

# THE RECORDINGS OF KAISER MARSHALL

## An Annotated Tentative Personelo - Discography

MARSHALL, 'Kaiser' Joseph born: Savannah, Georgia, 11<sup>th</sup> June 1899; died: New York City, January 3<sup>rd</sup>, 1948  
Raised in Boston, attended the English High School and ran regularly for college track team. Taught drums by George Stone and William Malone. First professional work accompanying singer Jules Bledsoe. Giggled with Charlie Dixon in Boston and New York; worked at Broadway Jones' Night Club, then with violinist 'Shrimp' Jones at the Club Bamville. This unit forming the nucleus of the 1924 Fletcher Henderson Band. Remained with Fletcher until 1930 (except for brief absence in 1929) (sic, correctly mid 1929 – KBR). Led own Czars of Harmony (1931), briefly with LeRoy Smith, then with Ellsworth Reynolds co-led Kaiser and Reynold's Bostonians (1932). During the early 1930s subbed in Duke Ellington's Band for a month, with Cab Calloway for two months, and with McKinney's Cotton Pickers. With Leon Englund's Band (c. 1934), then led own band at Ubangi Club, New York (summer 1935), Harlem Uproar House (1935), and at The Apollo Theatre (July 1936), etc. To Europe with Bobby Martin's Band (June 1937), returned to U.S.A. in following year, occasionally subbed for Chick Webb in late 1938. With Edgar Hayes from March until October 1939. Led own band and free-lanced during the early 1940s, with Wild Bill Davison's Band in Boston (early 1943), worked regularly with Art Hodes in 1943, 1944, 1946, and 1947, also briefly with Garvin Bushell (autumn 1944), Sidney Bechet (March 1945), and with Bunk Johnson at the Stuyvesant Casino, New York (spring 1946). To Chicago for recordings with Mezz Mezzrow and Sidney Bechet (18<sup>th</sup>-20<sup>th</sup> December 1947), played last gig at Jimmy Ryan's a few days before succumbing to pneumonia and other complications following a severe case of food poisoning. (J. Chilton, Who's Who of Jazz)

### STYLISTICS

Kaiser Marshall is the drummer closely affiliated with the classic Fletcher Henderson band of the 1920s. He was their first drummer and belonged to the band until their calamitous 'Great Day' disaster of 1929 which tore the band apart.

### STYLE

His style on drums was entirely that of his time, with the bass-drum played on first and third beats per bar or four-to-the-bar, just as required, press-rolls played on the snare-drum conventionally, but enlivened with a lot of rim-shots of both hands, and the use of the up-to-date kinds of cymbals – in the form of the newly developed hand-cymbals from the Zildjian factory or as customary in its period as choked-cymbal (hit by the right hand stick and simultaneously choked by the left hand - or hit by both hands' sticks including the choking left hand's in a paradiddle manner) and the opportune Chinese tom-tom beat.

But all this cannot be detected on the recordings listed here. The recording engineers prevented the use of all these devices because of the fear for the damage of their cutting-needles. Thus, in 1924 he often can be heard using a woodblock instead of the snare-drum and the occasional cymbal stroke on recordings. And only from the McKinney's Cotton Pickers and the Fats Waller Buddies sessions (sessions 107 – 110) can we hear Marshall's actual drumming behind a big band. And this certainly is of a very fine quality, propelling the band softly with press-rolls and early two-handed high-hat cymbal rhythm (not yet not using the dotted eighth and sixteenth rhythm as performed by later swing drummers like Jo Jones) and the use of choked-cymbal for a ride-rhythm.

Kaiser Marshall kept his drum style based on snare-drum and occasional ride-cymbal until his death.

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

Personnels 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: **Kaiser Marshall**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Kaiser Marshall*
- 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: (*Kaiser Marshall*)

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 listed 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.

KAISER MARSHALL

001	<b>LUCILLE HEGAMIN</b>	Harris' Blues and Jazz Seven	New York,	c. Nov. 1920
	Lucille Hegamin – voc;			
	Wesley Johnson – cnt; James Reevey – tbn;			
	(Edgar Campbell) – clt; Clarence Harris – alt;			
	Bill Hegamin – pno; Ralph Escudero – bbs; Kaiser Marshall – dms			
18004-1	The Jazz Me Blues	Ban 1014,	Document DOCD-1011	
18004-2	The Jazz Me Blues	Arto 9045,	Document DOCD-5419	
18005-2	Everybody's Blues	Arto 9045,	Document DOCD-5419	
18005-3	Everybody's Blues	Arto 9045	not on LP/CD	

Lucille Hegamin herself identified the musicians on her first recording date (see below), and it has to be kept in mind that important events in life can usually be remembered with particular clarity. So, her recollections might be trusted, especially in this very case. Accordingly, Rust\*6 listed this personnel from RR 39 as did earlier editions of his colossal work, but without further listening. BGR\*4 list the same personnel but at last add the very prominent clarinetist, whom Rust let slip off. This man seems to be the most distinguished musician of the band, but he can be estimated only from doubling the trumpet part throughout, except for a few solo breaks. He may thus be identified as Edgar Campbell, whose known attitude this was, as “*he wasn't much of a jazzman, but he was a good reader*” (Bushell, Jazz from the Beginning, p. 18). Lucille Hegamin herself forgot to name him as she did forget to name the trumpet player. He is continuously named as Wesley Johnson until April 1922 in all the discographies. The source of this identification is not known to this writer, but it has to be considered that the trumpet work until the October 1921 date is of continuous sober quality, although played straight throughout, with the exception of the next session (Feb. 1921) where we possibly hear a different trumpeter. Wesley Johnson recorded with the Ford Dabney Orchestra for Victor on October 26, 1921, and with Ethel Waters on her first recording session for Cardinal on March 21, 1921. He certainly was a trained musician able to play semi-classical and early jazz charts.

As will be seen in Hegamin's future recording sessions, most of the accompanying music is arranged, what makes discrimination of different musicians nearly impossible. Only the clarinetists have some sort of individual freedom, but as their musical output throughout is in the Larry Shields of ODJB fame manner, most of this writer's aural memory of individual styles of the classic jazz clarinetists fails to fit and work when comparing.

Very nice is the rendition of 'Jazz Me Blues' with complete words, verse and chorus. Poor Bob Escudero seems to have been placed far from the recording horn. But keep Miss Hegamin's note in mind, that she “*never recorded with them (Harris Blues and Jazz Seven – KBR) again*”! Rust has exactly this personnel for the sessions of 26 February and 30 April 1922 again!

As compulsory at this time, the drummer's outfit is confined to woodblock and the occasional cymbal. This is what we hear of Kaiser Marshall here. The woodblock parts may be seen as what he played on snare-drum when performing publicly. Added to this the bass-drum would be played on the one and three beats of the bar.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Harris' Blues and Jazz Seven: Wesley Johnson (tpt); Jan Reevey (tbn); Clarence Harris (sax); Wilson Kyer (pno); Bob Escudero (tu); Kaiser Marshall (dms).*

- RR 39/6: “*That's how 'Jazz Me Blues' and 'Everybody's Blues' came about for Arto Records.. Albury got his name on some of the labels. He was co-composer of 'Everybody's Blues' He was not a musician. Actually Clarence Harris' pick-up band was on the date. Clarence played sax. Escudero was on tuba, James Reevey, trombone and Kaiser Marshall drums. These are all I can recall. Oh yes, Bill Hegamin was on piano. The group was a one-shot pick-up band. Never recorded with them again.*”

- BGR\*2: *Harris' Blues and Jazz Seven: Wesley Johnson, tpt; Jim Reeve, tbn; unknown, clt; Clarence Harris, alt; Bill Hegamin, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.*

- BGR\*3,\*4: *Harris' Blues and Jazz Seven: Wesley Johnson, tpt; Jim Reevey, tbn; unknown, clt; Clarence Harris, alt; Bill Hegamin, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.*

- Rust\*3,\*4,\*6: *Harris' Blues and Jazz Seven: Wesley Johnson -t; Jim Reevey -tb; Clarence Harris -as; Bill Hegamin -p; Ralph Escudero -bb; Kaiser Marshall -d.*

Discernible differences of takes:

18004-1: *introduction and vamp: there are three trombone tailgate upward slurs G - C*

18004-2: *introduction and vamp: there are two trombone tailgate upward slurs G - C (the fixed first one missing)*

18005: *no test identification possible because no alternate take on CD.*

002	<b>ETHEL WATERS</b>	Albury's Blue and Jazz Seven	New York,	Mar. 21–22, 1921
	Ethel Waters – voc;			
	Wesley Johnson – tpt; James Reevey – tbn;			
	unknown – clt; Clarence Harris – alt;			
	Wilson Kyer – pno; Ralph Escudero – bbs; Kaiser Marshall – dms			
C-673	The New York Glide	Cdl 2036,	Chronological Classics 796	
C-674	At The New Jump Steady Ball	Cdl 2036,	Chronological Classics 796	
	<i>Composer credits are: C-673 (---); C-674 (Delaney – Easton)</i>			

This very first recording of Ethel Water on the Cardinal label is accompanied by a definitely named personnel in the discos from early on. I would be interested to know the source of these names. Can anybody let me know? Miss Waters does not say anything about the accompanying musicians in her autobiography 'His Eye Is on the Sparrow'.

Right from the start we hear Miss Waters' beautiful tone and diction, her positive and most musical performing, medium vibrato and jazzy presentation.

Accompaniment is almost entirely arranged – the clarinet possibly plays ad-lib in parts. These are musicians from an earlier generation of the Harlem scene, probably theatre and show musicians or Clef Club musicians.

The trumpet plays straight parts, as the trombonist does. And there is a clarinetist who exceeds in trills. The alto saxophonist mainly plays sustained notes marking the harmonic structure of the tunes. Nothing is heard of the pianist, but the tuba player plays a nice straight part, and the drummer is restricted to wood-block work while he uses his cymbal in the last vocal chorus of 'The New York Glide'.

I feel unable to suggest anything on the identity of the players and thus have tentatively to trust in the given names.

Notes:

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

- *BGR\*2: Wesley Johnson, tpt; James Reevy, tbn; Clarence Harris, alt; Wilson Kyer, pno; Ralph Escudero, bbs; Kaiser Marshall, dms*

- *BGR\*3: Wesley Johnson, t; Jim Reevy, tb; unknown, cl; Clarence Harris, as; Wilson Kyer, p; Ralph Escudero, bb; Kaiser Marshall, d*

- *BGR\*4: Wesley Johnson, t; Jim Reevy, tb; unknown, cl; unknown, Clarence Harris, as; Wilson Kyer, p; Ralph Escudero, bb; Kaiser Marshall, d. (makes eight! – KBR)*

- *Rust\*2: not listed*

- *Rust\*3,\*4,\*6: Wesley Johnson -t; James Reevy -tb; Clarence Harris and another -as; Wilson Kyer -p; Ralph Escudero -bb; Kaiser Marshall -d*

All following recording sessions by Fletcher Henderson and his Orchestra comprising Kaiser Marshall in their personnel up to September 1924 - and their valuation and estimation - can be found at this website under: 'Fletcher Henderson - Early Period'!

