.

Comparing this pianist's performance with the only recording with the documented presence of Phil Worde (Elizabeth Smith and Sidney Easton, Oct. 18, 1926), I can only persist in James P. Johnson as always listed before. There is very strong piano playing behind Bradford's vocals in Johnson's stride style which does not compare with Worde's rather subdued style as on the cited recording. Beyond that Perry Bradford himself named James P. Johnson and (sic) Fats Waller as pianists, as can be seen below. So much as to the reliability of the identification of musicians by leaders of their own recording sessions!

The banjo is not easy to hear, but behind Armstrong's chorus in the first title you can hear it. It's character is not Sam Speed's, as very often listed, but clearly tonally and stylistically - and in contrast to Sam Speed's on earlier recordings in this list - that of Charlie Dixon, Henderson's banjo player. Leaving the trombonist's identity the only question (arisen by Mr. Walter C. Allen himself). But judging from tone, vibrato and phrasing I feel quite certain that it is Charlie Green – who certainly would be the only reasonable candidate. Listen to his breaks in the second title. The cymbal sound is identical to Marshall's cymbal played in recordings of the Henderson band of the time.

So, with the exception of pianist James P. Johnson, we have a top group of Henderson alumni here.

And what music do they play?! Everybody seems to be at his best, Redman plays an agreeable solo, Bailey is nearly swinging, Green a bit subdued and Louis starts vertically through the clouds like a missile. And the always dependable James P. Johnson gives a solid foundation to this extraordinary music, not to forget Dixon and Marshall. Just imagine you could have been there at the session!

But why, oh why, did they delete the two last titles? Any thinkable reason will never be reason enough for this barbarism.

Notes:

- Jazz Information Vol.I No.19: At the recording date that produced the famous Perry Bradford's Jazz Phoools "Lucy Long -- I Ain't Gonna Play No Second Fiddle" (Vocalion 15165), four sides were made according to Bradford himself. Only those two were issued, however "Hateful Blues", and a fourth side which he doesn't remember, appear to have been lost. The band at this date, besides Louis Armstrong, included James P. Johnson and Fats Waller, pianos; and Don Redman, alto sax. This information was obtained from Perry Bradford by Dan Qualey of Brooklyn, sponsor of Solo Art Records.

- Rust\*2: Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); James P. Johnson (pno); Kaiser Marshall (dms); Perry Bradford (voc)

- Rust\*3,\*4,\*6: Louis Armstrong - c; Charlie Green - tb; Buster Bailey -cl; Don Redman - a; James P. Johnson - p; ? Sam Speed – bj; Kaiser Marshall - d; Perry Bradford – v.

067 **FLETCHER HENDERSON AND HIS BAND**

New York,

Nov. 16, 1925

Russell Smith, Elmer Chambers, Joe Smith - tpt; Charlie Green - tbn;  
 Don Redman, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt;  
 Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms;  
 Don Redman - voc

6293-1	Sleepy Time Gal	Apex 8419	not on LP/CD, but held
6293-2	Sleepy Time Gal	Ban 1639,	Chronological Classics 633
6293-3	Sleepy Time Gal	Ban 1639,	Neatwork RP 2006
6297-1	Then I'll Be Happy	Ban 1654,	Chronological Classics 633
6297-2	Then I'll Be Happy	Ban 1654,	Neatwork RP 2006

Close listening makes me think that Russell Smith has now taken over the lead chair, and good old Elmer Chambers has been removed to the second chair, Joe Smith being in Louis Armstrong's place as third trumpeter playing all hot solos.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Russell Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4: Elmer Chambers, Joe Smith, unknown (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Hendersonia, p186*: Elmer Chambers, Russell Smith, Joe Smith, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax and vocal; Coleman Hawkins, clarinet, C-melody and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.

- Rust\*2: Elmer Chambers, Joe Smith, Russell Smith (tpt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Joe Smith -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl, ts -bsx; Fletcher Henderson -p, ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4: Elmer Chambers -Joe Smith -Russell Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -Cm -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*6: Elmer Chambers, Joe Smith, Russell Smith, t; Charlie Green, tb; Buster Bailey, cl, as; Don Redman, as, ts, v; Coleman Hawkins, cl, Cm, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Discernible differences of takes:

6293-1: J. Smith solo: 16-bar half-chorus (after two-bar entrance break) bar 7: 2 eighth notes - 1 quarter note - 1 half note; bar 11: 1 half note - 2 eighth notes - 1 quarter note. First note of final break is fluffed (too high: Ab instead of Eb).

6293-2: J. Smith solo: 16-bar half-chorus (after two-bar entrance break) bar 7: 1 eighth note - 1 quarter note - 1 eighth note - 1 half note; bar 11: 1 sustained whole note. First note of final break clear Eb.

6293-3: J. Smith solo: 16-bar half-chorus (after two-bar entrance break) bar 7: 1 quarter note - 2 eighth notes - 1 half note; bar 11: 1 sustained whole note. First note of final break clear Eb. Bar 4 of solo unsecure.

6294-1: C. Hawkins solo: final break: 5 uprising notes, then 2 downward arpeggios of 4 chordal notes each

6294-2: C. Hawkins solo: final break: 5 syncopated notes of equal pitch

Solos ad-lib:

*Sleepy Time Gal*: JS m-tpt 2+16, CG o-tbn 14, CH ten 16, BB clt + CG o-tbn obligato 14.

*Then I'll Be Happy*: BB clt 1+1, CG o-tbn obligato 30, DR voc 32, JS m-tpt 16+6, CH ten 16, CG o-tbn 2, BB clt+ CG o-tbn obligato 6.

068 **BESSIE SMITH**

New York,

Nov. 18, 1925

Bessie Smith - voc;

Joe Smith - cnt; Charlie Green - tbn;

Fletcher Henderson - pno; unknown - speech (1)

141283-1	At The Christmas Ball	Col 35842,	Frog DGF 43
141284	Telephone Blues	Col unissued	not on LP/CD
141285-3	I've Been Mistreated And I Don't Like It	Col 14115-D,	Frog DGF 43

Personnel is documented in the Columbia files. It really is amazing how these two brass players with their controversial styles deliver such beautiful accompaniment to the "Empress".

Notes:

- Delaunay, *New Hot Discography*: Joe Smith (c); Charlie Green (tb); Fletcher Henderson (p).

- W.C. Allen, *Hendersonia, p.186*: Joe Smith, cornet; Charlie Green, trombone; Fletcher Henderson,, piano; unknown male voice in intro to first title. (Personnel is from Columbia files.)

- BGR\*2,\*3,\*4: Joe Smith, cnt; Charlie Green, tbn; Fletcher Henderson, pno.

- Rust\*3,\*4,\*6: Joe Smith -c; Charlie Green -tb; Fletcher Henderson -p.

069 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Nov. 19, 1925

Russell Smith, Elmer Chambers, Joe Smith - tpt; Charlie Green - tbn;

Don Redman, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms

E-1759/61	Peaceful Valley	Voc unissued	not on LP/CD
E-1762/64	Hay Foot, Straw Foot	Voc unissued	not on LP/CD

As these titles are unissued and no tests of this session seem to have survived, nothing can be said about the music. This session was remade on 17 December 1925.

Notes:

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

- W.C. Allen, *Hendersonia, p. 186*: "Probably similar personnel to above Orchestra session (16 November, 1925 - KBR)."

- Rust\*2: Elmer Chambers, Joe Smith, Russell Smith (tpt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Joe Smith -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl, ts -bsx; Fletcher Henderson -p, ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4: Elmer Chambers -Joe Smith -Russell Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -Cm -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.  
 - Rust\*6: Elmer Chambers, Joe Smith, Russell Smith, t; Charlie Green, tb; Buster Bailey, cl, as; Don Redman, as, ts, v; Coleman Hawkins, cl, Cm, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

070	<b>THE DIXIE STOMPERS</b>	New York,	Nov. 23, 1925
	Joe Smith – tpt; Charlie Green – tbn;		
	Don Redman , Buster Bailey – alt, clt; Coleman Hawkins – bsx;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall – dms		
141301-2	Spanish Shawl	Har 70-H,	Chronological Classics 610
141302-3	Clap Hands! Here Comes Charlie!	Har 70-H,	Chronological Classics 610
141303	Florida Stomp	Har unissued	not on LP/CD

This is the first Henderson session under the name of 'The Dixie Stompers'. W.C. Allen, *Hendersonia*, p. 187: "File cards for this session are headed 'Fletcher Henderson & his Orchestra', which was subsequently crossed out and the credit 'The Dixie Stompers' substituted. There is no personnel information on these cards, but the above has been reconstructed from aural study. Note that this is not the full band, the instrumentation being as above." Allen lists a 16-bar clarinet trio for each title, but I have to contradict here: I only hear two clarinets playing in each "trio", and we thus have clarinet duos with Coleman Hawkins not participating and sticking to the bass sax meanwhile.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Russell Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4*: Elmer Chambers, Joe Smith, unknown (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, *Record Research 33-13*: 1 tp (Joe Smith); 1 tb (Green); 3 reeds (Bailey cl, Redman alto, Hawkins bass sax); piano; banjo; drums

- W.C. Allen, *Hendersonia*, p187: Joe Smith, trumpet; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums. "File cards for this session are headed 'Fletcher Henderson & his Orchestra', which was subsequently crossed out and the credit 'The Dixie Stompers' substituted. There is no personnel information on these cards, but the above has been reconstructed from aural study. Note that this is not by the full band, the instrumentation being as above."

- Rust\*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Joe Smith -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl, ts -bsx; Fletcher Henderson -p, ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4: Joe Smith -t; Charlie Green -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall -d.

- Rust\*6: Joe Smith, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as; Coleman Hawkins, cl, bsx; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Kaiser Marshall, d.

Solos ad-lib:

Spanish Shawl: CH bsx 1+1, CH bsx 14, BB 14, JS m-tpt 16, DR alt 8, JS m-tpt 6, CH bsx 1+1+1+1+8+1.

Clap Hands, Here Comes Charlie: BB clt obligato 30, CH bsx 2+16, CH bsx 6, CG 6, JS o-tpt 2, FH pno 16, JS m-tpt 8, FH pno 6, CG 8, BB clt + CG tbn obligato 30, DR alt 1, CH bsx 1.

071	<b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Nov. 27, 1925
	Russell Smith, Joe Smith - tpt; Charlie Green – tbn;		
	Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms		
6311	Who ?	Col unissued	not on LP/CD
6312	Spanish Shawl	Col unissued	not on LP/CD

As these titles are unissued and no tests of this session seem to have survived, nothing can be said about the music.

Notes:

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

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4*: Elmer Chambers, Joe Smith, unknown (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- W.C. Allen, *Hendersonia*, p. 187: Probably full Henderson personnel, as for Nov. 16, 1925, session. "We know from the Columbia files that these two titles were recorded on this date by the Henderson band, that all the Henderson takes were rejected, and that they were remade on Dec. 14, 1925, by a house orchestra probably consisting of Harry Reser and other white instrumentalists. Noen of the issued records are from the Henderson session, nor are any tests known to exist. All known copies are from the remake session, even though some particular issues credited Henderson on the record labels."

- Rust\*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4, \*6: Probably the full band as shown for the next session.

072	<b>TRIXIE SMITH</b>	Fletcher Henderson's Orchestra	New York,	c. Dec. 1925
	Trixie Smith – voc;			
	Joe Smith – tpt; Charlie Green - tbn; Buster Bailey – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; unknown – tom-tom (1,2)			
2362-1	Everybody's Doing That Charleston Now	Pm 12330,	Document DOCD-5333	
2362-2	Everybody's Doing That Charleston Now	Pm 12330,	Document DOCD-5573	
2363-1	He Likes It Slow	Pm 12336	not on LP/CD	
2363-2	He Likes It Slow	Pm 12336,	Document DOCD-5333	

2364-1	Black Bottom Hop	Pm 12336,	Document DOCD-5333
2365-1	Love Me Like You Used To Do	Pm 12330,	Document DOCD-5660
2365-2	Love Me Like You Used To Do	Pm 12330,	Document DOCD-5333

The listed personnel as above is obvious. Only the percussive noises on the first title certainly need an explanation. As I hear it, these noises could result from hitting a chair, or a table, or a bucket, or even a keyboard lid. But: the way the unknown object is hit shows us that the hitting person does exactly know when and where to hit. So, I presume that possibly Kaiser Marshall was present, or any other drummer, as all the strokes are exactly in places where a drummer would hit his cymbal. But possibly he had to leave after the recording of the first title's second take. On the other hand: the strokes appear only when Miss Smith is singing, and this might indicate that it is indeed she who hits. But what is it that is hit? After close listening I would suggest a small Chinese tom-tom – hanging around on a drum-kit somewhere in the studio.

But listen to the wonderful cornet work by Joe Smith here, sometimes he himself, at other times copying Louis Armstrong, but always very tastefully leading the band. Charlie Green is somewhat reduced, but Buster Bailey is a joy to listen to, and Charlie Dixon as well.

Notes:

- W.C. Allen, *Hendersonia*, p. 187: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; tapping audible on 1st title. "Instrumentation and soloists identified aurally as above."

- BGR\*2: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs; unknown, dms.

- BGR\*3: Joe Smith, c; Charlie Green, tb; Buster Bailey, cl; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb; unknown, tapping (1,2).

- BGR\*4: Joe Smith, c; Charlie Green, tb; Buster Bailey, cl; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb; unknown, perc. (1,2).

- Rust\*3: Joe Smith -c; Charlie Green -tb; Buster Bailey -cl; Fletcher Henderson -p; Charlie Dixon -bj; Ralph Escudero -bb; ?Kaiser Marshall -d.

- Rust\*4,\*6: Joe Smith, c; Charlie Green, tb; Buster Bailey, cl; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb.

Discernible differences of takes:

2362-1: clarinet break in first chorus (middle break) is played entirely in upper to medium register

2362-2: clarinet break in first chorus (middle break) is played entirely in low register

2363: Because of the unavailability of take 2363-1, comparison with 2363-2 was impossible!

2365-1: First two bars of introduction: tpt plays a row of 11 equally pitched notes G

2365-2: First two bars of introduction: tpt plays a row of 4 equally pitched notes G, then 1 fifth upward jump G-C, again 2 equally pitched notes G and 2 fifth upward jumps G-C

073 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Dec. 07, 1925

Russell Smith, Joe Smith - tpt; Charlie Green - tbn;

Don Redman, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt, bsx;

Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms

E-1911/12/13 Peaceful Valley

Voc 15174,

Chronological Classics 610

E-1914/15/16 Hay Foot, Straw Foot

Voc 15174,

Chronological Classics 610

To me this is a typical Henderson performance of the first "Transition Period", after Louis Armstrong's departure and the enlisting of Tommy Ladnier. It lacks the presence of a real "hot" trumpet player.

Personnel obviously is as above, but the clarinet section has three players here, unlike session 116 where Hawkins does not take part in it. In the first title Kaiser Marshall seems to try out his newly acquired brushes on his tightly pitched snare-drum. This certainly is the first recorded drum-solo in the history of jazz, as far as I know. And we hear Joe Smith thereafter at his most romantic. But the phrasing and harmonizing of the saxophone section before shows the work of a jazz inclined arranger, whom I think to identify as Don Redman.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: No information on the following recordings. (!)

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4*: probably Joe Smith (cor); Charlie Green (tbn); Buster Bailey (clt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d).

- W.C. Allen, *Hendersonia*, p. 187: Russell Smith ?, Joe Smith, trumpets; Charlie Green, trombone; probably Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet, tenor and bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "Only two trumpets seem to be audible. This is a remake session, these titles having been originally recorded on November 19<sup>th</sup>, but rejected."

- Rust\*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Joe Smith -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl, ts -bsx; Fletcher Henderson -p, ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4: Russell Smith (?) -Joe Smith -t; Charlie Green -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*6: Russell Smith (?), Joe Smith, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

Solos ad-lib:

Peaceful Valley: KM dms 32+14, FH pno 8, JS m-tpt 8, CH bsx 2.

Hay Foot, Straw Foot: JS o-tpt 2, CH bsx 32, JS o-tpt 4+4, DR alt 16, JS m-tpt 16, CG m-tbn 32.

074 **MA RAINEY** her Georgia Band

Chicago,

c. Dec. 1925

Ma Rainey - voc;

Joe Smith - cnt; Charlie Green - tbn;

Buster Bailey - clt; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Charlie Dixon - bjo; Coleman Hawkins - bsx

2369-2 Slave To The Blues

Pm 12332,

Document DOCD-5583

2370-1 Yonder Come The Blues

Pm 12357,

Document DOCD-5583

2370-2 Yonder Come The Blues

Pm 12357,

Rarities RAL 2 (LP)

2371-1 Titanic Man Blues

Pm 12374,

Document DOCD-5583

2371-2	Titanic Man Blues	Pm 12374,	Document DOCD-5583
2372-2	Chain Gang Blues	Pm 12338,	Document DOCD-5583
2373-1	Bessemer Bound Blues	Pm 12374,	Document DOCD-5583
2373-2	Bessemer Bound Blues	Pm 12374,	Document DOCD-5583
2374-1	Oh My Babe Blues	Pm 12332,	Document DOCD-5583
2375-2	Wringing And Twisting Blues	Pm 12338,	Document DOCD-5583
2376-2	Stack O'Lee Blues	Pm 12357,	Document DOCD-5583

Armstrong back in Chicago, the Henderson band has lost their most important star-musician, but Joe Smith holds his own convincingly. Green is great again, Bailey is as expected, and Hawkins tries to deliver a bass fundament for his colleagues, in which he does not succeed entirely, lacking swing a bit. But there is strong piano-banjo foundation by Henderson and Dixon. Someone must have scatched the introductions and scored them in parts, as they supply a combining link to this whole recording session as a formal unit. Ad-lib accompaniment is of a high order and adequate.

