

THE RECORDINGS OF JOE SMITH

An Annotated Tentative Personnelo - Discography

Smith, Joe (Joseph C.)

(*b* Ripley, OH, 28 June 1902; *d* New York, 2 Dec 1937).

Trumpeter, brother of Russell Smith. In the early 1920s he worked as a freelance in New York and also toured and recorded with Ethel Waters and Mamie Smith. He was a member of Fletcher Henderson's Orchestra from 1925 to 1928, during which time he recorded with many blues singers, notably Bessie Smith. After working with McKinney's Cotton Pickers (1929 – 30, 1931 – 32) he settled in Kansas City, Missouri, but ill-health prevented him from performing regularly. He attempted to play with Henderson's band in Detroit, but shortly afterwards entered a sanatorium in New York.

For a brief period in the 1920s Smith was considered to be the chief rival of Louis Armstrong, who, like Smith, had also played as a soloist with Henderson. However, the style of the two men was entirely different, Smith relying mainly on a mellow tone, subtle inflections, and lyrical playing in the middle register of the instrument. Viewed in retrospect, his work has considerable charm, but little of Armstrong's invention, versatility, and durability. Smith was particularly adept with the plunger mute, producing a touching, vocal sound which enhanced several of the recordings he made with Bessie Smith. (B. Kernfeld, *The New Grove Dictionary of Jazz*)

STYLISTICS

STYLE

Before 1924 Smith was much under Johnny Dunn's influence, playing in a slight military style with a tendency to soften it. Later, c. from 1925 on, he drops the Dunn elements and develops an affectionate, tender and mellow, very sensitive style, romantic and rhapsodic.

TONE

Joe Smith's tone is not as sharp as Dunn's in his early years (pre 1924), but a bit coated, yet becomes even mellower and more rhapsodic in the years to follow. The tone is strong, but smooth and tender, whether muted or open.

VIBRATO

Smith owns a very wide vibrato which comes to the fore when he plays his tender legato phrases.

TIME

Smith's time is not as aggressive at the very tip of the beat as with players like Armstrong or de Paris. He plays rather layed back, relaxed, but with agogic or rubato.

PHRASING

He mainly plays legato, holding his notes with little gaps between notes. He likes to let his notes drop a bit at the end. His phrases are melodic and romantic.

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

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

NOTES ON JOE SMITH (Walter C. Allen, RR 63) :

The cornetist does not sound like Joe Smith on any records until July 1922. On 'That Da Da Strain' (s-70825, OK4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith's now known affinity for Dunn's style at that time, perhaps it was Smith. Smith could not have been with Mamie earlier than July 1922, as he was still on tour with Ethel Waters/Fletcher Henderson from January through early July 1922. The only Mamie record on which I can undoubtedly identify Joe Smith is 'You've Got To See Mama' (s-71161, OK 4781) on which he takes a characteristic break.

JOE SMITH001 **ETHEL WATER'S JAZZ MASTERS**

New York,

c. Sep. 1921

Gus Aiken – tpt; Bud Aiken – tbn;

Garvin Bushell – clt; Joe Elder – alt;

Fletcher Henderson – pno; C. Mosby – bsx

P-160-1 'Frisco Jazz Band Blues

BS 2037,

Chronological Classics 796 ?

P-160-2 'Frisco Jazz Band Blues

BS 2037,

Chronological Classics 796 ?

P-161-1 Royal Garden Blues

BS 2035,

Chronological Classics 796

P-161-2 Royal Garden Blues

BS 2035,

Document DOCD-1012

P-162 Bugle Blues

BS 2037,

Chronological Classics 796

P-162-2 Bugle Blues

BS 2037,

Document DOCD-1012

Note: One take of 'Frisco Jazz Band Blues' is on Chronological Classics 796, but it is not known which one. The other take is not reissued.

Bushell and Gus Aiken have confirmed their presence on this date (Hendersonia p. 37). So, not Joe Smith here! The tpt player's style fits with other sessions comprising Gus Aiken. Ethel Waters does not sing on this session. This session can be referential to other sessions checked. Aiken at mere age 17. And we hear Gus Aiken's brother Eugene "Bud" on trombone, one of the most tasteful musicians of the early Harlem days. And Garvin Bushell, heavily influenced by Larry Shields of the ODJB. Elder and Mosby are very much in the background.

Notes:

- Rust*3: Joe Smith –c; unknown –tb; unknown –cl; unknown –as; unknown –p; unknown –bb; unknown –d.

- Rust*4,*6: Gus Aiken –c; Bud Aiken –tb; Garvin Bushell –cl; ?Joe Elder –cl –as; unknown –bsx; Fletcher Henderson –p.

- BGR*2,*3,*4: not listed

- W.C. Allen, *Hendersonia*, p. 37: Gus Aiken, cornet; Bud Aiken, trombone; Garvin Bushell, clarinet; prob Joe Elder, sax and clarinet; Fletcher Henderson, piano; „Bill D.C.“ or „C. Mosby“, bass sax. "This session was apparently recorded by a nucleus from the band which toured with Ethel as the Black Swan Troubadours, probably in New York but just possibly elsewhere such as in Philadelphia or Chicago. Bushell and Aiken have confirmed their presence on this date. Despite the artist credit, there are no vocals."

- G. Bushell, *Jazz From the Beginning*, p.152: no comment (what possibly means that Bushell was content with the listed personnel).

Discernible differences of takes:

P-160-1-2: "Readily audible difference in the codas" (Allen), but as only one take (which one?) has been reissued on CD the difference could not be found out.

P-161-1: first chorus (after bridge), first bar: bsx note Bb on beat 2 is immediately followed by clt high Bb on beat 3

P-161-2: first chorus (after bridge), first bar: bsx note Bb on beat 2 is followed by a quarter pause (no clt note!)

P-162: third bugle-call, first bar: short eighth note Eb on beat 3 followed by quarter pause

P-162-2: third bugle-call, first bar: short eighth note Eb on beat 3 followed by sequence of eighth notes (no quarter pause!)

002 **MARY STRAINE** Joseph Smith's Jazz Band

Long Island City, NY,

end Jun. 1922

Mary Straine – voc;

(Joe Smith?) – cnt; (George Brashear?) – tbn; (Julian Baugh?) – clt;

Lem Fowler or (Fletcher Henderson?) - pno

-1

I Ain't Got Nothing Blues

BS 14115,

Document DOCD-5342

This cornetist/trumpeter obviously is not the young Joe Smith as identified by W.C. Allen. Instead he sounds very much like a Western trumpet player, reminding me of Tommy Ladnier. This is not Smith's soft tone heard at the succeeding sessions, and there are definite features of Louis Armstrong's style that were never incorporated in Joe Smith's playing. And this is not Johnny Dunn style as would have to be expected from Joe Smith. But the trumpet performance certainly has good jazzy quality. The whole affair reminds me of Ollie Power's 'Play That Thing' of Sep. 1923!

This also includes the trombonist's playing. The clarinetist, also, might not be identified as the mentioned Clarence Robinson, but – if so – with a much harder tone and a more squeaking performance. The pianist probably is not Fletcher Henderson, and might be Lem Fowler as noted by W.C. Allen. So, this again does not seem to be a Joe Smith item, despite of the band name on the label.

Notes:

- Rust*3,*4,*6: Joe Smith –c; ?George Brashear –tb; Clarence Robinson –cl; Fletcher Henderson –p.

- BGR*2: Joe Smith, cnt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno.

- BGR*3,*4: poss Joe Smith, cnt; poss George Brashear, tbn; poss Clarence Robinson, clt; Fletcher Henderson or Lem Fowler, pno.

- W.C. Allen, *Hendersonia*, p. 37: poss Joe Smith, cornet; George Brashear, trombone; Clarence Robinson, clarinet; Fletcher Henderson or Lem Fowler, piano. "This is an 'orphan' title; although the cornet is in the background, there are snatches of double-timing characteristic of Joe Smith at this time, and the clarinetist is the same man (Clarence Robinson?) as on succeeding dates. This record was advertised as a new release in mid July 1922, but it is possible that it could have been recorded at the end of June by the Jazz Masters; alternatively, it could be by a Lem Fowler unit with the same clarinetist later used by Fletcher Henderson."

003	ETHEL WATERS	Joe Smith's Jazz Masters	Long Island City, NY,	early Jul. 1922
	Ethel Waters – voc;			
	Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;			
	Fletcher Henderson – pno			
-4	Jazzin' Babies' Blues	BS 14117,	Chronological Classics 796	
-4	Kind Lovin' Blues	BS 14117,	Chronological Classics 796	
-1	Georgia Blues	BS 14120,	Chronological Classics 796	
-2	Georgia Blues	BS 14120,	Document DOCD-1012	
-2	That Da Da Strain	BS 14120,	Chronological Classics 796	

The introduction of the first title, already, demonstrates Joe Smith's very own and smooth approach to jazz trumpet. This now is unequivocally Joe Smith! He still shows strong influence of Johnny Dunn, but mainly on the rhythmic side. His tone is that of a human voice, not so much of a brass instrument. He plays assured and with culture mostly lacking in the performances of other trumpeters of the time. A very beautiful entrée into the world of recorded jazz.

Apart from the most interesting and effective yet unfamiliar George Brashear – who certainly demands a special evaluation – we hear Julian Baugh on clarinet, a clarinetist who came close to Western clarinet style as used and performed by Johnny Dodds and Jimmy Noone in Chicago, closer at least than anybody in Harlem, New York, at this time. While this man was thought to be one Clarence Robinson in the past, Bo Lindström discovered this player's identity as clarinetist of Ethel Waters' touring band as reported in his book 'Oh Joe, Play That Trombone', *The Life and Music of George L. Brashear*.

Besides of Fletcher Henderson on piano there certainly is nobody else in the rhythm section, so Mitchell and Johnson as listed in early discographies have to be deleted.

Rust lists these sides as recorded in May 1922.

Notes:

- Rust*3: Joe Smith –c; George Brashear –tb; Clarence Robinson –cl; Fletcher Henderson –p; John Mitchell –bj; Chink Johnson –bb.

- Rust*4,*6: Gus Aiken –c; Bud Aiken –tb; Garvin Bushell –cl; ?Joe Elder –cl –as; unknown –bsx; Fletcher Henderson –p.

- BGR*2: Joe Smith, cnt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo; Chink Johnson, bbs.

- W.C. Allen, *Hendersonia*, p. 37: Joe Smith, cornet; George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano. "Whether these four titles were all made at one session, or at two, is not known (the high "takes" on the first two suggest a remake) but the same four-piece band with Joe Smith is evident on all. The clarinetist plays the same ensemble part on 'Da Da Strain' as on Irene Gibbons' Columbia A3834 of the same tune. Take -1 of 'Georgia Blues' is the common one.)"

- BGR*3,*4: Joe Smith, c; George Brashear, tb; poss Clarence Robinson, cl; Fletcher Henderson, p.

Discernible differences of takes:

Georgia Blues -1: first bar of intro: pno starts alone for one beat, ens entering on second beat of first bar.

Georgia Blues -2: ens starts all together, with tbn glissando leading into first beat.

004	ETTA MOONEY		Long Island City, NY,	c. Jul. 1922
	Etta Mooney – voc;			
	Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;			
	Fletcher Henderson – pno			
	Early Every Morn (I Want Some Lovin')	BS 14118,	Document DOCD-5342	
	Lonesome Monday Morning Blues	BS 14118,	Document DOCD-5342	

Yes, this seems to be the same band and personnel as on the preceding session. Joe Smith, Brashear, Robinson and Henderson are identifiable without much reason for doubt. Joe Smith obviously has some difficulties with the changes at times. Was it booze? His playing is somewhat erratic on these sides, especially on the second title.

Notes:

- Rust*3,*4: ? Johnny Dunn – c; unknown –tb; unknown –cl; unknown –p; unknown –bb.

- Rust*6: Joe Smith – c; George Brashear – tb; ? Clarence Robinson – cl; Fletcher Henderson – p.

- BGR*2: prob Johnny Dunn, cnt; unknown, tbn; unknown, clt; unknown, pno; unknown – bbs.

- BGR*3,*4: Joe Smith, cnt; George Brashear, tbn; poss Clarence Robinson, clt; Fletcher Henderson, pno.

- W.C. Allen, *Hendersonia*, p. 39: Joe Smith, cornet; George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano. "Rust's remarks in the first edition of his 'Jazz Records, A to Z', that this record is of "no jazz interest" is incorrect; 'Morn' has some fine cornet work by Joe Smith."

- Bo Lindström: "Definitely George Brashear."

005	ETHEL WATERS' JAZZ MASTERS		Long Island City, NY,	c. Jul. 1922
	Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;			
	Fletcher Henderson – pno; Raymond Green – dms			
386-2	Tiger Rag	BS 10073,	Chronological Classics 796	
-1	Pacific Coast Blues	BS 10073,	Chronological Classics 796	
	Spread Yo' Stuff	BS 10070	not on LP/CD, but held	
	Struggle (or Snuggle – Close To My Heart)	BS 10070	not on LP/CD	

There are no vocals on these sides, and they have therefore not been listed in any issue of BGR. Rust issues 3, 4 and 6 list all four titles as being recorded at this particular session. The first two titles definitely sound like the personnel given in 'Hendersonia' and Rust*6, so that I believe to discriminate Joe Smith, George Brashear and Julian Baugh.