<b>003 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Sep. 13, 1923
Elmer Chambers - tpt; <i>Teddy Nixon</i> - tbn;		
Don Redman - alt, clt; Coleman Hawkins - ten;		
Fletcher Henderson - pno; Charlie Dixon - bjo; Billy Fowler - bsx, alt; Kaiser Marshall - dms;		
Raymond Mathews - arr (1)		
81211-3	Dicty Blues	Col A3995, Chronological Classics 697
81212-3	Do Doodle Oom	Col A3995, Chronological Classics 697
<i>Composer credits: 81211 (Henderson - Lyons); 81212 (Grainger - Henderson)</i>		
<b>004 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Oct. 27, 1923
Elmer Chambers - tpt; <i>Teddy Nixon</i> - tbn;		
Don Redman - alt, clt; Coleman Hawkins - ten;		
Fletcher Henderson - pno; <i>Billy Fowler</i> - bsx; <i>Kaiser Marshall</i> - dms		
12199	You've Got To Get Hot	Voc 14726, Chronological Classics 697
12200/01	Charleston Crazy	Voc unissued, not on LP/CD
<i>Composer credits: 12199 (Siegal)</i>		
<b>005 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Nov. 27, 1923
Elmer Chambers, Howard Scott - tpt; <i>Teddy Nixon</i> - tbn;		
<i>Don Redman</i> - alt; Coleman Hawkins - ten;		
Fletcher Henderson - pno; Charlie Dixon - bjo; <i>Billy Fowler</i> - bsx, alt/cms; Kaiser Marshall - dms		
9266-A	Shake Your Feet	Ed 51276, not on LP/CD, but held
9266-B	Shake Your Feet	Ed 51276, Chronological Classics 697
9266-C	Shake Your Feet	Ed 51276, not on LP/CD, but held
9267-A	Linger Awhile	Ed 51277, Chronological Classics 697
9267-B	Linger Awhile	Ed 51277, not on LP/CD, but held
9267-C	Linger Awhile	Ed 51277, not on LP/CD, but held
<i>Composer credits: 9266 (Stamper); 9267 (Owens - Rose)</i>		
<b>006 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Dec. 22, 1923
Elmer Chambers, Howard Scott - tpt; <i>Teddy Nixon</i> - tbn;		
<i>Don Redman</i> , - alt, clt; Coleman Hawkins - ten;		
Fletcher Henderson - pno; Charlie Dixon - bjo; <i>Billy Fowler</i> - bsx; Kaiser Marshall - dms		
12482	Old Black Joe's Blues	Voc 14740, Chronological Classics 683
12483	Old Black Joe's Blues	Voc 14740, not on LP/CD, but held
12484	Potomac River Blues	Voc 14740, not on LP/CD, but held
12485	Potomac River Blues	Voc 14740, Chronological Classics 683
<i>Composer credits: 12482/3 (Henderson); 12484/5 (Pinkard)</i>		
<b>007 HENDERSON'S DANCE ORCHESTRA</b>	New York,	late Dec. 1923
Elmer Chambers, Howard Scott - tpt; <i>Teddy Nixon</i> - tbn;		
<i>Don Redman</i> , - alt, clt; Coleman Hawkins - ten;		
Fletcher Henderson - pno; Charlie Dixon - bjo; <i>Billy Fowler</i> - bsx; Kaiser Marshall - dms		
105030	Shake Your Feet	PA 036027, Chronological Classics 683
105031	Swanee River Blues	PA 036027, Chronological Classics 683
<i>Composer credits: 105030 (Stamper); 105031 (Stamper)</i>		
<b>008 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Jan. 02, 1924
Elmer Chambers, Howard Scott - tpt; <i>Teddy Nixon</i> - tbn;		
<i>Don Redman</i> - alt, clt; Coleman Hawkins - ten;		
Fletcher Henderson - pno; Charlie Dixon - bjo; <i>Billy Fowler</i> - bsx; <i>Kaiser Marshall</i> - dms		
31505	Old Black Joe's Blues	Ajax 17022, Chronological Classics 683
31508	House Rent Ball	Ajax 17023, Chronological Classics 683

31510	Darktown Has A Gay White Way	Ajax 17023,	Chronological Classics 683
31513	Mistreatin' Daddy	Ajax 17022,	Chronological Classics 683
<i>Composer credits: 31505 (Henderson); 31508 (Brooks); 31510 (Brooks); 31513 (Grainger – Ricketts)</i>			

<b>009 HENDERSON AND HIS ORCHESTRA</b>		New York,	c. early Jan. 1924
<i>Howard Scott – tpt; Teddy Nixon – tbn;</i>			
<i>Don Redman – alt, clt; Coleman Hawkins – ten;</i>			
<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx; Kaiser Marshall - dms</i>			
42524-2	Oh! Sister, Ain't That Hot	Em 10713,	Chronological Classics 683
42525-2	Steppin' Out	Em 10714,	Chronological Classics 683
42526-2	Mamma's Gonna Slow You Down	Em 10713,	Chronological Classics 683
<i>Composer credits: 42524 (Donaldson); 42525 (Howard - Conrad); 42526 (Cooper)</i>			

<b>010 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Jan. 29, 1924
<i>Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt;</i>			
<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall - dms</i>			
12651	Cotton Picker's Ball	Voc 14759	not on LP/CD
12652	Cotton Picker's Ball	Voc 14759,	Chronological Classics 683
12655	Lots O' Mama	Voc 14759,	Chronological Classics 683
<i>Composer credits: 12651/2 (Schoebel); 12655 (Schoebel)</i>			

<b>011 HENDERSON'S DANCE ORCHESTRA</b>		New York,	Feb. 05, 1924
<i>Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;</i>			
<i>Don Redman – alt; Coleman Hawkins – ten;</i>			
<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms, wbd (2);</i>			
<i>unknown – bell, train effects; Don Redman - arr (1,2)</i>			
105120	Chicago Blues	PA 036069,	Chronological Classics 683
105121	Why Put The Blame On You	PA 036069,	Chronological Classics 683
<i>Composer credits: 105120 (Biese – Altiers - Williams); 105121 (Henderson)</i>			

<b>012 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA</b>		New York,	Mar. 11, 1924
<i>Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;</i>			
<i>Don Redman, – alt; Coleman Hawkins – ten; Allie Ross – vln;</i>			
<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall - dms</i>			
12684/5/6	Sud Bustin' Blues	Br 2592,	Chronological Classics 673
12687/8	War Horse Mama	Br 2592,	Chronological Classics 673
<i>Composer credits: 12684/6 (Piron); 12687/8 (Miller)</i>			

<b>013 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Mar. 17, 1924
<i>Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;</i>			
<i>Don Redman – alt, clt; Coleman Hawkins – ten, sop;</i>			
<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall - dms</i>			
105221	I Wish I Could Make You Cry	PA 036084,	Chronological Classics 673
105222	Say Say Sadie	PA 036084,	Chronological Classics 673
<i>Composer credits: 105221 (James – Wolf - Harris); 105222 (Conrad)</i>			

<b>014 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Mar. 25, 1924
<i>Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;</i>			
<i>Don Redman – alt, clt; Coleman Hawkins – ten; Allie Ross – vln (1);</i>			
<i>Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; Ralph Escudero – bbs; Kaiser Marshall – dms, wbd (1);</i>			
<i>unknown – train effects</i>			
12932	Chicago Blues	Voc 14788,	Chronological Classics 673
12935	Feelin' The Way I Do	Voc 14788,	Chronological Classics 673
<i>Composer credits: 12932 (Allen); 12935 (DeSylva - Donaldson)</i>			

<b>015 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA</b>		New York,	Apr. 15, 1924
<i>Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;</i>			
<i>Don Redman – alt, clt; Coleman Hawkins – ten, bsx;</i>			
<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms, wbd (2);</i>			
<i>unknown - kazoo (2)</i>			
13024	Tea Pot Dome Blues	Voc 14800,	Chronological Classics 673
13027	Mobile Blues	Voc 14800,	Chronological Classics 673
<i>Composer credits: 13024 (Schoebel); 13027 (Short - Rose)</i>			

<b>016 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Apr. 16, 1924
<i>Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;</i>			
<i>Don Redman – alt, clt; Coleman Hawkins – ten, sop, bsx;</i>			
<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;</i>			
<i>Don Redman - voc (1)</i>			

- 81691-2 My Papa Doesn't Two-Time No Time Col 126-D, Chronological Classics 673  
 81692-3 Somebody Stole My Gal Col 126-D, Chronological Classics 673  
*Composer credits: 81691 (Donaldson); 81692 (Wood)*
- 017 FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Apr. 24, 1924  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten, bsx; Allie Ross – vln;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Rafael Escudero – bbs; Kaiser Marshall – dms  
 9481-A Dixie Moon Ed uniss on 78, Chronological Classics 697  
 9481-B Dixie Moon Ed unissued not on LP/CD  
 9481-C Dixie Moon Ed unissued not on LP/CD  
 9482-A My Papa Doesn't Two-Time No Time Ed unissued not on LP/CD, but held  
 9482-B My Papa Doesn't Two-Time No Time Ed uniss on 78, Chronological Classics 697  
 9482-C My Papa Doesn't Two-Time No Time Ed unissued not on LP/CD  
*Composer credits: 9481 (Blake - Sissle); 9482 (Donaldson)*
- 018 FLETCHER HENDERSON AND HIS ORCHESTRA** New York, May 01, 1924  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;  
 Don Redman – alt, clt, sop (or *oboe* ?); Coleman Hawkins – ten; Allie Ross – vln;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Rafael Escudero – bbs; Kaiser Marshall – dms;  
 unknown – slide-whistle (?)  
 105289 After The Storm PA 036083, Chronological Classics 673  
 105290 Driftwood PA 036090, Chronological Classics 673  
*Composer credits: 105289 (Nelson); 105290 (Gold)*
- 019 FLETCHER HENDERSON AND HIS ORCHESTRA** New York, mid May 1924  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 5497-1 Feeling The Way I Do Ban 1364, Chronological Classics 673  
 5497-2 Feeling The Way I Do Ban 1364 not on LP/CD, but held  
 5497-3 Feeling The Way I Do Ban 1364 not on LP/CD, but held  
 5498-1 Red Hot Mama Ban 1364 not on LP/CD, but held  
 5498-2 Red Hot Mama Ban 1364, Chronological Classics 673  
*Composer credits: 5497 (DeSylva - Donaldson); 5498 (Wells – Cooper - Rose)*
- 020 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA** New York, May 13, 1924  
 Probably:  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 13097/8/9 San Francisco Blues Br unissued not on LP/CD  
 13100/1/2 Old Black Joe's Blues Br unissued not on LP/CD
- 021 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA** New York, May 21, 1924  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx; Kaiser Marshall – dms  
 13232 I Don't Know And I Don't Care Voc 14828, Chronological Classics 657  
 13234 Strutter's Drag Voc 14828, Chronological Classics 657  
*Composer credits: 13232 (Henderson); 13234 (Coleman - Warfield)*
- 022 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA** New York, May 28, 1924  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;  
 Rosa Henderson – voc (1)  
 13275 Do That Thing Voc 14838, Chronological Classics 657  
 13278 "Those Broken Busted" (Can't Be Trusted Blues) Voc 14838, Chronological Classics 657  
*Composer credits: 13275 (Bechet); 13278 (Dowell)*
- 023 FLETCHER HENDERSON AND HIS ORCHESTRA** New York, c. Jun. 16, 1924  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 5526-1 Oh! Eva (Ain't You Coming Out Tonight ?) Ban 1375 not on LP/CD  
 5526-2 Oh! Eva (Ain't You Coming Out Tonight ?) Ban 1375 not on LP/CD  
 5526-3 Oh! Eva (Ain't You Coming Out Tonight ?) Ban 1375, Chronological Classics 657  
 5527-1 Jimminy Gee Ban 1361, Chronological Classics 657  
 5527-2 Jimminy Gee Ban 1361 not on LP/CD  
*Composer credits: 5526 (Clark – Leslie - Warren); 5527 (Malie – Finch - Little)*

- 024 **FLETCHER HENDERSON AND HIS ORCH.** New York, c. Jun. 18, 1924  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten, clt, bsx;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 5532-2 Jealous Apex 8218 not on LP/CD ?  
 5533-2 Wait 'll You See My Gal Apex 8218 not on LP/CD ?  
*Composer credits: 5532 (Malie – Finch - Little); 5533 (Sullivan - Wilber)*
- 025 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, c. Jun. 20, 1924  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten, bsx;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 5532-3 Jealous Ban 1372, Chronological Classics 657  
 5532-4 Jealous Ban 1372 not on LP/CD, but held  
 5533-4 Wait 'll You See My Gal Ban 1373, Chronological Classics 657  
 5534-1 I Can 't Get The One I Want Ban 1384, Chronological Classics 657  
 5534-2 I Can 't Get The One I Want Ban 1384 not on LP/CD, but held  
 5534-x I Can 't Get The One I Want Silvertone 2399 not on LP/CD, but held  
 5535-1 You Know Me, Alabam' Ban 1372, Chronological Classics 657  
 5535-2 You Know Me, Alabam' Apex 8223 not on LP/CD  
*Composer credits: 5532 (Malie – Finch - Little); 5533 (Sullivan - Wilber); 5534 (Rose – Ruby – Handman); 5535 (Yellen – Ager)*
- 026 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Jun. 21, 1924  
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;  
 Don Redman – alt, clt; Coleman Hawkins – ten, clt, bsx;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 81838-1 Houston Blues Col 164-D, Chronological Classics 657  
 81839-2 Muscle Shoals' Blues Col 164-D, Chronological Classics 657  
*Composer credits: 81838 (Thomas); 81839 (Thomas)*
- 027 **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  
*Composer credits: 5554 (Yellen – Bigelow - Bates)*
- 028 **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  
 5562-1 The Grass Is Always Greener Apex 8233 not on LP/CD  
*Composer credits: 5561 (Friend - Baer); 5562 (Whiting - Egan)*
- 029 **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 Charlie, My Boy Ban 1383, Chronological Classics 657  
 5570-2 Charlie, My Boy Ban 1383 not on LP/CD, but held  
*Composer credits: 5570 (Kahn - Fiorito)*
- 030 **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  
*Composer credits: 13447 (Handy); 13450 (Ager)*
- 031 **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

*Composer credits: 81948 (Little – Gillespie - Shay); 81949 (Monaco – Clarke - Leslie)*

<b>032 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Aug. 29, 1924
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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  
*Composer credits: 13629 (Clare - Flatow); 13632 (Jackson)*

<b>033 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Sep. 08, 1924
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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  
*Composer credits: 81981 (Murphy - Gorney); 81982 (La Vine – Lange - Holden)*

<b>034 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Sep. 24, 1924
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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  
*Composer credits: 13756 (Straight - Morgan); 13759 (Van Loan – Gilbert - Santley)*

All following recording sessions by Fletcher Henderson and his Orchestra comprising Kaiser Marshall in their personnel up to October 1925 - and their valuation and estimation - can be found at this website under: 'Fletcher Henderson - Armstrong Period'!