After repeated listening and comparing I have been unable to find differences between 2370-1 and 2370-2 as listed on Rarities RAL 2, and I assume that both recordings are identical, thus take -1. Matrix 2370-2 does not seem to be reissued, then.

Notes:

- BGR\*2,\*3: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo  
- Rust\*4,\*6: Joe Smith, c; Charlie Green, tb; Buster Bailey, cl; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb.

Discernible differences of takes:

2370: Take -2 as noted on Rarities RAL 2 (LP) seems to be identical with take -1 on CD reissues  
2371-1: Introduction: Smith plays 2 half-notes e-g, 4 eighth-notes e-d-c-a, dotted quarter-note eb, eighth-note d, quarter-note c  
2371-2: Introduction: Smith plays 2 half-notes e-g, 4 eighth-notes e-d-(d)-a, dotted quarter-note c, eighth-note d, jumping-trill c-d-c  
2373-1: 3. Chorus: Smith plays upbeat on bar 10: soft eighth-triplet e-f-#f, then strong half-note high e on measure 1 of bar 11  
2373-2: 3. Chorus: no upbeat in bar 10, Smith starts bar 11 with eighth-note triplet e-f-#f on measure 1, then dotted eighth-note g, sixteenth-note high e, and quarter-note high e

**075 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York, Dec. 18, 1925

Russell Smith, Joe Smith – tpt; Charlie Green – tbn;

Don Redman – alt, clt, gfs; Buster Bailey – alt, clt; Coleman Hawkins – ten, bsx;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

141410-1	Nobody's Rose	Col 532-D,	Chronological Classics 610
141410-3	Nobody's Rose	Col 532-D	not on LP/CD, but held (?)
141411-2	Pensacola	Col 532-D,	Chronological Classics 610

This recording seems to be made to attract lovers of unfamiliar sounds as both sides strongly feature Hawkins on bass saxophone and Redman with his goofus – some sort of metal toy-saxophone which was able to be played multi-toned/chordal, and can be discovered on a Henderson band photo of summer 1924 hanging at the saxophonist's instrumental rack, just in front of Hawkins (Hendersonia, first photo installment after page 176, 'Figure 4'). By all means, it is surprising that the self-confident and proud Coleman Hawkins would lend himself not to solo on his favorite saxophone, the tenor sax, but on bass-sax!

Good and hot soloing by Charlie Green here, and typical – and not as hot - trumpeting by Joe Smith.

W.C. Allen in his superb 'Hendersonia' mentions an existing test pressing of 'Nobody's Rose' take -3. A copy of this take -3 I have in my collection, having received it via tape from a befriended German collector many years ago. Trying now to recognize and discriminate these two takes I have to admit that both very probably are identical. This fact may mean that 1) I do not own a copy of take -3 (what really would be most annoying!), or 2) the test of take -3 might be a dub of take -1, or 3) the whole performance had been entirely arranged and thus differences are too minimal to recognize.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Russell Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4: Elmer Chambers, Joe Smith, unknown (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Hendersonia*, p. 189: probably Russell Smith, Joe Smith, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Redman, alto sax and goofus; Coleman Hawkins, tenor and bass saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums and chimes.

- Rust\*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4: Russell Smith (?) -Joe Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -gfs; Coleman Hawkins -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d -chimes.

- Rust\*6: Russell Smith (?), Joe Smith, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as, gfs; Coleman Hawkins, ts, bsx; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d, chimes.

Solos ad-lib:

Nobody's Rose: JS m-tpt 32, CG o-tbn + DR gfs 31, CH bsx 32, BB clt 15 obligato

Pensacola: DR gfs 4, CH bsx + DR gfs 32, CG o-tbn 4+12+2, JS o-tpt 4+12+2, BB clt 18 obligato, JS o-tpt 2, BB clt 10 obligato

Discernible differences of takes:

141410: as mentioned above, both takes of this title in my possession (CD and tape) seem to be identical and very probably do not differ at all (see above!)

**076 THE DIXIE STOMPERS**

New York, Dec. 22, 1925

Russell Smith, Joe Smith – tpt; Charlie Green – tbn;

Don Redman – alt, clt, gfs; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bsx;

Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall – dms;

Don Redman - voc

141305-5	Florida Stomp	Har 88-H,	Chronological Classics 610
----------	---------------	-----------	----------------------------

141422-2	Get It Fixed	Har 88-H,	Chronological Classics 610
141423-3	Chinese Blues	Har 92-H,	Chronological Classics 610
141424-3	Panama	Har 92-H,	Chronological Classics 610

Another hot session of the Henderson band for Harmony, Columbia's cheap label, recorded acoustically, and without the tuba. Probably, the engineers did not dare to record the tuba's big sounds? ... and were able to save up the tuba player's salary. The band play very crisp and hot and certainly are on their way to stardom.

Again, we hear the "funny" sounds: Hawkins on his bass sax on the first two titles, and Redman with his goofus on the second title behind Bailey's clarinet solo. But we also hear very beautiful drum work by Marshal on the third title – Chinese tom-tom and Chinese cymbal struck by a mallet.

After three tightly arranged titles 'Panama' is played with a very loosely and sketchy arrangement – possibly conceived on the spot and at the session. For the first and second parts of the sections the melody lines seem to be rather clear, but for the third parts – tenor sax and trombone – the parts are unclear and partly improvised, departing more and more from what should have been the requested third part. And: for a tune of this kind a really hot Southern trumpet player is missing and urgently needed!

Allen assumes three-part trumpet passages in 'Panama' and two-part trombone parts in 'Chinese Blues' and explains them with Redman playing third trumpet on the former title and one of the trumpeters playing mellophone on the latter, respectively. But after close listening I feel unable to detect these parts. All I can hear is possible to be played by the instrumentation on hand. Yet, it has to be said that Redman could play a trumpet – and he had one on his instrument rack on the photo mentioned above. In 'Panama' I can hear two trumpets only simultaneously and on 'Chinese Blues' I cannot find a two-part trombone section. (It has to be remarked that arrangements containing two-part trombone sections were a thing of the future in late 1925!)

#### Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Russell Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4: Elmer Chambers, Joe Smith, unknown (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Record Research 33-13*: 2 tp (Joe Smith, solos); 1 tb (Green); 3 reeds (Bailey cl, Redman alto, goofus, vocal, Hawkins tenor and bass saxes); piano; banjo; drums

- W.C. Allen, *Hendersonia*, p189: probably Russell Smith, Joe Smith, trumpets and possibly mellophone; Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax, goofus, vocal and possibly trumpet; Coleman Hawkins, clarinet, tenor and bass saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums. "Certain brass passages sound too full for two trumpets, as on 141424; since Redman also doubled on trumpet, he might have done so on this occasion. On 141423 it sounds much like two trombones in one passage, which might be explained by the use of a mellophone, or even Joe Smith's low-register trumpet, in unison with Charlie Green. By far the majority of the ensemble passages, however, contain only two trumpets and one trombone and in view of the 'economy' nature of the Harmony sessions, the enlargement of the band to three trumpets and two trombones for only a very few passages seems unwarranted."

- Rust\*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Kaiser Marshall -d.

- Rust\*4,\*6: Russell Smith (?) -Joe Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -gfs -v -t?; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall -d -chimes.

#### Solos ad-lib:

Florida Stomp: JS m-tpt 12, JS m-tpt 2, CG m-tbn 1+1, CG m-tbn 12, FH pno 16, CH bsx 12

Get It Fixed: BB clt over ens 6, CG o-tbn 2, BB clt over ens 8, CH bsx 16, BB clt obligato 8, CG o-tbn 16, BB clt + DR gfs 16, JS o-tpt 16, JS o-tpt 2

Chinese Blues: CH ten 8, CG m-tbn 8, FH pno 8, BB clt + JS o-tpt over ens 8, JS m-tpt 8

Panama: sketchy head-arrangement with ad-lib solo spots by CH ten, CG o-tbn/m-tbn, JS o-tp and BB clt

#### 077 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jan. 06, 1926

Russell Smith, Luke Smith, Joe Smith - tpt; Charlie Green – tbn;

Don Redman – alt, clt, goofus; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;

Arthur Lange – arr (5,6)

E-2049 Dinah

Voc 15204,

Chronological Classics 610

E-2054 I Want Somebody To Cheer Me Up

Voc 15204,

Chronological Classics 610

E-2055 I Want To See A Little More Of What I Saw In Arkansas

Voc 15205,

Chronological Classics 610

E-2056 I Want To See A Little More Of What I Saw In Arkansas

Voc 15205,

Neatwork RP 2016

E-2058 Let Me Introduce You To My Rosie

Voc 15205,

Chronological Classics 610

E-2059 Let Me Introduce You To My Rosie

Voc 15205

not on LP/CD

Obviously, the personnel is full again after Armstrong's departure, although it is not known whether Luke Smith – brother to the other two trumpet players – was a regular player from then on or only an addition when needed. It has to be considered that the band book was adjusted to a three-part trumpet section plus trombone when Armstrong was with the band. As a two-part trumpet section request different trombone scores than a three-part trumpet section, the bandleader is always interested in having the full instrumentation at hand for the sake of sound.

'I Want Somebody To Cheer Me Up' features an eight-bar passage (middle eight of the first chorus) for some kind of a horn which sounds like a mellophone (the trumpet players doubled on mellophones), but on the above cited photo in 'Hendersonia', Figure 4, we find a baritone horn standing just in front of Charlie Green. The rhythmic playing of this soloist is Green's, and I ask whether this player might be Green on his baritone-horn.

The two other titles of this session obviously have commercial stock-arrangements of little interest but with a good portion of Hawkins' and Green's soloistic, not to forget the clear horn of Joe Smith.

#### Notes:

- Ch. Delaunay, *New Hot Discography 1948*: No information on the following recordings. (!)

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4*: probably Joe Smith (cor); Charlie Green (tbn); Buster Bailey (clt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d).

- W.C. Allen, *Hendersonia*, p190: Russell Smith, possibly Luke Smith, Joe Smith, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax and goofus; Coleman Hawkins, clarinet, tenor and bass saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "Full band is present here, with three trumpets audible; personnel is that of his band during this period."

- Rust\*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.

- Rust\*4,\*6: Russell Smith -Joe Smith -?Luke Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -gfs -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall d.

Solos ad-lib:

Dinah: CH bsx 30, CG o-tbn 16, JS o-tpt 8, CG o-tbn 6, CH ten 30

I Want Somebody To Cheer Me Up: ?RS mellophone 8, CG o-tbn 8, CD bjo + JS o-tpt 16, CD bjo + JS o-tpt 6, BB clt obl 16, DR gfs 8, BB clt obl 6

I Want To See A Little More: CH ten 2 + 16, JS o-tpt 8, CH ten 6, CG o-tbn 16, CG o-tbn 6, JS o-tpt 16

Let Me Introduce You To My Rosie: CH ten 16, CH ten 8

Discernible differences of takes:

E-2055: second bar of ten break - end of first chorus: 1 eighth note Ab, 1 quarter note C, 1 eighth note F, 1 quarter note Ab

E-2056: second bar of ten break - end of first chorus: 1 triplet D-Eb-E, 4 eighth notes F-Eb-D-C, 1 quarter note Bb

E-2058/59: Since take E-2058 only has been reissued, differences of takes are impossible to state.

**078 THE DIXIE STOMPERS**

New York,

Jan. 20, 1926

Russell Smith, Joe Smith - tpt; Charlie Green - tbn;  
Don Redman, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt, bsx;  
Fletcher Henderson - pno; Charlie Dixon - bjo; Kaiser Marshall - dms;  
Don Redman - voc (1); Joe Tarto - arr (3)

141526-3 I Found A New Baby

Har 121-H,

Chronological Classics 610

141527-3 Nervous Charlie Stomp

Har 153-H,

Chronological Classics 610

141528-2 Black Horse Stomp

Har 153-H,

Chronological Classics 610

'I Found A New Baby' is quite a jazzy tune with a lot of nice soloistic, while 'Nervous Charlie Stomp' is definitely over-arranged - and quite nervous, so to say - but carries some fashionable augmented chords used in its later ensemble parts. 'Black Horse Stomp' is a creation of white tuba player Joe Tarto, not really rewarding but having a rather strange structure of AABAA' with 20 bars, and some tricky rhythmic spots in the brass section after the clarinet trios.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Russell Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4: Elmer Chambers, Joe Smith, unknown (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Record Research 33-13*: 2 tp (Joe Smith, solos); 1 tb (Green); 3 reeds (Bailey cl, Redman vocal); piano; banjo; drums

- W.C. Allen, *Hendersonia*, p190: Russell Smith, Joe Smith, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax and vocal; Coleman Hawkins, clarinet, tenor and bass saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums. "Second and third titles emulate Nichols-Mole groups on contemporary recordings, and were once proposed as being by such bands instead of by Henderson. However, Redman's name is on the file card for the first matrix, and Henderson's regulars can be identified by ear. Joe Tarto, who wrote the third tune, thought this version was basically his own orchestration, with touches by Redman."

- Rust\*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d; Joe Tarto -a where shown.

- Rust\*4,\*6: Russell Smith -Joe Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -gfs -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall d.

Solos ad-lib:

I Found A New Baby: JS m-tpt 16, JS m-tpt 8, FH pno 16, DR voc 32, CG m-tbn 16, BB clt 8, CG m-tbn 6, BB clt obl 16, CH ten 8, BB clt obl 6.

Nervous Charlie Stomp: CG o-tbn 16, ?RS m-tpt 8, ?RS m-tpt 8.

Black Horse Stomp: CG o-tbn 8, CG o-tbn 4, FH pno 20.

**079 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Jan. 21, 1926

Russell Smith, Luke Smith, Joe Smith - tpt; Charlie Green - tbn;  
Don Redman, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt;  
Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms

141533 Flamin' Mamie

Col unissued

not on LP/CD

141534 Roll 'Em, Girls

Col unissued

not on LP/CD

As these titles are unissued and no tests of this session seem to have survived, nothing can be said about the music.

Notes:

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

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4: Elmer Chambers, Joe Smith, unknown (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Hendersonia*, p190: Presumably full band as for Vocalion session, this page. No personnel or instrumentation is listed in the Columbia files. No tests have been found, so there is no likelihood of hearing these."

- Rust\*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).



- Rust\*3: Russell Smith -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d; Joe Tarto -a where shown.  
 - Rust\*4,\*6: Probably: Russell Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -gfs -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall d.

080	<b>OZIE McPHERSON</b>	Fletcher Henderson and his Orchestra	Chicago,	Feb. 1926
	Ozie McPherson – voc;			
	Joe Smith – tpt; Charlie Green – tbn; Buster Bailey – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx			
2422-4	Down To The Bottom Where I Stay		Pm 12362,	Document DOCD-5522
2453-4	I Want My Loving		Pm 12362,	Document DOCD-5522
2455-3	Nobody Rolls Their Jelly-Roll Like Mine		Pm 12362,	Document DOCD-5522
2456-3	I'm So Blue Since My Sweetie Went Away		Pm 12362,	Document DOCD-5522

This is the usual high-quality small band accompaniment by the Henderson men as expected. Very beautifully played by everybody.

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Fletcher Henderson's Orch.*  
 - W.C. Allen, *Hendersonia p191*: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; probably Coleman Hawkins, bass sax. "These titles were recorded in Chicago while the band was on tour. The bass sax is in the background and takes no solos; if not Hawkins, then alternatively might have been by Escudero."  
 - BGR\*2: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo.  
 - BGR\*3,\*4: Joe Smith, c; Charlie Green, tb; Buster Bailey, cl; prob. Coleman Hawkins, bsx; Fletcher Henderson, p; Charlie Dixon, bj.  
 - Rust\*3: Joe Smith -c; Charlie Green -tb; Buster Bailey -cl; Coleman Hawkins -bsx; Fletcher Henderson -p; Charlie Dixon -bj.  
 - Rust\*4,\*6: Joe Smith -c; Charlie Green -tb; Buster Bailey -cl; ?Coleman Hawkins -bsx; Fletcher Henderson -p; Charlie Dixon -bj.

081	<b>IDA COX</b>	Lovie Austin's Serenaders	Chicago,	c. mid Feb. 1926
	Ida Cox – voc;			
	Bernie Young – tpt; Charlie Green – tbn; Jimmy O'Bryant – clt;			
	Lovie Austin – pno; W.E. Burton – dms			
2441-1	Trouble Trouble Blues		Pm 12344,	Document DOCD-5626
2441-2	Trouble Trouble Blues		Pm 12344,	Document DOCD-5324
2443-1	Do Lawd Do		Pm 12353,	Document DOCD-5324
2443-2	Do Lawd Do		Pm 12353	not on LP/CD
2444-1	I'm Leaving Here Blues		Pm 12344,	Document DOCD-5324
2444-2	I'm Leaving Here Blues		Pm 12344	not on LP/CD
2445-1	Night And Day Blues		Pm 12353	not on LP/CD
2445-2	Night And Day Blues		Pm 12353,	Document DOCD-5324

All four Chicago musicians seem to be certain here, only Charlie Green is doubted as can be found in Storyville 73 (below). I'd accept the suggested Chicago musicians, but I'd also accept Charlie Green for the following reasons. The trombone parts heard here are without any doubt in Green's style, so much so that it would be difficult to find any phrase or note-sequence not familiar from Green's recorded work. His tone, his phrasing, his handling the wa-wa mute: everything is here as found everywhere in this list. Yet, he is even more gut-bucket here and not showing his great instrumental technique. But with Armstrong not present, he might possibly not have felt challenged to do so. When the Storyville listening-panel declare that it must be someone knowing Green and copying him, there must some trombonist be known in Chicago at exactly this time to do so. But, as far as I know, there isn't any trombonist in Chicago to fulfill these conditions at this time. Wouldn't it be much more sensible to accept Green for this session when he is documented in Chicago for just this time? (Why search for a possible copy when the original is present?) And, by the way, our trombonist's tone is not thicker than Green's!