In contrast to these above sides the band on 'Spread Your Stuff' seem to be different. They play almost completely arranged parts with no ad-lib playing. Recognition of personal features of the musicians listed for the first two titles is only limited, but the three front men seem to be identical. The pianist plays a four-four piano accompaniment different from what we know of Fletcher Henderson, but this may be caused by a possibly written-out piano part. And he seems to be supported by a banjo player instead of a drummer, so that I believe this title to be played by a partly different band, but not as listed in 'Hendersonia'. By all means this is not a trio with orchestral accompaniment as assumed by W.C. Allen.

Hendersonia lists the first two titles with their E. Waters personnel (see below) and lists the last two titles as being issued by the Palace Trio with orch. acc., from Olympic 15101-B "Spread Your Stuff" or by Van Eps Quartette "Snuggle" from Olympic 15110-B.

The title 'Spread Yo' Stuff' has, yet, been issued on a (German?) CD series 'Jazz in the Charts' 2/100 on Membran Documents 223701-222 (CD), showing the Ethel Waters BS 10070 label, but listing the personnel of the 'Palace Trio with Orch. Acc.' Rudy Wiedoeft, as, dir: unknown c, tb, cl, Harry Akst, p; Mario Perry, pac.

In concluding: this whole affair is unclear and would certainly request some clearance!

ADDITION: With e-mail of July 15, 2019, the most amiable and right honourable R. Wondraschek of Heidelberg, Germany, urges me to tell the world that he has followed my request for clearance of the above noted 'Spread Yo' Stuff' uncertainty. We now may know that the two titles 'Spread Yo' Stuff' and 'Struggle' (or 'Snuggle') are the work of Bennie Krueger's Orchestra and not of the Jazz Masters of above! I apologize not to have removed the tomatoes from my ears to recognize this obvious matter of course expounded on me by the self-appointed world-leading OMS expert – KBR!

Notes:

- Rust*3: unknown –c; unknown –tb; unknown –cl; unknown –p; unknown –d.

- Rust*4,*6: As last above, plus Raymond Green,d. (Thus: Joe Smith –c; George Brashear –tb; ? Clarence Robinson –cl; Fletcher Henderson –p; Raymond Green, d - KBR.)

- BGR*2,*3,*4: not listed

- W.C. Allen, *Hendersonia*, p. 38: Joe Smith, cornet; prob George Brashear, trombone; prob Clarence Robinson, clarinet; Fletcher Henderson, piano; Raymond Green, drums; unknown, slide whistle, possibly by one of the other men. "These titles are instrumentals, under Ethel Water's name, but without vocals. The instrumentation is different in that a drummer (probably Raymond Green, who had been on tour with them) is used, as well as the unidentified slide-whistler, but Joe Smith is definite and the others seem logical guesses. Black Swan 2077 was probably never issued as such."

- W.C. Allen, *Hendersonia*, p. 492: Black Swan 10070 (and 2074, never issued) (15101-B) Spread Yo' Stuff by the Palace Trio with orch. acc., from Olympic 15101-B - (15110-B) Snuggle (Close To My Heart) by Van Eps Quartette, from Olympic 15110-B.

- Bo Lindström: "Definitely George Brashear. (The 10070 sides) are rare. I have not heard them. Were they ever issued?"

006 JULIA MOODY	Joe Smith's Jazz Band	New York,	c. Jul. 1922
Julia Moody – voc;			
Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;			
Fletcher Henderson – pno; unknown - bbs			
	Ja Da Blues	BS 14122,	Document DOCD-5418
	The Cootie Crawl	BS 14122,	Document DOCD-5418

This is the beginning of a series of BS recordings using the same accompanying group probably under Fletcher Henderson's leadership. This series comprises sessions 006, 007 and 008, yet not 013 as stated by W.C. Allen below.

Notes:

- Rust*3: Joe Smith – c; unknown – tb; unknown – cl; Fletcher Henderson – p; unknown - bb

- Rust*4,*6: Joe Smith – c; ? George Brashear – tb; ? Clarence Robinson – cl; Fletcher Henderson – p; ? Ralph Escudero - bb

- BGR*2: Joe Smith, cnt; unknown, tbn; unknown, clt; Fletcher Henderson, pno; unknown – bbs.

- BGR*3,*4: Joe Smith, c; prob George Brashear, tb; poss Clarence Robinson, cl; Fletcher Henderson, p; poss Ralph Escudero – bb.

- W.C. Allen, *Hendersonia*, p. 38: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba. "These next eight titles are by an identical five-piece band, with Joe Smith on cornet and the same trombonist and clarinetist as before, plus an added tuba."

007 MARY STRAINE	Joseph Smith's Jazz Band	Long Island City, NY,	c. Aug. 1922
Mary Straine – voc;			
Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;			
Fletcher Henderson – pno; unknown - bbs			
	I Wish I Could Shimmy (Like My Sister Kate)	BS 14123,	Document DOCD-5342
	The Last Go Round Blues	BS 14123,	Document DOCD-5342

This is Joe Smith in his Johnny Dunn mode. The tone is Smith's, but the style and rhythm are still Johnny Dunn's. Trombonist and clarinetist may well be the named persons from their tones and styles, and Henderson is certainly on piano. The tuba player cannot be identified from what can be heard. As from the recording date he probably is not Ralph Escudero.

Notes:

- Rust*3: Joe Smith – c; ? George Brashear – tb; Clarence Robinson – cl; Fletcher Henderson – p; unknown - bb

- Rust*4,*6: Joe Smith – c; ? George Brashear – tb; Clarence Robinson – cl; Fletcher Henderson – p; ? Ralph Escudero - bb

- BGR*2: Joe Smith, cnt; prob George Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; unknown – bbs.

- BGR*3,*4: Joe Smith, cnt; prob George Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; poss Ralph Escudero – bbs.

- W.C. Allen, *Hendersonia*, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba.

008 ANDREW COPELAND		Long Island City, NY,	c. Aug. 1922
Andrew Copeland – voc;			
Joe Smith – cnt; George Brashear – tbn; Julian Baugh – clt;			
Fletcher Henderson – pno; unknown - bbs			
	Buzz Mirandy	BS 14124	not on LP/CD
	Down In Dixieland	BS 14124	not on LP/CD

Very much to my own sorrow I am unable to comment on this session because this recording has not been reissued in Johnny Parth's magnificent Document LP/CD project of some years ago which offered most of all African-American vocal recordings to the interested public. Unfortunately, this coupling had not been included in the series! I therefore decide to depend upon W.C. Allen's personnel, with the exception of Ralph Escudero who did not enter the Henderson aggregation before January 1923!

Notes:

- Rust*3,*4,*6: Joe Smith – c; unknown – tb; unknown – cl; unknown – p; ?unknown – bj; ? unknown – bb; ? unknown – d.
 - BGR*2,*3,*4: not listed because of little blues interest!
 - W.C. Allen, *Hendersonia*, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba.

009 MAMIE SMITH'S JAZZ HOUNDS	New York,	c. Aug. 15, 1922
<i>(Joe Smith)</i> – tpt; Cecil Carpenter – tbn;		
Herschel Brassfield – alt, clt; Coleman Hawkins – ten; George Bell – vln;		
Everett Robbins – pno; Sam Speede – bjo; unknown - dms		
70777-B	Stuttering	OK 8036, Doc DOCD 5359
70778-C	Those Longing For You Blues	OK 8072, Doc DOCD 5359

No Mamie Smith vocal here on these sides.

The trumpet/cornet player definitely is not Dunn or Miley! In the light of Walter C. Allen's note in RR 63 (below) I see the possibility of Joe Smith on trumpet/cornet because of this player's assured and secure but mellow and smooth tone. Smith had been touring with Ethel Waters/Fletcher Henderson for a time and certainly was in fine fettle and could well be him on this session. He came to New York in July 1922 and joined Mamie Smith's entourage subsequently, touring California until c. early 1923, from what time on he freelanced in New York. For this period he may always be suggested as Mamie's trumpet player.

The trombone player is comparable to the man of the former two sessions, thus Carpenter. Also, on a band photo of this period (early 1923 see booklet to Mosaic CD set, Classic Coleman Hawkins Sessions) there is Carpenter together with Smith, Hawk and others.

I can only hear two reed players. (There is a third voice in the saxophone section in the penultimate chorus of "Stuttering" which is the cornet!) One of them, who plays tenor sax throughout, is most probably Coleman Hawkins. The other man is a saxophonist doubling on clarinet. His improvised clarinet parts are played just like a saxophone. Elliott and Bushell are out of question because of stylistic and tonal reasons, Bushell also, as he started to play alto not earlier than 1923. So, this might be an example of the very little documented Mr. Brassfield, who is listed by Rust in his various editions.

Lacking any characteristics, nothing can be said about piano, banjo and drums.

These two sides give a beautiful example of Harlem Jazz of this early period!

DB: Most importantly here, the Joe Smith issue. No other Smith with which to compare at this date but if we agree – and there seems consensus – that he is definitely on 030 (RR 63) then he is also on 023 onwards. Mix of styles but, so far, resolutely East Coast. Stiff, relatively fast articulation, staccato passages. A rather 'soft' attack. A falling away in pitch constantly through all sessions 023 – 030. Rather poor technician compared with Dunn. Difficult for me to relate this with later Smith, a far superior player, but he had received direct western influence by then and I am forced to observe that East Coast pre-western influence is a poor, poor thing. The cornet playing improves throughout these sessions but that s only to be expected at the age of 20. So Smith on all sessions 023 – 030.

Agree: very probably same trombone as previous sessions. Agree altoist doubling clarinet – badly. Without documentary evidence Brassfield is only a guess. Relatively legato tenor throughout but unlikely to be anybody but Hawk, aurally not verifiable. The rest, like Brassfield, seems to come from Rust, dangerous as his front line here is bollocks.

Notes: For this session the following personnels have been listed:

- Notes on Joe Smith (Walter C. Allen, RR 63) : "The cornetist does not sound like Joe Smith on any records until July 1922. On 'That Da Da Strain' /s-70825, OK4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith's now known affinity for Dunn's style at that time, perhaps it was Smith. Smith could not have been with Mamie earlier than July 1922, as he was still on tour with Ethel Waters/Fletcher Henderson from January through early July 1922. The only Mamie record on which I can undoubtedly identify Joe Smith is YOU'VE GOT TO SEE MAMMA (s-71161, OK 4781) on which he takes a characteristic break."

Personnel from Rust*6: Johnny Dunn, ?Bubber Miley ,c; ? Herb Flemming, tb; ?Garvin Bushell, cl,as; ? Herschel Brassfield, as; C. Hawkins, ts; ?Everett Robbins, p; Sam Speed, bj; unknown, dr. (Unfortunately Garvin Bushell does not comment on this personnel!)

- Scherman/Eriksson have the same personnel leaving out Bubber Miley, but adding George Bell as violinist.

- Bushell/Tucker JfiB p.155 does not comment on this one. This may mean that Bushell himself sees his own presence as given – which certainly is wrong – or that this session has not been disputed between Bushell and Mark Tucker. (Very sadly Tucker is deceased for a couple of years so that an attempt to find out their way of discussion could not be ascertained. We do not know whether all listed sessions without Bushell's comment have been discussed at all or have only been listed because listed in the discographies!)

- Laurie Wrights statements as to the clarinetist in Storyville.1998/99 p. 222 have to be strongly doubted as to this session.

- Rust*2: Johnny Dunn, Bubber Miley ? – c; unknown – tb; Ernest Elliott or Garvin Bushell – as, cl; Herschel Brassfield – as; Coleman Hawkins – ts; unknown – p; Samuel Speed – bj; unknown - d

- Rust*3: Johnny Dunn, ? Bubber Miley – c; ? Herb Flemming - tb; ? Garvin Bushell - cl; ? Herschel Brassfield - as; Coleman Hawkins – ts; ? Everett Robbins – p; Samuel Speed – bjo; unknown – d.

- Rust*6: Johnny Dunn, ?Bubber Miley, c; ? Herb Flemming, tb; ?Garvin Bushell, cl, as; ?Herschel Brassfield, as; Coleman Hawkins, ts; ?Everett Robbins, p; Sam Speed, bj; unknown dr.

010 MAMIE SMITH'S JAZZ HOUNDS	New York,	c. Aug. 22, 1922
Mamie Smith – voc (1,2);		
<i>(Joe Smith)</i> – tpt; Cecil Carpenter – tbn;		
Bob Fuller – clt, alt; Coleman Hawkins – ten;		
Everett Robbins – pno; Sam Speede – bjo; unknown - dms		
70790-B	Got To Cool My Doggies Now	OK 4670, Doc DOCD 5359
70791-B	You Can Have Him, I Don't Want Him, Didn't Love Him Anyhow Blues	OK 4670, Doc DOCD 5359
70792-A	Strut Your Material	OK 8036, Doc DOCD 5359

No Mamie Smith vocal here on the third title.