<b>035 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Oct. 07, 1924
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Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;  
 Buster Bailey or Cecil Scott – alt, clt; 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  
*Composer credits: 140092 (Sissle - Blake); 140093 (Creamer)*

<b>036 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	c. Oct. 10, 1924
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Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;  
 Don Redman – alt, clt, oboe; Buster Bailey – alt, clt; Coleman Hawkins – 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  
*Composer credits: 105604 (Kahn – Spitalny - Gordon); 105605 (DeSylva – Henderson - King); 105606 (Dowell); 105607 (Rodemich – Conley)*

<b>037 MA RAINEY</b> her Georgia Band		New York,	c. Oct. 15, 1924
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*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 paid (!) 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:

- Ch. Delaunay, *New Hot Discography*, 1948: Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Lovie Austin (p); Kaiser Marshall (dm)

- 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.

038 **MA RAINEY** her Georgia Band

New York,

c. Oct. 16, 1924

Gertrude Ma Rainey - voc;

Louis Armstrong - cnt; Charlie Green - tbn; Buster Bailey - clt;

Fletcher Henderson - pno; Charlie Dixon - bjo; unknown - rhythmic effects (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 choruses 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:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong (tp); Charlie Green (tb); Buster Bailey (cl); Lovie Austin (p); Kaiser Marshall (dm)

- 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\*2: Louis Armstrong, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms (4,5)

- 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".

039 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Oct. 30, 1924

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 (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

Composer credits: 13925/6 (Spencer); 13928/9 (Davis)

040 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Nov. 07, 1924

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

Don Redman - alt, clt; Buster Bailey - alt, sop, clt; 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

Composer credits: 13950 (Rodemich - Conley); 13953 (Redman - Dixon)



- 041 **FLETCHER HENDERSON'S ORCHESTRA** New York, c. Nov. 10, 1924  
 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  
 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  
*Composer credits: 5712 (Hoffman); 5713 (Dale)*
- 042 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Nov. 14, 1924  
 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  
 140138-4 The Meanest Kind Of Blues Col 249-D, Chronological Classics 647  
 140139-3 Naughty Man Col 249-D, Chronological Classics 647  
*Composer credits: 140138 (Katzman); 140139 (Dixon - Redman)*
- 043 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, c. Nov. 17, 1924  
 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  
 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, Forte F-38001  
 5728-3 How Come You Do Me Like You Do? Ban 1445, Forte F-38001  
 5731-1 Araby Ban 1470, Chronological Classics 647  
 5731-2 Araby Or 303 not on LP/CD  
*Composer credits: 5728 (Austin - Bergere); 5731 (Edwards)*
- 044 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, c. Nov. 24, 1924  
 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;  
 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, Jazz Oracle BDW 8047  
 5749-3 Naughty Man Or 437, Chronological Classics 647  
*Composer credits: 5748 (Palmer - Williams); 5749 (Dixon - Redman)*
- 045 **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, sop, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;  
 Louis Armstrong – voc (1)  
 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  
*Composer credits: 1973 (Schoebel); 1974 (Clark – Turk – Meyes - Johnston)*
- 046 **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
- 047 **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  
*Composer credits: 5810 (Kahn - Jones); 5811 (Kahn - Jones)*

- 048 **FLETCHER HENDERSON'S ORCHESTRA** New York, c. mid-Jan. 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  
 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  
*Composer credits: 5810 (Kahn - Jones); 5811 (Kahn - Jones)*
- 049 **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  
*Composer credits: 140356 (Pease – Nelson - Vincent); 140357 (Hagen – O'Flynn)*
- 050 **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 Alabamy Bound Apex 8309, Chronological Classics 633  
 5835-3 Alabamy Bound Ban 1488, Forte F-38002  
 5835-4 Alabamy 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  
*Composer credits: 5835 (DeSylva – Green - Henderson); 5836 (Donaldson - Rose)*
- 051 **FLETCHER HENDERSON ORCHESTRA** New York, c. Feb. 04, 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, *gtr/uke* (3); Ralph Escudero – bbs; Kaiser Marshall – dms  
 105829 Poplar Street Blues PA 036214, Chronological Classics 633  
 105830 Twelfth Street Blues PA 036214, Chronological Classics 633  
 105831 Me Neenyah (My Little One) PA 036213, Chronological Classics 633  
*Composer credits: 105829 (Short - Mont); 105830 (Heagney); 105831 (Spencer – Brown)*
- 052 **FLETCHER HENDERSON AND HIS ORCHESTRA** 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
- 053 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Apr. 18, 1925  
 Elmer Chambers, Joe Smith, Louis Armstrong - tpt; Charlie Green – tbn;  
 Don Redman, Buster Bailey – alt, sop, clt; Coleman Hawkins – ten, clt, bsx;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 729 Memphis Bound Voc 15030, Chronological Classics 633  
 732 When You Do What You Do Voc 15030, Chronological Classics 633  
*Composer credits: 729 (Banta – De Rose); 732 (Parish - Johnson)*
- 054 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, May 19, 1925  
 Elmer Chambers, Joe Smith, Louis Armstrong - tpt; 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  
*Composer credits: 140616 (Monaco - Leslie); 140617 (Leader – Coleman – Eller)*
- 055 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, May 29, 1925  
 Elmer Chambers, Joe Smith, Louis Armstrong - 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 - 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  
*Composer credits: 140639 (Oliver – Armstrong); 140640 (Roberts)*

056 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Aug. 06, 1925  
 Probably:  
*Elmer Chambers, Joe Smith, Louis Armstrong - 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*  
 140812 Red Hot Henry Brown Col unissued not on LP/CD  
 140813 Loud Speakin' Papa Col unissued not on LP/CD

057 **THE SOUTHERN SERENADERS** New York, Aug. 07, 1925  
*Elmer Chambers, Joe Smith, Louis Armstrong - 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;*  
*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  
*Composer credits: 140819 (Baer - Gilbert); 140820 (Fiorito - Kahn)*

058 **COOT GRANT AND KID WESLEY WILSON** *Fletcher Henderson's Orchestra* New York, c. Sep. 1925  
*Leola B. Wilson, Kid Wesley Wilson – voc duet;*  
*Louis Armstrong – 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. On recording blues/vaudeville singers, the record companies obviously saw the use of a drummer in the accompaniment as superfluous and disturbing (see also sessions 037 and 038!).

**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: *Louis Armstrong, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms*

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

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

059 **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  
*Composer credits: 141170 (Schoebel); 141171 (Bloom - Costello)*

060 **PERRY BRADFORD'S JAZZ PHOOLS** New York, Nov. 02, 1925  
 Perry Bradford – voc;  
*Louis Armstrong – cnt; Teddy Nixon – tbn;*  
*Buster Bailey – clt; Don Redman – alt;*  
*James P. Johnson and/or 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

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 that of 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.

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 (courtesy of R. Wondrascheck of Heidelberg, Germany) 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 unable 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! And: In his interview with Noble Sissle for the cover-text to the early "Crispus Attucks" LP Bradford gave Herb Flemming as trombonist and "Mr. Speed" on tenor banjo as participants.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*, p32: Louis Armstrong (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); James P. Johnson (p); "Speed" (bjo); Kaiser Marshall (dm); Perry Bradford (vo).

- Ch. Delaunay, *New Hot Discography 1948*, p104: Louis Armstrong (tp); Johnny Dunn (tp & cl); Buster Bailey (cl); Garvin Bushell, Don Redman (s); James P. Johnson, Fats Waller (p); "Speed" (bjo); unknown (dm); Perry Bradford (vo).

- *Jazz Information Vol.1 No.19*: "At the recording date that produced the famous Perry Bradford's Jazz Phools "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."

- 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: Louis Armstrong -c; Charlie Green -tb; Buster Bailey -cl; Don Redman -as; James P. Johnson -p; ?Sam Speed -bj; Kaiser Marshall -d; Perry Bradford -v.

All following recording sessions by Fletcher Henderson and his Orchestra comprising Kaiser Marshall in their personnel up to April 1926 - and their valuation and estimation - can be found at this website under: 'Fletcher Henderson - Transition Period 1'!

**061 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

Composer credits: 6293 (Lorenzo - Whiting - Clare - Brown); 6297 (Friend - Clare - Brown)

**062 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

**063 THE DIXIE STOMPERS**

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

Composer credits: 141301 (Schobel - Meyer - Melrose); 141302 (Meyer - Rose - McDonald)

**064 FLETCHER HENDERSON AND HIS ORCHESTRA**

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

**065 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  
*Composer credits: E-1911/2/3 (Robinson); E-1914/5/6 (McDonald - Carroll - Freed)*
- 066 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  
*Composer credits: 141410 (Rose); 141411 (Rose)*
- 067 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  
*Composer credits: 141305 (Hawkins); 141422 (Williams); 141423 (Waller - Mills); 141424 (Tyers)*
- 068 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  
*Composer credits: E-2049 (Lewis - Agst - Young); E-2054 (Kahn - Fiorito); E-2055/6 (Hueston - Edelheit - Oliver - Farrar); E-2058/9 (Gantor - Stanley - Brown)*
- 069 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  
*Composer credits: 141526 (Palmer - Williams); 141527 (Nichola - Crozier); 141528 (Tarto)*
- 070 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
- 071 THE DIXIE STOMPERS** New York, Mar. 22, 1926  
 Russell Smith, Joe Smith - tpt; Charlie Green - tbn;  
 Don Redman, Buster Bailey - alt, sop, 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  
*Composer credits: 141832 (Schobel - Melrose - Panico); 141833 (Coon - Keidel); 141834 (Yellen - Ager)*
- 072 FLETCHER HENDERSON'S ORCHESTRA** New York, Mar. 1926  
 Russell Smith, Joe Smith - tpt; Charlie Green - tbn;

Don Redman, Buster Bailey – alt, sop, 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  
*Composer credits: X-50 (Friend); X-54 (Bernard – Stept)*

073 **THE DIXIE STOMPERS** New York, Apr. 14, 1926  
 Russell Smith, Joe Smith – tpt; Charlie Green – tbn;  
 Don Redman, Buster Bailey – 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  
*Composer credits: 141958 (Henderson – Palmer); 141959 (Kassell – Stitzel); 141960 (Yellen – Wall)*

All following recording sessions by Fletcher Henderson and his Orchestra comprising Kaiser Marshall in their personnel up to June 1929  
 - and their valuation and estimation - can be found at this website under: 'Fletcher Henderson – Classic Period'!