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Joe Smith ©; Charlie Green (tb); Buster Bailey (cl); Lovie Austin (p); Kaiser Marshall (dm)*  
 - Storyville 73, *Paramount Serenaders 1923 – 1926*: "Bernie Young sounds a possible candidate for the cornet work here, but we (the Listening-panel – KBR) were not entirely in accord on this. Charlie Green has been suggested as trombonist here as he was in Chicago at this time (and recorded with other Henderson colleagues with Ozie McPherson on 2453/55/56 soon after this date), however the tone sounds too thick to be him although this man has clearly heard and liked Green's work. Albert Wynn has also been suggested, but we would rule him out for similar reasons. This was Jimmy O'Bryant's last appearance with Lovie Austin and he seems to have left Chicago soon after this. W.E. Burton has been suggested as drummer, but we think not and prefer to leave him as unknown.  
 - BGR\*2: unknown, cnt; Charlie Green, tbn; Jimmy O'Bryant, clt; Lovie Austin, pno; poss W.E. Burton, woodblocks  
 - BGR\*3,\*4: poss Bernie Young c; poss Charlie Green, tb; Jimmy O'Bryant, cl; Lovie Austin, p; poss W.E. Burton, woodblocks  
 - Rust\*3,\*4: unknown -c; Charlie Green -tb; Jimmy O'Bryant -cl; Lovie Austin -p; unknown -d  
 - Rust\*6: ?Bernie Young, c; ?Charlie Green, tb; Jimmy O'Bryant, cl; Lovie Austin, p; ?W.E. Burton, woodblocks

Discernible differences of takes:

2441-1: Introduction: aurally trumpet starts with dotted quarter-note g, 2 eighth-notes f-eb, quarter-note c / clt starts second bar with eighth-triplet eb-c-d, quarter-note c, eighth-note bb, half-note g  
 2441-2: Introduction: trumpet starts with 2 eighth-note c-e, dotted quarter-note g, 2 eighth-notes f-eb, quarter-note c / clt starts second bar with eighth-triplet eb-d-db, quarter note c, eighth-note bb, 2 quarter-notes g-c  
 2443: No alternate take reissued, so comparison impossible  
 2444: No alternate take reissued, so comparison impossible  
 2445: No alternate take reissued, so comparison impossible

082	<b>THE DIXIE STOMPERS</b>		New York,	Mar. 22, 1926
	Russell Smith, Joe Smith – tpt; Charlie Green – tbn;			
	Don Redman – alt, clt, sop; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall – dms			
141832-2	Tampeekoe		Har 166-H,	Chronological Classics 610
141833-1	Hi-Diddle-Diddle		Har 179-H,	Chronological Classics 610

141833-2	Hi-Diddle-Diddle	Har 179-H	not on LP/CD
141834-3	Hard-To-Get Gertie	Har 197-H,	Chronological Classics 610

There is no soloing by Joe Smith heard at this session.

For these sides Rust\*3 lists Rex Stewart, but W.C.Allen does not! After close listening only two trumpets can be discerned, obviously none of them Rex Stewart. All other musicians as listed. There obviously is no tuba.

W.C. Allen, *Hendersonia*, p. 192: "There are no hot trumpet solos on these sides; there are some flourishes which sound like Russell Smith, and what little of a second trumpet as can be heard in the brass passages is consistent with the style of Joe Smith, probably reading his parts. The late Prince Robinson once told Len Kunstadt that he had substituted for Coleman Hawkins on a Henderson date in the 20's, and when Len read him off a list of Henderson titles, Prince was volunteering the information that he recorded Hard-To-Get Gertie with Henderson! (Beware the power of suggestion.) This would be excellent information, except that on aural study, the tenor sax solos on this session are unmistakably by Coleman Hawkins! It was obviously not on this session that Prince subbed for Hawk." Enough said.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Russell Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4: Elmer Chambers, Joe Smith, Rex Stewart (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Record Research*, 33-13: 2 tp (no solos); 1 tb (Green); 3 reeds (Hawkins tenor); piano; banjo; drums

- W.C. Allen, *Hendersonia*, p.192: Russell Smith, Joe Smith, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets, soprano and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums and bells

- Rust\*2: Rex Stewart, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr, v); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Joe Smith, Rex Stewart - t; Charlie Green - tb; Buster Bailey, cl - ss - as; Don Redman, cl - as - a - v; Coleman Hawkins, cl - ts - bsx; Fletcher Henderson, p - ldr - a; Charlie Dixon - bj; Ralph Escudero - bb; Kaiser Marshall - d

- Rust\*4: Russell Smith - Joe Smith - t; Charlie Green - tb; Buster Bailey - cl - as; Don Redman - cl - as - gfs - a; Coleman Hawkins - cl - ts - bsx; Fletcher Henderson - p - a - dir; Charlie Dixon - bj; Kaiser Marshall d.

- Rust\*6: Russell Smith, Joe Smith, t; Charlie Green, tb; Buster Bailey, cl, as; Don Redman, cl, ss, as, gfs, a; Coleman Hawkins, cl, ts; Fletcher Henderson, p, dir; Charlie Dixon, bj; Kaiser Marshall, d

Solos ad-lib:

*Tampeekoe:* CG m-tbn 2, CH ten 2+10

*Hi-Diddle-Diddle:* CH ten 15, CG m-tbn 1+15, BB clt obl 15

*Hard-To-Get Gertie:* CG o-tbn 16, CH ten 1+31

Discernible differences of takes:

141833: Since take -1 only has been reissued I am unable to state any differences of takes.

**083 FLETCHER HENDERSON'S ORCHESTRA**

New York, late Mar. 1926

Russell Smith, Joe Smith – tpt; Charlie Green – tbn;

Don Redman – alt, clt, sop; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

X-50 Honeybunch Gnt 3286, Chronological Classics 610

X-54-A When Spring Comes Peeping Through Gnt 3285, Chronological Classics 610

For these sides Rust\*3 lists Rex Stewart again, but W.C.Allen does not! After intense listening again only two trumpets can be discerned, obviously none of them Rex Stewart. All other musicians are as listed. But now, although not listed by Rust or Allen, there certainly is a tuba with the band, although somewhat in the background.

W.C. Allen, *Hendersonia*, p. 192: "Same personnel as for above session. (Aural evidence; no tuba is audible) Joe Smith definitely present."

Ibid. "NOTE: Schuller (in 'Early Jazz', 1968, p.263-64) attributes this solo (When Spring ... - KBR) to Benny Morton. However, the solo which he transcribed does not match the notation of either trombone solo on this title." I am sorry to report that W.C.Allen is wrong here as Schuller's notation shows the ad-lib trombone solo in the second chorus, Ex. A showing the last two bars of the first A part (of AABA structure) and Ex. B showing the B part (of AABA structure) of the same chorus!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: No information on the following recordings. (!)

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4*: probably Joe Smith (cor); Charlie Green (tbn); Buster Bailey (clt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d).

- W.C. Allen, *Hendersonia*, p.192: Russell Smith, Joe Smith, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets, soprano and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

- Rust\*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith, Joe Smith, Rex Stewart - t; Charlie Green - tb; Buster Bailey, cl - ss - as; Don Redman, cl - as - a - v; Coleman Hawkins, cl - ts - bsx; Fletcher Henderson, p - ldr - a; Charlie Dixon - bj; Ralph Escudero - bb; Kaiser Marshall - d

- Rust\*4: Russell Smith - Joe Smith - t; Charlie Green - tb; Buster Bailey - Don Redman - cl - ss - as; Coleman Hawkins - cl - ts; Fletcher Henderson - p - a - dir; Charlie Dixon - bj; Kaiser Marshall d.

- Rust\*6: Russell Smith, Joe Smith, t; Charlie Green, tb; Buster Bailey, cl, as; Don Redman, cl, ss, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p, dir; Charlie Dixon, bj; Kaiser Marshall, d

Solos ad-lib:

*Honeybunch:* CG o-tbn 8, DR sop 8, CG o-tbn 7, BB clt 16, CH ten 8, BB clt 8

*When Spring Comes Peeping Through:* CG o-tbn 30, JS o-tpt 8, FH pno 8, CH ten 24

**084 MARY STAFFORD**

New York, c. Mar. 30, 1926

Mary Stafford – voc;

June Clark – cnt; Charlie Green – tbn;

Leonard Fields – alt; Harrison Jackson – ten, clt;

Perry Bradford – pno; unknown (Buddy Christian) – bjo

106749	Ain't Got Nobody To Grind My Coffee In The Morning	PA 7502, Per 102,	Archeophone 6006
106750	Take Your Finger Off It	PA 7502, Per 102,	Archeophone 6006

Bradford had already recorded for this label with Mary Jackson and his P.B Jazz Phools in October 1923 leading a very competent unit of musicians from the West. His former association to this label might have led to a new recording contract as accompanist to this and the next blues lady. But it might easily have been June Clark's association to Pathe Actuelle Blue Rhythm Orchestra sessions of October/November 1925 that brought this unit into the recording studio.

Accordingly, we hear a contingent from June Clark's band of the time – June Clark and his Creole Band.

– June Clark: all Clark's characteristics clearly audible!

- trombone: and Clark obviously has his new trombonist with him, namely the very famous – and rightfully so – but difficult and tough Charlie Green, who had just left the Fletcher Henderson band to go on his own. He did not stay long with Clark, but was soon on his way to his hometown Omaha because of marital problems. Green had a tremendous technique, great improvisational abilities connected with a certain earthiness, which made him a dream partner for Bessie Smith. Yet with her he mainly displayed his roughness and earthiness, but should not be depreciated because of it. He could do much more than that on the slide-horn. For me this sounds very, very much like Green with his gruff tone and playing on the Hendersons and Bessies.

- alto sax: Leonard Fields? Although Len Fields comes to mind, this might possibly not be him, this man here lacking part of Fields' "correct" and singing style and tone. On the other hand he plays a lot of chordal arpeggios, which could suggest Fields. I am not certain at all but dare to name Fields because of his still belonging to the band.

- clarinet/ tenor sax: I assume Harrison Jackson on the Bb pitched reeds here. For a short couple of months this otherwise obscure musician was tenor saxophonist and clarinetist with the Clark band in late 1925 and early 1926. He did not stay long with the band, and probably for musical reasons he left the music business for good to become a lawyer. He can probably be heard on the Gulf Coast Seven session of Nov. 05, 1925 (see N&N 69 p 16) and these two PA sessions here, but his performances are not at all convincing. Buster Bailey certainly is far off the mark for this mediocre reed playing, and I wonder how his name could creep into the Rust editions. The clt playing definitely is not Buster Bailey's style (Bailey was much more virtuoso!), but typical for a saxophonist's clarinet playing. Furthermore, it is rather pedestrian and reminds of the clt playing on the Gulf Coast Seven. So, Harrison Jackson comes to mind, who still was a member of Clark's Creole Stompers.

- piano: on piano we certainly hear Bradford, recognizable from his treble figures which I call tinkle-tinkle-plink, very obvious at the end of the second title's verse. Yet, there are little recognizable and attributable characteristics of this pno player, except for some ninth chords, which are also used in some prearranged ensemble parts. (see next session of Caroline Johnson).

- banjo: The banjo player plays straight four-to-the-bar no-nonsense banjo and might therefore be Buddy Christian, who was successor of Will 'Splivey' Escoffery in the Clark band.

There is a strange moment in the clarinet solo of 'Take Your Fingers Off It': in bar 12 the clarinet plays two quarter-notes (Gb – F) which are immediately repeated by another player, probably the alto sax, that I had not on my list before. There is a great muddle of sound behind the singer, and it seems that there is not only a tenor sax cum clarinet in the personnel, but also a restrained alto sax, whose player then has to be Len Fields. And after close listening Mr. Field's arpeggiated playing becomes apparent.

Notes:

- BGR\*2, \*3: unknown c; unknown tb; Buster Bailey cl; unknown p; unknown bj

- BGR\*4: unknown c; unknown tb; unknown cl; unknown p; unknown bj

- Rust\*3, \*4, \*6: unknown c; unknown tb; Buster Bailey cl; unknown p; unknown bj

Tunes Structures:

106749 *Ain't Got Nobody To Grind My Coffee In The Morning* Key of Ab Pathé Actuelle, Perfect  
(Intro 4 bars ens)(Vamp 2 bars ens)(Verse 12 bars voc + ens)(Chorus A1 34 bars AA' voc + ens)(Chorus A2 34 bars AA' voc + ens)

106750 *Take Your Fingers Off It* Key of Eb Pathé Actuelle, Perfect  
(Intro 4 bars ens)(Vamp 2 bars ens)(Verse 16 bars voc + ens)(Chorus A1 18 bars ABCA' voc + ens)(Chorus A2 18 bars ABCA' clt)(Chorus A3 18 bars ABCA' voc + ens)

085 **CAROLINE JOHNSON**

New York,

c. Mar. 30, 1926

Caroline Johnson (Alta Brown?) – voc;

June Clark – cnt; Charlie Green – tbn;

Leonard Fields – alt; Harrison Jackson – clt, ten;

Charlie "Smitty" Smith or Perry Bradford – pno; (Buddy Christian) – bjo;

Perry Bradford – voc (1)

106751	Georgia Grind	PA 7503, Per 103,	Doc DOCD-5514
106752	Mama Stayed Out The Whole Night Long (But Mama Didn't Do No Wrong)	PA 7503, Per 103,	Doc DOCD-5514

These two titles by Caroline Johnson – whose real name might be Alta Brown – with their matrix numbers consecutive to the session listed above were obviously recorded on the same day, what made me adapt the recording date of the latter session to the former.

The whole performance starts with a singer who undoubtedly is not Miss Johnson. After some careful listening it becomes apparent that this is Perry Bradford himself with his very own unsecure and frail pitch singing one chorus of 'Georgia Grind' in Eb, the band then modulating to C for Miss Johnson's performance. The rest of the tune then stays in C.

Very clearly this is the same band/personnel as before. I would like you to hear and enjoy June Clark's heroic cornet playing. He certainly was one of the greatest cornet/trumpet players of the 1920s, and it is unbelievable that he could disappear into oblivion in the late 20s – at least as a musician.

- June Clark: All Clark's characteristics clearly audible again!

- trombone: although the trombone player is more subdued than on the previous session, he nevertheless seems to be Green with his gruff tone and playing.

- alto sax: although almost inaudible, there is an alto player here who has to be Leonard Fields.

- clarinet/tenor sax: obviously same player as previous session, doubling ten on both titles, thus possibly Jackson

- piano: as the singer in the first chorus of "Georgia Grind" is certainly Perry Bradford, it can be assumed that he is also acting as piano player. Bradford seems to have used a somewhat arpeggiated style, which can also be heard on Bradford's Gang of April 21, 1926.

But the pno break at the end (Coda) of "Mama Stayed Out ...." is very much in the kind of Charlie Smith's breaks heard in "Hold 'Er, Deacon" of the Blue Rhythm Orch., and "When The Jazz Band ..." and "Just Blues ..." by Thomas Morris' Past Jazz Masters. I therefore tend to assume it is Smith on piano here, just as on the Mary Staffords above. And, if I am right that it is the personnel of the Clark band of early 1926 here, Smith's presence naturally is of greater probability.

- banjo: unknown, but very probably as above

- male voc: this is certainly P. Bradford singing the first chorus with his characteristic frail and shaky intonation (compare with his session of his Jazz Phoofs of April 21, 1925).

Notes:

- BGR\*2,\*3: acc by either: unknown c; unknown p; or, according to some sources: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj

- BGR\*4: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj; unknown male voc(1)

- Rust\*3,\*4: unknown c; unknown p; or, according to some sources: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj

- Rust\*6: ?Tom Morris c; unknown tb; unknown cl; unknown as; unknown p; unknown bj; unknown male voc(1)

Tunes Structures:

106751 Georgia Grind Key of Eb / C Pathé Actuelle, Perfect  
(Intro 4 bars ens – clt)(Chorus A1 12 bars voc (Bradford) + ens key of Eb, modulation to G7)(Chorus B1 12 bars voc + ens key of C)(Chorus B2 12 bars voc + ens)(Chorus B3 12 bars voc + ens)(Chorus B4 12 bars voc + ens)

106752 Mama Stayed Out The Whole Hight Long (But Mama Didn't Do No Wrong) Key of Eb Pathé Actuelle, Perfect  
(Intro 4 bars ens)(Vamp 2 bars ens)(Verse 20 bars voc + ens)(Chorus A1 18 bars AABA' voc + ens)(Chorus A2 18 bars AABA' voc + ens)(Coda 4 bars pno – ens)

Sources:

Interview Harrison Smith: "I had the first ten Black Patis that were rolled off the press, and I gave them to a girl named Alta Brown who recorded as Caroline Johnson. Her name was Alta (sic!) Brown, and she was an ex-member of the Dixie Jubilee Singers. She made a record with Fats (Waller) for Gennett called Mama's Gonna Stay Out All Night Long, or some crazy thing. (Caroline Johnson cut this title for Pathe-Actuelle 7503 backed by Georgia Grind – see Godrich-Dixon – no personnel given – D.S-B). But you see that was the aftermath of a session. They recorded these spiritual songs for a little church in Harlem called Little Mount Zion Baptist Church. So, they recorded the spiritual selections, and afterwards Fats got the organ jumpin' because he was thirsty and wanted to get out and get a shower of booze, and she fell in line and cut the only blues she ever recorded. She was a girl from Panama ... A very beautiful girl." (STORYVILLE 47, p 169)  
As can be seen above, the quoted title was not recorded with Fats Waller, but accompanied by the above-named band. The Waller sessions were held on April 16<sup>th</sup> and April 24<sup>th</sup>, for Gennett. So, Harrison Smith must have mixed the whole thing up. But now we know her real name and that she was a very beautiful girl!