The band might be the same as on the former session, but there is no alto-saxophone and probably no violin.

If it really is Joe Smith here on cornet, he certainly plays more akin to Dunn here than on the former session. But there are elements of style that do not belong to Dunn's playing.

Trombone playing is in accordance with Carpenter on the former sessions.

The alto saxophonist/ clarinetist probably is a different man than the alto/clt player on the previous session. Contrary to the former session we have a thorough comment on this session by Bushell. He is not sure about his presence (see below) but does not exclude it. From listening he might faintly be the man, yet this in contradiction to his claim not to have played alto sax before 1923. Elliott had a very

different tonal quality than Bushell and I'd like to sort him out. There is also sax only on the first title of the session, and it has to be noted that Bushell did not take up the sax until 1923 when joining the Wooding band! As a possibility as to this player Bob Fuller comes to mind. Again, I feel unable to discuss the rhythm section. (Can anybody, please, sort out the diverging styles of the banjo players?!)

DB: Same trombone. Novelty elements in clarinet which would point to Fuller. Do we have any documentary evidence for Fuller with Mamie at this time? (Yes! Photo in booklet to Mosaic CD-set MD8 251 'Classic Coleman Hawkins Sessions 1922 – 1947) K-B) The rest of personnel same comment as 023. Banjos: I am but seriously unqualified.

Notes: For this session the following personnels have been listed:

- Bushell/Tucker JftB p.155: Johnny Dunn, c; ?Herb Flemming, tb; ?Garvin Bushell, cl; ?Herschel Brassfield, as; Hawkins, ts; ? Everett Robbins, p; Sam Speed, bj; unknown, dr.

- Bushell/Tucker p. 155/6: "Got To Cool My Doggies Now: That's a tenor sax in a lower register. It could be Hawk. He used to do a lot of slap-tongue in those days. After Mamie takes the first chorus, the band 'tears out' in the middle. 'Tear out' was a term meaning every man for himself. But as a clarinet player I had to follow a certain format. It was the custom to play a third above the trumpet player, and I'd try to emulate or answer his patterns – like a fugue, more or less. You Can Have Him, I Don't Want Him Anyhow Blues: That could be Ernest Elliott on clarinet, but it sounds like me. We played a lot alike then. Perry Bradford was always insisting on the clarinets hitting the high notes; he loved that. It may be George Bell on violin. That middle part, on a vocal number, was called the 'patter section'. On an instrumental number it was called the 'trio'.

- Scherman/Eriksson: same personnel as on previous session.

- Rust*2: Johnny Dunn – c; unknown – tb; Ernest Elliott or Garvin Bushell – as, cl; Herschel Brassfield – as; Coleman Hawkins – ts; unknown – p; Samuel Speed – bj; unknown – d

- Rust*3: same personnel as above, but: Miley omitted, Mamie Smith - voc

- Rust*6: acc. as above; Miley omitted.

- BGR*4: Bubber Miley, unknown – tbn; poss. Ernest Elliott or Garvin Bushell – clt, alt; >Herschel Brassfield – alt; Coleman Hawkins – ten; George Bell – vln; unknown – pno; unknown – dms

011 MAMIE SMITH'S JAZZ HOUNDS

New York,

c. Aug. 30, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

(Bob Fuller) – alt, clt; Coleman Hawkins – ten; George Bell – vln;

Everett Robbins – pno; unknown – dms

70809-A

Wish That I Could But I Can't Forgive Blues

OK 4689,

Doc DOCD 5359

The trumpet player shows traits of Dunn's style, but is less powerful than Dunn. In his break in the first chorus he shows a mellow and pretty tone – and signs of Joe Smith, rather than Bubber Miley, and could thus be assumed as Smith (see W.C. Allen in RR 63!). The trombonist obviously is Cecil Carpenter. There is very little clarinet playing (if at all – at the very end?), but possibly an alto player. This would rule Bushell out, as he stated that he did not handle the alto before 1923 with Wooding! So, a possible alto player cannot definitely be secured and identified, but might be Bob Fuller if really present. The prominent tenor player may be Hawkins, but sounds a little trivial and lacking bite when compared with Hawkins, but it might still be him. I hear a violinist who often sounds like a clarinet. The pianist is undistinguishable. There obviously is no banjo, but a very prominent drummer on woodblocks.

DB: Same trombone. Clarinet so little exposed as to make judgement impossible. Again, legato tenor but must be Hawk as he was a Mamie fixture at this time. The rest would be just guessing.

Notes: For this session the following personnels have been listed:

- Bushell/Tucker JftB do not list this session, so probably not Bushell!

- Rust*3: Acc. by unknown – t; unknown – tb; unknown – cl; unknown – as; unknown – p; unknown – d.

- Rust*6: probably Johnny Dunn, c; ?Herb Flemming, tb; ?Garvin Bushell, cl, as; ?Herschel Brassfield, as; Coleman Hawkins, ts;

? Everett Robbins, p; Sam Speed, bj; unkn. dr.

- Scherman/Eriksson: same personnel as on previous session, but possibly Bubber Miley.

- BGR*4: same personnel as session above

012 MAMIE SMITH AND HER JAZZ HOUNDS

New York,

c. Sep. 06, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

Bob Fuller – clt; Herschel Brassfield – alt, clt; Coleman Hawkins – ten; George Bell – vln;

unknown – pno

70824-B

Sighin' Around With The Blues

OK 4767,

Doc DOCD 5359

70825-B

That Da Da Strain

OK 4689,

Doc DOCD 5359

Following Walter C. Allen I would tend to name Joe Smith as trumpet player here again. And possibly again Cecil Carpenter on trombone. On the first title I believe to hear two clarinets and a violin in a muddle of treble voices. Again, Fuller comes to my mind (the "laughing" phrases) and another reed player who switches to alto on the second title. This man seems to be more an alto player doubling clarinet and might be Brassfield. Again Hawkins, and probably Bell on violin. There is only piano in the rhythm department.

DB: Same trombone. Clarinet corny, even more novelty but probably same as 024. Was not Fuller better? Could be same alto as on 023.

Notes: For this session the following personnels have been listed:

- RR 63 Notes on Joe Smith (Walter C. Allen): "The cornetist does not sound like Joe Smith on any records until July 1922. On THAT DA DA STRAIN (s-70825, OK 4689) there is some wa-wa style trumpet which I once suggested was Dunn; but in view of Smith's now known affinity for Dunn's style at that time, perhaps it was Smith."

- Rust*3: Acc. by unknown – t; unknown – tb; unknown – cl; unknown – as; unknown – p; unknown – bj.

- Rust*6: ? Bubber Miley, c; unkn. tb; ?Ernest Elliott or ?Garvin Bushell, cl,as; Herschel Brassfield, as; Coleman Hawkins, ts; unkn. p.

Scherman/Eriksson: "Same instrumentation and prob. same personnel, except that the trumpet could possibly be Bubber Miley. Banjo and drums omitted"

- BGR*4: prob. Bubber Miley – tpt; unknown – tbn; poss. Ernest Elliott or Garvin Bushell – clt, alt; Herschel Brassfield – alt; Coleman Hawkins – ten; unknown - pno

013 JOSIE MILES

Long Island City, NY,

c. Sep. 1922

Josie Miles – voc;

Gus Aiken or (Joe Smith?) – tpt; (Jake Frazier) – tbn; (Julian Baugh) – clt,
 Willie Gant or (Fletcher Henderson?) – pno; (Ralph Escudero) - bbs
 424-2 If You Want To Keep Your Daddy Home BS 14130, Document DOCD-5466
 425-1 You're Fooling With The Wrong Gal Now BS 14130, Document DOCD-5466

As stated in my comment to session 006 (Julia Moody) I do not hear the same personnel as for sessions 006, 007 and 008 (as stated by W.C. Allen)!

The trumpet player - whom W.C. Allen identifies as Joe Smith a little too hasty I think – might as well be the youthful Gus Aiken, a pupil of the Jenkins Orphanage of Charleston, SC. Many trumpet players in Harlem in the very early twenties definitely were under the spell of Johnny Dunn and copied him as well as they could. One of these was Gus Aiken who - on a couple of early recordings of Edith Wilson in 1922 - very probably has hitherto been mistaken for Johnny Dunn. But Aiken certainly excelled in playing in a closely imitated Dunn style, recognizable only by his softer tone and his looser inner rhythm (compare Edith Wilson's recordings of 1922 elsewhere on this website!). But, Joe Smith was a Dunn pupil as well and can be distinguished as such in his early recordings with Mamie Smith (compare Mamie Smith's recordings August 1922 to January 1923 elsewhere on this website). Yet, Smith is recognizably on his way to a very distinct own approach and smooth and rhapsodic style, away from the Dunn mould. And Smith was on tour with Mamie Smith all through 1922 and into 1923 and his presence on this date at least has to be seen very questionable. So, our man here – with his eighth triplets – for me is rather Aiken.

The trombone player might well be Frazier and the clarinetist - from my knowledge - might possibly be Julian Baugh, who was one of the only (?) reed players in early Harlem recordings to come close to the Western players like Johnny Dodds or Jimmy Noone. But he is a very shadowy figure and only very little is known of him (see Bo Lindström, Oh Joe, Play That Trombone).

The sounds from the piano are very light and I therefore could well imagine this to be Willie Gant, following his own testimony below, which, by the way, would be one of three only possibilities to have recorded with Josie Miles, besides sessions 004 and 005, perhaps.

Compare Katie Crippen's session of March 1921 where Willie Gant suddenly inserts a piano solo into a tune played by a very early Henderson recording unit with Henderson on piano ('Play 'Em For Mama, Sing 'Em For Me). Gant is much lighter and airy in his approach than the strongly founded Henderson.

A banjo player can not be detected on these sides as listed in early editions of Rust and BGR which are based on the below cited excerpts of Record Research. It should, yet, be added that Spivey or Splivey could only mean Will 'Splivey' Escoffery, banjo player of the June Clark band of 1925 ('Blue Rhythm Orchestra' and 'Gulf Coast Seven' on records) and schoolfellow of the young Duke Ellington.

When considering that this personnel heard might possibly not come from the Fletcher Henderson circle we lose the reason to suggest Ralph Escudero as tuba player, who, nevertheless, did not join the Henderson aggregation before January 1923. Lacking any stylistic idiosyncracies of the tuba sounds we better list this player as unknown.

This session 009 may be closely related to Lena Wilson's BS 14129 session of the same date c. Sep. 1922, of which W.C. Allen denies (!) Joe Smith's presence!

Notes:

- Record Research 30: "Following this recording adventure, Willie recalled doing several others behind different blues singers on various labels such as Okeh, Pathe and Black Swan with the "Leroy's" personnel. He believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some." "Leroy's Band": Gus Aiken, trumpet; Garvin Bushell, clarinet; Jake Frazier, trombone; Gant, piano; Spivy or Splivy, banjo; and Joe Banks, drums.

- WCAAllen, Hendersonia, p. 39: Joe Smith, cornet; prob George Brashear, trombone; poss Clarence Robinson, clarinet; Fletcher Henderson, piano; poss Ralph Escudero, tuba. "Joe Smith is identified from his characteristic cornet breaks. The matrix numbers seem to place this somewhat later than the preceding three sessions (J. Moody, M. Straine, A. Copeland – KBR), and it may therefore actually be out of its proper chronological sequence, but is placed here because of Smith's presence."

- BGR*2: Joe Smith, tpt; Jake Frazier, tbn; Garvin Bushell, clt; prob Fletcher Henderson, pno; --- Spivey, bjo; Joe Banks, dms.

- BGR*3,*4: Joe Smith, c; Jake Frazier, tb; poss Clarence Robinson, ct; prob Fletcher Henderson, p; poss Ralph Escudero, bb.

- Rust*3: Joe Smith - c; Jake Frazier - tb; Garvin Bushell - cl; ? Fletcher Henderson - p; --- Spivey- bj; Joe Banks - d

- Rust*4: Joe Smith - c; ? George Brashear - tb; ? Clarence Robinson - cl; Fletcher Henderson - p; ? Ralph Escudero.

- Rust*6: Joe Smith - c; ? George Brashear - tb; ? Clarence Robinson - cl; Willie Gant - p; ? Ralph Escudero.

- Bushell/Tucker p. 156: personnels as by Bruyninckx/Rust*3/Rust*4. No comment by G. Bushell, which may indicate that he did not recognize himself and thus had no recollection to this recording session.

014 JOSIE MILES

Long Island City, NY, c. Nov. 1922

Josie Miles – voc;

(Gus Aiken) – tpt; (Jake Frazier) – tbn; (Julian Bauh) – clt;

(Willie Gant?) – pno

461-2 When I Dream Of Old Tennessee Blues BS 14133, Document DOCD-5466

463-1 I Don't Want You (If You Don't Want Me) BS 14133, Document DOCD-5466

The accompanists play written arrangements with very few ad-lib solos or band parts and identification is thus very difficult if not impossible. Yet, when comparing these players with those on the foregoing session, I believe to hear strong similarities and I am inclined to assume the same players here: Gus Aiken playing in moderated Johnny Dunn style, George Brashear with his harsh tone and tailgate style, and perhaps the little known Julian Baugh – not Clarence Robinson as suggested before - with his reedy clarinet tone and his western approach. And then the pianist might also be Willie Gant as assumed from a short piano break in the middle (ca. 1, 50 min) of the first title. But these names are faint assumptions and not at all secured in any way. This recording session might be seen in close relation to the foregoing session.