074 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, May 14, 1926  
 Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – 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)  
 142205-3 The Stampede Col 654-D, Chronological Classics 597  
 142206-2 Jackass Blues Col 654-D, Chronological Classics 597  
*Composer credits: 142205 (Henderson); 142206 (Kassell – Stitzel)*

075 **THE DIXIE STOMPERS** New York, Oct. 20, 1926  
 Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;  
 Don Redman, Buster Bailey – alt, sop, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall – dms  
 142845-3 Off To Buffalo Har 299-H, Chronological Classics 597  
 142846-1 Brotherly Love Har 299-H, Chronological Classics 597  
 142847-3 Alabama Stomp Har 283-H, Chronological Classics 597  
*Composer credits: 142845 (Candullo – Carroll); 142846 (Meyers – Schoebel); 142847 (Johnson – Creamer)*

076 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Nov. 03, 1926  
 Russell Smith, Joe Smith, Tommy Ladnier – tpt; Bennie Morton – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Thomas Fats Waller – pno, org (2); Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Don Redman – arr (1,2)  
 142902-2 The Henderson Stomp Col 817-D, Chronological Classics 597  
 142903-2 The Chant Col 817-D, Chronological Classics 597  
*Composer credits: 142902 (Henderson); 142903 (Stitzel)*

078 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Nov. 19, 1926  
 Russell Smith, Joe Smith, Tommy Ladnier – tpt; (William Dover) – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 June Cole – voc (1)  
 143125-4 Sweet Thing Col uniss on 78, Chronological Classics 597  
 143126-2 I Need Lovin' Col 834-D, Chronological Classics 597  
*Composer credits: 143125 (Williams – Kahn – Verges); 143126 (Creamer – Johnson)*

079 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Dec. 08, 1926  
 Russell Smith, Joe Smith, Tommy Ladnier – tpt; Bennie Morton – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; June Cole – bbs; Kaiser Marshall – dms;  
 Don Redman – arr (1,2,3)  
 E-4182 Clarinet Marmalade Voc 1065, Chronological Classics 597  
 E-4183 Clarinet Marmalade Voc 1065, Neatwork RP 2016  
 E-4184 Hot Mustard Voc 1065, Chronological Classics 597  
*Composer credits: E-4182/3 (Shields – Ragas); E-4184 (Henderson)*

080 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Dec. 13, 1926  
 Russell Smith, Joe Smith, Tommy Ladnier – tpt; Benny Morton – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;

- Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
June Cole – voc (1)  
143125-6 Sweet Thing Col 854-D, Chronological Classics 597  
*Composer credits: 143125 (Williams – Kahn – Verges)*
- 081 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Jan. 19, 1927  
Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
Jimmy Harrison, Bennie Morton – tbn;  
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; June Cole – bbs; Kaiser Marshall – dms;  
Evelyn Thompson - voc  
E-4394 Baby, Won't You Please Come Home ? Voc 1079, Chronological Classics 597  
E-4395 Baby, Won't You Please Come Home ? Voc 1079 not on LP/CD  
E-4397 Some Of These Days Voc 1079, Chronological Classics 597  
E-4398 Some Of These Days Voc 1079 not on LP/CD  
*Composer credits: E-4394/5 (Warfield – Williams); E 4397/8 (Brooks)*
- 082 **THE DIXIE STOMPERS** New York, Jan. 20, 1927  
Joe Smith, Tommy Ladnier – tpt;  
Bennie Morton, Jimmy Harrison – tbn;  
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, bar;  
Fletcher Henderson – pno; Charlie Dixon – bjo; Kaiser Marshall -dms;  
Ken Macomber – arr (1); Don Redman – arr (3)  
143332-3 Have It Ready Har 467-H, Chronological Classics 597  
143333-2 Ain't She Sweet? Har 353-H, Chronological Classics 597  
143334-2 Snag It Har 353-H, Chronological Classics 597  
*Composer credits: 143332 (Henderson); 143333 (Ager – Yellen); 143334 (Oliver)*
- 083 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Jan. 21, 1927  
Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
Bennie Morton, Jimmy Harrison – tbn;  
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
unknown – klaxon-horn (2); Don Redman – voc (2)  
Don Redman – arr (1,2)  
143344-3 Rocky Mountain Blues Col 970-D, Chronological Classics 597  
143345-4 Tozo! Col 970-D, Chronological Classics 597  
*Composer credits: 143344 (Henderson – Carroll - Macomber); 143345 (Henderson – Cowdry)*
- 084 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Jan. 22, 1927  
Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
Bennie Morton, Jimmy Harrison – tbn;  
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
Ken Macomber – arr (2)  
E-4404-W (E-21422-W) Stockholm Stomp Br 3460, Chronological Classics 597  
E-4406-W (E-21424-W) Have It Ready Br 3460, Chronological Classics 597  
*Composer credits: E-4404 (Pettis - Goering); E-4406 (Henderson)*
- 085 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Mar. 11, 1927  
Russell Smith, Joe Smith, Tommy Ladnier- tpt;  
Bennie Morton, Jimmy Harrison – tbn;  
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
Fletcher Henderson – pno; Charlie Dixon – bjo, gtr; June Cole – bbs; Kaiser Marshall – dms  
38159-2 Oh ! Lizzie Vic unissued not on LP/CD  
38160-1 Shuffling Sadie Vic uniss on 78, Chronological Classics 580  
*Composer credits: 38160 (Burke - Bivens)*
- 086 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Mar. 19, 1927  
Russell Smith, Joe Smith, Tommy Ladnier – tpt; Jimmy Harrison – tbn;  
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms  
E-4788-W (E-22025) Fidgety Feet Voc 1092, Neatwork RP 2016  
E-4789-W (E-22026) Fidgety Feet Voc 1092, Chronological Classics 580  
E-4792-W (E-22029) Sensation Voc 1092, Chronological Classics 580  
*Composer credits: E-4788/9 (LaRocca - Shields); E-4792 (Edwards)*
- 087 **THE DIXIE STOMPERS** New York, Mar. 23, 1927  
Joe Smith, Tommy Ladnier – tpt;  
Bennie Morton, Jimmy Harrison – tbn;

- Don Redman, *Buster Bailey* – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Don Redman – voc (2); Don Redman (or *Duke Ellington*) – arr (3)  
 143637-1 Wabash Blues Har 407-H, Chronological Classics 580  
 143638-3 The Wang Wang Blues Har 407-H, Chronological Classics 580  
 143639-2 St. Louis Shuffle Har 467-H, Chronological Classics 580  
*Composer credits: 143637 (Meinken – Ringle); 143638 (Mueller – Busse – Johnson - Wood); 143639 (Pettis – Waller)*
- 088 FLETCHER HENDERSON'S ORCHESTRA** New York, c. Apr. 1927  
 Russell Smith, Joe Smith – tpt; Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms  
 2827-2 Swamp Blues Pm 12486, Chronological Classics 580  
 2828-2 Off To Buffalo Pm 12486, Chronological Classics 580  
*Composer credits: 2827 (Burke - Bivens); 2828 (Candullo - Carroll)*
- 089 FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Apr. 27, 1927  
 Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
 Bennie Morton, Jimmy Harrison – tbn;  
 Don Redman alt, clt, *sop*; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 June Cole – voc (1); Don Redman – arr (2,3,4,5,6,7); *Fletcher Henderson* – arr (5,6,7)  
 38159 Oh! Lizzie Vic unissued not on LP/CD  
 38496-1 St. Louis Shuffle Vic uniss on 78, Neatwork RP 2016  
 38496-2 St. Louis Shuffle Vic 20944, Neatwork RP 2016  
 38496-3 St. Louis Shuffle BB B-10246, Chronological Classics 580  
 38497-1 Variety Stomp Vic uniss on 78,, BMG Bluebird ND90413  
 38497-2 Variety Stomp BB B-10246, Neatwork RP 2016  
 38497-3 Variety Stomp Vic 20944, Chronological Classics 580  
*Composer credits: 38496 (Pettis - Waller); 38497 (Green – Trent - Henderson)*
- 090 FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Apr. 28, 1927  
 Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
 Benny Morton, Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Benny Carter – arr (1)  
 144063-2 P. D. Q. Blues Col 1002-D, Chronological Classics 580  
 144064-3 Livery Stable Blues Col 1002-D, Chronological Classics 580  
*Composer credits: 144063 (Henry - Simpson); 144064 (Nunez - Lopez)*
- 091 FLETCHER HENDERSON & HIS ORCHESTRA** New York, May 11, 1927  
 Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
 Benny Morton, Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Thomas Fats Waller – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Don Redman – arr (1,2); Fletcher Henderson - ldr  
 144132-2 Whiteman Stomp Col 1059-D, Chronological Classics 580  
 144133-3 I'm Coming, Virginia Col 1059-D, Chronological Classics 580  
*Composer credits: 144132 (Waller - Trent); 144133 (Heywood - Cook)*
- 092 THE DIXIE STOMPERS** New York, May 12, 1927  
 Joe Smith, Tommy Ladnier – tpt; Jimmy Harrison – tbn;  
 Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Don Redman – arr (2,3); *Mel Stitzel* – arr (3)  
 144134-2 Cornfed! Har 545-H, Chronological Classics 580  
 144135-3 Variety Stomp Har 451-H, Chronological Classics 580  
 144136-1 The St. Louis Blues Har 451-H, Chronological Classics 580  
*Composer credits: 144134 (Effros - Wall); 144135 (Green – Trent - Henderson); 144136 (Handy)*
- 093 THE LOUISIANA STOMPERS** New York, c. Sep./Oct. 1927  
 Joe Smith – tpt; Jimmy Harrison – tbn;  
 Don Pasquall, Buster Bailey – alt, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx  
 2859-1 Hop Off Pm 12550, Chronological Classics 580  
 2860-2 Rough House Blues Pm 12550, Chronological Classics 580  
*Composer credits: 2859 (Jordan); 2860 (Kincaid)*
- 094 THE DIXIE STOMPERS** New York, Oct. 24, 1927



- Russell Smith, Tommy Ladnier – tpt; Jimmy Harrison – tbn;  
 Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo;  
*Don Redman* – arr (2); *Jack Purvis* or *Robert Haring* – arr (3)  
 144896-2 Black Maria Har 526-H, Chronological Classics 580  
 144897-2 Goose Pimples Har 545-H, Chronological Classics 580  
 144898-2 Baltimore Har 526-H, Chronological Classics 580  
*Composer credits: 144896 (Rose); 144897 (Trent - Henderson); 144898 (McHugh – Healy – Kahal)*
- 095 FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Nov. 04, 1927  
 Russell Smith, Joe Smith, Tommy Ladnier – tpt;  
 Bennie Morton, Jimmy Harrison – tbn;  
 Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Donald Lindley – arr (1)  
 144954-3 A Rhythmic Dream Col uniss on 78, Chronological Classics 580  
 144955-3 Hop Off Col 35670, Chronological Classics 580  
*Composer credits: 144954 (unknown); 144955 (Williams)*
- 096 FLETCHER HENDERSON'S COLLEGIANS** New York, Nov. 26, 1927  
 Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;  
 Buster Bailey, Don Pasquall – alt, sop, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Andy Razaf - voc  
 7622-3 Dear, On A Night Like This Ban 6128, Chronological Classics 572  
 7624-1 There's A Rickety Rickety Shack Ban 6129, Chronological Classics 572  
 7624-2 There's A Rickety Rickety Shack Reg 8442, not on LP/CD  
 7638-3 Sorry Ban 6154, Neatwork RP 2016  
 7638-4 Sorry Ban 6154, Chronological Classics 572  
*Composer credits: 7622 (Caesar – Conrad); 7624 (Tobias – Turk); 7638 (Quicksell – Klanges)*
- 097 FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Mar. 14, 1928  
 Russell Smith, Joe Smith, Bobby Stark – tpt;  
 Bennie Morton, Jimmy Harrison – tbn;  
 Don Pasquall, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Bill Challis – arr (2)  
 145763-3 King Porter Stomp Col 1543-D, Chronological Classics 572  
 145764-3 "D" Natural Blues Col 1543-D, Chronological Classics 572  
*Composer credits: 145763 (Morton); 145764 (Henderson)*
- 098 THE DIXIE STOMPERS** 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  
*Composer credits: 145975 (Murphy); 145976 (Murphy); 145977 (Pinkard)*
- 099 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  
*Composer credits: C-2315 (Waller)*
- 100 FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Dec. 12, 1928  
 Rex Stewart – cnt; Bobby Stark – tpt; Charlie Green – tbn;  
 Benny Carter, Buster Bailey – alt, clt; Coleman Hawkins – ten;  
 Fletcher Henderson – pno; Clarence Holiday – bjo; June Cole – bbs; Kaiser Marshall – dms;  
 Benny Carter – voc (1); Benny Carter – arr  
 147421-3 Come On, Baby! Col 14392-D, Chronological Classics 572  
 147422-2 Easy Money Col 14392-D, Chronological Classics 572  
*Composer credits: 147421 (Gottler – Clare - Pinkard); 147422 (Austin)*
- 101 CLARENCE WILLIAMS' ORCHESTRA** New York, Dec. 19, 1928

*Ed 'Andy' Anderson – tpt; Ed Cuffee – tbn;*  
*Ben Whitted, (Russell Procope) – alt, clt; Ben Waters – ten, clt;*  
*unknown – pno; Leroy Harris – bjo; Billie Taylor – bbs; Floyd Casey or (George Stafford?) – dms*  
 401466-C Watchin' The Clock OK 8663, Collectors Classics COCD-28  
 401467-B Freeze Out OK 8663, Collectors Classics COCD-28  
 Composer credits: 401466 (Oliver); 401467 (Waller)

This session raises a number of doubts regarding the personnel. Anderson is identified from his playing with King Oliver's Dixie Syncopators around the same time and Cuffee is undisputed. The reeds and rhythm section are less clear, with suggestions that the musicians were recruited wholesale from existing bands (Bingie Madison or Leroy Tibbs). Casey, the Harrises and Socarras are possible compared to their other work, but several other names have been suggested, including Prince Robinson, Ben Waters, Bingie Madison and Ben Whitted. The pianist is a modern, for the time, stride player and the names Leroy Tibbs, Claude Hopkins, Joe Steele and Gene Rodgers were all put forward. In the past, there were suggestions that the rhythm section, and presumably some of the wind players, were from the Fletcher Henderson Orchestra.