086 CLARENCE WILLIAMS STOMPERS

New York, Apr. 07, 1926

Thomas Morris, Bubber Miley – tpt; Charlie Irvis – tbn; Don Redman – alt, clt, voc;

Clarence Williams – pno; Buddy Christian – bjo; Mack Shaw - bbs

74090-B Jackass Blues

OK 40598, Chronological Classics 718

74091-B What's The Matter Now?

OK 40598, Chronological Classics 718

Now this seems to be some kind of 'All Star' unit from early Harlem, as - apart from the now usual Ellington contingent – we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence's recordings including Morris, the others dating from the period before 1925 and thus not discussed here.

This is a very interesting session! Two trumpet/cornet players are clearly distinguished. Miley plays lead and solo throughout on Jackass Blues (by the way, Bubber Miley always played trumpet, not cornet, despite all quotations in the discos!). The trombone introduction is very much in the manner of Irvis, and not Charlie Green. Listen to Henderson's Jackass Blues (Dixie Stompers, Apr. 14, 1926), where Green plays this intro in a completely different, his own style! The reed player is undoubtedly Redman, as is Williams on piano.

Williams started using a tuba on his recordings on January 04, 1926 with his first "Stompers" session. This player is named St. Clair in Rust and T. Lord, Clarence Willims, whereas it is clearly Edwards, judging from the tone and the player's approach. The same applies to all Williams' recordings in 1926 up to December 10., when St. Clair takes over (Okeh 8443), again judging from tone and general approach. Now this seems to be some kind of 'All Star' unit from early Harlem, as - apart from the now usual Ellington contingent – we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence's recordings including Morris, the others dating from the period before 1925 and thus not discussed here.

ADDITION 20-10-14: Steven Lasker informs me that Clarence Williams' tuba player on this session sounds just like Duke Ellington's tuba player on Ellington's Brunswick session of April 07, 1927. On listening it became apparent that Mr. Lasker is very probably right! Quite obviously, the instrumental stylistics of Shaw's playing are apparent here: tone, style and approach are the same. And, why should not Miley and Irvis have brought Shaw from the Ellington band when Edwards was unavailable (he was with the Savoy Bearcats then). And, - most interestingly – Williams does not use a tuba player until Dec. 10, 1926, when Cyrus St. Clair comes into the picture.

Notes:

- Storyville 18: BubberMiley, Thomas Morris (cnt); poss Charlie Green (tbn); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); poss Bass Edwards (bbs).

- Lord, Clarence Williams, p160: BubberMiley, Thomas Morris (cnt); unknown (tbn); Don Redman (clt, alt, vcl); Leroy Harris or Buddy Christian (bjo); Bass Edwards (bbs).

- LP, Fontana (Du) 682 088 TL, Clarence Williams Recordings 1926 – 1930: June Clark and unknown, trumpets, unknown trombone, Buster Bailey (?) and Don Redman, clarinets/altos, Clarence Williams, piano, Buddy Christian, banjo, unknown drums

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Thomas Morris (tp), Charlie Irvis (tb), Don Redman (cl, as, vcl), Clarence Williams (p); Buddy Christian or Leroy Harris (bj); prob Cyrus St. Clair (bb). „Rust has ?Joe Nanton (tb) and unknown (bb). Lord's Clarence Williams discography has poss Charlie Green (tb) and „Bass“ Edwards (bb), the sleeve of Fj-121 has unknown (tb), Ernest Elliott? (as) and St. Clair (bb). We all finally agreed that the trumpet players are Morris and an off form Miley, after Goran E. had expressed some doubt about the latter at first. The trombonist is aurally Irvis, although he plays note for note the standard solo on Jackass Blues recorded by Charlie Green twice with Fletcher Henderson. The alto sax player is clearly Redman, who also doubles on clarinet. The brass bass man plays long notes and a more legato style than „Bass“ Edwards on the previous Clarence Williams and Sara Martin sessions with Miley and is probably St. Clair.“

- Rust\*2: Bubber Miley, Tom Morris (cnts); Joe Nanton (tbn); Buster Bailey (sop, alt); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); Bass Edwards (bbs).

- Rust\*3: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v -a; Clarence Williams -p; unknown bj; unknown bb.

- Rust\*4: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v; Clarence Williams -p; Leroy Harris or Buddy Christian -bj; unknown bb.

- Rust\*6: Bubber Miley, Tom Morris, c; ?Joe Nanton, tb; Don Redman, cl, as, v; Clarence Williams, p; Leroy Harris or Buddy Christian, bj; Harry Edwards, bb.

## 087 THE DIXIE STOMPERS

New York,

Apr. 14, 1926

Russell Smith, Joe Smith – tpt; Charlie Green – tbn;  
 Buster Bailey, Don Redman – alt, sop, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall – dms;  
 Don Redman – voc (1); Harold Arlen – arr (1)

141958-1	Dynamite	Har 209-H,	Chronological Classics 610
141959-2	Jackass Blues	Har 166-H,	Neatwork RP 2016
141959-3	Jackass Blues	Har 166-H,	Chronological Classics 597
141960-2	Static Strut	Har 197-H,	Chronological Classics 597

For these sides Rust\*3 lists Rex Stewart again, but W.C. Allen does not! After close listening only two trumpets can be discerned, obviously none of them Rex Stewart. All other musicians are as listed, yet no tuba. Different from session 129 below (The recordings of Fletcher Henderson and his Orchestra, Classic Period – elsewhere on this website) this Jackass Blues does not use the well-known stock arrangement of Jackass Blues (as known from Oliver, Clarence Williams, etc.), but a different one possibly sketched by Redman, played with a lot of unscored ad-lib passages by the participating musicians.

W.C. Allen, Hendersonia, p.193: “A reference in *Orchestra World*, May 1926, p.20, states that Fletcher Henderson, of the Roseland Ballroom, N.Y., has recorded the tune *Dynamite*, composed by himself and Jack Palmer, for Columbia; this confirms this as a Henderson session. According to Jablonski (1961, p.39) this orchestration of *Dynamite* was written by Harold Arlen, newly arrived in New York with the *Buffalodians*. Arlen ‘had even inserted what sounded like an improvised jazz solo for trumpeter Joe Smith.’”

Please, note, that the Chronological (sic) Classics CD 597 (F) does not play 141959-2 as given, but take -3!

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Russell Smith, Joe Smith, Rex Stewart (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).*

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4: Elmer Chambers, Joe Smith, Rex Stewart (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Record Research*, 33-13: 2 tp (Joe Smith); 1 tb (Green); 3 reeds (Redman vocal, Hawkins tenor); piano; banjo; drums

- W.C. Allen, *Hendersonia*, p.192: Russell Smith, Joe Smith, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax and vocal; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums

- Rust\*2: Rex Stewart, Joe Smith (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -t; Rex Stewart -Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Green (sic) -bj; Ralph Escudero -bb; Kaiser Marshall -d

- Rust\*4: Russell Smith -Joe Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -ss -as -v; Coleman Hawkins -cl -ts;

Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall d.

- Rust\*6: Russell Smith, Joe Smith, t; Charlie Green, tb; Buster Bailey, cl,as; Don Redman, cl., as, v; Coleman Hawkins, cl,ts; Fletcher Henderson, p, dir; Charlie Dixon, bj; Kaiser Marshall, d

Solos ad-lib:

*Dynamite:* FH pno 20, RS m-tpt 15

*Jackass Blues:* JS -tpt 12, CG -tbn 12, JS -tpt over ens

*Static Strut:* CG -tbn 32 over ens, CH ten 16, JS -tpt 16 ad-lib over ens

Discernible differences of takes:

141959-2: second bar of trombone solo: 1 eighth-pause + 2 eighth-notes Bb-A (triplet), 3 eighth-notes C-Bb-C (triplet), 2 quarter-notes Bb-Ab

141959-3: second bar of trombone solo: 1 eighth-pause + 3 eighth-notes Ab-Ab-F, 1 dotted quarter-note Ab, 1 eighth-note F

## 088 PERRY BRADFORD AND HIS GANG

New York,

Apr. 21, 1926

Gus Aiken – tpt; (Charlie Green?) – tbn;

unknown – alt; unknown – ten;

Perry Bradford – pno; (Sam Speed?) – bjo;

Perry Bradford, Gus Horsley, Bert Howell, unknown - voc quartet

141992-2	Just Met A Friend From My Home Town	Col 14142-D,	Timeless CBC 1-073
141993-1	So’s Your Old Man	Col 14142-D,	Timeless CBC 1-073

This really is an unusual recording. Bradford obviously had great interest to feature the present vocal quartet of which he probably was a member. The band certainly is attributed a secondary role in the proceedings and it is to be asked what purpose Bradford pursued in recording exactly these two titles other than cash in on his own latest compositions. The results must have been disappointing, judging alone from the fact that the above-mentioned CDs are the only reissues of these titles ever. I assume that sales figures of the original issues must have been diminutive. M. Rader assumes that the unfamiliarity of these two recordings featuring Bradford’s singing quartet is implied by collector’s lacking estimation.

But these sides certainly are musically rewarding.

The instrumentation definitely is: trumpet, trombone, alto sax, tenor sax, piano and banjo. There certainly is no clarinet as listed in Rust.

The Timeless CD booklet states June Clark as possible trumpet player, but I am sorry to say that there are none of June Clark’s characteristics heard here. It seems that June Clark is a favourite guess for unknown trumpeters of the Harlem scene of the mid 1920s for researchers and CD booklet writers, just as shown in my article on ‘Lem Fowler’s Favorites’ elsewhere on this website. But I confess that I also thought of Clark’s presence here when compiling my article on this elusive musician some years ago (see the Frog Blues and Jazz Annual Vol. 4). Yet, the vibrato is different, the tone, the phrasing, the attack. Only the slightly irregular time might be in common with Clark. This trumpeter here certainly knows how to play written parts, and he is able to perform a hot lead part for a dance band. But there certainly were a whole lot of able and hot horn men in Harlem at the time. Without definite commitment I see the possibility of Gus Aiken’s presence here, just as on the next item. The stylistic similarity of the trumpet parts played both on this and the following recording – disregarding the identical arrangements – I did not recognize until working on this article.

The rather limited trombonist is difficult to classify as he only delivers simple ‘tailgate’ glissandos and no melodious trombone part as can be heard on the next item below. But he reminds me of Charlie Green on the Perry Bradford’s Jazz Phools of November 02, 1925, half a year earlier, where he performs in the rather crude style which is familiar from many Bessie Smith sides. And we know of him as a heavy drinker

who might easily have been in a state a being drunk here. At the time of this recording he was not with Henderson anymore, had also probably just left the June Clark band to hurry home to Omaha because of marital problems. But this is only 'educated' guess-work. ADDENDUM: There is news that the trombonist on the Perry Bradford's Jazz Phoools session of Nov. 02,1925 might be Teddy Nixon, and not Charlie Green!!

The reed players only play written parts and are therefore impossible to determine. But the tenor sax man reminds me of Albert Happy Caldwell with his strong playing and sharp tone (see my article on 'Lem Fowler's Favorites' on this website). Again, no definite identification from my side!

Easy to identify is Perry Bradford himself on piano with his right-hand arpeggios. Listen only to his accompaniment to the trumpet chorus in the first title.

To my ears the banjo part is comparable to what I know of Sam Speed, and it might easily be him. Gus Horsley as noted in the CD booklet should be ruled out now as a possibility after Han Enderman's article in N&N 72.

For the names of the four singers I am grateful to Han Enderman, whose statements I am gladly following (see N&N 72 p.18).

The instrumental parts played on this session obviously are identical to those of the following session, and it therefore seems feasible to assume a written arrangement, possibly from Bradford's hand.

Notes:

- C. Delaunay, *New Hot Discography 1948/1963: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*

- *Timeless CBC 1-073 CD booklet: ?June Clark, t; unknown tb; cl; as; as; p; ? Gus Horsley, bj; unknown vocal quartet, possibly including Bradford.*

- *Rust\*2,\*3,\*4,\*6: unknown cnt; tbn; clt; alt; pno; bjo; Perry Bradford vcl; unknown male quartet vcl*

089	<b>MAGGIE JONES</b> her Jazz Band	New York,	May 07, 1926
	Maggie Jones – voc;		
	Louis Metcalf – tpt; Jake Frazier – tbn (1,2,3);		
	Cliff Jackson - pno		
142165-3	The Man I Love Is Oh So Good	Col 14243-D,	Document DOCD-5349
142166-2	I'm Leaving You	Col 14139-D,	Document DOCD-5349 ?
142166-3	I'm Leaving You	Col 14139-D,	Document DOCD-5349 ?
142167-1	I'm A Real Kind Mama	Col 14139-D,	Document DOCD-5349
142167-2	I'm A Real Kind Mama	Col 14139-D,	Document DOCD-5654
142168-2	You Ain't Gonna Feed In My Pasture Now	Col 14243-D,	Document DOCD-5349 ?
142168-3	You Ain't Gonna Feed In My Pasture Now	Col 14243-D,	Document DOCD-5349 ?
	Note: one of each takes of matrices 142166 and 142168 have been issued on CD, but it is not known which! Unfortunately, the same applies to the earlier LP issue VJM VLP 25!		

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

Cliff Jackson is a very sensitive accompanist here, not "The Terror" playing hard and offensive stride.

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

Notes:

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

- *Mahony, Columbia 13/14000-D series: Piano, cornet and tbn accomp. (2,3); piano and cornet accomp. (4,5).*

- *RR 77-9: not listed.*

- *BGR\*2,\*3,\*4: Louis Metcalf, cnt; Jake Frazier, tbn (1,2,3); Cliff Jackson, pno.*

- *Rust\*3,\*4,\*6: Louis Metcalf -c; Jake Frazier -tb (1,2,3); Cliff Jackson -p.*

Discernible differences of takes:

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

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

090	<b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	May 14, 1926
	Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;		
	Buster Bailey, Don Redman – alt, clt; Coleman Hawkins – ten, clt;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;		
	Don Redman – arr (1,2)		
142205-3	The Stampede	Col 654-D,	Chronological Classics 597
142206-2	Jackass Blues	Col 654-D,	Chronological Classics 597

Well, what is there to say? For me this is the first real jazz recording of the Fletcher Henderson band, the earlier recordings – in spite of Armstrong's presence and solos – mainly those of a dance band. But what does make it a jazz recording? First: Redman's jazzy arrangement as different from his earlier ones, and second: Hawkins' and Joe Smith's solos, and then third: Rex Stewart's amazingly hot solistics in "The Stampede" introduction and the first half of the last chorus. These two short solos and the fifth chorus of "Jackass Blues" make these sides classic examples of early big band jazz. And Stewart shows himself to be a full-fledged successor to Armstrong's vacated seat in the Henderson band. It is a sad thought that he himself did not see himself ready and able to fill Louis' chair.

By the way, when listening to these sides again after a long time, I think that Bennie Morton's presence here might be questioned. I believe to hear Charlie Green on trombone. Yet, W.C. Allen p.194 says: "Rex Stewart and Benny Morton have confirmed their presence on these sides, being their first solos with Henderson."

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Joe Smith, Rex Stewart (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).*

- *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Rex Stewart (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- W.C. Allen, *Hendersonia*, p.194: *Russell Smith, Joe Smith, Rex Stewart, trumpets; ?Benny Morton, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "Rex Stewart and Benny Morton have confirmed their presence on these sides, being their first solos with Henderson."*

- *Rust\*2: Russell Smith, Joe Smith, Rex Stewart (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).*

- *Rust\*3: Russell Smith -t; Rex Stewart -Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Green (sic) -bj; Ralph Escudero -bb; Kaiser Marshall -d*

- *Rust\*4,\*6: Russell Smith, Joe Smith, Rex Stewart, t; Benny Morton, tb; Buster Bailey, Don Redman, cl, ss, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d*

Solos ad-lib:

142205-3: *RexS o-cnt 4+4, CH ten 24+2+2, JS o-cnt 30, FH pno 2, RexSt o-cnt 2+12*

142206-2: *?RSm o-tpt 12, BM m-tbn 12, BB clt 12, RexSt m-cnt 12*

091	<b>BESSIE SMITH</b>	her Blue Boys	New York,	Mar. 03, 1927
	Bessie Smith – voc;			
	<b>Joe Smith</b> – cnt; <b>Charlie Green</b> – tbn;			
	<b>Fletcher Henderson</b> – pno			
143575-3		Trombone Cholly	Col 14232-D,	Frog DGF 44
143576-2		Send Me To The Electric Chair	Col 14209-D,	Frog DGF 44
143583-2		Them's Graveyard Words	Col 14209-D,	Frog DGF 44
143584-2		Hot Springs Blues	Col 14569-D,	Frog DGF 44

Personnel as documented in the Columbia files. Absolutely superb accompaniment by Charlie Green at his bluesiest. He definitely is unsurpassed as a blues accompanist. And Joe Smith on cornet: very beautiful, soft and most melodic.

W.C. Allen, *Hendersonia*, p.199: *"Personnel is from the Columbia files; on the first title, Bessie identifies the trombonist by name (it being a feature for him)."*

Notes:

- *D. Mahony, Columbia 13/14000-D Series: Joe Smith, cnt; Charlie Green, tbn; Fletcher Henderson, p.*

- *BGR\*2,\*3,\*4: Joe Smith, cnt; Charlie Green, tbn; Fletcher Henderson, pno.*

- *Rust\*3,\*4,\*6: Joe Smith -c; Charlie Green -tb; Fletcher Henderson -p.*

092	<b>BESSIE SMITH</b>		New York,	Feb. 09, 1928
	Bessie Smith – voc;			
	<b>Demas Dean</b> – tpt; <b>Charlie Green</b> – tbn;			
	<b>Fred Longshaw</b> – pno			
145626-2		Thinking Blues	Col 14292-D,	Frog DGF 45
145627-1		Pickpocket Blues	Col 14304-D,	Frog DGF 45
145627-2		Pickpocket Blues	Col 14304-D,	not on LP/CD
145628-1		I Used To Be Your Sweet Mama	Col 14292-D,	Frog DGF 45

In early 1928, Charlie Green was not with the Henderson band - Jimmy Harrison being the trombonist, but it is said that Fletcher Henderson always had an empty chair for Charlie Green, when playing in the Henderson band was on his mind.