Notes:

- Delaunay: not listed

- WCAAllen, Hendersonia, p. 58: unknown trumpet, trombone, clarinet and piano.

- BGR*2: Joe Smith, cnt; Fletcher Henderson, pno.

- BGR*3,*4: unknown, c; unknown, tb; unknown, cl; unknown, p.

- Rust*3: Joe Smith - c; ? Fletcher Henderson - p

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

015 MAMIE SMITH AND HER JAZZ HOUNDS

New York,

c. Dec. 06, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;

Harvey Brooks – pno; Cutie Perkins – dms

71079-B	I Ain't Gonna Give Nobody None Of This Jelly-Roll	OK 4752,	Doc DOCD 5359
71080-B	Don't Mess With Me	OK 4752,	Doc DOCD 5359

Very probably Joe Smith and Cecil Carpenter as before. And then Bob Fuller (typically) and Hawkins on reeds, George Bell on violin. The piano player may now be Harvey Brooks as on the band photo of early 1923 in the booklet to the Mosaic CD set "Classic Coleman Hawkins Sessions". The same applies to Cutie Perkins as drummer.

DB: Same trombone, same clarinet. The rest impossible to identify aurally.

Notes: For this session the following personnels have been listed:

- Rust*3: same personnel as last.

- Rust*6: same as last.

- Scherman/Eriksson: "Same instrumentation and prob. same personnel as last."

- BGR*4: same personnel as session above

016	MAMIE SMITH AND HER JAZZ HOUNDS	New York,	c. Dec. 08, 1922
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Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;

Harvey Brooks – pno; Cutie Perkins – dms

71085-A	Mean Man	OK 4856,	Doc DOCD 5359
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71086-B	The Darktown Flappers Ball	OK 4767,	Doc DOCD 5359
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This obviously is the same band personnel as before and thus Mamie Smith's touring band of the time.

Notes: For this session the following personnels have been listed:

- Rust*3: possibly: Johnny Dunn, Bubber Miley – c; unknown – tb; Ernest Elliott – cl; unknown – ts; Leroy Parker – vn; unknown – p; unknown – d.

- Rust*6: ?Johnny Dunn, ?Bubber Miley, c; unkn. tb; ?Ernest Elliott, cl; unkn. ts; ?Leroy Parker or ?George Bell, vn; unkn. p; unkn. d.

- Scherman/Eriksson: unkn.tp; unkn. tb; poss. Ernest Elliott, cl; unkn. ts; poss. George Bell, vn; unkn. p; unkn. d.

- BGR*4: prob. Bubber Miley, unknown – tpt; unknown – tbn; poss. Ernest Elliott – clt; unknown – ten; poss. George Bell – vln; unknown – pno; unknown – dms

017	MAMIE SMITH AND HER JAZZ HOUNDS	New York,	c. Dec. 20, 1922
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Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;

Harvey Brooks – pno; Cutie Perkins – dms

71112-B	I'm Gonna Get You	OK 4781,	Doc DOCD 5359
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Same as last two sessions. Typical early Coleman Hawkins here (triplets like Johnny Dunn! Did anybody mention this relation?) This obviously is the same band personnel as before again and thus Mamie Smith's touring band of the time. (I wonder where the second trumpet player is that everybody hears!).

Notes: For this session the following personnels have been listed:

- Rust*3: Joe Smith and another c; ? Cecil Carpenter, tb; Buster Bailey or Ernest Elliott, cl; Coleman Hawkins, ts; George Bell, vn; Harvey Brooks, p; Cutie Perkins, d. (Rust now is approaching reality!)

- Rust*6: Joe Smith and another c; ? Cecil Carpenter, tb; Buster Bailey or Ernest Elliott, cl; C. Hawkins, ts; ?Leroy Parker or ?George Bell, vn; ?Harvey Brooks, p; Cutie Perkins, d.

- Scherman/Eriksson: poss. Johnny Dunn, unknown (tp), unknown (tb), poss. Ernest Elliott (cl), unknown (ts), poss. George Bell (vln), unknown (p), unknown (woodblocks).

- Mosaic MD 8-251 booklet: personnel as from Scherman/Eriksson (contrary to the photo in the same booklet!)

- BGR*4: prob. Bubber Miley, unknown – tpt; unknown – tbn; poss. Ernest Elliott – clt; Coleman Hawkins, unknown – ten; poss. George Bell – vln; poss. Harvey Brooks – pno; unknown – bjo; unknown – dms

018	MAMIE SMITH	New York,	c. Jan. 09, 1923
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Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

(William Thornton Blue) – clt; Albert Happy Caldwell or (Coleman Hawkins) – ten; George Bell – vln;

Harvey Brooks – pno; Cutie Perkins – dms

71161-C	You've Got To See Mama Every Night (Or You Can't See Mama At All)	OK 4781,	Doc DOCD-5359
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Similar as last three sessions. For these sessions August 1922 until early 1923 we seem to have a fairly stable personnel, as has been shown. The coda of this title shows typical and certain Joe Smith on cnt! Although Walter C. Allen has hinted to Smith's possible presence on these Mamie Smith recordings as early as September 1964 (!), nobody seems to have been interested to check this remark. And it is so obvious!

For these last sessions (Aug. 22, 1922 to this date) Elliott has always been listed as clarinetist. Elliott's presence has to be assumed although Fuller is documented for at least early 1923. It seems to have been an unextirpable habit in earlier days of discography to name Elliott or alternately Fuller when a clarinet player sounded dated and unswinging and corny. But nobody seems to have listened carefully and find out these player's distinct – and very different – characteristics. This would be a pretentious and exacting task for somebody interested, but also very difficult and rewarding, and also tiresome. Yet, this player shows a remarkable technical proficiency and fluency in contrast of what we know of Elliott.

The tenor player seems to be somewhat weaker than Hawkins on the above recordings and Happy Caldwell might be the player on account of his own testimony below.

Notes: For this session the following personnels have been listed:

- Rust*3: personnel as above, but: Perkins omitted.

- Rust*6: Joe Smith and another c; ? Cecil Carpenter, tb; Buster Bailey or Ernest Elliott, cl; C. Hawkins, ts; ? Leroy Parker or ? George Bell, vn; ? Harvey Brooks, p; Cutie Perkins, d.
 - Scherman/Eriksson do not list this session.
 - BGR*4: Joe Smith – tpt; unknown – tbn; poss. Ernest Elliott – clt; Coleman Hawkins, unknown – ten; poss. Leroy Parker – vln; poss. Harvey Brooks – pno; unknown – bjo; unknown – dms
 - Storyville 99 p 86: Happy Caldwell: “Hawk was with Mamie Smith before me, and when I joined we had Joe Smith on trumpet. Then we had Thornton Blue, who went with Cab, on clarinet, and Ernest Elliott was with us for a bit – I think he’s still living, and he’s much older than me. He was very tall and thin, and that’s why we called him “Sticks. That was in 1924, when I got to New York.”

019	ALBERTA HUNTER	Henderson’s Dance Orchestra	New York,	Feb. 1923
	Alberta Hunter – voc;			
	Joe Smith - tpt; George Brashear – tbn; (Jimmy Lytell ?) – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo; unknown (bbs)			
1325-1	Aggravatin’ Papa		Pm 12013,	Doc DOCD-1006
1325-2	Aggravatin’ Papa		Pm 12013,	Doc DOCD-5423
1326-2	I’m Going Away To Wear You Off My Mind		Pm 12019,	Doc DOCD-5423
1327-1	Loveless Love		Pur 11243	not on LP/CD
1327-2	Loveless Love		Pm 12019,	Doc DOCD-5423
1328-2	You Can Take My Man But You Can’t Keep Him For Long		Pm 12020,	Doc DOCD-5423
1329-2	Bring It With You When You Come		Pm 12018,	Doc DOCD-5423

The trumpet player does not seem to be Chambers with his antiquated 6/8 style, but rather the youthful Joe Smith just away from Mamie Smith’s band and on the way to overcome his Johnny Dunn oriented style! Howard Scott’s association with Henderson had to wait another year, and thus his presence is most improbable. Joe Smith probably still was with Mamie Smith at this date, but on the verge to free-lancing in New York.

The trombonist has a very subdued role on these sides, but what can be heard is well in Brashear’s range and style.

Clarinet is much too smooth to be Elliott, nowhere his “negative” characteristics as listed in my Ernest Elliott discography’s “Stylistics”. But to this listener’s ears it is not Redman either! He may instead again be Jimmy Lytell, clarinetist of the Original Memphis Five, who might still have been in the studio accompanying Miss Hunter’s penultimate recording session. Don Redman is known to have joined the Fletcher Henderson circle not before the end of February 1923.

I (KBR) believe to hear a tuba in the background on these sides!

Notes:

- Delaunay: not listed

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

- Rust*3: probably Howard Scott – c; Teddy Nixon – tb; Edgar Campbell or Don Redman – cl; Fletcher Henderson – p; Charlie Dixon – bj.

- W.C.Allen p50: prob Elmer Chambers - cnt; George Brashear - tbn; Don Redman or Ernest Elliott – clt; Fletcher Henderson – pno; Charlie Dixon – bjo (see comment above!).

- Rust*4: probably Elmer Chambers – c; George Brashear – tb; Ernest Elliott or Don Redman – cl; Fletcher Henderson – p; Charlie Dixon – bj.

- Rust*6: prob Elmer Chambers - cnt; George Brashear – tbn; Ernest Elliott or Don Redman – clt; Fletcher Henderson – pno; Charlie Dixon – bjo

- BGR*4: prob Elmer Chambers - cnt; prob George Brashear – tbn; prob Don Redman or Ernest Elliott – clt; Fletcher Henderson – pno; Charlie Dixon – bjo

- Bo Lindström: Definitely Brashear. But I am sceptical to Joe Smith; the trumpeter has problems in keeping a steady tone. He sounds very much like the trumpeter in the earlier Alberta Hunter session Elmer Chambers (if that is right).

Discernible differences of takes:

1325-1: first chorus middle break – bar 16: a row of 4 equal eighth notes Db by tpt

1325-2: first chorus middle break – bar 16: one half note Db by tpt

1327: as take -1 of this title has not been reissued, nothing can be said about differences of takes!

020	HANNAH SYLVESTER	Henderson’s Orchestra	New York,	Mar./Apr. 1923
	Hannah Sylvester – voc;			
	Hannah Sylvester – voc;			
	Joe Smith – cnt; George Brashear – tbn;			
	Ernest Elliott – clt; Don Redman – alt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo			
42374-1	Midnight Blues		Em 10625,	Doc DOCD-5343
42375-2	I Don’t Let No One Man Worry Me		Em 10625,	Doc DOCD-5343

The trumpet/cornet player is much too hot for Elmer Chambers, and I would like to assume Joe Smith here. This would be the time shortly after his sojourn with Mamie Smith’s band, a time when he had got rid of his Johnny Dunn influence and was developing into his own musical self. Rust*3 lists Howard Scott, but he did not join Henderson’s band earlier than January 1924, although he recorded with him in October 1923. Brashear may well be the trombonist.

There is one of the reed players playing clarinet throughout. Stylistically he might be Don Redman. The second reed man seems to play alto sax throughout and not tenor as given in the discs. In the second title it could as well be tenor holding long notes, but this could certainly be played on alto, too. In any case, alto would be much more significant if we assume it is Elliott here. He may be Elliott, but it is impossible to make a distinct statement as to his presence. (The alto man does not play clarinet on this session.)

Some clarinet phrases sound like Elliott’s up and down slurs, but probably Redman’s clarinet style at the time was not so far away from Elliott’s, so that judgement is almost impossible. It should, yet, be kept in mind that Henderson himself as well as Don Redman have named Ernest Elliott as participant of at least a few of these early Henderson blues accompaniments. As I have been unable to hear Elliott’s playing on any of the afore-mentioned Henderson accompaniments, his only possible presence might be this one then. Although Bushell states in his book that he never heard Elliott play a saxophone, reality proves different (he can distinctly be listened to on alto sax on a lot of recordings). But I have as yet been unable to find an instance where he plays tenor sax, and this fact makes me think about his presence here.