But these suggestions certainly do not find consent with our actual estimation (February 2024):

- Ed 'Andy' Anderson on trumpet is agreed upon for stylistic, technical and sound reasons.
- Also, there is no doubt as to Cuffee's presence for performance and stylistic reasons.
- The first alto player owns a much thicker sound and a much more appropriate approach to his horn than Albert Socarras. His swing is of the 'Harlem' style and much more driving. If we accept that this player also is the author of the 4-bar clarinet solo – what would be appropriate from a stock arrangement – I would suggest Ben Whitted from the Charlie Johnson band as our man here. This also for reasons discussed later. His rather bluesy and funky clarinet solo in the final 4-bar A part of the third chorus are compatible with what we know of Whitted. It has to be added that there are no Whitted alto-sax solos among the Charlie Johnson recordings. He only soloed on clarinet was this band. He did also solo on alto with Fats Waller and his Rhythm on the May 16, 1934 session.
- according to Russell Procope's reminiscences at Rutgers University he might as well be the third (second) alto saxophonist at this session. But lacking any decided individual strains heard, we do not know.
- The tenor sax soloist's tone is much stronger and slimmer than Arville Harris'. The same applies to his vibrato. As we have learned in our Clarence Williams investigation of years ago, Williams almost always hired a group of two or three musicians from a noted and respected working band in Harlem for his recordings. If we accept Ben Whitted as one of the reed players, it would consequently make sense to have a look for further musicians from Charlie Johnson band for this session, here. Thus, Ben Waters, Johnson's tenor player, may be a pretty nice candidate for our tenor sax player. More appropriate than Arville Harris, or Prince Robinson, or Happy Caldwell for stylistic, sound and tone reasons.
- The pianist? No idea! Yet, he presents a very individual ephemeral style in advanced harmonics, but lacking a basic left-hand bass.
- The banjo player "is more adventurous than usual" as he Storyville 'team' remarks in Storyville 24. This – I am sorry – I cannot hear. What I hear is a retained banjo player, almost drowned by the horn-men's strong sound and the drummer's cymbal smashes. And his strumming is swinging and exact, without being unusual. Thus, I do not see any reason to doubt Leroy Harris' presence.
- The tuba player got me on the track of the Charlie Johnson band. Stylistically and tonally he unmistakably is Billy Taylor – Sr. that is – who was with the Charlie Johnson at this time. It decidedly is his rather light, a bit multi-noted and retained sound what can be recognised here. And his somewhat coated tone, not that bell-like sound of St. Clair.
- On drums I would tend to hear Clarence Williams' regular drummer Floyd Casey. But it seems to me that someone had ordered him to play more offensive than usual, and that they had supplied him with a couple of additional cymbals, as he plays a choked hi-hat cymbal in almost the whole 'Watchin' The Clock', alternated by a choked single cymbal in some short parts. In 'Freeze Out' it is the "modern" choked hi-hat cymbal again, played with single or double strokes. As usually, a snare drum cannot be recognised. The drummer's concept sounds a bit erratic, but this might well fit with Floyd Casey's way of playing. Alternately, the presence of Johnson's drummer George Stafford could also be considered. But this only in a state of alcoholic intoxication, as I think. But this is not Kaiser Marshall as listed many years ago (Rust\*3,\*4,\*6)!

For this Socarras listing it has yet to be determined that Albert Socarras is not on these sides!

#### Notes:

- Storyville 24: Ed Allen (cnt); Ed Cuffee (tbn); poss Ben Whitted (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms). Note: (Aug./Sep. 1969) "Two cornets have previously been shown for this session, the second being given as Tommy Ladnier. We can see the reason for this suggestion, but at no time are two men heard simultaneously and all the cornet work is compatible with Ed Allen. Again, the pianist is usually named as Fats Waller, but although this is certainly not Williams, we are equally certain that this is not Fats, since the cross-handed gimmicky playing would be out of character for him and the left hand lacks the firmness associated with him. We can go no further here than to say that it is a Harlem stride man of the second rank. Further problems crop up with the rhythm team which is clearly not one normally associated with Williams; the banjo is more adventurous than usual, the brass lacks the sensitivity of St. Clair and the drummer is much too busy for Casey and his fondness for cymbal work is suggestive of Kaiser Marshall – which leads us to think that this may well be the Henderson rhythm section, and although it is unlikely that Fletcher would have sat in under the nominal leadership of another man the pianistics are well within his technical ability."
- Lord, Clarence Williams p. 267: poss Ed Anderson (cnt); Ed Cuffee (tbn); poss Ben Whitted (clt, alt); unknown (clt, alt); Arville Harris (clt, ten); unknown (pno); poss Charlie Dixon (bjo); poss June Cole (bbs); poss Kaiser Marshall (dms).
- Rust\*2: Ed Allen, (?) Tommy Ladnier (cnt); Ed Cuffee (tbn); Albert Socarras (?), Russell Procope (?) (clt, alt); Arville Harris (clt, ten); Fats Waller (pno); Leroy Harris (bjo); Cyrus St. Clair (bbs); Floyd Casey (dms).
- Rust\*3,\*4,\*6: Ed Allen -c; Ed Cuffee -tb; ?Ben Whitted, another -cl -as; Arville Harris -cl -ts; unknown -p; ?Charlie Dixon -bj; ?June Cole -bb; ? Kaiser Marshall -d.

#### Solos ad-lib:

401466: EA m-tpt 1; EC o-tbn 16; ?BWh clt 4; EA m-tpt 8; ? pno 4; EA m-tpt 4  
 401467: ? pno 14; ?BWA ten 2+16

#### 102 LOUIS ARMSTRONG AND HIS ORCHESTRA

Louis Armstrong – tpt; Jack Teagarden – tbn; Albert Happy Caldwell – ten;	New York,	Mar. 05, 1929
Joe Sullivan – pno; Eddie Lang - gtr; Kaiser Marshall – dms		
401688 I'm Gonna Stomp, Mr. Henry Lee	OK unissued	not on LP/CD
401689-B Knockin' A Jug	OK 8703,	Chronological Classics 570
Composer credits: 401689 (L. Armstrong – E. Condon)		

I assume this session to be some off-shoot of the foregoing 'Eddie's Hot Shots' session. This was the date of Armstrong's first recording session with the Luis Russell band, and it would be interesting to know how much the 'Eddie's Hot Shots' session might have been

responsible for this enterprise. They even recorded one of the titles recorded at the above session, 'I'm Gonna Stomp Mr. Henry Lee', but the result might have been unfavourable in comparison to this same title of the earlier session, and thus been rejected.

The result is somewhat uneven. A very modest solo by Happy Caldwell, beautiful Teagarden (his first co-operation with Armstrong, on record at least), a tame Eddie Lang, good Sullivan, but great Armstrong. Kaiser Marshall, drummer of the famous Fletcher Henderson band, but not on a par with George Stafford as on the 'Eddie's Hot Shots' session, using the wood-block with press-rolls, just as Stafford did before, but also his snare-drum hit with brushes – with triplets and eighth rhythm in the piano chorus. But I miss the bass-drum!

Notes:

- *Delaunay, New Hot Discography*: Louis Armstrong (tp); Jack Teagarden (tb); Happy Caldwell (ts); Joe Sullivan (p); Eddie Lang (g); Kaiser Marshall (dm)

- *Rust\*2,\*3,\*4,\*6*: Louis Armstrong (tpt); Jack Teagarden (tbn); Happy Caldwell (ten); Joe Sullivan (pno); Eddie Lang (gtr); Kaiser Marshall (dms)

103 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Mar. 13, 1929

Russell Smith, Bobby Stark – tpt; Rex Stewart – cnt; Charlie Green – tbn;

Benny Carter, Buster Bailey – 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

104 **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

Composer credits: 3798 (Fields – McHugh); 3799 (Fields - McHugh)

105 **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

Composer credits: 148540 (Sanders); 148541 (Mueller – Busse - Johnson)

106 **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 or Albert Socarras), 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

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.

Kaiser Marshall can easily be recognised as the drummer, sitting in front and showing his face.

Excerpt from my article "A Case of Serious Attempt" elsewhere on this website (under 'Own Articles'): - *Only Kaiser Marshall lets us hear what his drum set with its big bass-drum and snare-drum really sounded like: very big but smooth, sonorous and warm. Of all the Henderson recordings of the 1920s I could not name one tune that enables the reader to hear Marshall's drum set. Only, in some exposed parts of the arrangements, there are little bits of isolated cymbal playing, the – at the time - fashionable Zildjian hand-cymbal, a sort of early high-hat device, yet not operated by foot and hands, but only manually, or choked cymbals played by one or both hands. But these cymbal breaks ('Come On Baby', for instance) are played very close to the microphone. For reasons of volume the drum-set usually was not installed at this place in the studio, but aside, and thus could only little be heard supplying the fundamental rhythm for the band, and not - in its integrity - used soloistically by the drummer. And a few breaks for wood-block or slap-sticks appear, but no snare-drum exposure anywhere, only, what was called "traps" at the time. Oh yes, and there are very few bars where Marshall hits his Chinese tom-tom, but these can only be found earlier in the 1920s. (There could well be found a small number of exceptions here, but we were not able to listen to the whole number of Henderson recordings of the 1920s lately! Please, excuse!) What can be heard from Marshall in the film corresponds to what – and how – he played with Bechet's King Jazz recordings in 1945, and what certainly was Marshall's business in the "live" Henderson band: fundamental band-drumming with bass-drum and snare-drum press-rolls as well as cymbal work. And listen here to know how a bass-drum was played in a dance-band context when record producers still refused them to be recorded.*

Please, have a look at this great but contemporary film monument of the majestic Bessie Smith, easy to attain on the World-Wide-Web (www)!

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)
- 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."
- 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.
- 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 on e 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."
- 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.

#### Music Structures:

- St. Louis Blues – sequence 1 – behind opening credits Key of F film soundtrack  
(Chorus 1 12 bars ?JS m-tpt + CS clt over band)(Chorus 2 discont. 9 bars ?JS m-tpt + CS clt over band)
- St. Louis Blues – sequence 2 - Bessie Smith unacc. Key of C film soundtrack  
(Chorus 12 bars blues – uncertain chord structure BS voc 12 unacc.)
- St. Louis Blues – sequence 3 – Bessie Smith and band Key of F film soundtrack  
(Intro 4 bars JPJ pno)(Chorus 1 strain A 12 bars BS voc+ens+choir)(Chorus 2 strain A 12 bars BS voc+ ens+choir)(Verse strain B 16 bars BS voc+ens+choir)(Chorus 3 strain C 12 bars BS voc+ens+choir)(Bridge 2 bars ?TM o-tpt)(Chorus 4 strain C choir+BS voc+ens)
- St. Louis Blues – sequence 4 – band up-tempo, dance-scene Key of G film soundtrack  
(Intro 4 bars ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars ens)(Chorus 3 12 bars ?CS clt+ens)(Chorus 4 12 bars ?CS clt+ens)  
(Chorus 5 12 bars clts+brass riffs)(Chorus 6 12 bars clts+ens riffs+ dancer)(Chorus 7 12 bars ens ad-lib+ dancer)(Chorus 8 12 bars ens ad-lib+dancer)(Chorus 9 12 bars slow ens ad-lib)(Chorus 10 12 bars slow ens ad-lib)
- St. Louis Blues – sequence 5 – Bessie and band, final scenes Key of F film soundtrack  
(Intro 6 bars 'Rhapsody in Blue' theme ? TM o-tpt)(Verse 16 bars ens+choir)(Chorus 1 12 bars BS voc+ens+choir)

#### 107 McKINNEY'S COTTON PICKERS

New York,

Nov. 05, 1929

Don Redman – alt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Leroy Tibbs – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

Don Redman – voc;

John Nesbitt – arr (1); Don Redman – arr (2)

57064-2 Plain Dirt

Vic V-38097,

Frog DGF 25

57065-1 Gee, Ain't I Good To You?