Demas Dean was trumpet player with Allie Ross and his 'Blackbirds of 1928' show, after a long South America tour with violinist Leon Abbey and his Orchestra.

Green's manner of improvising stands in strong contrast to Dean's almost 'classical' trumpet style which does not contain any off-beat, bluesy and hot practices. This is gut-bucket against legitimacy. But it, yet, works. There is unoptrusive but effective piano accompaniment by Bessie long-time accompanist Fred Longshaw.

And Charlie Green is – as always – outstanding.

Notes:

- *D. Mahony, Columbia 13/14000-D Series: Files: Demas Dean, tpt; Chas. Green, tbn; Fred Longshaw, p.*

- *BGR\*2,\*3,\*4: Demas Dean, cnt; Charlie Green, tbn; Fred Longshaw, pno.*

- *Rust\*3,\*4,\*6: Demas Dean -c; Charlie Green -tb; Fred Longshaw -p.*

Discernible differences of takes:

145627: *Take -2 not reissued, comparison is impossible*

093	<b>BESSIE SMITH</b>		New York,	Feb. 21, 1928
	Bessie Smith – voc;			
	<b>Demas Dean</b> – tpt; <b>Charlie Green</b> – tbn;			
	<b>Fred Longshaw</b> – pno			
145670-1		Standin' In The Rain Blues	Col 14338-D,	Frog DGF 45
145671-1		It Won't Be You	Col 14338-D,	Frog DGF 45
145672		I'm A Cheater	Col unissued	not on LP/CD

This session is the continuation of the fore-going session, with the same personnel. Green again, is his assured self, and he plays fantastically hot and blue. Demas Dean seems to have thought his own style over in the intervening weeks. He uses a lot of jumping-trills and a stronger vibrato, now, but we have to accept that he was not one of the leading hot trumpet soloists. Behind them, again, the laid-back and modest Longshaw, much more blues-oriented than Henderson was.

Notes:

- *D. Mahony, Columbia 13/14000-D Series: Files: Demas Dean, tpt; Chas. Green, tbn; Fred Longshaw, p.*

- *BGR\*2,\*3,\*4: Demas Dean, cnt; Charlie Green, tbn; Fred Longshaw, pno.*

- *Rust\*3,\*4,\*6: Demas Dean -c; Charlie Green -tb; Fred Longshaw -p.*

094	<b>BESSIE SMITH</b>	New York,	Mar. 20, 1928
	Bessie Smith – voc; Charlie Green – tbn; Porter Grainger – pno		
145785-3	Empty Bed Blues – Part 1	Col 14312-D,	Frog DGF 45
145786-1	Empty Bed Blues – Part 2	Col 14312-D,	Frog DGF 45
145787-3	Put It Right Here (Or Keep It Out There)	Col 14324-D,	Frog DGF 45

Here we probably have the epitome of Bessie Smith's co-operation with Charlie Green. Green is a complete master of trombone playing, having absolute control over his instrument, great chops and a beautiful tone. In 'Empty Bed Blues – Part 1' he plays his horn open – without mutes. In Part 2 of this tune he uses a straight-mute which makes his tone sharper and stringent. Composer Porter Grainger accompanies in a moderate stride-style.

Notes:

- D. Mahony, *Columbia 13/14000-D Series: Files: Charlie Green, tbn; Porter Grainger, p.*
- BGR\*2,\*3,\*4: *Charlie Green, tbn; Porter Grainger, p.*
- Rust\*3,\*4,\*6: *Charlie Green, tb; Porter Grainger, p.*

095	<b>THE DIXIE STOMPERS</b>	New York,	Apr. 06, 1928
	Rex Stewart, Bobby Stark – tpt; Charlie Green – tbn; Buster Bailey – alt, clt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bjo; Don Pasquall - bsx; Kaiser Marshall – dms; Maceo Pinkard – arr (3)		
145975-1	Oh, Baby!	Har 636-H,	Chronological Classics 572
145976-1	Feelin' Good	Har 636-H,	Chronological Classics 572
145977-2	I'm Feelin' Devilish	Har 974-H,	Chronological Classics 572

I append this session – which very certainly does not include Jimmy Harrison – as a dedication to my highly esteemed late co-collector Claus-Uwe Dürr, who, during our discussions of Jimmy Harrison recordings, insisted on Harrison's sole presence as trombonist at this session. Much too late in my life I got into contact with this modest and most pleasant man. Yet, I still have to contradict his insists: judging from the micro-rhythms played by the trombone, it certainly is Charlie Green, but technically surprisingly akin to Harrison, probably because of Harrison's encompassing influence on other musicians of his circle.

As will be discussed later in this work, it is difficult to discriminate the trumpet soloists. Stewart's and Stark's styles are rather similar in their virtuosic approach. It will, yet, be my aim to distinguish one from the other, and I hope to find correct answers. A couple of notes re this similarity in earlier publications will be most helpful in this respect. First, let me cite Hendersonia, p.247: "*The late Bobby Stark claimed these as his own best recordings. His work here has been mistaken for Jabbo Smith, and indeed there are many similarities in phrasing and attack; but when these were played for Jabbo by John Steiner and Bruce Davis, Jabbo said he did not make these and in fact never played with Henderson at all. Rex Stewart recalled this date, too, and swapping the lead with Stark. The trombonist sounds like Charlie Green – cf. his work on the Bessie Smith session of March 20, 1928; Panassie agrees that it is not Jimmy Harrison here. Bailey and Hawkins can be readily recognized as soloists, and in place of the tuba, Don Pasquall plays the bass sax.*"

So, everything has been said here, except that it seems to be Stark all over the first title, probably Rex Stewart playing lead after Stark's growl solo and before Green's trombone solo in 'Feelin' Good', and the trumpet break in the middle of the last chorus. In 'I'm Feeling Devilish' it seems to be Stark again all over. If it wouldn't have been for Stewart's recollection as above, I would probably have denied his presence on this session at all. It should be added that Stewart's style at this time was strongly influenced by Louis Armstrong whereas Stark displays a fast and more technical approach to his playing, using open final vibrato.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).*

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*

W.C. Allen, *Hendersonia, p247: Rex Stewart, Bobby Stark, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Jerome Pasquall, bass sax; Kaiser Marshall, drums. "The late Bobby Stark claimed these as his own best recordings. His work here has been mistaken for Jabbo Smith, and indeed there are many similarities in phrasing and attack; but these were played for Jabbo by John Steiner and Bruce Davis, Jabbo said he did not make these and in fact never player with Henderson at all. Rex Stewart recalled this date, too, and swapping the lead with Stark. The trombonist sounds like Charlie Green, cf. his work on the Bessie Smith session of March 20, 1928; Panassie agrees that it is not Jimmy Harrison here. Bailey and Hawkins can be readily recognized as soloists, and in place of the tuba, Don Pasquall plays the bass sax."*

- Rust\*2: *Bobby Stark, Rex Stewart (cnts); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)*

- Rust\*3: *Bobby Stark -t; Jimmy Harrison -tb; Buster Bailey -cl-ss-as; Jerome Pasquall -cl-as-bs; Coleman Hawkins -cl-ts; Fletcher Henderson -p-ldr-a; Kaiser Marshall -d.*

- Rust\*4,\*6: *Rex Stewart -Bobby Stark -t; Charlie Green -tb; Buster Bailey -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p -dir; Jerome Pasquall -bsx; Charlie Dixon -bj; Kaiser Marshall -d.*

Solos ad-lib:

- 145975-1: *BS m-tpt 6, CG o-tbn 2 bk, BS m-tpt 6, CH 2+6, BS m-tpt 2+8, CH ten 16, BS m-tpt 8, CH ten 8, BB clt 14, CG o-tbn 2+8, BB clt 6, CG o-tbn 2+15, BS m-tpt 6*
- 145976-1: *CH ten 16, BS m-tpt 8, CH o-tbn 6, RexSt o-cnt 5, CG o-tbn 17, BB clt 8, CG o-tbn 6, DP bsx 2 bk, BS m-tpt 16, CH ten 2, CG o-tbn 2, BB clt 2, RexSt o-cnt 2*
- 145977-2: *BB clt obl 16, BS o-tpt 8, BB clt obl 8, BB clt 30, BB clt obl 24, CH ten 16, CG o-tbn 8, CH ten 6, BS o-tpt 18, DP bsx 8, BB clt obl 10*

096	<b>ROSA HENDERSON</b>	New York,	Apr. 07, 1928
	Rosa Henderson – voc; (Charlie Green ?) – tbn; (Louis Hooper) - pno		



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.*

- *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."*

- *BGR\*2: not listed*

- *BGR\*3,\*4: unknown, tb; unknown p.*

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

- *Rust\*6: unknown, tb; unknown p.*

**097 FLETCHER HENDERSON AND HIS ORCHESTRA**

Chicago,

Sep. 14, 1928

Russell Smith, Joe Smith, Bobby Stark – tpt;

Bennie Morton, Charlie Green – tbn;

Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;

Fletcher Henderson – pno; Clarence Holiday – bjo; June Cole – bbs; Kaiser Marshall – dms;

C-2315-A Hop Off

Br 4119,

Chronological Classics 572

C-2316- Ready For The River

Br unissued

not on LP/CD

And once again the Henderson band in its glory. I would give a little fortune to hear that unissued title. Is there nobody out there who owns a test? But then 'Hop Off' once again is one of the Henderson numbers showing the band in their relaxed looseness, full of great solos and surprising bits that obviously are not written in the arrangement. Contrary to Mr. W.C. Allen I identify Bobby Stark as the first soloist, playing the introduction and the first A-strain ad-lib. Bobby Stark has absolutely different tone, phrasing and approach to soloing here (e.g. when substituting the changes of bars 2 and 11 by diminished chords – Ab dim instead of Ab) than Joe Smith who is listed by W.C. Allen for this part. Solists are easily recognized, and I do not see any reason not to identify Charlie Green as the trombone soloist. This recording has an additional plus for showing – even if faintly in the background – Kaiser Marshall's beautiful accompaniment and solistics on the high-hat. In the short Hawkins solo before the bridge – 8 bars - he uses the hand-cymbals as lately invented and distributed by the Avedis Zildjian company, and in every up-to-date drummer's use at this time. This is phantastic early big band jazz!

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).*

- *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*

- *W.C. Allen, Hendersonia, p247: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, ?Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Pasquall, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel reconstructed from soloists, and consists of his regular playing personnel of the time. Trombone soloist is not Harrison, who had in fact stayed in New York with Charlie Johnson."*

- *Rust\*2: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)*

- *Rust\*3: Russell Smith, Bobby Stark –t; Benny Morton (and Charlie Green?) –tb; Buster Bailey –cl-ss-as; Jerome Pasquall –cl-as;*

*Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; ?Charlie Dixon –bj; June Cole –bb; Kaiser Marshall –d.*

- *Rust\*4,\*6: Russell Smith, Joe Smith, Bobby Stark –t; ?Charlie Green, Benny Morton –tb; Buster Bailey –cl; Jerome Pasquall –cl –as; Coleman Hawkins –cl –ts; Fletcher Henderson –p –a –dir; Charlie Dixon –bj; June Cole –bb; Kaiser Marshall –d; Bill Challis –a.*

Solos ad-lib:

C-2315-A: BS o-tpt 4, BS o-tpt 16, CH ten 9, BB clt 16, CG m-tbn 17, CH ten 16, Ch ten 4

**098 GRANT AND WILSON**

New York,

Nov. 1928

Coot Grant (aka Leola B. Wilson), Kid Wesley Wilson – voc-duet;

Bobby Stark – tpt; Buster Bailey – clt (if at all); Benny Carter – alt;

Fletcher Henderson – pno

3489-B Ducks

Cam 9015,

Document DOCD-5563

3490-A Mama Didn't Do It And Papa Didn't Do It

Cam 9015,

Document DOCD-5563

As W.C. Allen writes in Hendersonia, p. 248 "Positive identification is impossible because there are no solo spots." I have to add that the sound of the CD reissue is very thin as a consequence of bad quality of ARC recordings and battered originals. It is thus absolutely impossible to give a reliable statement as to the musicians present and playing. I hear a trumpet, a saxophone and a piano. There may be faint signs of a clarinet on the second title, but only sporadically, if at all, but no trombone. Considering the definite presence of Benny Carter on the band title below, the saxophone sound heard here very probably is his on alto sax. But I feel unable to say anything of the trumpeter's identity. Only, that it probably is Bobby Stark as explained in session 100 below.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: acc by the Whoopee Makers: Jimmy McPartland (c); Jack Teagarden (tb); Benny Goodman (cl); Gil Rodin (as); Larry Binyon (as); Vic Briedis (p); Dick Morgan (bjo); Harry Goodman (b); Ray Bauduc (dm).*

- *W.C. Allen, Hendersonia p248: Rex Stewart ?, cornet; Charlie Green ?, trombone; Buster Bailey, clarinet; unknown, sax; Fletcher Henderson, piano. "Instrumentation is as above; positive identification is impossible because there are no solo spots. In the past, this was listed as by a Ben Pollack group because of the way the accompaniment was listed on Perfect; however, Goddman and Teagarden experts agree this is not a Pollack date."*

- *BGR\*2: Rex Stewart or Bobby Stark, cnt; Charlie Green, tbn; Benny Carter, clt, alt; Coleman Hawkins, ten; Fletcher Henderson, pno;*

Charlie Dixon, bjo.

- BGR\*3,\*4: poss. Rex Stewart, c; Charlie Green, tb; Buster Bailey, cl; unknown sax; Fletcher Henderson, p.

- Rust\*3: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p;  
Clarence Holiday -bj -g.

- Rust\*4,\*6: ?Rex Stewart -c; ?Charlie Green -tb; Buster Bailey -cl; ?-as; Fletcher Henderson -p.

#### 099 HENDERSON'S HAPPY SIX ORCHESTRA

New York,

Nov. 1928

Bobby Stark – tpt; Charlie Green – tbn;

Buster Bailey – clt; Benny Carter – alt;

Fletcher Henderson – pno; Clarence Holiday – bjo; Coleman Hawkins – bsx

3491-A

Old Black Joe's Blues

Cam 9033,

Chronological Classics 572

W.C. Allen, *Hendersonia*, p. 224: “Clarence Holiday replaced Dixon about this time (middle of November), and Benny Carter replaced Pasquall before mid November; at least. Carter can be heard on alto sax and clarinet on recordings from this period, and a bass sax is seen in front of him in a later photo of the band. .... Joe Smith and his brother Russell actually joined the pit band for the touring company of Lew Leslie's BLACKBIRDS show, as confirmed by pianist Louis Hooper. Joe's chair was filled by Rex Stewart, into the band for the second time; it is Rex or Bobby Stark who plays the growl trumpet solos from this period – Rex had already learned to use the plunger from Bubber Miley. Russell Smith's replacement was not secured until about January or February, but Jimmy Harrison had left Charlie Johnson to rejoin the band. Benny Morton left to join Chick Webb, and Charlie Green came back in.” Bobby Stark is reported as third trumpet player with the Henderson band from at least early 1928 on. From research published after the publication of *Hendersonia* we know that very probably Bobby Stark was the growl soloist in the Henderson band, not Stewart. (I believe that Stewart had always been taken as growl soloist because he was an “Ellington man”, and he therefore seemed to be the natural choice for the growl device. But this is at least doubtful. He did not join Ellington before 1935!) This trumpet player shows a rather coated trumpet sound and uses broken chords phrases, thus vertical phrasing and not horizontal phrasing as Stewart does. Furthermore, he has no final vibrato on sustained notes. In all probability it is thus Bobby Stark playing trumpet on this recording session (nos. 149, 150, 151).

This single band title features an arranged first chorus that sounds to have been pinned down on the spot by Benny Carter. Then it is Buster Bailey in a clarinet solo chorus with a horribly out of tune clarinet, followed by a beautiful and typical chorus by Charlie Green on trombone. This is concluded by a two-bar break by Benny Carter in his inimitable style. Follows a trumpet solo chorus which features phrases known from Bobby Stark on some Dixie Stompers and other Henderson band recordings of later (jumping trill phrasings in Bubber Miley style in bars 15, 16, 17 of his solo here). Or is it Rex Stewart, yet? The tune is ended by another 16 bar strain which is played in harmony over different changes from before. Henderson's piano may be there, but cannot be heard possibly drowned by the banjo and Hawkins' bass sax. Comparing the trumpet parts heard with what I know of Rex Stewart I do believe that it is Bobby Stark here on trumpet – not Stewart – and he may thus also be the trumpet player of the Grant and Wilson sides before and later. Also, this trumpeter lacks Stewart's fire, and he seems to be rather insecure. Or is it booze again? (Bobby Stark was known as a heavy drinker! As to Stark's growl soloing, see below!)

#### Notes:

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4: Exact personnel unknown*

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

- W.C. Allen, *Hendersonia*, p248: Rex Stewart, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Benny Carter, alto sax; Fletcher Henderson, piano; Charlie Dixon or Clarence Holiday, banjo; Coleman Hawkins, bass sax. “Instrumentation and soloists identified as above. ... Dick Holbrook has told me he thinks this side sounds like a white band with Vic Berton on drums, but I hear no drums at all and these sound like Henderson men to me.” “Rex Stewart (in ‘Downbeat’, April 7, 1966) has recalled a story about Hawkins bringing a bass sax to a recording session, amid much laughter and kidding; but on that occasion, he simply could not coax a coherent solo out of the monster, so that that (this one?) was one of the few Henderson dates without a Hawkins solo.”

- Rust\*2: Rex Stewart (cnt); Charlie Green ? poss Jimmy Harrison (tbn); Buster Bailey (clt); Benny Carter (alt); Coleman Hawkins (bsx); Fletcher Henderson (pno); Clarence Holiday (gtr).