Notes:

- *Delaunay: Fletcher Henderson a. h. Orch.*
 - *Rust*3: Howard Scott - c; Teddy Nixon - tb; Don Redman - cl; unknown - cl, ts; Fletcher Henderson - p; Charlie Dixon - bj*
 - *BGR*2: Howard Scott, cnt; Teddy Nixon, tbn; Don Redman, clt; unknown cl/ten; Fletcher Henderson, pno; Charlie Dixon, bjo*
 - *BGR*3,*4: Elmer Chambers - c; poss George Brashear - tb; Don Redman, Ernest Elliott - cl - ts; Fletcher Henderson - p; Charlie Dixon - bj*
 - *Rust*4,*6: ? Elmer Chambers - c; ? George Brashear - tb; Don Redman - cl; Ernest Elliott - cl, ts; Fletcher Henderson - p; Charlie Dixon - bj. (Rust lists an issued take -2 of the second title. But this is not verified in Hendersonia, p. 53, and not listed in BGR!)*
 - *WCAllen p53: Elmer Chambers - cnt; poss George Brashear - tbn; Don Redman and Ernest Elliott - clt and ten; Fletcher Henderson - pno; Charlie Dixon - bjo*
 - *Bo Lindström: probably Brashear.*

021 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

May 01, 1923

Elmer Chambers, *Joe Smith* - tpt; *George Brashear* - tbn;
Don Redman, Ernest Elliott - alt, clt; *Billy Fowler* - ten/cms;

Fletcher Henderson - pno; *Charlie Dixon* - bjo

1392-1	Beale Street Mamma	Pur 11226	not on LP/CD
1392-2	Beale Street Mamma	Pm 20226,	Chronological Classics 794
1393-1	Don't Think You'll Be Missed	Pm 20226	not on LP/CD, but held
1393-2	Don't Think You'll Be Missed	Pm 20226,	Chronological Classics 794
1393-3	Don't Think You'll Be Missed	Pm 20226	not on LP/CD

Elmer Chambers is on first cornet and certainly Joe Smith on second, doing a crazy imitation of Fowler's (?) Benny Krueger joke (Allen assumes Russell Smith for this).

Brashear may be on trombone and Dixon is definitely on banjo.

It seems that Elliott is the alto soloist in 'Beale Street Mama' because of tone, vibrato and stylistics. He is not the clarinetist! This is very probably Redman. Then there is this unusual tenor or c-melody saxophonist doing the breaks in the alto solo of 'Beale Street Mama' in Benny Krueger style. He is not the second alto player as Allen suggests, but a tenor player owning tone, attack and technical proficiency as only Hawkins might have had it in this early jazz days. Hawkins is known for doing everything asked of him show-wise. But the recording date is too early for Hawkins participating. Or had he been in New York at this time? If so, this Krueger imitation might have been a big joke for him. The second title is dominated by these 'Krueger' triplets, and it is obvious that the tenor player is doing them. Yet, as explained above, on session 033 of the 'Seven Brown Babies' we can hear the bass sax man doing exactly this gimmick, namely Billy Fowler, and it thus seems that it is Fowler here on tenor sax - or rather on c-melody-sax - and on some earlier sessions as stated, where it is my suspicion that the tenorist's name also is Billy Fowler.

Joe Smith on second trumpet/cornet is doing a crazy imitation of the tenorist's Benny Krueger triplet joke.

Notes:

- *Delaunay: personnel unknown*

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

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

- *Rust*3: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown ts; Billy Fowler, bar; Fletcher Henderson, p-ldr - a; Charlie Dixon - bj; Kaiser Marshall - d*

- *WCAllen p54: prob Russell Smith, Elmer Chambers - t; George Brashear ? - tb; Don Redman, unknown - cl-as; unknown, ts; Fletcher Henderson - p; prob Charlie Dixon - b. "Don Redman has heard these two titles and disclaimed his own presence, but the clarinetist at least sounds like his other work. The alto sax soloist is the same Benny Krueger-style man as on 'Long Lost Mama' (St. Louis Syncopators, late March 1923, Olympic 1436-B, as for Rust*6 probably not Henderson - KBR)"*

- *Rust*4,*6: Russell Smith, Elmer Chambers - t; ? George Brashear - tb; Don Redman - cl-as; unknown, ts; Fletcher Henderson - p; Charlie Dixon - bj*

- *Bo Lindström: most probably Brashear.*

Discernible differences of takes:

1392:	as take -1 of this title has not been reissued, nothing can be said about differences of takes!
1393-1:	last chorus bars 25/26 tpt breaks: each break starting with an upward triplet (the second somewhat fluffed)
1393-2:	last chorus bars 25/26 tpt breaks: first break with upward triplet, second break starting with eighth note and subsequent fourth note - no triplet here
1393-3:	as take -3 of this title has not been reissued, nothing can be said about differences of this take.

022 GLADYS BRYANT Fletcher Henderson's Orchestra

New York,

c. May 04, 1923

Gladys Bryant - voc;

Joe Smith - tpt; *George Brashear* - tbn; *Don Redman* - clt;

Fletcher Henderson - pno; *Charlie Dixon* - bjo

1398-1	Tired O' Waitin' Blues	Pm 12031,	Document DOCD-5343
1398-3	Tired O' Waitin' Blues	Hg 818	not on LP/CD
1399-1	Beale Street Mamma	Pm 12031,	Document DOCD-5343
1399-3	Beale Street Mamma	Hg 12031,	Document DOCD-5627

The cornetist/trumpeter is much too jazzy to be Chambers, also obviously a former Johnny Dunn follower, thus - according to the time - with great certainty Joe Smith. The trombone player probably is George Brashear, stylistically and chronologically. Redman, Henderson and Dixon are unquestioned.

Notes:

- *Delaunay: Henderson's Orchestra.*

- *Rust*3: Howard Scott or Elmer Chambers - t; Teddy Nixon - tb; ? Edgar Campbell - cl; Fletcher Henderson - p; Charlie Dixon - bj*

- *BGR*2: Howard Scott or Elmer Chambers, cnt; Teddy Nixon, tbn; prob Edgar Campbell, clt; Fletcher Henderson, pno; Charlie Dixon, bjo*

- *BGR*3,*4: prob Elmer Chambers - c; prob George Brashear - tb; prob Don Redman - cl; Fletcher Henderson - p; prob Charlie Dixon - bj*

- *Rust*4,*6: Howard Scott or Elmer Chambers - t; Teddy Nixon - tb; ? Edgar Campbell - cl; Fletcher Henderson - p; Charlie Dixon - bj*

- WCAllen p55: prob Elmer Chambers – cornet; George Brashear – trombone; Don Redman – clt; Fletcher Henderson – pno; Charlie Dixon – bjo

- Bo Lindström: this is Brashear.

Discernible differences of takes:

1398: as take -3 of this title has not been reissued, nothing can be said about differences of takes!

1399-1: tpt break in last (half) chorus (c. 2:28): sequence of sixteenth and eighth notes, one syncopation at the end – before two quarter notes behind singer's re-entrance

1399-3: same, but: one syncopation in the middle, followed by five eighth notes and two quarter notes behind singer

023 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers, Joe Smith - tpt; George Brashear – tbn; Don Redman – clt;

New York,

May 08, 1923

Fletcher Henderson – pno; Charlie Dixon – bjo

1406-2 Down Hearted Blues

Pm 20235,

Chronological Classics 794

1406-3 Down Hearted Blues

Pm 20235

not on LP/CD

There certainly is only one reed player here, and he probably is Redman, not Elliott as suggested by myself earlier on. Elliott's clarinet playing is similar to Redman's, but stronger and more ragtime derived, Redman's is softer, using long notes and more into jazz as on the following Paramount recording session of May c. 15-20, 1923, where Elliott very probably is not present. Chambers, Smith and Dixon are probably present and it very probably is Brashear as given by Allen. The cornet soloists are Chambers on open horn, then Smith muted and open in the last chorus breaks. Stylistically it is Charlie Dixon on banjo here.

Notes:

- Delaunay: personnel unknown

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

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

- Rust*3: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms

- WCAllen p55: Elmer Chambers, Joe Smith - tpt; George Brashear ? – tbn; Don Redman, one other – clt, saxes; Fletcher Henderson – pno; prob Charlie Dixon – bjo. "The second cornetist who takes two breaks in the coda sounds much more like Joe Smith than like Chambers or Russell Smith."

- Rust*4,*6: Russell Smith, Elmer Chambers, ? Joe Smith – t; ? George Brashear – tb; Don Redman – cl-as; unknown, ts; Fletcher Henderson – p; Charlie Dixon – bj

- Bo Lindström: this is Brashear.

Discernible differences of takes:

1406: as take -3 of this title has not been reissued, nothing can be said about differences of takes!

024 FLETCHER HENDERSON'S ORCHESTRA

Elmer Chambers, Joe Smith - tpt; George Brashear – tbn;

New York,

May 15, 1923

Don Redman, (Billy Fowler ?) – alt, clt; unknown – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo

1413-01 Gulf Coast Blues

Pm 20235

Chronological Classics 794

1413-1 Gulf Coast Blues

Pm 20235,

Neatwork RP 2006

1414-2 When You Walked Out Someone Else Walked Right In

Pur 20239,

Chronological Classics 794

1414-3 When You Walked Out Someone Else Walked Right In

Pm 20239

not on LP/CD, but held

The cornetists are easily identifiable as Chambers and Joe Smith, the latter doing all the solo work – and beautifully, starting with the melody chorus of the first title. But Smith is rather weak in reading and finding the right time for his notes when playing his parts.

According to style and time of recording the trombonist must be George Brashear.

Walter C. Allen, p. 56: "Redman has confirmed his own presence here." This then should clear up the identity of the clarinetist/altoist, although I myself tended to look for another musician here. Or not? In 'Gulf Coast Blues' we hear four clarinet breaks in the introduction which might be Redman's. But in the first chorus – after the verse – played by alto and tenor in harmony – there is a clarinet apparent answering the saxophone phrases together with Smith on cornet, continuing immediately after the bridge with a whole solo chorus. I presume this man also to be Redman. It is interesting to note Redman's stylistic proximity to Ernest Elliott's clarinet style. Yet, Redman does not use those smears and slurs that make Elliott's melodic playing so "sour". But who is the strong alto player then, who's tone definitely does not resemble Redman's slim alto sound. I tend to the opinion that Henderson placed Billy Fowler on alto here, replacing him with another – unknown – reed man on tenor, who plays a rather subdued role in the proceedings. Presumably Fowler then plays the melody parts in the second title.

Both takes of 'When You Walked Out' are played in the key of B natural. Very unusual!

Notes:

- Delaunay: personnel unknown

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

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

- Rust*3: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms

- WCAllen p56: Elmer Chambers, Joe Smith ?, cornets; George Brashear ?, trombone; Don Redman and one or two others, clarinets and saxes; Fletcher Henderson, piano; prob Charlie Dixon, banjo. "The same second cornetist is present as on 'Down Hearted Blues' (1406) above, playing a beautiful second part, reminiscent of young Louis Armstrong. Redman has confirmed his own presence here." "There are two different takes of 'Gulf Coast Blues', both numbered "1". The common take "-1" is distinguished by the fact that "4" of "1413" obliterated a "3" in the wax – thus "1?13" (? = 4 on 3 – KBR); whereas the rare take -1 has an error-free "4". One of these is not a true take -1; to distinguish them in the discography, I designate the common take as "01" – the "0" standing for "obliterated" – and the rare take as "1"."

- Rust*4,*6: Russell Smith, Elmer Chambers, ? Joe Smith – t; ? George Brashear – tb; Don Redman – cl-as; unknown, ts; Fletcher Henderson – p; Charlie Dixon – bj
 - Bo Lindström: definitely Brashear.

Discernible differences of takes:

1413-01: Intro, first clt break: played flawless.
 1413-1: Intro, first clt break: played with a stuffed second note.
 1414-2: bjo solo with exact brass stop-time rhythm. First bar of last cnt break (c. 2:50): eighth note B, 3 quarter notes C# - D - C#
 1414-3: bjo solo at odds with brass stop-time rhythm. First bar of last cnt break (c. 2:55): eighth note C#, 3 quarter notes B - D - D

025 ALBERTA HUNTER

New York, May 1923

Alberta Hunter – voc;

Joe Smith – cnt (2,3); Fletcher Henderson – pno

1425-2	Michigan Water Blues	Pm 12036,	Document DOCD-5423
1426-1	Down South Blues	Pm 12036,	Document DOCD-5423
1426-2	Down South Blues	Pm 12036,	Document DOCD-5602

The record labels name the accompanying musicians. But Smith's solo in the middle of 'Down South Blues' is typical for his developing style while he tends stylistically backwards when answering Alberta Hunter's phrases in his earlier Johnny Dunn mode. Henderson in a bluesier way than usual. Joe Smith does not play on 'Michigan Water Blues'.

Notes:

- W.C. Allen, *Hendersonia*, p. 57: Joe Smith, cornet; Fletcher Henderson, piano.

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

- BGR*2,*3,*4: Joe Smith, c; Fletcher Henderson, p.

Discernible differences of takes:

1426-1: Smith finishing the tune with a downward phrase ending on deep A (of D major)..
 1426-2: Smith finishing the tune with a horizontal phrase ending on middle F# (of D major).

026 HENDERSON'S HOT SIX

New York, Jun. 11, 1923

Elmer Chambers, Joe Smith - cnt; Teddy Nixon – tbn;

Don Redman – clt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler - bsx

81071-2	Midnight Blues	Col A3951,	Chronological Classics 794
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The brass team has Chambers in first chair and obviously Joe Smith on beautiful muted second cornet. The trombonist is a different man than before and may be Nixon as listed by Allen.

It seems that we find part of Mamie Smith's earlier accompanying band here. According to the sources Hawkins was in New York off and on in 1923 and would probably have been engaged by Henderson for recording purposes from mid 1923 on, although he became a band member not before January 1924.