Vic V-38097,

Frog DGF 25

This McKinney's Cotton Pickers session is the first in a series of three, recorded on three consecutive days, with a personnel that is more an all-star group of Harlem musicians of the day than the name-giving band. J. Chilton, McKinney's Music: "The Cotton Pickers' popularity in Detroit actually brought them problems, complications arose when the band were offered a series of recording dates in New York in November 1929, the N.A.C. refused to let the band to the East Coast studios. Don Redman explained, 'The band became so popular at the Graystone that Jean Goldkette wouldn't let me take all the men to New York with me when we got the offer from Victor to record. That's one of the reasons why there were so many different guys on those sessions' ... Panassié wrote in the Irish magazine 'Hot Notes': I also asked Don about the famous McKinney's Cotton Pickers dates with Hawkins. He was positive that the piano on all sides but two was Fats Waller, not James P. Johnson. In the two other sides "it was a guy named Leroy Tibbs". As I wanted to be sure we listened together to 'Miss Hannah'. As for the sides in which Leroy Tibbs I son piano they are probably 'Plain Dirt' and 'Gee Baby Ain't I Good To You'. These sides were the first to be made, and the pianist confines himself to background stuff." As to the personnel the 'Orchestra World' of November 1929 mentioned Redman's visit to New York: "Don Redman, director of McKinney's Cotton Pickers, now at Graystone Ballroom, stopped off in New York recently to do five records for Victor, mostly his own compositions. To this end he was assisted by Benny Carter, five other members of Carter's orchestra, and five of Fletcher Henderson's Orchestra." As far as I can see, there are three men only from the McKinney's band: Redman, Joe Smith, Dave Wilborn; three men from the Charlie Johnson band: Leonard Davis, Sidney de Paris, Billy Taylor; three men from the Henderson band: Coleman Hawkins, Claude Jones, Kaiser Marshall; two from Carter's band: Carter himself and Ted McCord; and Leroy Tibbs or Fats Waller as free-lancers.

One interesting subject on these sessions is reedman Theodore 'Jobetus' or 'Joe Bettus' McCord. In November he was part of Benny Carter's reed section at the Arcadia Ballroom together with Howard Johnson and Bob Carroll. As Carroll was a tenor sax player and Howard Johnson an alto sax man, McCord certainly also played alto to make it a three-part sax section, Benny Carter being the front-man, and not distinctly part of the sax section. Ted McCord always is listed as alto saxophonist (only Rust has him also playing tenor!), whereas his

brother Castor always plays a tenor sax. Furthermore, big band arrangements in late 1929 were still confined to three-part scores, a fourth part being added not earlier than in c. 1932. So, in my opinion, Redman made the front-man at these sessions, leading the reed section sometimes, or singing and supplying the arrangements. There are no ad-lib solos by Redman anywhere on these sides. Hawkins and Carter being the main soloists apart from the brass-men. And Ted McCord's job was to complete the three-part sax section on alto sax! He cannot be heard playing solo.

Listen to Kaiser Marshall's beautiful high-hat playing behind Claude Jones' trombone solo in 'Plain Dirt': very modern and forward-looking!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Joe Smith, Sidney De Paris, Leonard Davis (tp); Claude Jones (tb); Don Redman, Benny Carter, Coleman Hawkins, Ted McCord (s); Fats Waller (p); Dave Wilborn (bjo); Billy Taylor (b); Kaiser Marshall (dm)  
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalist: Don Redman  
 - Rust\*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)  
 - Rust\*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a  
 - Rust\*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a  
 - Rust\*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d; John Nesbitt, a  
 - Chilton, *McKinney's Music*: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Leroy Tibbs, pno; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

Solos ad-lib:

57064-2: SdP o-tpt 8, CJ o-tbn 8, CH ten 4+4+2  
 57065-1: JS m-tpt 8+4 theme, SdP o-tpt 8+4, BC alt 15, ?LD m-tpt 16 obbl. behind voc

**108 McKINNEY'S COTTON PICKERS**

New York,

Nov. 06, 1929

Don Redman – alt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

Don Redman – voc;

Don Redman – arr (1,2,3)

57066-2	I'd Love It	Vic V-38133,	Frog DGF 25
57067-1	The Way I Feel Today	Vic V-38102,	Frog DGF 25
57068-2	Miss Hannah	Vic V-38102,	Frog DGF 25

This is the continuation of the session of the preceding day. The personnel is the same, only that Fats Waller has taken over the piano chair, and he certainly does not confine himself to "background stuff".

Great solos by Benny Carter, Sidney de Paris, Claude Jones, Fats Waller, and always the very hot Coleman Hawkins "cooking" the last chorus' middle-eights. And mind Kaiser Marshall's beautiful work on the high-hat cymbals, Billy Taylor's walking tuba, and the dead certain banjo 4/4 rhythm of Dave Wilborn.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Joe Smith, Sidney De Paris, Leonard Davis (tp); Claude Jones (tb); Don Redman, Benny Carter, Coleman Hawkins, Ted McCord (s); Fats Waller (p); Dave Wilborn (bjo); Billy Taylor (b); Kaiser Marshall (dm)  
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalist: Don Redman  
 - Rust\*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)  
 - Rust\*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a  
 - Rust\*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a  
 - Rust\*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d  
 - Chilton, *McKinney's Music*: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

Solos ad-lib:

57066-2: BC alt 31, CJ o-tbn 4, FW pno 8, CJ o-tbn 7, CH ten 8  
 57067-1: CJ o-tbn 7+6+6, FW pno 4 modulation, JS o-tpt 12, FW pno 32 obbl under voc, CH ten 1+8  
 57068-2: FW pno 32 obbl under voc, SdP o-tpt 2+16, BC clt 16, FW pno 4, CJ o-tbn 4, CH ten 8

**109 McKINNEY'S COTTON PICKERS**

New York,

Nov. 07, 1929

Don Redman – alt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Theodore Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;

Don Redman – voc; John Nesbitt – arr (1);

Don Redman – arr (2,3)

57139-3	Peggy	Vic V-38133,	Frog DGF 25
57140-2	Wherever There's A Will, Baby	Vic 22736,	Frog DGF 25
57140-3	Wherever There's A Will, Baby	Vic unissued test,	Frog DGF 27

Continuation and conclusion of this series of exquisite and highest-class big band jazz at the end of the classic period of jazz. This is superb Harlem big band jazz by a Detroit band, although only 3 members of the original McKinney's Cotton Pickers are present. Please, note, that there are two titles at these sessions arranged by John Nesbitt, hot trumpet star of the original MKCP, but not present in the studio, here. All other arrangements are by Don Redman. And he leads the ensemble in the first chorus of 'Wherever There's A Will, Baby'.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Joe Smith, Sidney De Paris, Leonard Davis (tp); Claude Jones (tb); Don Redman, Benny Carter, Coleman Hawkins, Ted McCord (s); Fats Waller (p); Dave Wilborn (bjo); Billy Taylor (b); Kaiser Marshall (dm)  
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalist: Don Redman  
 - Rust\*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Lonnie Johnson (gtr); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)  
 - Rust\*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a  
 - Rust\*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a  
 - Rust\*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d Solos ad-lib:  
 - Chilton, *McKinney's Music*: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

Solos ad-lib:

57139-3: SdP o-tpt 2+2+2+2+2, DR alt 30, CJ o-tbn 6  
 57140-2-3: BC alt 3 intro, ?LD o-tpt 16, CH ten 28+6, FW pno 8, DR alt 3 coda

Discernible differences of takes:

57140-2: DR vocal, bars 17/18: "Love will find a way for us, won't it, Baby?"  
 57140-3: DR vocal, bars 17/18: "Love will find a way for us, you'll see, Baby?"

**110 FATS WALLER AND HIS BUDDIES**

New York,

Dec. 18, 1929

Leonard Davis, Henry Red Allen – tpt;

Jack Teagarden, J. C. Higginbotham – tbn;

Otto Hardwick, Albert Nicholas – alt, clt; Larry Binyon – ten;

Thomas Fats Waller – pno, vib; Will Johnson – bjo; Pops Foster – sbs; Kaiser Marshall – dms;

Orlando Roberson – voc (1,4)

57926-1	Lookin' For Another Sweetie	Vic V-38110,	Chronological Classics 720
57927-3	Ridin' But Walkin'	Vic V-38119,	Chronological Classics 720
57928-1	Won't You Get Off It, Please?	Vic V-38119,	Chronological Classics 720
57929-2	When I'm Alone	Vic V-38110,	Chronological Classics 720

This is a very loose and softly swinging big band session under Fats Waller's leadership, and thus mirrors Fats' easy approach to our music. There aren't so much arrangements and those used or very sketchy ones, mostly restricted to written background harmonies. Little can be recognised of Leonard Davis here. He is mainly with the saxes to deliver the background and some short ensemble parts. Henry Red Allen is the main soloist on open-trumpet, both trombonists have a single solo chorus each, Otto Hardwick shines in his romantic manner leading the saxophones in two melody choruses in the first and fourth titles. Clarinet and the alto solo in 'When I'm Alone' are by Albert Nicholas, while white musician Larry Binyon has two solos – obviously influenced by Coleman Hawkins – in two titles (see "Tune Structures" below). This again is a "racially" mixed band recording, half-a-year after the first (?) of its kind, led by Eddie Condon. And its organizer – the ebullient genius of stride-piano, composer, performer on piano and organ, singer, and lover of life – is a model of modesty here in taking 16 bars of solo only in the last tune. The rhythm section itself is a model of hard-swinging but modest function for the band, with Kaiser Marshall offering a phantastic example of how a drummer had to propel a band, knowing to use which tools, and where. Listen to him handling his high-hat cymbals behind Fats Waller's piano solo in the last title: beautiful!

Oh yes, the singer!?

Notes:

- Rust\*2: Henry Allen, Leonard Davis (tpt), J.C. Higginbotham or ?Charlie Green, Jack Teagarden (tbn), Albert Nicholas, Charlie Holmes (clt, alt); Larry Binyon (ten), Fats Waller (pno), Will Johnson (bjo), Pops Foster (sbs), Kaiser Marshall (dms), Orlando Roberson (vcl)  
 - Rust\*3,\*4,\*6: Henry Allen -Leonard Davis -t; Jack Teagarden -tb -vib, J.C. Higginbotham -tb; Albert Nicholas -Charlie Holmes -cl -as; Larry Binyon -ts; Fats Waller -p; Will Johnson -bj; Pops Foster sb; Kaiser Marshall -d; Orlando Roberson -v

- Storyville 162-216: "Al Vollmer writes that he played the 18 December 1929 Buddies sides to Charlie Holmes who said that the alto was not by himself and that he had never recorded with Larry Binyon. Without any prompting he suggested Otto Hardwick. Al also mentions that he thinks the trombone solo on 57928 is Higgy rather than Teagarden and that when he played it for Higgy, Higgy thought it was by himself but was not absolutely positive saying: "You know my style better than I do."

Tune Structures:

57926-1 Lookin' For Another Sweetie Key of Ab Victor  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA OH alt + ens)(Chorus 2 32 bars AABA OR voc)(Chorus 3 32 bars AABA ens 16 – HRA o-tpt + ens 16)(Tag 2 bars HRA o-tpt + ens)  
 57927-3 Ridin' But Walkin' Key of F (blues changes) Victor  
 (Intro 4 bars LB ten + ens)(Chorus 1 12 bars ens)(Chorus 2 12 bars AN clt)(Chorus 3 12 bars HRA o-tpt)(Chorus 4 12 bars LB ten)(Chorus 5 12 bars JT o-tbn)(Chorus 6 12 bars ens)  
 57928-1 Won't You Get Off It, Please? Key of F Victor  
 (Intro 4 bars ens)(Chorus 1 32 bars AABA ens 16 – AN alt 8 – ens 8)(Chorus 2 32 bars AABA HRA o-tpt)(Chorus 3 32 bars AABA LB ten)(Chorus 4 32 bars AABA JCH o-tbn)(Chorus 5 32 bars AABA HRA o-tpt + ad-lib ens)(Tag 3 bars ens)  
 57929-2 When I'm Alone Key of F Victor  
 (Intro 6 bars ens)(Chorus 1 32 bars AABA OH alt + ens)(Chorus 2 32 bars AABA OR voc)(Chorus 3 32 bars AABA TFW pno 16 – AN alt 8 – HRA o-tpt 8)(Chorus 4 32 bars AABA ens 16 – HRA o-tpt 8 – ens 8)(Tag 2 bars ens)

**111 SPIKE HUGHES AND HIS NEGRO ORCHESTRA**

New York,

Apr. 18, 1933

Benny Carter – alt, clt, dir;

Leonard Davis, Bill Dillard, Shad Collins – tpt;

Wilbur de Paris, George Washington, Dicky Wells – tbn;

Wayman Carver, Howard Johnson – alt, clt; Coleman Hawkins – ten, clt;

'Nick' Rodriguez – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Kaiser Marshall – dms;

Benny Carter – voc (2); Spike Hughes – arr, comp

B-13257-A	Nocturne	Dec F-3563,	Chronological Classics 522
B-13258-A	Someone Stole Gabriel's Horn	Dec F-3563,	Chronological Classics 522
B-13259-A	Pastorale	Dec F-3606,	Chronological Classics 522
B-13260-A	Bugle Call Rag	Dec F-3606,	Chronological Classics 522

Composer credits: B-13257 (P. Hughes); B-13258 (Washington – Hayes – Mills); B-13259 (P. Hughes); B-13260 (E. Schoebel – J. Pettis – B. Meyer)

This is the contemporary Benny Carter band “occupied” by British band-leader, bassist, composer and arranger Spike Hughes. Hughes uses the Carter band as a vehicle for his own compositions/arrangements, and what a vehicle this is. Probably the best he could have found world-wide!