- Rust\*3: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p;  
Clarence Holiday -bj -g.

- Rust\*4: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -as; Coleman Hawkins, bsx; Fletcher Henderson -p

(?inaudible); Charlie Dixon or Clarence Holiday -bj.

- Rust\*6: Rex Stewart, c; Charlie Green, tb; Buster Bailey, cl; Benny Carter, as; Fletcher Henderson, p; Coleman Hawkins, bsx; Charlie Dixon or Clarence Holiday, bj.

#### 100 COOT GRANT

New York,

Nov. 1928

Leola B. Wilson – voc;

Bobby Stark – tpt; Charlie Green – tbn;

Buster Bailey – clt; Coleman Hawkins – ten (or bsx?);

Fletcher Henderson – pno

3492-A

Stevedore Blues

Cam 9240,

Document DOCD-5564

3492-B

Stevedore Blues

Ro 1042

not on LP/CD

Again, there is nothing to definitely indicate Rex Stewart's playing here, and I assume that it is Bobby Stark again. Bailey and Green can easily be recognized, Henderson on piano as well, but there is a saxophone playing in the background of which I am not certain if it is Hawkins tamely on his tenor sax, or if he is still trying to get his bass sax going. W.C. Allen, *Hendersonia*, p.248: “Rex Stewart (in *Down Beat*, April 7, 1966) has recalled a story about Hawkins bringing a bass sax to a recording session, amid much laughter and kidding; but on that occasion, he simply could not coax a coherent solo out of the monster, so that the session (this one? KBR) was one of the few Henderson dates without a Hawkins solo.” This might possibly mean that Stewart was on the session but, it might also have been hearsay to him only, thus no proof for Stewart's presence, the more so as this particular session is not dated anyhow.

#### Notes:

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

- W.C. Allen, *Hendersonia*, p248: Rex Stewart ?, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano. (No sax or banjo audible.) “Same remarks as above.”

- BGR\*2: poss Rex Stewart, c; Charlie Green, tb; Buster Bailey, cl; Fletcher Henderson, p.

- BGR\*3,\*4: poss. Rex Stewart, c; Charlie Green, tb; Buster Bailey, cl; unknown sax; Fletcher Henderson, p.

- Rust\*3: Rex Stewart -c; Charlie Green -tb; Buster Bailey -cl; Benny Carter -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p;  
Clarence Holiday -bj -g.

- Rust\*4,\*6: ?Rex Stewart -c; ?Charlie Green -tb; Buster Bailey -cl; ?-as; Fletcher Henderson -p.

101 **SARA MARTIN** Clarence Williams and his Orchestra Long Island City, c. Nov. 1928  
 Sara Martin – voc;  
 Ed Anderson – cnt; Ed Cuffee – tbn; Arville Harris – clt;  
 Clarence Williams – pno; Cyrus St. Clair - bbs  
 278- Death Sting Me Blues QRS R-7042, Frog DGF 49  
 278-A Death Sting Me Blues QRS unissued? not on LP/CD

Although Sara Martin claimed not to have recorded with Oliver, Williams confirms Oliver here. Possibly Martin meant that she did not record under Oliver's leadership. But very recently, doubts as to the presence of Oliver have resulted in our suggestion of Ed Anderson, who had been working steadily with Oliver at this time (again compare with Oliver's "Aunt Hagar's Blues" where only Anderson plays).

Addition/correction: discussion with Bob Hitchens of UK makes me – KBR - think of Ed Cuffee as trombonist here now.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: King Oliver, Ed Allen ©; Benny Waters (ts); Clarence Williams (p); Cyrus St. Clair (tuba).  
 - Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).  
 - Lord, Clarence Williams, p263: prob Joe Oliver (cnt); unknown (tbn); Arville Harris (clt); Clarence Williams (pno); Cyrus St. Clair (bbs).  
 - BGR\*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Arville Harris, clt; Clarence Williams, pno; Cyrus St. Clair, bbs.  
 - BGR\*3,\*4: prob King Oliver, c; unknown, tb; Arville Harris, cl; Clarence Williams, pn; Cyrus St. Clair, bb.  
 - Rust\*3,\*4,\*6: King Oliver -c; unknown -tb; Arville Harris -cl; Clarence Williams -p; Cyrus St. Clair -bb.

102 **SARA MARTIN** Clarence Williams and his Orchestra Long Island City, c. Dec. 1928  
 Sara Martin – voc;  
 Joe King Oliver – cnt; Ed Cuffee – tbn;  
 Clarence Williams – pno; Cyrus St. Clair - bbs  
 305-A Mean Tight Mama QRS R-7043, Frog DGF 49  
 306- Mistreating Man Blues QRS R-7042, Frog DGF 49  
 307-A Kitchen Man Blues QRS R-7043, Frog DGF 49

Controversy is mainly on the identity of the trombone player who could be Green due to the presence of the Henderson band in New York at the time, but it might also be Joe Williams. In view of the facts stated in connection with session 070, there still are some doubts as to Oliver's presence. This trumpet player might also possibly be Ed Anderson.

A recent discussion with Bob Hitchens of UK makes me think now of Ed Cuffee as trombonist here.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: King Oliver, Ed Allen ©; Benny Waters (ts); Clarence Williams (p); Cyrus St. Clair (tuba).  
 - Storyville 24: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).  
 - Lord, Clarence Williams, p269: prob Joe Oliver (cnt); unknown (tbn); Clarence Williams (pno); Cyrus St. Clair (bbs).  
 - BGR\*2: Joe Oliver or Ed Anderson, cnt; poss Charlie Green or Ed Cuffee, tbn; Clarence Williams, pno; Cyrus St. Clair, bbs.  
 - BGR\*3,\*4: prob King Oliver, c; unknown, tb; Clarence Williams, p; Cyrus St. Clair, bb.  
 - Rust\*3,\*4,\*6: King Oliver -c; unknown -tb; Clarence Williams -p; Cyrus St. Clair -bb.

103 **CLARA SMITH** New York, Jan. 26, 1929  
 Clara Smith – voc;  
 Joe Williams - tbn; Porter Grainger - pno  
 147889-2 Daddy Don't Put That Thing On Me Blues Col 14398-D, Document DOCD-5368  
 147890-3 It's Tight Like That Col 14398-D, Document DOCD-5368

The pianist seems to be Porter Grainger as assumed by others. But as for my knowledge of Charlie Green: this trombonist here is somebody else. Green is much more cultivated at this time of recording. Being trombonist of the Henderson band, he possesses a well-founded technique with a deeply rooted full tone and a middle vibrato. Our man here has a much shallower tone and less technique, but he certainly tries to copy Charlie Green with his gruff blues style. And he certainly is not so far from his model. But he is rougher and uses more growl tones. Thus, I'd prefer to identify this player as the much under-rated Joe Williams, known from a few Bessie Smith sides of August 1928. He sounds more "primitive" than Green, but uses the same style. No wonder that he was misidentified as Charlie Green for many years.

Notes:

- Mahony, *Columbia 13/14000-D Series*: trombone and piano acc.  
 - BGR\*2,\*3,\*4: Charlie Green, tbn; poss Porter Grainger, pno  
 - Rust\*3,\*4,\*6: Charlie Green -tb; ?Porter Grainger -p

104 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Mar. 13, 1929  
 Russell Smith, Bobby Stark – tpt; Rex Stewart – cnt; Charlie Green – tbn;  
 Buster Bailey, Benny Carter – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Clarence Holiday – bjo, voc (1); June Cole – bbs; Kaiser Marshall – dms  
 148064-3 My Kinda Love Col unissued not on LP/CD  
 148065-3 Basin Street Blues Col unissued not on LP/CD

As obviously no tests have been found, nothing can be said about the personnel and musical content of these titles.

Notes:

- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4*: similar as: Rex Stewart, Bobby Stark (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)

- W.C. Allen, *Hendersonia*, p. 249: "presumably full band personnel of the period. No information in the Columbia files except for the name of the vocalist (Clarence Holiday) who was the band's banjoist."

- Rust\*2: Cootie Williams, Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gr); Junes Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: Russell Smith -Rex Stewart - Bobby Stark -t-c; Jimmy Harrison - Benny Morton - tb; Buster Bailey -cl-as; Benny Carter -cl-as-v; Coleman Hawkins -cl-ts; Fletcher Henderson -p-ldr-a; Clarence Holiday -bj-v; John Kirby or June Cole -d (sic); Kaiser Marshall -d.

- Rust\*4,\*6: probably Rex Stewart, Bobby Stark, t; ? Charlie Green, tb; Buster Bailey, cl, as; Benny Carter, as, a, v; Coleman Hawkins, ts; Fletcher Henderson, p, dir; Clarence Holiday, bj, v; June Cole, bb; Kaiser Marshall, d.

#### 105 BESSIE BROWN

New York,

c. Mar./Apr. 1929

Bessie Brown - voc;

Rex Stewart - cnt; Charlie Green - tbn;

Harvey Boone - clt; Coleman Hawkins - ten;

Fletcher Henderson - pno; Clarence Holiday - bjo; Del Thomas - bbs

E-29531 Song From A Cotton Field

Br 4409,

Document DOCD-5456

E-29532 He Just Don't Appeal To Me

Br 4409,

Document DOCD-5456

This is a beautiful swinging affair accompanying singer Bessie Brown, with a selection of Henderson band heroes playing mainly ad-lib.

W.C. Allen, *Hendersonia*, p.249: "Instrumentation is as above; except for Hawkins, who takes a long solo, it is difficult to recognize the players. However, the Brunswick files contain the following quotation from an apparent publicity blurb for Brunswick 4409: "Fletcher Henderson and his Orch. accomp. hot trumpet - trombone and wailing sax. Composer assisted in making record. High and low clarinets, muted trumpet, shaking trombone - blue piano chords." This confirms this date as a Henderson session, although the reference to "composer" assisting may indicate that (Porter) Grainger played some of the piano."

The trumpet part is played very functionally and sparingly, different from Bobby Stark's multi-toned and fast-fingering style, and very much in Armstrong mode. I therefore definitely believe in Stewart's presence here. The trombone is what can be expected from Green. Hawkins is easy to identify. Harvey Boone's presence on clarinet is obviously derived from his known membership with the band at this time and period. The same applies to the banjo player - Clarence Holiday - and the tuba player - Delbert Thomas. Piano playing is very unobtrusive, but effective, and there are little snippets which I would not attribute to Porter Grainger's style as I know it. I therefore opt for Henderson. Grainger's possible presence is certainly assumed from the fact that both items are his compositions as listed on the record label.

#### Notes:

- WC Allen, *Hendersonia*, p. 249: Rex Stewart or Bobby Stark - trumpet; Charlie Green - trombone; Harvey Boone - clarinet; Coleman Hawkins - tenor sax; Fletcher Henderson or Porter Grainger - piano; Clarence Holiday - banjo; Del Thomas ? - tuba

- BGR\*2: unknown cnt; unknown tbn; unknown clt; unknown ten; unknown pno; unknown bjo; unknown bbs.

- BGR\*3,\*4: Rex Stewart or Bobby Stark, t; Charlie Green, tb; Harvey Boone, cl; Coleman Hawkins, ts; Fletcher Henderson or poss Porter Grainger, p; Clarence Holiday, bj; poss Del Thomas - bbs

- Rust\*3: unknown t; unknown tb; Buster Bailey -cl; Coleman Hawkins -ts; Fletcher Henderson -p; unknown bj; unknown bb.

- Rust\*4,\*6: Rex Stewart or Bobby Stark -t; Charlie Green -tb; Harvey Boone -cl; Coleman Hawkins -ts; Fletcher Henderson or Porter Grainger -p; Clarence Holiday -bj; ? Del Thomas -bb.

#### 106 BESSIE BROWN

New York,

c. Apr. 01, 1929

Bessie Brown - voc;

(Russell Smith) - tpt; Charlie Green - tbn;

Buster Bailey - clt; Coleman Hawkins - ten;

Fletcher Henderson, Porter Grainger - pno

E-29538- 'Tain't Nobody's Fault But My Own

Br 4346,

Document DOCD-5456

E-29539- The Blues Singer From Alabam'

Br 4346,

Document DOCD-5456

Against Walter C. Allen's opinion (see below) I do hear Russell Smith as trumpeter here. His way of phrasing and its inner rhythm on the second title is what I know of him. He is not a hot soloist, but this is what I expect from him when playing ad-lib, and the muted tone is his. Piano playing is distinctly the Henderson way, and I do not hear a second piano player.

#### Notes:

- W.C. Allen, *Hendersonia*, p.250: "The vocalist on this and the preceding session, by the way, is the one from Cleveland, Ohio, billed occasionally as "Original Bessie Brown", and a different singer than the Bessie Brown who sang vaudeville duets with George Williams. Instrumentation is as above with no rhythm instruments audible but perhaps a second piano joining in. The trumpeter takes some short solo passages, but he does not sound like Russell Smith, Rex Stewart, Bobby Stark, Cootie Williams, or any other known Henderson trumpeter. Bailey and Hawkins are readily identified by their solos; this was bailey's last known date with Henderson before he left for Europe with Noble Sissle. If a second pianist is indeed present, it might be Porter Grainger, who 'assisted in making the record'."

- BGR\*2: unknown cnt; unknown tbn; unknown clt; unknown ten; unknown, unknown pno.

- BGR\*3,\*4: unknown, t; Charlie Green, tb; Buster Bailey, cl; Coleman Hawkins, ts; Fletcher Henderson, p; poss 2<sup>nd</sup> p by Porter Grainger.

- Rust\*3: unknown t; unknown tb; Buster Bailey -cl; Coleman Hawkins -ts; Fletcher Henderson, unknown -p.

- Rust\*4,\*6: unknown, t; ? Charlie Green, tb; Buster Bailey, cl; Coleman Hawkins, ts; Fletcher Henderson, p; poss Porter Grainger 2<sup>nd</sup> p.

#### 107 HENDERSON'S ROSELAND ORCHESTRA

New York,

Apr. 1929

Rex Stewart - cnt; Bobby Stark - tpt;

Jimmy Harrison, Charlie Green (if at all) - tbn;

Buster Bailey, Harvey Boone - alt, clt; Coleman Hawkins - ten, clt;

Fletcher Henderson - pno; Clarence Holiday - bjo; Del Thomas - bbs;

Benny Carter - arr

3798-B Freeze And Melt

Cam 9174,

Chronological Classics 572

3799-A Raisin' The Roof

Cam 9175,

Chronological Classics 572

W.C. Allen, *Hendersonia*, p.249: „Personnel is reconstructed from identification of soloists and his playing personnel of the period. Cootie Williams was long thought to be one of the trumpeters, playing the growl solo on the second title, but on comparison with his Ellington work, they are really not at all alike. Panassie identifies the growl soloist as Rex Stewart, and I (W.C.Allen - KBR) agree. Rex had already learned

growl technique from Bubber Miley, whereas Cootie has already left Henderson to join Ellington (mid Feb. 1929), and had not yet learned the growl style. His earliest known growl solos with Ellington do not occur until September 1929. The alto sax/clarinet soloist, other than Bailey, is not Benny Carter, who had already left to form his own band; perhaps it was Harvey Boone, who had joined this early. Driggs names Claude Jones as one of the trombones, but Claude did not come east until Henderson was with GREAT DAY in Atlantic City (late June 1929). I cannot hear any drums."

This again is one of the Henderson sessions where the band sounds fat and urgent using Benny Carter's arrangements. As in session 152 it seems that Stewart plays the first trumpet parts, with Stark on second trumpet. But this would probably mean that Stark is the soloist of the growl solo on the second title. Yet, compared with other reported Stark growl solos (Henderson's 'The House Of David Blues' et al.) this player here owns a stronger and straight-ahead yet less flexible tone than Stark and plays in an essential and not fast-fingered style, and therefore is very probably Stewart. The solo's growl style is derived from Miley's, whereas Stark's growl style is rather similar to Cootie Williams'. The trombone soloist definitely is Harrison, Bailey solos on clarinet, Hawkins on tenor sax. The only questionable solo is in the last chorus of the second title, 8 bars on alto sax which probably come from Boone, not from Bailey. It certainly is a great pity that Kaiser Marshall is not on this session.

ADDENDUM 12-2021: Anthony Coleman, composer, pianist, and teacher at the New England Conservatory in Boston recently doubted my identification of Rex Stewart as growl soloist on 'Raisin' The Roof', and I am inclined to follow him, against the opinions of Panassié and W.C. Allen respectively. He vividly denies Rex Stewart as soloist of the growl trumpet solo in 'Raisin' The Roof'.

I think, it all started with Columbia's magnificent four-LP-Box 'A Study In Frustration' issued in the early 1960s, as I remember. Here, in the opulent booklet, Frank Driggs identified Cootie Williams as the growl soloist in 'Raisin' The Roof', and listed him in the included discography as additional (first chair) trumpet player. Rust\*2 – contemporary with the Columbia set – is the only discography that lists Williams as band member, as well, although as one of two trumpeters, only, Bobby Stark being the other one. (It should be mentioned that the Henderson band included three trumpet players from Louis Armstrong's time with the band on. And thus, the Henderson band-book had three trumpet parts in their band-book, accordingly.) Russell Smith had left the band in late 1928 to join Lew Leslie's 'Blackbirds' show. From then on, all discographies list Henderson's trumpet section for this very title with the two names Rex Stewart and Bobby Stark. This, obviously, is due to Walter C. Allen's profound and solid explanation in his 'Hendersonia' of 1971. And indeed, only two trumpets can be distinguished at this session. For many years, I shared this opinion – nobody but Cootie Williams would play such rhythmical phrases – only to be persuaded through Walter C. Allen's 'Hendersonia', that this could not be Williams just for temporal reasons. Thus, the question being only: Stark or Stewart.