There are two reed players only present except for the bass sax in the rhythm section. The clarinetist is very probably Don Redman, and not Elliott as assumed earlier by part of our listening group. The tenor sax player has Hawkins' tone and approach – although not his later power – and there seems to be little doubt as to his presence. W.C. Allen does not list him for this session! As stated earlier Elliott very certainly did not play tenor sax. I do not hear any alto saxist on this session.

The rhythm team is certainly the same as before.

Notes:

- Delaunay: not Henderson

- Jazz Directory Vol.4: not listed

- Rust*2: (all) unknown tpt, tbn, clt/alt, alt, pno, bjo, bbs. "Controversy still centres on whether this group is connected with the orchestra led by Fletcher Henderson. He may have been the pianist and/or arranger, but the band as a whole does not suggest his band of the period, or a part of it."

- Rust*3: ?Bubber Miley- another- c; unknown - tb; Ernest Elliott- cl- as; unknown- as; unknown- ts; unknown- p; unknown- bj; unknown- bb. It has been suggested that Joe Smith is the second cornetist on the next (this one – KBR) title, one of the saxes plays as also.

- W.C. Allen p66: Elmer Chambers, poss Joe Smith, cornets; poss Teddy Nixon, trombone; Don Redman, clarinet/alto sax; poss Ernest Elliott, alto/tenor sax; Fletcher Henderson, p, prob Charlie Dixon, bj; poss Billy Fowler, bass sax. „I am certain that both sides ARE by a Fletcher Henderson pickup unit, from familiarity with his other work. Don Redman has also heard this record, and stated that it was a typical Henderson item of the day, with himself soloing on the clarinet and Chambers playing lead cornet. The low-register cornet breaks on 'Midnight Blues', however, do not sound typical of Chambers but more like Joe Smith, but I honestly cannot hear two cornets playing at once. The trombonist sounds like a different man than before, and may be Teddy Nixon whom Redman remembers; if present on 'Gulf Coast Blues', he is practically inaudible."

- Rust*4: Elmer Chambers, c; ? George Brashear, tb; Don Redman, cl; Ernest Elliott, cl, ts; Fletcher Henderson, p, Charlie Dixon, bj; unknown, bb.

- Rust*6: Elmer Chambers, c; ? George Brashear, tb; Don Redman, cl, as, arr; unknown, as; unknown, ts; Fletcher Henderson, p, Charlie Dixon, bj; unknown, bb

027 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Jun. 28, 1923

Joe Smith - tpt; Teddy Nixon – tbn;

unknown – clt; (Don Redman) or (Billy Fowler?) – ten (cms?), alt;

Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx, ten

11662	Gulf Coast Blues	Voc 14636,	Chronological Classics 697
11663	Gulf Coast Blues	Voc 14636	not on LP/CD, but held
11664	Down Hearted Blues	Voc 14636,	Chronological Classics 697
11665	Down Hearted Blues	Voc 14636	not on LP/CD, but held

Well, this is tough! The trumpet/cornet player definitely is not Chambers, but most probably the still Johnny Dunn inspired Joe Smith instead. Chambers' 6/8 phrasing is lacking and there is much bluesy off-beat playing – in part muted – by Smith as has been heard before. Very different from the foregoing session above where Chambers is on cornet. The trombonist may be Nixon as given. But then the reed players! There is a clarinet player throughout who was thought to be possibly Redman, but who uses – as from Redman – rather unfamiliar sounds, trills and phrases, so that I am inclined to at least doubt his presence – as Walter C. Allen did! This player is not as Larry Shields inclined as Redman was. This man displays a stronger staccato attack than Redman. Then we hear a saxophone on the first title which I think to be a tenor sax, or possibly a c-melody-sax, possibly played by the man whom I assume to be Fowler because of the strong tone and the long vibrato. But this man I can only hear on 'Gulf Coast Blues'. On 'Down Hearted Blues' I do not hear the assumed Mr. Fowler again. Instead we hear an alto saxophone in the style and manner as known from Redman. Yet, I am very uncertain about that, and I would also consider this player on c-melody-sax, and then Fowler as well. Or Redman?

Throughout this session we hear a very agile bass saxophonist, different from any other heard before. And a most curious thing happens at the end of the introduction of 'Down Hearted Blues', when all of a sudden, the bass sax drops out, and immediately thereafter this player starts to play the melody for the first chorus on tenor sax. Exactly at the end of this chorus he again stops playing tenor and switches to bass sax again, dominating the rest of this title in a multi-toned style, unheard of on bass sax before.

Let me now phantasmize a little bit using my observations: We hear a clarinet player – unknown to us – throughout the whole session. For stylistical reasons he definitely is not Redman. The tenor sax might have been taken over by Redman, because the engaged Billy Fowler did not show up for the session. But on 'Down Hearted Blues' he switched over to his alto sax. And then I believe that Henderson had hired the free-lancing Coleman Hawkins for the bass sax part, bringing his tenor along. And – as Fowler was not present – Hawkins could not help to show everybody what he was able to do. He switched to tenor in a second's time and changed back again in no time to his bass sax after the chorus. Now you listen yourself!

Notes:

- *Delaney*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - *Rust*2*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
 - *Rust*3*: Elmer Chambers (and another?) – t; Teddy Nixon – tb; Don Redman – cl – as; unknown ts; Billy Fowler – bar; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; ?Ralph Escudero – bb; Kaiser Mashall - d
 - *WCAllen p67*: Elmer Chambers., cornet; poss Teddy Nixon, trombone; Don Redman ?, clarinet; unknown alto & tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; poss Billy Fowler, bass sax
 - *Rust*4, *6*: Elmer Chambers – c; Teddy Nixon – tb; Don Redman – cl – as; unknown – as – ts; ? Billy Fowler – ts – bsx; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj

Discernible differences of takes:

11662: 2 bass-sax one-bar breaks after 2nd chorus (by reeds): both breaks 1 quarter note, 2 eighth notes, 1 quarter note downward phrase.
 11663: 2 bass-sax one-bar breaks after 2nd chorus (by reeds): first break 1 quarter note, 2 eighth notes, 1 quarter note downward phrase; second break 3 quarter notes downward phrase.
 11664: first bar of tpt solo-break in last chorus: two quarter notes Ab – Gb, two eighth notes Eb – F, one quarter note Eb
 11665: first bar of tpt solo-break in last chorus: one eighth pause, three quarter notes Ab – Gb – Eb, one eighth note Eb

028 THE GULF COAST SEVEN

(Elmer Chambers), Bubber Miley or Joe Smith – tpt; Bud Aiken or George Brashear – tbn;
 (Julian Baugh) – clt; Ernest Elliott – alt;

Leroy Tibbs – pno; John Mitchell – bjo

81168-2 Papa, Better Watch Your Step

81169-2 Memphis, Tennessee

New York,

Aug. 07, 1923

Col A-3978,

Frog DGF 56

Col A-3978,

Frog DGF 56

Walter C. Allen's remark in Record Research 75 that Johnny Dunn was in England from May to September 1923, and can therefore not be present on this session, raises calamities. This, because Gus Aiken also cannot be the trumpeter as he was in Cuba at this time! And I was certain to hear Dunn as one of the trumpet players. So, Dunn and Aiken must be excluded.

There is a first trumpet player who leads the ensemble in the beginnings of the tunes. This man shows similarities of tone and rhythm with a clear diction to Fletcher Henderson's lead trumpet man Elmer Chambers. Hear his 6/8-time delivery of eighth-notes! Then there is a second man who seems to be Bubber Miley, alternatively Joe Smith. He can be heard behind the first player adding fills and breaks and is possibly the man who plays the introduction of the first title. He starts the reed chorus with a typical growl tone and later plays the breaks in this chorus as well as the coda. The trumpet break in the last chorus of 'Papa, Better ...' might be shared by both men, Miley playing the second break. In 'Memphis, Tennessee' we hear both trumpeters, Miley in foreground in the first chorus. He is dominating the whole performance. Miley, by the way, recorded with Thomas Morris' Past Jazz Masters again on the same day for OKeh.

The trombone player possesses the same technique and taste as we have heard on the first session above, and might therefore be Bud Aiken. Bud did not accompany his brother on the Cuba tour, but stayed behind. He became a member of the Gonzelle White entourage some time later. I feel unable to follow Bushell's statement that this "is not Buddy's sound at all"! Bushell names George Brashear against my own assumption, and he certainly has to be taken seriously.

The prominent clarinetist is listed as Buster Bailey in Rust*2, but lacks Bailey's almost classical tone and owns a very distinct vibrato instead and a sharp diction. In any case, there is a certain New Orleans or even Doddian flavour to his playing. But Bailey also seems to be ruled out by the appearance of a slap-tongue break in the second title. And, as Walter C. Allen writes, "I doubt if Buster Bailey would have been in New York this early, although he had already recorded with Mamie Smith (according to his own recollection) in February 1921. He was primarily based in Chicago during this period." Bailey on his assumed first recordings with the Sunset Band (reissued on FROG DGF 28) of about the same time as this session, sounds like Bailey of later years and is definitely very different from our man here in question. He is not Bushell either (see below). Even with the help of Dave Brown and Michael Rader, I have found myself unable to offer an appropriate name for this musician. ADDITION 140911: Allen, Hendersonia p. 33/34: "An unidentified clarinetist, with a fine ensemble sense and a tone that reminds one of Dodds (I am sure, however, that it was NOT Dodds), whom I tentatively identify as Clarence Robinson, is present on certain sessions. It does not sound like Garvin Bushell." ADDITION 210524: Bo Lindström's discovery of a Ethel Waters interview naming her accompanying musicians in 1922 for the first time offers a realistic name of a clarinetist with Southern/Western style and influences of Johnny Dodds in Ethel Waters classic band 'The Jazz Masters'. This must be the man identified as Clarence Robinson by Walter C. Allen many years ago. Yet, now we know that this man was a dancer only, and not a musician.

On alto we do probably hear Ernest Elliott with his "sour" sound caused by his continued down and upward slurs. He plays alto here, not tenor as listed (I do not know any instance Elliott playing tenor!). He is not Brassfield as listed before, because Brassfield was in England with Dunn and the Will Vodery band.

The pianist seems to be another person as on the foregoing session. He is very busy, plays a lot of notes in Dunn's double-time style which simply are not functional at any rate. He probably is MrLeroy Tibbs as given.

Whereas John Mitchell plays strict four-bar beat in ensemble and his artistic tremolo gimmicks in breaks, this banjo player does not refrain from tremoloing most of the time and even losing the beat in his solo breaks. So, Mitchell can be excluded, and Elmer Snowden (not Sam Speede!) could be the man because of the affinity to the early Snowden/Ellington band..

Notes:

- Record Research 73: "John Mitchell, interviewed by Harold Flakser and Carl Kendziora, Jr. named: Gus Aiken (only!), trumpet; Earl Granstaff, trombone; Bob Fuller and Ernest Elliott, reeds; Perry Bradford, piano."

- Record Research 75: "Walter C. Allen's personnel: two unknown tpts; unknown, tbn; poss Garvin Bushell, poss Bob Fuller or Ernest Elliott, prob Perry Bradford, poss Sam Speed"

- Bushell/Tucker, *Jazz from the Beginning*: "There are a lot of bad notes in there, because we were reading. This is a pretty bad recording. Again, it sounds like Johnny Dunn to me on cornet. The clarinet doesn't sound like me; I never had that vibrato. This could be George Brashear on trombone, it's not Buddy's sound at all. The arrangement could be by Qualli Clark."

- Bo Lindström, 'Oh Joe, Play That Trombone', *The Life and Music of George L. Brashear*, p.36, *Baltimore Afro-American*, June 16, 1922: Ethel Water Doesn't Splurge: "The present organization of her Jazz Masters is composed of: Joe Smith, cornet; Fletcher Henderson Jr, piano; Julian Baugh, clarinet; George Brashear, trombone."

- Ch. Delaunay, *New Hot Discography, 1948*: personnel unknown

- Rust*2 (corrected): Johnny Dunn, Gus Aiken (cnts); ? Herb Flemming (tbn); Buster Bailey (clt); Ernest Elliott (clt/alt); Perry Bradford or Leroy Tibbs (pno); John Mitchell or Gus Horsley (bjo).

- Rust*3,*4,*6: Gus Aiken, unknown -c; Bud Aiken -tb; ?Garvin Bushell -cl; Ernest Elliott -cl -ts; Leroy Tibbs -p; Sam Speed or John Mitchell -bj.

029 **CLARA SMITH**

New York, Sep. 06, 1923

Clara Smith – voc;

Joe Smith – cnt (2); Don Redman – clt (2);

Fletcher Henderson – pno

81198 Don't Never Tell Nobody

Col unissued not on LP/CD

81199 Georgia Blues

Col unissued not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music. Smith and Redman do only play on second title.

Notes:

- Rust*3,*4,*6: Joe Smith, c; Don Redman, cl; Fletcher Henderson, p.

BGR*2: Elmer Chambers, cnt; Don Redman, clt; Fletcher Henderson, pno.

BGR*3,*4: Joe Smith, cnt; Don Redman, clt; Fletcher Henderson, pno.