Contrary to all former discographies, Kaiser Marshall was the only drummer on this session (see below)!

Berger, Berger, Patrick, Benny Carter, A Life in American Music: “Spike Hughes had been impressed by the musicianship of the Carter orchestra at a rehearsal and the band became the nucleus for these three sessions of his music. Soloists like Henry Allen and Coleman Hawkins were added. Carter is not heavily featured as a soloist but as Raymond Horricks observes, “No one else but Carter ... would have been capable of leading a saxophone section on to produce such a unique variety of tonal blends. Throughout all these sessions, the composer and rehearsal leader complemented each other perfectly, so that their names became inseparable”. The label of the original issue of ‘Someone Stole Gabriel’s Horn’ lists Monette Moore as vocalist; Carter filled in when she failed to appear.”

‘Nocturne’ with its romantic theme is introduced by Dicky Wells on his muted trombone, and then taken over by a very soft and elegiac Coleman Hawkins on tenor sax. This title’s verse has very nice muted trumpet cum trombones playing cautiously-atonal chords.

‘Gabriel’s Horn’ has a vocal by the still young Benny Carter, the actual bandleader, after this the more common Hawkins on tenor and Dicky Wells - as we have got to know him - in the B-part of the tenor chorus, and later fine Benny Carter on alto sax. And again, the arranged parts are unfamiliar and play with atonality against customary tonality. Very interesting. ‘Pastorale’ has a pentatonic melody in the A-parts of the chorus – played muted by Bill Dillard – with the saxophone section taking over for the B-part. After a dissonant interplay it is Benny Carter majestically soloing, followed by Dicky Wells on trombone and by Coleman Hawkins later. And then we have ‘atonal’ ‘Bugle Call Rag’, very unfamiliar and exceptional and with great solos all over – and a celestial Benny Carter on his alto. They even let Marshall play a four-bar break. Absolutely great! (I have developed a favour for dissonances and atonality in the last years – KBR!)

#### Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Shad Collins, Leonard Davis, Bill Dillard (tp); Dicky Wells, Wilbur de Paris, George Washington (tb); Benny Carter, Wayman Carver, Howard Johnson (as); Coleman Hawkins (ts); Rodriguez (p); Lawrence Lucie (g); “Bass” Hill (b); Kaiser Marshall (dm)(1,2); Sid Catlett (dm) (3,4)

- Rust\*2: Shad Collins, Leonard Davis, Bill Dillard (tpt); Dicky Wells, Wilbur de Paris, George Washington (tbn); Benny Carter, Wayman Carver, Howard Johnson (alt); Coleman Hawkins (ten); Red Rodriguez (pno); Lawrence Lucie (gtr); Ernest Hill (sbs); Kaiser Marshall (dms)(1,2); Sid Catlett (dms)(3,4); Spike Hughes (dir, arr); Benny Carter (vcl), NOT Monette Moore as per label!

- Rust\*3,\*4,\*6: Shad Collins -Leonard Davis -Bill Dillard -t; Dicky Wells -Wilbur de Paris -George Washington -tb; Benny Carter - Wayman Carver -Howard Johnson -cl -as; Coleman Hawkins -ts; Rod Rodriguez -p; Lawrence Lucie -g; Ernest Hill -sb; Kaiser Marshall -d (1,2); Sid Catlett -d (3,4); Spike Hughes -dir -a; Benny Carter -v, deputising for Monette Moore.

- Johnny Simmen, Ernest ‘Bass’ Hill *tel que je l’ai connu, Le Point de Jazz* 6-40: “Au fait, cela me rappelle une erreur discographique inexplicable qui a perduré jusqu’à ce jour: Kaiser Marshall joue dans tous les quatre morceaux de la première session du avril et non seulement – comme on le prétend partout – dans ‘Nocturne’ et ‘Somebody Stole Gabriel’s Horn’. Kaiser et Bass ont affirmé tous deux avec conviction que Big Sid n’avait pas joué du tout à cette session-là.”

- Storyville 135, L. + P. Wright, “That Cat Stopped My Show Cold”, An interview with “Nick” Rodriguez, p. 86: “Then up came this business with Spike Hughes, who wants to come out here and get some Americans to do his jazz because the English boys don’t please him playing his jazz. And I’m the pianist in this band and I made those sessions except for one when I think Luis Russell filled in for me, and part of them was a jam session with Spike.”

#### Tunes structures:

B-13257-A Nocturne Key of C Decca

(Intro 4 bars ens)(Chorus 1 32 bars AABA DW m-tbn 16 – ens 8 – DW m-tbn 8)(Vamp 4 bars ens)(Chorus 2 32 bars AABA CH ten 16 – BC clt 8 – CH 8)(1/2 Chorus 16 bars BA ens 8 – DW m-tbn 8)(Tag 2 bars ens)

B-13258-A Someone Stole Gabriel’s Horn Key of F / Eb / C / A Decca

(Intro 8 bars ens)(Chorus 1 32 bars AABA ens)(Vamp 8 bars ens)(Chorus 2 32 bars AABA BC voc + SC m-tpt obbl)(Vamp 8 bars ens)(Chorus 3 32 bars AABA CH ten 16 – DW o-tbn 8 – CH ten 8)(Vamp 10 bars ens)(Chorus 4 32 bars AABA ens 8 – BC alt 8 – ens 8 + 8)(Tag 2 bars ens)

B-13259-A Pastorale Key of Ab Decca

(Chorus 1 32 bars AABA BD m-tpt 16 – saxes 8 – BD m-tpt 8)(Vamp 8 bars ens)(Chorus 2 32 bars AABA BC alt 14 – DW o-tbn 2+8+8)(Vamp 4 bars ens)(Chorus 3 32 bars AABA ens 8 – saxes 8 – CH ten 8 – BD m-tpt 8)(Tag 2 bars BD m-tpt)

B-13260-A Bugle Call Rag Key of Bb Decca

(Strain A1 12 bars ens)(Strain A2 12 bars ens)(Strain A3 12 bars ens)(Strain A4 12 bars ens)(Strain B1 16 bars CH ten)(Strain B2 16 bars SC m-tpt)(Strain B3 16 bars BC alt)(Strain B4 16 bars DW o-tbn)(Strain A5 12 bars ens)(Strain A6 12 bars KM dms 4 – ens 8)(Strain B5 16 bars ens)(Strain B6 16 bars ens)(Tag 6 bars ens)

### 112 WINGY MANONE AND HIS ORCHESTRA

New York, Aug. 15, 1934

Wingy Manone – tpt; Dicky Wells – tbn;

Artie Shaw – clt; Bud Freeman – ten;

Teddy Wilson (1,2,3,4), Jelly Roll Morton (5,6,7) – pno; Frank Victor – gtr; John Kirby – sbs; Kaiser Marshall – dms;

Wingy Manone – compere (5,6)

B-15629-A Easy Like ARC uniss on 78, Coll. Classics COCD-4

B-15629-B Easy Like ARC uniss on 78, Coll. Classics COCD-4

B-15630-A In The Slot ARC uniss on 78, Coll. Classics COCD-4

B-15630-B In The Slot ARC uniss on 78, Coll. Classics COCD-4

B-15631-A Never Had No Lovin’ ARC uniss on 78, Coll. Classics COCD-4

B-15631-B Never Had No Lovin’ SE 5011-S, Collector’s Classics COCD-4

B-15632-A I’m Alone Without You SE 5011-S, Collector’s Classics COCD-4

Composer credits: B-15629 (---); B-15630 (Mannone – Mills); B-15631 (---); B-15632 (---)

Wingy Manone (or Mannone in his earlier years) was a somewhat limited trumpet player. And this is easily to recognise on these sides. But he collected a remarkable personnel for this session here, with Dicky Wells, one of the absolute top trombonists in all jazz, but heard as a

soloist only on the second title, yet not named in the announcement of the third title. Young Artie Shaw is on clarinet, performing in his clarinet style very modern for this time. Teddy Wilson also was one of the trendsetting pianists of this and he performs in his impeccable way on piano. Most interesting is the fact that Wilson does only play on the first two titles, to give way to the famous and a bit questionable ‘inventor’ of jazz, Jelly Roll Morton, he without doubt one of the great masters of early jazz. The rhythm-section is completed by young white guitarist Frank Victor and the immensely swinging John Kirby on string-bass, coming over from the Chick Webb band. And there is Bud Freeman on tenor sax, one of the veterans of the Chicagoan ‘Austin High School Gang’.

Kaiser Marshall restricts himself entirely to the brushes on these sides, probably following the latest fashion in swing drumming.

Notes:

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

- *Rust\*2: Wingy Mannone (tpt, compere); Keg Johnson or Claude Jones (?) (tbn); Artie Shaw (clt); Bud Freeman (ten); Teddy Wilson (pno)(1,2,3,4); Jelly Roll Morton (pno)(5,6,7); Frank Victor (gtr); John Kirby (sbs); Sonny Greer (dms)*

- *Rust\*3,\*4,\*6: Wingy Mannone -t -compere; Dicky Wells -tb; Artie Shaw - cl; Bud Freeman -ts; Jelly Roll Morton or Teddy Wilson -p; Frank Victor -g; John Kirby -sb; Kaiser Marshall -d*

Notable differences of takes:

*B-15629-A: Upbeat of trumpet in last two bars of fourth chorus (piano solo): no break by rhythm section (rhythm continued)*

*B-15629-B: Upbeat of trumpet in last two bars of fourth chorus (piano solo): break by rhythm section*

*B-15630-A: Dicky Wells plays an extended lip-trill (six measures) in his solo at end of first A-part*

*B-15630-B: Dicky Wells plays no lip-trill in his solo (but two jumping-trills)*

*B-15631-A: W. Manone mentions Jelly Roll Morton by name in his announcement*

*B-15631-B: W. Manone does not mention Jelly Roll Morton in his announcement*

113 **HENRY ALLEN AND HIS ORCHESTRA**

New York,

Jul. 19, 1935

Henry Red Allen – tpt, voc; J.C. Higginbotham – tbn;

Albert Nicholas – clt; Cecil Scott – clt, ten;

Horace Henderson – pno, arr; Lawrence Lucie – gtr; Elmer James – sbs; Kaiser Marshall – dms

17845-1 Dinah Lou

Voc 2998, Collectors Classics COCD-2

17846-1 Roll Along, Prairie Moon

Voc 2997, Collectors Classics COCD-2

17847-1 I Wished On The Moon

Voc 2997, Collectors Classics COCD-2

17848-1 Truckin’

Voc 2998, Collectors Classics COCD-2

This is one session out of the fabulous series of Henry ‘Red’ Allen’s recordings for the Vocalion label. And the whole band swings like mad all the time. ‘Red’ Allen, who was with Mills Blue Rhythm Band at this time, had collected a fine group of friends and colleagues here. His close friend and accomplice J. C. Higginbotham from the Luis Russel band – he is given a ‘rabble-rousing’ ad-hoc additional solo space of half-a-chorus in ‘Prairie Moon’ to ‘Red’ Allen’s loss – is on superb trombone. New Orleanian Albert Nicholas – also a colleague from the Russell band – is the clarinetist, and he plays tasteful and stylish Creole clarinet, here. While Cecil Scott plays a rough and growling clarinet solo on ‘I Wished On The Moon’ besides his usual virtuoso tenor sax solos in the other sides. And in all titles we have ‘Red’ Allen’s great trumpet virtuosity and his inspiring vocals. All this is accompanied by Horace Henderson with his fine and modestly swinging piano and L. Lucie on guitar and John Kirby on bass. Kaiser Marshall again restricts himself on using his brushes on the skins. Fabulous music!