Cootie Williams himself – in Storyville 71-170 - recounts that he started to play growl solos with the use of a plunger-mute not earlier than about two months after joining the Ellington band. (A growl solo of the 'Raisin' The Roof' kind would then be impossible to expect from Williams when with Henderson.) And Walter C. Allen writes: "He (Cootie W. – KBR) is not heard using the growl style of Miley until some seven months later (thus ca. Sep. 1929 – KBR), and takes none of the growl solos on the records which Fletcher Henderson made that spring (of 1929 – KBR). Bobby Stark is remembered, instead, as a capable growl man with Henderson."

In this elaboration on Rex Stewart, I attributed the growl solo of 'Raisin' The Roof' to Rex Stewart – thus following Panassié and Allen deliberately – to be contradicted by Anthony Coleman quite some time ago with the following most interesting opinion: "I will explain why I don't think it is Rex Stewart. It doesn't particularly have to do with the growl. For me there's two major things when I'm listening to 20s trumpet players: their approach to the quarter note and their approach to triplets. I've certainly listened to literally hundreds of Rex solos, and going back as far as The Stampede and Off To Buffalo and as far forward as, say, Boy Meets Horn and Kissing My Baby Good Night (obviously I could go further forward) I always hear the same approach to hitting the quarter notes square on, and I've never heard him play an internal dragged triplet as this trumpet player does (and as Cootie does often) for example on measures 5 – 8 and 13 – 16 of the solo on Raisin' The Roof."

As a non-scholar of music (I am an architect of profession, but a life-long amateur musician and long-time band leader), I developed my criteria for assessing the musician's characteristics myself. I did not know of any official ways of hermeneutics possibly existent. Thus, Mr Coleman's ways to value musicians' playing were new to me, but I will certainly add his points to my own criteria from now on. Sadly, I only mentioned his note when revoking my original attribution of the solo to Stewart and when handing it over to Bobby Stark, omitting Mr. Coleman's significant and most interesting explanations as cited above. Sorry for that, Mr. Coleman!

But now, having checked Cootie Williams' early growl solos with the Ellington band in late 1929, and having checked Stark's growl solos of earlier Henderson recordings, I can see Stark only as the originator, knowing of no other trumpeter of the time in Harlem (on records!) to be accustomed to play a solo of this kind. Bobby Stark's off-beat triplets in the last chorus of 'Old Black Joe's Blues' of Henderson's Happy Six Orchestra of Nov. 1928 should be taken into account.

If we have to omit Rex Stewart, we only have Bobby Stark as an alternative, Cootie Williams being with Ellington, already, and not yet accustomed to growl techniques, and Russell Smith, long-time first/lead trumpet player of the Henderson band, being with Lew Leslie. (At this time, Henderson had hired trumpet player Jack Wilson as his road manager – not as trumpeter – yet he subbed for Joe Smith on occasion (Hendersonia, p. 225). Nothing is known of his stylistic features – he is not on the Joe Steele band sides as in Rust! – and we have to ignore him as a possible candidate.) Yet, the trumpet sound heard still makes me think of Rex Stewart, but it may vary depending on the recording technique used by the record company.

#### Notes:

- Ch. Delaunay, *New Hot Discography 1948: No information on the following recordings. (!)*

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: similar as: Rex Stewart, Bobby Stark (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)*

- Rust\*2: Cootie Williams, Bobby Stark (tpt); Claude Jones (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gtr); John Kirby (bbs); Walter Johnson (dms).

- Rust\*3: two of: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Walter Johnson –d.

- Rust\*4,\*6: Rex Stewart –Bobby Stark -t; Jimmy Harrison –Charlie Green -tb; Buster Bailey –?Harvey Boone -cl-as; Coleman Hawkins -ts-cl; Fletcher Henderson -p-dir; Clarence Holiday -bj; ?Del Thomas -bb

- W.C. Allen, *Hendersonia*, p. 249: Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Charlie Green? – trombones; Buster Bailey, Harvey Boone – clarinets and alto saxes; Coleman Hawkins –clarinet and tenor sax; Fletcher Henderson – piano; Clarence Holiday –banjo; Del Thomas ? – tuba. "Personnel is reconstructed from identification of soloists and his playing personnel of the period. Cootie Williams was long thought to be one of the trumpeters, playing the growl solo on the second title, but on comparison with his Ellington work, they are really not at all alike. Panassié identifies the growl soloist as Rex Stewart, and I agree. Rex had already learned growl technique from Bubber Miley, whereas Cootie had already left Henderson to join Ellington (mid Feb. 1929), and had not yet learned the growl style. His earliest known growl solos with Ellington do not occur until September 1929. The alto sax/clarinet soloist, other than Bailey, is not Benny Carter, who had already left to form his own band; perhaps it was Harvey Boone, who had joined this early. Driggs names Claude Jones as one of the trombones, but Claude did not come east until Henderson was with 'Great Day' in Atlantic City (late June, 1929)Solos ad-lib:

3798-B:

CH ten 6x2, RexSt o-tpt 16, JH o-tbn 16, BB clt 4x2, RexSt o-tpt 8, BB clt 2

3799-A: BS m-tpt growl 30, CH ten 18, BB clt 8, CH ten 8, ?HB alt 8

108 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

May 16, 1929

Rex Stewart – cnt; Bobby Stark – tpt;

Jimmy Harrison, *Charlie Green* (if at all) – tbn;

*Benny Carter*, Harvey Boone – alt, clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Clarence Holiday – bjo; *Del Thomas* – bbs; Kaiser Marshall – dms;

Benny Carter - arr

148540-2 Blazin´

Col 1913-D,

Chronological Classics 572

148541-3 The Wang Wang Blues

Col 1913-D,

Chronological Classics 572

And another session of the Henderson band playing Benny Carter arrangements, and again the band sounds fat and urgent. All discographies say that now – after a period of Russell Smith’s absence and the attempt to install young Cootie Williams as lead trumpeter – Russell Smith is back again on his stool, but I still do hear only two trumpet players as in the former sessions, together with possibly one trombone only.

Listen to the brass section chorus in *Blazin´* and the brass parts in *Wang Wang Blues* and keep in mind that Benny Carter in his arrangements wrote four-part harmony – and that he led and arranged for the Savoy Play Boys at exactly this time, with two trumpeters and two trombonists, which might be the cause for the instrumentation of these Henderson personnels! So, for my taste, Russell Smith’s presence is highly questionable, as is *Charlie Green’s*. With Bobby Stark taking the main part of trumpet soloing it seems that Stewart again plays first trumpet as he obviously did in the last sessions. A delicate instance occurs at the beginning of the trumpet solo of *The Wang Wang Blues* (first chorus): Bobby Stark with his rather coated tone starts his solo for one bar, is then interrupted by Rex Stewart with his clean tone in a one bar uprising phrase, and continues his solo in a lowly started, but also uprising phrase, without being interrupted again.

The trombone soloist definitely is Jimmy Harrison, and *Green’s* presence cannot be verified by the recorded sound.

With Buster Bailey in Europe now (from early May on), Harvey Boone probably played the first alto with the band, but the sound of the first alto here is so much that of Benny Carter, that I feel positively certain that he had been hired to lead the saxophones here, Boone playing third sax (second alto). And thus, Carter might also be responsible for the two 4 bar solo alto bridges in *Blazin´* (the B parts of 16 bar AABA choruses). After Berger, Berger, Patrick, Benny Carter Vol. II, p. 6, no engagements of the Savoy Play Boys – led by Carter – are documented for May 1929, so he might have been in New York at this time. W.C. Allen assumes possibly Arville Harris on second alto – and following him Rust, but I feel unable to follow as well.

W.C. Allen, *Hendersonia*, p. 250: „*The growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be on this session either. Russell Smith had probably replaced him by this time. Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period. Panassie identified all the trumpet solos as by Bobby Stark, including the growl work; he also ascribes the alto sax solos to Don Pasquall, on the basis of the late Freddie Johnson’s statements, but Pasquall had gone back to Chicago in late 1928 and staid until 1932, so could hardly have recorded these titles.*”

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Bobby Stark, Rex Stewart, Cootie Williams (tp); Jimmy Harrison, prob Benny Morton (tb); Benny Carter (as); Coleman Hawkins (ts); Fletcher Henderson (p); unknown (g); June Coles (b); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: similar as: Rex Stewart, Bobby Stark, Cootie Williams (cor); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); June Coles (tu); Kaiser Marshall (d)

- W.C. Allen, *Hendersonia*, p. 250: Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period: Russell Smith, Rex Stewart, Bobby Stark – trumpets; Jimmy Harrison, Charlie Green? – trombones; Harvey Boone, poss Arville Harris – clarinets and alto saxes; Coleman Hawkins – clarinet and tenor sax; Fletcher Henderson – piano; Clarence Holiday – banjo; Del Thomas ? – tuba. “As described for the Cameo session on the previous page, the growl trumpet on these sides does not sound like Cootie Williams and he is not believed to be present on this session either. Russell Smith had probably replaced him by this time. Personnel is reconstructed from identification of the soloists and from the regular playing personnel of the period. Panassie identified all the trumpet solos as by Bobby stark, including the growl work; he also ascribes the alto sax solos to Don Pasquall, on the basis of the late Freddie Johnson’s statements, but Pasquall had gone back to Chicago in late 1928 and stayed until 1932, so could hardly have recorded these titles.”

- Rust\*2: Cootie Williams, Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (alt, vcl); Coleman Hawkins (ten); Fletcher Henderson (pno); Clarence Holiday (bjo/gtr); June Coles (bbs); Kaiser Marshall (dms).

- Rust\*3: two of: Rex Stewart – Cootie Williams - Bobby Stark -t-c; Jimmy Harrison – tb; Buster Bailey –cl-as; Benny Carter –cl-as-v; Coleman Hawkins –cl-ts; Fletcher Henderson –p-ldr-a; Clarence Holiday –bj-v; John Kirby or June Cole –d (sic); Walter Johnson -d.

- Rust\*4: Russell Smith -Rex Stewart -Bobby Stark -t; Jimmy Harrison -?Charlie Green -tb; Harvey Boone -?Arville Harris -cl -as; Coleman Hawkins -ts -cl; Fletcher Henderson -p -dir; Clarence Holiday -bj; ?Del Thomas -bb

- Rust\*6: Russell Smith, Rex Stewart, Bobby Stark, t; Jimmy Harrison, ?Charlie Green, tb; Buster Bailey,?Harvey Boone, cl, as; Coleman Hawkins, ts, cl; Fletcher Henderson, p, dir; Clarence Holiday, bj;? Del Thomas, bb

Solos ad-lib:

148540-2: CH ten 2+4+2, BS o-tpt 4+2, JH o-tbn 8, RexSt o-cnt 2, BS m-tpt 8, HB alt 4, BS m-tpt 4, CH ten 19, BS o-tpt 4, CH ten 4, FH pno 2, HB alt 4, RexSt o-tpt 4

148541-3: BS o-tpt 16 with RexSt o-cnt in bar 2, RexSt m-tpt 10, RexSt m-tpt 8, BS o-tpt 2, JH m-tbn 16, RexSt o-cnt 2, BS m-tpt growl 14, BS o-tpt 14, CH ten 14

109 **BESSIE SMITH** J. Rosamond Johnson Choir / Hall Johnson Choir

New York,

c. Jun. 1929

Bessie Smith – voc;

RKO film soundtrack of “St. Louis Blues”

Thomas Morris, Joe Smith – tpt; Charlie Green – tbn;

Harvey Boone, Cecil Scott – alt, clt; (Albert ‘Happy’ Caldwell?) – ten, clt;

James P. Johnson – pno; Bernard Addison – bjo; Harry Hull – sbs; Kaiser Marshall – dms

NY-39 St. Louis Blues – Part 1

Circle J1016,

Frog DGF 46

NY-40 St. Louis Blues – Part 2

Circle J1016,

Frog DGF 46

NY-41 St. Louis Blues – Part 3

Circle J1017,

Frog DGF 46

NY-42 St. Louis Blues – Part 4

Circle J1017,

Frog DGF 46

As to this topic, please, see our listening-group’s article ‘A Case of Serious Attempt’, Bessie Smith’s “St. Louis Blues” film’ in *Names&Numbers* No. 94 (also on this website in ‘Published Articles’)

With our lately gained new knowledge on Bessie Smith's film 'St. Louis Blues' we could now constitute a visual personnel as: *Thomas Morris*, Joe Smith – tpt; Charlie Green – tbn; *Harvey Boone*, *Cecil Scott* – alt, clt; unknown – ten, clt; unknown – pno; Bernard Addison – gtr; unknown – sbs; Kaiser Marshall – dms.

And we could name a personnel from aural identification as: *Thomas Morris*, Joe Smith – tpt; unknown – tbn; unknown, unknown – alt, clt; unknown – ten, clt; James P. Johnson – pno; Bernard Addison – bjo; unknown – sbs; Kaiser Marshall – dms.

Bringing both personnels together the most probable one would then be the one listed above.

Notes:

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

- *London AL 3530 (LP)(1955): Joe Smith (c); Charlie Green (tb); Buster Bailey (cl); Happy Caldwell (ts)*

- *Empress 10006 (LP) (1973): James P. Johnson p; Joe Smith c; Russell Smith tp; Charlie Green tb; Buster Bailey cl; Happy Caldwell ts; Charlie Dixon bj; Harry Hull brass-b; Kaiser Marshall dm.*

- *W.C. Allen, Hendersonia, p.495: "The Circles present most of the sound track of Bessie's movie of the same name (St. Louis Blues – KBR). This movie was shot in late June 1929, with a band directed by James P. Johnson. It has often been suggested that this band consisted of Fletcher Henderson's men. Although Kaiser Marshall can be recognised in the film, and one of the trumpeters might be Joe Smith, the clarinetist could not possibly be Buster Bailey, nor does it sound like him, as Bailey was in Europe with Noble Sissle. In any event, Joe Smith had left in early June as a result of the GREAT DAY fiasco. The personnel's given in Rust and Dixon & Godrich are highly suspect; can't someone make a "still" from the movie, and show it around?"*

- *S. Brown, R. Hilbert, James P. Johnson: Hall Johnson choir (40 mixed voices); James P. Johnson's Orchestra: Joe Smith, Sidney de Paris, trumpets; unknown trombone; unknown clarinet; unknown tenor sax; Johnson, piano; poss Charlie Dixon, banjo; poss Harry Hull, brass bass; Kaiser Marshall, drums.*

- *J. Olivar, Thomas Morris, Storyville 2002/3: "The soundtrack has been reissued in various forms, and features Bessie Smith singing the title tune accompanied by (tentatively identified): Thomas Morris, Joe Smith, c; Russell Smith or Sidney de Paris, t; Charlie Green, tb; Buster Bailey or Arville Harris, cl; ?Bernard Addison, g; Harry Hull, sb; Kaiser Marshall, d. J. Rosamond Johnson and the Hall-Johnson Choir -v; unidentified others? -v."*

- *J. Clark, Experiencing Bessie Smith: Joe Smith, Sidney DeParis, t; prob Charlie Green, tb; prob Arville Harris, as; prob Happy Caldwell, ts; prob Cecil Scott, as, cl; James P. Johnson, p; prob Bernard Addison, gtr; Harry hull, sb; Kaiser Marshall, d.*

- *BGR\*2: "Acc by mixed Chorus and Orchestra: Joe Smith, cnt; Russell Smith, tpt; James P. Johnson, pno; Charlie Green, tbn; Buster Bailey, clt; Happy Caldwell, ten; Charles Dixon, bjo; Harry Hull, bbs; Kaiser Marshall, dms; with Rosamund Johnson and the Hall Johnson Choir, dubbed from the sound-track of the film 'St. Louis Blues'. Sidney de Paris and Bernard Addison are also alleged to be present."*

- *BGR\*3,\*4: Joe Smith, c; Russell Smith, t; Charly Green, tb; unknown, cl; unknown, ts; James P. Johnson, p; Charles Dixon, bj; Harry Hull, sb; Kaiser Marshall, d; with Rosamund Johnson and the Hall Johnson Choir, mixed v chorus. Sidney de Paris and Bernard Addison are also alleged to be present on this sound-track.*

- *Rust\*2: not listed*

- *Rust\*3: "Acc by J. Rosamond Johnson and the Hall Johnson choir (40 mixed voices) and James P. Johnson -p -dir. Joe Smith -c; Russell Smith -t; Charlie Green -tb; Buster Bailey -cl; Happy Caldwell -ts; Charlie Dixon -bj; Harry Hull -bb; Kaiser Marshall -d and one more musician (a contemporary report refers to a ten-piece band, and rumour alleges Sidney de Paris -t and Bernard Addison -g were present. The more likely tenth man is de Paris."*

- *Rust\*4: "Acc by Rosamond Johnson and the Hall Johnson choir (40 mixed voices) and James P. Johnson -p -dir. Joe Smith -Russell Smith -?Sidney de Paris -t; Charlie Green -tb; Buster Bailey -cl; Happy Caldwell -ts; Charlie Dixon -bj; Harry Hull -bb; Kaiser Marshall -d (Soundtrack of film 'St. Louis Blues')*

- *Rust\*6: "Acc by Rosamond Johnson and the Hall Johnson choir (40 mixed voices) and James P. Johnson, p, dir. Joe Smith, Russell Smith, t; Charlie Green, tb; Buster Bailey, another, cl; Happy Caldwell, cl, ts; Charlie Dixon, bj, g; Harry Hull, bb; Kaiser Marshall, d.*

#### 110 CLARENCE WILLIAMS AND HIS BLUE MOANERS

New York,

Aug. 07, 1929

Ed Allen – cnt; Charlie Green – tbn; Jimmy Dorsey – clt, alt;

Clarence Williams – pno; Cyrus St. Clair – bbs; Dave Tough – dms, wbd;

Eva Taylor – voc

N-1063-A Moanin' Low

Ed uniss. on 78, Diamond Cut DCP-303D

N-1063-B Moanin' Low

Ed unis. on 78, Document DOCD-5410

N-1063-C Moanin' Low

Ed uniss. on 78, Diamond Cut DCP-303D

N-1064-A Come On Home

Ed unissued. on 78 not on LP/CD

N-1064-B Come On Home

Ed uniss. on 78, Diamond Cut DCP-303D

N-1064-C Come On Home

Ed uniss. on 78, Diamond Cut DCP-303D

In the past, this has been listed as involving members of Fess Williams' Band on the strength of a statement to the effect by Eva Taylor.