- WCAllen, *Hendersonia*, p.70: Joseph Smith – cornet; Donald Redman, clarinet; Fletcher Henderson – piano (Personnel from Columbia files)

030 **EDNA HICKS** Henderson's Hot Four

New York, early Sep. 1923

Edna Hicks – voc;

Elmer Chambers – tpt; Coleman Hawkins – ten;

Fletcher Henderson – pno; Charlie Dixon - bjo

Just Thinkin' (A Blues)

Ajax 17006, Document DOCD-5428

It seems that good old Elmer Chambers made some progress towards jazzy playing. He even loses a good part of his ubiquitous 6/8 phrasing to evrybody's delight, and I tended to think about Joe Smith's presence here. Others did the same sometimes. But the personnel certainly is as given.

Notes:

- Delauney: not listed

- Jazz Directory Vol.4: not listed

- Rust*3: prob Elmer Chambers or Joe Smith -c; Coleman Hawkins -ts; Fletcher Henderson -p; Charlie Dixon -bj

- BGR*2: Joe Smith, cnt; Coleman Hawkins, ten; Fletcher Henderson, pno; prob Charlie Dixon, bjo

- WCAllen p69: Elmer Chambers – cornet; Coleman Hawkins, tenor sax; Fletcher Henderson – piano; Charlie Dixon – banjo

- BGR*3,*4: Elmer Chambers, c; Coleman Hawkins, ts; Fletcher Henderson, p; Charlie Dixon, bj

- Rust*4,*6: Elmer Chambers – c; Coleman Hawkins, ts; Fletcher Henderson – p; Charlie Dixon – bj

031 **HAZEL MEYERS**

New York, Oct. 30, 1923

Hazel Meyers – voc;

Joe Smith – cnt; Fletcher Henderson – pno

12208 He's Never Gonna Throw Me Down

Voc 14709, Document DOCD-5430

12209 He's Never Gonna Throw Me Down

Voc 14709, Document DOCD-5602

12211 Awful Moanin' Blues

Voc 14709 not on LP/CD

12212 Awful Moanin' Blues

Voc 14709, Document DOCD-5430

This clearly is the wonderful and romantic Joe Smith with his smooth and flexible tone, yet still showing influences of Harlem's trumpet star of the era, Johnny Dunn, and his military triplet-dominated style. Fletcher Henderson is playing his workman-like – but not at all bad – accompaniment on piano.

Notes:

- W.C. Allen, *Hendersonia*, p. 75: Joe Smith, cornet; Fletcher Henderson, piano. „The cornetist plays in the style of Howard Scott here, but the tone is Joe Smith's.”

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

- BGR*2,*3,*4: Joe Smith, c; Fletcher Henderson, p.

Discernible differences of takes:

- 12208: First two vocal lines "I'm Gone Away" answered by trumpet with multi-toned double-time phrases.
 12209: First two vocal lines "I'm Gone Away" answered by trumpet with slow phrases, the second one with sustained blue-notes (Db).
 12211/12 Because of the unavailability of take 12211, comparison with 12212 was impossible!

032 **HAZEL MEYERS** New York, Nov. 30, 1923
 Hazel Meyers – voc;
Joe Smith – cnt; **Fletcher Henderson** – pno
 12377 Mason-Dixon Blues Voc 14725, Document DOCD-5430
 12379 Chicago Bound Blues Voc 14725, Document DOCD-5430

Again the delicate and reliable Joe Smith on cornet here, on his way from out of the spell of Johnny Dunn to his very own romantic way of playing. Fletcher Henderson on piano.

Notes:

- *W.C. Allen, Hendersonia, p. 81: Joe Smith, cornet; Fletcher Henderson, piano. "See remark for band session on this same date: "The name of Freddie Keppard has been mentioned as the cornet soloist on 'Charleston Crazy', but it sounds quite typical of Howard Scott. Note that later in this same day, Henderson cut two more titles behind singer Hazel Meyers, but with Joe Smith on cornet. Comparison of Scott's solo work here with Smith on the Meyers sides shows a decided similarity of style, but also a definite difference in tone. Joe Smith does not seem to have taken part in any band sessions during this period. Hawkins is not distinctly audible, unless he is the bass sax player."*
 - *Rust*3,*4,*6: Joe Smith, c; Fletcher Henderson, p.*
 - *BGR*2,*3,*4: Joe Smith, c; Fletcher Henderson, p.*

033 **EDNA HICKS** Fletcher Henderson's Trio New York, Jan. 01–03, 1924
 Joe Smith - cnt; Don Redman - clt;
Fletcher Henderson – pno
 1633-2 Where Can That Somebody Be? Pm 12090, Document DOCD-5431
 1634-2 If You Don't Give Me What I Want (I'm Gonna Get It Somewhere Else) Pm 12090, Document DOCD-5431

Joe Smith certainly is the cornetist, playing more aggressive than usual, but still with elements of Johnny Dunn's style. This is Smith's soft and smooth tone. The clarinetist is very much restrained, and his identity cannot be recognized. The style heard does not necessarily belong to Redman, being more melodic and less in the Larry Shields way.

Notes:

- *Delaunay: Elmer Chambers (c), Buster Bailey (cl); Fletcher Henderson (p)*
 - *W.C. Allen, Hendersonia, p. 96: Joe Smith, cornet; prob Don Redman, clarinet; Fletcher Henderson, piano. "Personnel based on comparison with Smith's contemporary recorded solos."*
 - *BGR*2,*3,*4: Joe Smith, cnt; Don Redman, clt; Fletcher Henderson, pno.*
 - *Rust*3: prob Joe Smith or Howard Scott –c; Edgar Campbell or Don Redman –cl; Fletcher Henderson –p.*
 - *Rust*4,*6: Joe Smith –c;? Don Redman –cl; Fletcher Henderson –p*

034 **JOSIE MILES** New York, Jan. 19, 1924
 Josie Miles – voc;
Joe Smith – tpt; **Fletcher Henderson** – pno
 8708-A War Horse Mamma Gnt 5359, Document DOCD-5466
 8709-A You Don't Know My Mind Blues Gnt 5359, Document DOCD-5466

Both accompanists are listed on the labels. Joe Smith worked free-lance at this time in Harlem and Henderson was eager to engage him into his band with no success until later. But this is the easily recognizable Joe Smith – in contrast to the player in session 004. Beautiful playing by Smith.

Notes:

- *Delaunay: Joe Smith (c), Fletcher Henderson (p)*
 - *W.C. Allen, Hendersonia, p. 97: no comment*
 - *BGR*2,*3,*4: Joe Smith, cnt; Fletcher Henderson, pno*
 - *Rust*3,*4,*6: Joe Smith –c; Fletcher Henderson –p*

035 **ROSA HENDERSON** New York, Feb. 18, 1924
 Rosa Henderson – voc;
 Joe Smith – cnt; **Fletcher Henderson** – pno
 12743 Hey Hey! And He He! I'm Charleston Crazy Voc 14770, Document DOCD-5402
 12744 Hey Hey! And He He! I'm Charleston Crazy Voc 14770, Document DOCD-1012
 12745 Do Right Blues Voc 14770, Document DOCD-5402
 12746 Do Right Blues Voc 14770, Document DOCD-1012

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

Notes:

- *Delaunay: Joe Smith (c), Fletcher Henderson (p)*
 - *Jazz Directory Vol.4: Joe Smith (tpt); Fletcher Henderson (pno)*
 - *W.C. Allen, Hendersonia, p.99: Joe Smith cornet; Fletcher Henderson piano. "The label on the Vocalion issue names only the pianist, but a cornet is plainly audible throughout. Advance listing in 'Talking Machine World' (May 1924) says: "Cornet by J. Smith" and a Chicago 'Defender' advertisement says "Fletcher Henderson at the piano and Joe Smith with his mean cornet." Although there is much similarity to*

the favourite figures used by Howard Scott, the tone is certainly characteristic of Smith rather than Scott. Weight of evidence indicates Joe Smith."

- BGR*2,*3,*4: Joe Smith – c; Fletcher Henderson -p

- Rust*3,*4,*6: Joe Smith –c; Fletcher Henderson –p

- Choo Choo Jazzers investigation: Hitchens suggests, my (KBR) estimation as to Rex Stewart's first recording session (016 Rosa Henderson mid-Dec. 1923 above) would refer to this very session.

Discernible differences of takes:

12743: Intro: cnt plays clear 4 bars in low register

12744: Intro: cnt plays clear 2 bars, then 2 bars partly muffled

12745: 2nd bar of vamp after intro: cnt plays succession of fast un-orderly triplets on beats 3-4. Last cnt note of tune: F#.

12746: 2nd bar of vamp after intro: cnt plays succession of fast eighths/sixteenths on beats 3-4. Last cnt note of tune: D.

036 ETHEL WATERS

Chicago,

c. Mar. 1924

Ethel Waters – voc;

Joe Smith – cnt; Pearl Wright – pno

1737-2 Tell 'Em About Me (When You Reach Tennessee)

Pm 12214,

Chronological Classics 775

1740-1 You'll Need Me When I'm Long Gone

Pm 12214,

Chronological Classics 775

What Joe Smith does play here really is beautiful, affectionate and tender. And because of this style he certainly is unique in the whole world of jazz. The pianist's style is apart from Henderson's, and therefore is very probably by Miss Wright.

Notes:

- Rust*3,*4,*6: Joe Smith –c; Pearl Wright –p.

- W.C. Allen, *Hendersonia*, p.100: Joe Smith, cornet, Fletcher Henderson, piano. "Joe Smith is identified aurally, from his beautiful solo on the first title; alternatively, the pianist might be Pearl Wright. Dating this session has been a problem: early March seems the best estimate.

- BGR*2: Joe Smith, cnt; Pearl Wright, pno.

- BGR*3,*4: Joe Smith, cnt; prob Fletcher Henderson or poss Pearl Wright, pno.

037 ETHEL FINNIE

New York,

Mar. 1924

Ethel Finnie – voc;

Howard Scott – cnt; Teddy Nixon – tbn; Don Redman – clt;

Porter Grainger (or Fletcher Henderson?) – pno; Charlie Dixon – bjo; Ralph Escudero – bbs

42604-2 Heart-Breakin' Joe

Em 10746,

Document DOCD-5343

42605-1 He Wasn't Born In Araby But He's A Sheikin' Fool

Em 10746,

Document DOCD-5343

This certainly is not Joe Smith as noted in some discographies. The style is more aggressive, the tone too harsh to be Smith, although this trumpeter – who positively may be Scott – plays very well, showing strong influence of Johnny Dunn. The band personnel seem to be drawn from the Henderson band, yet W.C. Allen is very reticent with this assumption. For me Teddy Nixon and Don Redman as well as Dixon and Escudero are their very probable accompanists here. The pianist might be someone else but Henderson.

Notes:

- Rust*3: Joe Smith –c; Don Redman –cl; Fletcher Henderson –p; Charlie Dixon –bj; Ralph Escudero –bb; Kaiser Marshall –d.

- Rust*4,*6: Howard Scott or Joe Smith –c; unknown –tb; ? Don Redman –cl; Fletcher Henderson or Porter Grainger –p; ? Charlie Dixon –bj; ? Ralph Escudero –bb. "Ethel Finnie was Mrs. Porter Grainger!"

- W.C. Allen, *Hendersonia*, p.102: prob Howard Scott, cornet; unknown trombone; poss Don Redman, clarinet; poss Fletcher Henderson or Porter Grainger, piano; unknown banjo; unknown tuba. "Band has a different sound than contemporary Henderson units, but the cornet sounds typical of Scott in his Joe Smith vein, and the band is tentatively ascribed to Henderson. ... Joe Smith, at this time on tour with 'In Bamville'. Alternatively, the pianist might have been Ethel Finnie herself; late that same year, 'Ethel Finnie' played piano for Amos White in New Orleans."

- BGR*2: Joe Smith, cnt; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs..

- BGR*3,*4: prob Howard Scott, c; unknown, tb; poss Don Redman, cl; poss Fletcher Henderson or Porter Grainger, pno; unknown, bj; unknown, bb..

038 ETHEL FINNIE Porter Grainger's Novel Three

New York,

c. Apr. 1924

Ethel Finnie – voc;

unknown – tpt;

Porter Grainger – pno; Lincoln M. Conaway – stg

31538 Hula Blues

Ajax 17027,

RST JPCD-1521-2

This trumpet player clearly is a Johnny Dunn follower, probably a „legitimate“ player, and is rhythmically very limited. I believe that he is not an improviser and that he has prepared his short solo part carefully though unimaginative. He certainly is not Morris, nor is he Joe Smith. Grainger plays very simple chordal accompaniment and Mr. Conaway goes „Caribbean“.

Notes:

- Rust *3,*4,*6: ?Tom Morris –c; Porter Grainger –p; ?Lincoln M. Conaway –stg.

- BGR*2: poss Joe Smith, cnt; poss Lincoln M. Conaway, steel gtr; Porter Grainger, pno.

- BGR*3,*4: unknown, cnt; poss Lincoln M. Conaway, steel gtr; Porter Grainger, pno.