Notes:

- *Delaunay, New Hot Discography: Henry Allen (tp & vo); J.C. Higginbotham (tb); Albert Nicholas (cl); Cecil Scott (ts); Horace Henderson (p & arr); Lawrence Lucie (g); Elmer James (b); Kaiser Marshall (dm)*

- *Rust\*2: Henry Allen (tpt, vcl); J.C. Higginbotham (tbn); Albert Nicholas (clt); Cecil Scott (ten); Horace Henderson (pno, arr); Lawrence Lucie (gtr); Elmer James (sbs); Kaiser Marshall (dms)*

- *Rust\*3,\*4: Henry Allen -t -v; J.C. Higginbotham -tb; Albert Nicholas -cl; Cecil Scott -ts; Horace Henderson -p -a; Lawrence Lucie -g; Elmer James -sb; Kaiser Marshall -d*

- *Rust\*6: Henry Allen, t, v; J.C. Higginbotham, tb; Albert Nicholas, cl; Cecil Scott, cl, ts; Horace Henderson, p, a; Lawrence Lucie, g; Elmer James, sb; Kaiser Marshall, d*

114 **BOBBY MARTIN AND HIS ALL-STAR ORCHESTRA**

Hilversum,

Apr. 1938

Bobby Martin – tpt, ldr;

Jack Butler, Bill Coleman – tpt; Billy Burns – tbn;

Glyn Paque – alt; Ernest Purce – alt, bar; Johnny Russell – ten;

Ram Ramirez – pno; John Mitchell - gtr; Ernest Hill – sbs; Kaiser Marshall – dms;

Bobby Martin, Glyn Paque, Johnny Russell – voc trio (2);

Thelma Minor – voc (3);

Ernest Purce – arr (2)

Crazy Rhythm

Br A-81578,

TAX m-8008 (LP)

Make Believe Ballroom

Br A-81578,

TAX m-8008 (LP)

Copper Colored Gal – When Lights Are Low – Honeysuckle Rose

Kaiser Marshall drives this band along with his snare-drum cum bass-drum rhythm “like nobody’s business”. Fantastic.

Bill Coleman solos in the first title, and Jack Butler in the second.

Notes:

- *Rust\*2: Bobby Martin, Jack Butler, Bill Coleman (tpt); Billy Burns (tbn); Glyn Paque, Ernest Purce (alt); Johnny Russell (ten); Ram Ramirez (pno); John Mitchell (gtr); Ernest Hill (sbs); Kaiser Marshall (dms)*

- *Rust\*3,\*4: Bobby Martin -t -ldr -v; Bill Coleman -Jack Butler -t; Billy Burns -tb; Glyn Paque -as -v; Ernest Purce -as; Johnny Russell -cl -ts -v; Ram Ramirez -p; John Mitchell or Bobby McRae -g; Ernest Hill -sb; Kaiser Marshall -d*



- Rust\*6: Bobby Martin, t, v, dir; Bill Coleman, Jack Butler, t; Billy Burns, tb; Glyn Paque, as, v; Ernest Purce, as, a); Johnny Russell, as, ts, v; Ram Ramirez, p; Johnny Mitchell, g; Ernest Hill, sb; Kaiser Marshall, d; Thelma Minor, v

115 <b>LIONEL HAMPTON AND HIS ORCHESTRA</b>		New York,	Aug. 21, 1940
Lionel Hampton – vib, ldr;			
Marlowe Morris - pno; Teddy Bunn – elg; Douglas Daniels – tipple; Hayes Alvis – sbs; Kaiser Marshall – dms;			
Douglas Daniels – voc (6)			
055532-1	Just For Laffs	Vic 26793,	Mosaic MD5-238-V
055532-2	Just For Laffs	Vic unissued	Mosaic MD5-238-V
055533-1	Martin On Every Block	Vic unissued	Mosaic MD5-238-V
055533-2	Martin On Every Block	Vic 26739,	Mosaic MD5-238-V
055534-1	Pig Foot Sonata	Vic 26793,	Mosaic MD5-238-V
055535-1	Charlie Was A Saylor	Vic 26739,	Mosaic MD5-238-V

This is Lionel Hampton's last session of his classic recordings for the Victor label. There are no wind instruments in this group like in all the fantastic recordings Hampton cut for Victor since 1937. But there is a special charm in the music here.

Hampton is his own swinging self on the vibraphone. On piano we hear the mysterious Marlow Morris – Junior, that is, and not the earlier one, his father probably, who recorded with Thomas Morris in 1923 – who also can be heard featured in the great film 'Jammin' the Blues'. And there are two guitarists, the great individual Teddy Bunn and Douglas Daniels on tipple, both members of famous 'The Spirits of Rhythm'. (The 'tipple' being a ukulele-like South-American small guitar with 12 strings – original name probably 'tiple'.) On string-bass we hear the most dependable Hayes Alvis of Mills Blue Rhythm Band fame, a veteran of many Harlem groups. And: Kaiser Marshall, very restricted, and delivering a modest and even single-stroke rhythm on brushes, almost without any accents.

Notes:

- Carey, McCarthy, Jazz Directory, Vol 4: Marlowe Morris (pno); Teddy Bunn (el-g); Douglas Daniels (g, vcl); Hayes Alvis (bs); Kaiser Marshall (d); Lionel Hampton (vib)

- Rust\*2, \*3, \*4, \*6: Lionel Hampton (vib); Marlowe Morris (pno); Teddy Bunn (el gtr); Douglas Daniels (gtr, vcl); Hayes Alvis (sbs); Kaiser Marshall (dms); Douglas Daniels (voc)(6)

Notable differences of takes:

055532-1: Daniels loses two beats on his tipple in bar 8 of piano solo  
 055532-2: Daniels strums all four beats on his tipple in bar 8 of piano solo  
 055533-1: Piano upbeats at the start of tune: Eb - Eb  
 055533-2: Piano upbeats at the start of tune: Bb7 - Eb

116 <b>MEZZROW – BECHET QUINTET</b>		New York,	Aug. 29, 1945
Mezz Mezzrow – clt; Sidney Bechet - sop			
Fitz Weston – pno; Pops Foster – sbs; Kaiser Marshall – dms;			
Douglas Daniels – voc (1,2,3)			
KJ 24-1	Baby, I'm Cuttin' Out	King Jazz uniss 78,	GHB BCD-502
KJ 24-2	Baby, I'm Cuttin' Out	King Jazz unissued	GHB BCD-502
KJ 24-3	Baby, I'm Cuttin' Out	King Jazz 201,	GHB BCD-502
KJ 25-1	Ole Miss	King Jazz uniss 78,	GHB BCD-502
KJ 25-2	Ole Miss	King Jazz 142,	GHB BCD-502
KJ 26-1	Bowin' The Blues	King Jazz uniss 78,	GHB BCD-502
KJ 26-2	Bowin' The Blues	King Jazz 141,	GHB BCD-502
KJ 27-1	Jelly Roll	King Jazz unissued	GHB BCD-502
KJ 27-2	Jelly Roll	King Jazz (E) 10,	GHB BCD-502
KJ 27-3	Jelly Roll	King Jazz uniss 78,	GHB BCD-502
KJ 27-4	Jelly Roll	King Jazz uniss 78,	GHB BCD-502
KJ 28-1	Perdido Street Stomp	King Jazz uniss 78,	GHB BCD-502
KJ 28-2	Perdido Street Stomp	King Jazz (E) 4,	GHB BCD-502

117 <b>MEZZROW – BECHET QUINTET</b>		New York,	Aug. 30, 1945
Mezz Mezzrow – clt; Sidney Bechet - sop			
Fitz Weston – pno; Pops Foster – sbs; Kaiser Marshall – dms			
KJ 29-1	32 Bars Of Blues	King Jazz unissued	GHB BCD-502
KJ 29-2	Forgotten Harmony	King Jazz unissued	GHB BCD-502
KJ 29-3	Revolutionary Blues	King Jazz KJ 141,	GHB BCD-502
KJ 30-1	Gone Away Blues	King Jazz KJ 140,	GHB BCD-502
KJ 31-1	De Lux Stomp	King Jazz	GHB BCD-502
KJ 32-1	Out Of The Gallion	King Jazz uniss 78,	GHB BCD-502
KJ 32-2	Out Of The Gallion	King Jazz uniss 78,	GHB BCD-502
KJ 32-3	Out Of The Gallion	King Jazz KJ 142,	GHB BCD-502

118 <b>ART HODES' JAZZ RECORD SIX</b>		New York,	Mar. 15, 1946
Henry Goodwin – tpt; George Lugg – tbn; Cecil Scott – clt;			

Art Hodes – pno, ldr; Pops Foster – sbs; Kaiser Marshall – dms		
301 Chimes Blues	JR 1006,	Jazzology JCD-82
302 Sister Kate	JR unissued	not on LP/CD
303 Wolverine Blues	JR 1007,	Jazzology JCD-82
304 Someday Sweetheart	JR 1007,	Jazzology JCD-82
305 Basin Street Blues	JR unissued	not on LP/CD
306 That's A Plenty	JR unissued	not on LP/CD
307 Organ Grinder Blues	JR 1006,	Jazzology JCD-82
Muskrat Ramble	JR unissued	not on LP/CD
<b>119 ART HODES' JAZZ RECORD SIX</b>	New York,	Mar. 20, 1946
Henry Goodwin – tpt; George Lugg – tbn; Cecil Scott – clt;		
Art Hodes – pno, ldr; Pops Foster – sbs; Kaiser Marshall – dms		
302 Sister Kate	JR 1008,	Jazzology JCD-82
304 Someday Sweetheart	JR unissued	not on LP/CD
305 Basin Street Blues	JR 1008,	Jazzology JCD-82
306 That's A Plenty	JR 1009,	Jazzology JCD-82
308 Ballin' The Jack	JR 1009,	Jazzology JCD-82
Tin Roof Blues	JR unissued	not on LP/CD
Clarinet Marmalade	JR unissued	not on LP/CD
Muskrat Ramble	JR unissued	not on LP/CD
<b>120 MEZZROW – BECHET QUINTET</b>	New York,	Dec. 18, 1947
Mezz Mezzrow – clt; Sidney Bechet - sop		
Sam Price – pno; Pops Foster – sbs; Kaiser Marshall – dms		
KJ 43-1 Where Am I	King Jazz uniss 78,	GHB BCD-503
KJ 43-2 Where Am I	King Jazz uniss 78,	GHB BCD-503
KJ 43-3 Where Am I	King Jazz (E) 3,	GHB BCD-503
KJ 44-1 Tommy's Blues	King Jazz (E) 7,	GHB BCD-503
KJ 44-2 Tommy's Blues	King Jazz uniss 78,	GHB BCD-503
KJ 45-1 Chicago Function – Part 1	King Jazz (E) 5,	GHB BCD-503
KJ 45-2 Chicago Function – Part 1	King Jazz uniss 78,	GHB BCD-503
KJ 46-1 Chicago Function – Part 2	King Jazz (E) 5,	GHB BCD-503
KJ 46-2 Chicago Function – Part 2	King Jazz uniss 78,	GHB BCD-503
<b>121 MEZZROW – BECHET QUINTET</b>	New York,	Dec. 19, 1947
Mezz Mezzrow – clt; Sidney Bechet - sop		
Sam Price – pno; Pops Foster – sbs; Kaiser Marshall – dms		
KJ 47-1 I Want Some	King Jazz (E) 8,	GHB BCD-504
KJ 47-2 I Want Some	King Jazz uniss 78,	GHB BCD-504
KJ 48-1 I'm Speaking My Mind	King Jazz uniss 78,	GHB BCD-504
KJ 48-2 I'm Speaking My Mind	King Jazz uniss 78,	GHB BCD-504
KJ 48-3 I'm Speaking My Mind	King Jazz (E) 8,	GHB BCD-504
KJ 49-1 Never Will I Forget The Blues	King Jazz uniss 78,	GHB BCD-504
KJ 49-2 Never Will I Forget The Blues	King Jazz 201,	GHB BCD-504
KJ 50-1 The Blues And Freud – Part 1	King Jazz uniss 78,	GHB BCD-504
KJ 51-1 The Blues And Freud – Part 2	King Jazz uniss 78,	GHB BCD-504
KJ 52-1 Kaiser's Last Break – Part 1	King Jazz uniss 78,	GHB BCD-504
KJ 52-2 Kaiser's Last Break – Part 2	King Jazz (E) 11,	GHB BCD-504
<b>122 MEZZROW – BECHET QUINTET</b>	New York,	Dec. 20, 1947
Mezz Mezzrow – clt; Sidney Bechet - sop		
Sam Price – pno; Pops Foster – sbs; Kaiser Marshall – dms		
KJ 53-1 I'm Goin' Away From Here	King Jazz uniss 78,	GHB BCD-505
KJ 53-2 I'm Goin' Away From Here	King Jazz (E) 7,	GHB BCD-505
KJ 54-1 I Got You Some	King Jazz uniss 78,	GHB BCD-505
KJ 54-2 I Must Have My Boogie	King Jazz uniss 78,	GHB BCD-505
KJ 54-3 Funky Butt	King Jazz uniss 78,	GHB BCD-505
KJ 54-4 Funky Butt	King Jazz (E) 3,	GHB BCD-505
KJ 55-1 Delta Mood	King Jazz 203,	GHB BCD-505
KJ 55-2 Delta Mood	King Jazz (E) 11,	GHB BCD-505
KJ 56-1 Blues Of The Roaring Twenties	King Jazz 204,	GHB BCD-505
KJ 56-2 Blues Of The Roaring Twenties	King Jazz uniss 78,	GHB BCD-505