Aural evidence does not bear this out and Allen and St. Clair can be easily recognised. The trombone player and the clarinetist are a different matter with the former sounding like Charlie Green, a more versatile and mobile player than usually acknowledged (compare Bessie Smith's "New Orleans Hop Scop Blues"). The clarinet player owes much to Jimmie Noone. Since Eva Taylor recorded with white musicians around this time, Dorsey was not entirely impossible for us, although this suggestion was only half serious. Fess Williams has been suggested by YFS on the strength of his recordings with Georgia White in 1940, but others in our team disagree vehemently. The solution was found in the Charleston Chasers coupling of June 28, 1929, where we hear Eva Taylor together with Jimmy Dorsey and – beware – Dave Tough. Comparison confirms both white men's presence here without doubt! And it has to be emphasised that just around this time in his life Jimmy Dorsey recorded with Ted Lewis using a distinct clarinet style modelled after Jimmy Noone (listen To Ted Lewis' 'Aunt Hagar's Blues!')

Notes:

- *Storyville 26: Ed Allen (cnt); unknown (tbn); unknown (alt, clt); prob Clarence Williams (pno); unknown (bjo); unknown (dms, wbd).*

*"Tom Lord also adds that the clarinet on 19339-A has a distinct New Orleans flavour, resembling Omer Simeon but not definite enough to identify. It is perhaps appropriate at this point to note that both Darnell Howard and Albert Nicholas recalled dates with Clarence Williams about this time; but both thought for Columbia."*

- *Lord, Clarence Williams, p297: George Temple or Kenneth Roane (tpt); David "Jelly" James (tbn); Felix Gregory or Perry Smith (clt); Clarence Williams or Hank Duncan (pno); Ollie Blackwell or Andy Pendleton (bjo); Ralph Bedell (dms) Eva Taylor (vcl).*

- *Rust\*2: instrumentation and personnel unknown, apart from Clarence Williams (pno); Eva Taylor (vcl).*

- *Rust\*3,\*4,\*6: George Temple or Kenneth Roane -t; David "Jelly" James -tb; Felix Gregory or Perry Smith -cl; Clarence Williams or Hank Duncan -p; Ollie Blackwell or Andy Pendleton -bj; Ralph Bedell -d -wb; Eva Taylor -v.*

- *BGR\*2: instrumentation and personnel unknown.*

- *BGR\*3,\*4; unknown, t; unknown, tb; unknown, cl; Clarence Williams, p; unknown, bj; unknown, d.*

Notable differences of takes:

- N-1063-A: Pace c. 84 bpm, playing Ab major as final chord / first two bars of tune: tpt plays 3 half-notes Eb-Eb-Eb / first chorus bar 15/16: clt plays 2 trills / pno plays no final note at very end
- N-1063-B: This take appears on DOCD-5410, and is very probably remastered too fast (Pace c. 102 bpm), playing Bb major as final chord, which might be a factual Ab major, if remastered correctly?  
first chorus bar 16: clt plays no trill but 4 grace-notes / pno plays final note F (Eb ?) at very end of tune
- N-1063-C: Pace c. 94 bpm, playing Ab major as final chord / first two bars of tune: tpt plays 3 half-notes Eb-F-Eb / first chorus bar 16: clt plays jumping-trill f-g-f / pno plays no final note at very end
- N-1064-A: This take not issued on LP/CD, thus no comparison possible.
- N-1064-B: Pace c. 116 bpm, playing F major/G major. Introduction bar 3: tpt plays dotted half-note c, quarter-note d.  
This take also on DOCD-5410, also remastered too fast (pace c. 125 bpm), thus playing G major/A major, but aurally identical.
- N-1064-C: Pace c. 112 bpm, playing F major/G major. Introduction bar 3: tpt plays jumping-trill c-d-c into dotted half-note c  
Comparing these takes I have made use of the take designations of the Diamond Cut CD Edison Laterals 4 'Eva Taylor with Clarence Williams', which, by the way, has the first 7 titles mixed up on the CD box – or on the CD, if you like it. Referring to this CD designation, these same two titles on the 'When Edison Recorded Sound' LP have matrices N-1063-B and N-1064-B.

111 BESSIE SMITH	New York,	Mar. 27, 1930
Bessie Smith – voc;		
Louis Bacon – tpt; Charlie Green – tbn; Garvin Bushell – clt, alt;		
Clarence Williams – pno		
150131-3 Keep It To Yourself	Col 14516-D,	Frog DGF 47
150132-2 New Orleans Hop Scop Blues	Col 14516-D,	Frog DGF 47

This personnel has been given in the Columbia files and should thus be reliable. Charlie Green's presence on "New Orleans Hop Scop Blues" has been the foundation of our identification of the trombone player on the Clarence Williams Blue Moaners session on Edison above.

There is a full-bodied trumpet playing the intro of the first title: Louis Bacon in Armstrong style. Trumpet and alto sax then accompany Bessie very softly in the first chorus. Charlie Green enters to play a smooth but strong quarter-chorus followed by Bacon à la Armstrong in the second quarter. Bushell on clarinet doing the middle-eight, not very convincingly, followed by sensible eight bars by Green. 'New Orleans Hop Scop Blues' features – besides Bessie Smith of course – Green in solo with one or two of his favorite phrases, followed by good trumpet from Bacon. Bushell's clarinet is not adequate, but Bacon is very nice. But notice Louis Bacon's reminiscences as to the trombonist of this very session as below!

Notes:

- Mahony, Columbia 13/14000 Series: Louis Bacon, tpt; Charlie Green, tbn; Garvin Bushell, clt, sop; Clarence Williams, pno.
- Storyville 26: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).
- Lord, Clarence Williams, p314: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).
- BGR\*2,\*3: Louis Bacon, tpt; Charlie Green, tbn; Garvin Bushell, clt, sop; Clarence Williams, pno.
- BGR\*4: Louis Bacon, t; Charlie Green, tb; Garvin Bushell, cl,as; Clarence Williams, pn.
- Rust\*3: Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -ss; Clarence Williams -p.
- Rust\*4,\*6: Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -as; Clarence Williams -p.
- Storyville 51-87, Al Vollmer, Some Notes on Clarence Jones ... and Others: "In 1968 Hayes Alvis brought Louis Bacon out to my house and I started right in with the Bessie Smith session of 11 June, 1931 ... 'In The House Blues', etc., and to my surprise, he said, "Who is that on the trumpet?" "It's supposed to be you", I answered. "Oh, no," he said, "that's not me, that trumpeter is better than I am, he's doing much of his work saying, "Yes, I have to admit it, that is me. Only excuse I can make is that I was playing in the style of the time. The first thing they would ask you when they called you for a date in those days was, "Can you growl?" He identified Irvis as the trombonist, saying it was not Green, as Green was a superior trombonist with a fine tone and a real jazz background, who did not have to resort to the gimmicks used by the man here."

112 BESSIE SMITH	New York,	Apr. 12, 1930
Bessie Smith – voc;		
Charlie Green – tbn; Clarence Williams – pno		
150458-3 See If I'll Care	Col 37576,	Frog DGF 47
150458-4 See If I'll Care	Col uniss on 78,	Frog DGF 47
150459-3 Baby Have Pity On Me	Col 37576,	Frog DGF 47

A very mature Charlie Green is the only accompanist – besides the pianist – on these sides. And his performance is absolutely grand and unsurpassable. Bessie growling in 'See If I'll Care' and Green contrasting soft and sweet. In 'Baby Have Pity On Me' Green uses a straight mute and perfectly continues or completes Bessie's phrases and lines.

Notes:

- Storyville 26: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).
- Lord, Clarence Williams, p. 314: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).
- BGR\*2,\*3: Charlie Green, tbn; Garvin Bushell, clt, sop; Clarence Williams, pno.
- BGR\*4: Louis Bacon, t; Charlie Green, tb; Garvin Bushell, cl,as; Clarence Williams, pn.
- Rust\*3: Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -ss; Clarence Williams -p.
- Rust\*4,\*6: Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -as; Clarence Williams -p.

Notable differences of takes:

- 150458-3: Charlie Green plays the 8-bar intro on open trombone, inserting his straight mute then with the first chorus.
- 150458-4: Charlie Green plays his trombone with straight mute through the entire tune.



## 113 LOUIS ARMSTRONG AND HIS ORCHESTRA

Camden, NY,

Dec. 08, 1932

Louis Armstrong – tpt, voc, ldr;

Louis Hunt, Billy Hicks, Louis Bacon – tpt; Charlie Green – tbn;

Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten;

Don Kirkpatrick – pno; John Trueheart – gtr; Elmer James – bbs; Chick Webb – dms;

*Mezz Mezzrow* – bells (3,4), unknown - train effects (3,4)

74820-1	That's My Home	Vic 24200,	Chronological Classics 536
74820-2	That's My Home	BB B-10236,	BMG 09026 68682 2 II
74821-1	Hobo, You Can't Ride This Train	Vic 24200,	Chronological Classics 536
74821-2	Hobo, You Can't Ride This Train	Vic uniss 78,	BMG 09026 68682 2 II
74822-1	I Hate To Leave You Now	Vic 24204,	Chronological Classics 536
74822-2	I Hate To Leave You Now	Vic 1A-2016,	BMG 09026 68682 2 II
74823-1	You'll Wish You'd Never Been Born	Vic 40-0102,	BMG 09026 68682 2 II
74823-2	You'll Wish You'd Never Been Born	Vic 24204,	Chronological Classics 536

This recording session is played by the early Chick Webb band under Armstrong's name, when Louis did not have a band of his own. As almost always in later years, these titles are feature-numbers for Armstrong, and nothing will be said here in praise of Louis as so much has been said before, and certainly more appropriate than I would be able to.

In consequence, there is little solo performance of band members on these sides. But the following should be mentioned:

- 'That's My Home': Louis shares a too-short chase part in the verse with Elmer Williams on tenor. Otherwise, it's Armstrong throughout in this tune, except, perhaps, for two possibly ad-lib bars by probably Louis Bacon on the trumpet.

- 'Hobo, ...': there is beautiful 4/4 tuba by Elmer James all over here, a tenor sax chorus by Williams, and a rather modern muted swing/bluesy trombone chorus – a bit shaky, perhaps. (Charlie Green had obviously listened to the younger trombonists of his time.)

- 'I Hate To Leave You, Now': Louis Bacon – probably – plays a nice muted obligato behing Louis' vocal. Then it is all Louis again.

- 'You'll Wish ... Born': obviously is an early setting of his 'You Rascal, You'. There are fine solo outings by Elmer Williams, by Green with a solo in early swing fashion and nice Pete Clark on clarinet.

I believe not to have heard Elmer James on string-bass here, but on tuba only throughout this session.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong (tp & vo); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Don Kirkpatrick (p); John Trueheart (g); Elmer James (b); Chick Webb (dm)*

- *B. Rust, The Victor Master Book, Vol. 2: LA-t-v; 3t; tb; 3s; vn; p; g; b-bb; d.*

- *Rust\*2: Louis Armstrong (tpt, vcl); Louis Bacon, Louis Hunt, Billy Hicks (tpt); Charlie Green (tbn); Pete Clark, Edgar Sampson (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (gtr); Elmer James (sbs); Chick Webb (dms); Mezz Mezzrow (bells)*

- *Rust\*3,\*4,\*6: Louis Armstrong -t -v; Louis Bacon -Louis Hunt -Billy Hicks -t; Charlie Green -tb; Pete Clark -cl -as; Edgar Sampson -as -vn; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -g; Elmer James -bb -sb; Chick Webb -d; Mezz Mezzrow -bells*

- *J. Willems, All Of Me, The complete discographx of Louis Armstrong: Louis Armstrong (tp, voc); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green, tb); Pete Clark (cl, as); Edgar Sampson (as); Elmer Williams (ts); Don Kirkpatrick (p); John Trueheart (g); Elmer James (tu); Chick Webb (d)*

- *Louis Armstrong, The complete RCA Victor Recordings, booklet: Armstrong, trumpet and vocals; Louis Bacon, Louis Hunt, Billy Hicks, trumpets; Charlie Green, trombone; Pete Clark, clarinet and alto sax; Edgar Sampson alto sax and violin; Elmer Williams tenor sax; Don Kirkpatrick, piano; John Trueheart, guitar; Elmer James, tuba and bass; Chick Webb, drums; Mezz Mezzrow, bells.*

Notable differences of takes:

74820-1: Introduction: single chimes-strokes in bars 1, 2 and 3 (prob by Webb), rhythm-section starting on measure 3 of bar 6

74820-2: Introduction: one single chimes-stroke at the end of bar 4, rhythm-section starting with measure 1 of bar 6

74821-1: Train-effects at start of tune: 2 bell-strokes, then steam-effects and train-whistle; LA beginning with "My, my, my, ..."

74821-2: Train-effects at start of tune: train-whistle, then 2 bell-strokes, then steam-effects; LA beginning vocal with "Boy, ..."

74822-1: Introduction bar 4: LA starts with eighth-notes c-d-e-f-f then quarter-note e (upbeat to melody)

74822-2: Introduction bar 4: LA starts with eighth-note c and quarter note c (syncopated), then 2 eighth-notes c (upbeat to melody)

74823-1: LA begins introduction with: half-note a, 6 eighth-notes bb-a-ab-a-c-c

74823-2: LA begins introduction with: half-note a, 2 eighth-notes c-b, quarter-note bb

## 114 CLARENCE WILLIAMS AND HIS ORCHESTRA

New York,

Feb. 07, 1934

Ed Allen – cnt; (Jonas Walker) – tbn; Cecil Scott – clt;

Clarence Williams – pno (3), voc (1,2); James P. Johnson – pno; Roy Smeck – gtr; Cyrus St. Clair – bbs

14804-1 I Got Horses And Got Numbers On My Mind Voc 2654, Timeless CBC 1-056 II

14805-1 New Orleans Hop Scop Blues Voc 2654, Timeless CBC 1-056 II

14806-1 Let's Have A Showdown Voc 2659, Timeless CBC 1-056 II

The trombone player has not been identified in earlier discos. Jazz Journal 7/77 mentions Charlie Green, this note being confirmed by Ikey Robinson. Yet, part of our group denies Green and his presence has to be questioned. The guitarist is called by name: "Oh, play it, Mr. Smeck" on the second title.

Notes:

- *Storyville 29: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).*

- *Lord, Clarence Williams, p357: Ed Allen (cnt); Cecil Scott (clt); unknown (tbn); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr); Cyrus St. Clair (bbs).*

- *Rust\*2: Ed Allen (cnt, vcl); unknown (tbn); Cecil Scott (clt); Clarence Williams (pno, vcl); James P. Johnson (pno); Roy Smeck (gtr, steel-gtr); Cyrus St. Clair (bbs); Dick Robertson (vcl).*

- *Rust\*3,\*4,\*6: Ed Allen -c; unknown -tb; Cecil Scott -cl; Clarence Williams -p -v or James P. Johnson -p; Roy Smeck -g; Cyrus St. Clair -bb.*

## 115 BIRMINGHAM SERENADERS

New York,

Feb. 01, 1935

unknown, (Hudson "Buddy" Farrior) – tpt; (Charlie Green) – tbn;

unknown, Pete Brown – alt; unknown – ten, clt;

<i>Clarence Williams</i> – pno; <i>Cyrus St. Clair</i> – bbs; ( <i>Floyd Casey</i> ) – dms		
39324-A Milk Cow Blues	Dec 7060,	Frog DGF 57
39325-A Black Gal Blues	Dec 7052,	Frog DGF 57
39326-A Papa De Da Da	Dec 7052,	Frog DGF 57
39327-A You're Bound To Look Like A Monkey When You Get Old	Dec 7060,	Frog DGF 57

While Storyville 29 states “that there is nothing on the records to suggest that they are anything to do with Williams” (*the same could be said of sessions 190, 192 and 193, where Clarence uses the Bingie Madison band complete with their own arrangements, which certainly are not in Clarence Williams style*), our group would not exclude a possible connection with Clarence, considering their similarity with sessions #205 and #216. So, these titles might as well have been recorded by a couple of N.Y. Minstrel musicians, Hudson Farrior among them. Our group discussed the presence of Bill Dillard here. Charlie Green had been suggested in Jazz Journal many years ago, and this certainly is a possibility. “Pete Brown recalled that his first recording date was with Clarence Williams and mentioned the title *Milk Cow Blues*. The alto playing on this session certainly sounds like Brown and there does not appear another Williams session that fits this testimony” (FROG CD DGF 57). The rhythm – especially the drummer – resemble session # 205 of our Clarence Williams list, and might be recruited from the same Minstrel band.

Notes:

- Storyville 29: “Apart from an association of titles there is nothing on the records to suggest that they are anything to do with Williams.”
- Lord, Clarence Williams, p424: unknown: 2 tpt, tbn, 2 alt, ten, pno, bbs, dms, vcl.
- Rust\*2: possibly: Ed Allen or Charlie Gaines (tpt); Cecil Scott (clt, ten); Clarence Williams or Willie ‘The Lion’ Smith (pno); Ikey Robinson (bjo, gtr); Floyd Casey (dms, wbd).
- Rust\*3: Ed Allen -Charlie Gaines -c; unknown -tb; Cecil Scott -cl -ts; 2 unknown -as; Clarence Williams -p -v; Floyd Casey -d -wb.
- Rust\*4, \*6: 2 t; tb; 2 as; ts; p; bb; d; v; believed by some collectors to be a Clarence Williams unit, and by as many others to be unidentifiable, but not Williams.

K.- B. Rau  
28-02-2021  
31-05-2021  
15-01-2024