039 ETHEL FINNIE Porter Grainger's Novel Three

New York,

c. Apr. 1924

Ethel Finnie – voc;

Joe Smith – cnt; (Ernest Elliott) – alt;

Porter Grainger – pno

31535 Don't Know And Don't Care Blues

Ajax 17027,

RST JPCD-1521-2

To list Joe Smith as cornetist here is what I would call an 'educated guess', and I think it not to be off the mark – the elegant and extended legato playing is typical. I believe to hear his smooth and soft tone together with remnants of his Johnny Dunn copying style of a year ago, mainly playing in the cornet's lower register, but already on his way to the style that made him famous - and the ladies moan and weep. Grainger is documented on piano.

If we find Ernest Elliott on alto here, he must have been very retained on this session. We hear a couple of his characteristics, but not as much as usual, and this player could easily be another one, a legitimate player with better taste and better pitch. Elliott's presence cannot be definitely contradicted or excluded, but is certainly very doubtful. Did he feel self-conscious in partnership with this beautiful and tasteful trumpet player/cornetist? And made this reach him better results and improve?

Notes:

- Rust *3: ? Joe Smith – cnt; ? Ernest Elliott – alt; Porter Grainger – pno
- Rust *4, *6: unknown, cnt; ? Ernest Elliott, alt; Porter Grainger, pno
- BGR *2: poss Joe Smith, cnt; poss Ernest Elliott, alt; Porter Grainger, pno; second unknown, alt; or one man playing both (now what does that mean? – KBR)
- BGR *3, *4: unknown, cnt; poss Ernest Elliott, alt; Porter Grainger, pno
- W.R. Bryant, Ajax Records: Porter Grainger (piano) with uncredited clarinet and saxophone (sic).

<p>040 HAZEL MEYERS Henderson and his Jazzy Cornetist Hazel Meyers – voc; Howard Scott – tpt; Fletcher Henderson – pno 31555 Heart-Breakin' Joe 31558 Don't Mess With Me</p>	<p>New York, c. Apr. 09-23, 1924 Ajax 17026, Document DOCD-5430 Ajax 17026, Document DOCD-5430</p>
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With Joe Smith, the outspoken blues accompanist of the time, on tour and not available for Fletcher Henderson, Henderson's second trumpeter and 'jazzy' conetist (!), public's tastes seem to be apparent: Scott is the 'jazzy' musician – and Smith the romantic. (Scott's career urgently has to be researched. He is a very shadowy musician.) And Elmer Chambers – first trumpet with Henderson at the time – obviously was out of consideration because of stylistic reasons. Measured against him Howard Scott certainly was much more "jazzy". This trumpeter here certainly is much jazzier than Chambers and must have listened to trumpeters of "Western" style, but still shows his roots in early Harlem Johnny Dunn commanded trumpet style. This certainly is Howard Scott! It was his bad luck that after one year in the Henderson band his duties as "hot" trumpeter became superfluous when Armstrong joined the band.

I have found his earliest appearance with the Henderson band on the 'Seven Brown Babies' recordings of October 04, 1923 by the Henderson band, although this seems not to have been recognized and noted earlier by anybody. W.C. Allen has none of it in his 'Hendersonia' (see my Early Fletcher Henderson list elsewhere on this website!).

Notes:

- W.C. Allen, *Hendersonia*, p.102: Howard Scott, cornet; Fletcher Henderson, piano. "The 'jazzy cornetist' is aurally identifiable as Scott; see remarks on p. 100 re Joe Smith, at this time on tour with 'In Bamville'. This was the last known Ajax session with Henderson; after this, most blues accompaniments on this label were by the 'Choo Choo Jazzers', a Joe Davis unit of varying personnel on each title. Joe Davis did, incidentally, claim to have used Fletcher Henderson on some of his Ajax dates, possibly some of the foregoing, possibly with some of the 'Jazzers'."
- Rust*3: ? Joe Smith, c; Fletcher Henderson, p.
- Rust*4,*6: Howard Scott, c; Fletcher Henderson, p.
- BGR*2: prob Joe Smith, cnt; Fletcher Henderson, pno.
- BGR*3,*4: Howard Scott, c; Fletcher Henderson, p.
- W.R. Bryant, Ajax Records: probably Joe Smith (cornet); Fletcher Henderson (piano). Smith is not credited by name on the labels; the attribution is based on strong aural and circumstantial evidence.

<p>041 ROSA HENDERSON Henderson and his Orchestra Rosa Henderson – voc; Howard Scott – tpt; Fletcher Henderson – pno 42657-1 Back Woods Blues 42658-1 Four Flushin' Papa (You've Gotta Play Straight With Me)</p>	<p>New York, May 1924 Em 10763, Document DOCD-5402 Em 10763, Document DOCD-5402</p>
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Walter C. Allen, p. 106: "Above is total instrumentation of the "Orchestra". Cornetist plays with Scott's mannerisms, albeit much in Joe Smith's style. Smith, however, was then on tour with 'In Bamville'."

A very unusual orchestra, this. But everything is said by Walter C. Allen above.

Notes:

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

<p>042 ROSA HENDERSON the Choo Choo Jazzers Rosa Henderson – voc; Harry Smith – tpt; Cliff Jackson – pno 31607 I Can't Get The One I Want</p>	<p>New York, Jun. 21-26, 1924 Ajax 17049, Document DOCD-5402</p>
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Who is Harry Smith? Rust*6 index lists him twice: as a clarinet player with one Peggy Dell in London in 1935 (page 437), and as a cornetist for this title. But does anybody really know anything about him. And who did list him for this session? How can a player as accomplished as this one remain otherwise unnoticed? Stylistically and tonally I would certainly identify this player as Joe Smith, and Walter C. Allen's notice (*Hendersonia*, p. 570) might give a hint to this player's queer staccato phrasing in this title: "He had a talent for mimicry on the trumpet – on various recordings, he essays the styles of Johnny Dunn (an important early influence on him!), Howard Scott, Louis Armstrong, and Tommy Ladnier." My conclusion: very probably Joe Smith! Joe Smith was on tour with the show 'Bamville' spring 1924 to February 1925. I am unable to find out the show's schedule. But possibly a happy day in New York of Joe's?

BUT: On 19 August 2016 Bob Hitchens, author of the great investigation on the Choo Choo Jazzers and their recordings, informed me on a chapter in "Luck's In My Corner" – The Life and Music of Hot Lips Page - by Todd Bryant Weeks, concerning influential trumpeters to Lips Page. On page 38 the author mentions two trumpet players of importance for Page in the "Territory" regions - Benno Kennedy and Harry Smith. About Smith he says: "*In the summer and fall of 1924, Harry Smith recorded as a cornetist in a straightforward, heavily blues-inflected style backing the singer Rosa Henderson with her New York-based group, the Choo Choo Jazzers (sic). Of interest in Smith's playing are several stylistic elements that support his influence on Hot Lips Page. In particular, there is Smith's use of plunger, growl and wah-wah effects on the tunes 'Strut Yo' Puddy' and 'Hard-Hearted Hannah' and his use of extended blue notes in 'I Can't Get The One I Want', all of which are reminiscent of Lip's later work. Smith's tone is dark, and he seems most comfortable in the horn's middle range. He also shows a marked King Oliver influence in his use of "crying" blue notes, typical for black jazz trumpeters of the day. And like that of Lips Page, Smith's playing also bears a striking similarity to that of the Ellingtonian master, James Wesley 'Bubber' Miley. This is evident especially in the manner in which he combines growls and smears while using the plunger on triplet figures of eighth-and sixteenth-note combinations. Examples of this type of figure appear in several places in Harry Smith's 'Strut Yo' Puddy' performance, but are most prominent in measures fourteen through seventeen of Smith's cornet solo shown in Transcription 4.1.*" (Transcription on page 39 of the book.) This said by T.B. Weeks may all be right and to the point, but it has to be added that all these named features were of common use with many Harlem trumpet players of the first half of the 1920s, originated – or at least widespread - by Johnny Dunn. And this would not only include Bubber Miley, but also very much so the early Joe Smith! Unfortunately, I do not know where Mr. Weeks received his information on this part of his book from, but he may nevertheless be right at this point. I certainly am unable to refute him here, and I will honestly name Harry Smith as trumpeter for this session, but I feel free to still maintain Joe Smith as a possible trumpet player on this session. Checking the Rust and BGR editions it becomes apparent that they all list Harry Smith on trumpet, the origin of this assumption I do not know. But it may be asked then whether this has been Mr. Weeks' source, or that he did have another one, yet – unfortunately - not cited in his book. The solution of this problem might be a task of the future.

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

Notes:

- RR 77-6, 86-6: unlisted

- W. Bryant, Ajax Records: no personnel per Hooper.

- BGR*2: Bubber Miley or Harry Smith, tpt; Bob Fuller, clt; Cliff Jackson, pno.

- BGR*3,*4: Harry Smith, t; Cliff Jackson, p.

- Rust*3: Harry Smith –t; Cliff Jackson –p.

- Rust*4,*6: Harry Smith, –c; or Bob Fuller , cl; Cliff Jackson, p

- Choo Choo Jazzers investigation: Collinson: Harry Smith ,Cliff Jackson. Miley disco: Harry Smith or Bubber Miley, Cliff Jackson.

Distinct trumpet style, no clarinet, probably Cliff Jackson (not quite sure). However Harry Smith may have been touring with Gonzell White. St 87/93 reports that Barclay Draper was playing with Cliff Jackson in spring 1924. KBR doubts Harry Smith & Cliff Jackson.

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

The same as said about session 042 applies to this session here. Bob Hitchens informed me on the book on Hots Lips Page and the citations on Harry Smith on pages 38/39. But I would like to inform the reader/listener about what I have said earlier in my comment on this session:

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

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

Notes:

- Jazz Directory Vol.4: unknown cor, tbn, p, bj, d.

- RR 77-6: not listed

- Rust*3,*4,*6: Harry Smith, –c; or Bob Fuller , cl; Cliff Jackson, p

- W. Bryant, Ajax Records: personnel per Hooper (third title): Louis Metcalfe, c; Mike Jackson, p.

- BGR*2: prob Louis Metcalf, t; Bob Fuller, cl; Cliff Jackson, p.

- BGR*3,*4: prob Rex Stewart, t; Bob Fuller, cl; Cliff Jackson, p.

044	BESSIE SMITH		New York,	Sep. 26, 1924
	Bessie Smith – voc;			
	Joe Smith – cnt; Charlie Green – tbn;			
	Fletcher Henderson – pno			
140062-2	Weeping Willow Blues		Col 14042-D,	Frog DGF 42
140063-3	The Bye Bye Blues		Col 14042-D,	Frog DGF 42

This certainly is Joe Smith at his most lyric and sentimental (?) up to now. But he brings a large amount of beauty – of mainly "white" beauty – into jazz/blues. There is no doubt as to the personnel on these sides and they document the beginning of a great personal and artistic relationship and estimation between the two Smiths. As far as is known Joe Smith was Bessie Smith's favourite accompanist. And then we hear the equally great Charlie Green on trombone whose work really demands a special discographic treatment.

Notes:

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

- Rust*3,*4,*6: Joe Smith, -c; Charlie Green -tb; Fletcher Henderson, p.
 - W.C. Allen, Hendersonia, p. 123: Joseph Smith, cornet; Charlie Green, trombone; Fletcher Henderson, piano; unknown whistle and bell effects, prob one of above. "Personnel is from Columbia files."
 - BGR*2,*3,*4: Joe Smith, cnt; Charlie Green, tbn; Fletcher Henderson, pno

045 IDA COX Five Blue Spells	New York,	late Jan. 1925
Ida Cox – voc;		
Howard Scott – tpt; Charlie Green – tbn; Don Redman – clt, sop;		
Fletcher Henderson – pno; Charlie Dixon – bjo;		
unknown – train effects		
2001-1	Mississippi River Blues	Pm 12251, Document DOCD-5323
2002-2	Georgia Hound Blues	Pm 12263, Document DOCD-5626
2002-3	Georgia Hound Blues	Pm 12263, Document DOCD-5323
2003-2	Blue Kentucky Blues (Kentucky Blues)	Pm 12258, Document DOCD-5323

As can be seen below, earlier discographies named Joe Smith as cornetist of this accompanying Henderson group, but later ones list Howard Scott. And it is very interesting to hear how this player plays very much like Louis Armstrong in the introduction of 'Georgia Hound Blues'. Scott obviously listened hard to his new band mate and he certainly learned a lot. Only that he could not reach as high, and it was his bad luck to have been over-shadowed by Armstrong. He was a solid player, and it would be most interesting to hear how he developed later, but unfortunately there is no telling example of it.

In any instance, this is not Joe Smith here on this session. Nor is it Buster Bailey. So, personnel is as given above.

Notes:

- Jazz Directory, Vol. 2: Joe Smith (c); Charlie Green (tb); Buster Bailey (cl); Fletcher Henderson (p); Charlie Dixon (bj).
 - Delaunay, New Hot Discography: unknown (c); Charlie Green (tb); Buster Bailey (cl); Fletcher Henderson (p); Charlie Dixon (bj).
 - Rust*3: Joe Smith –c; Charlie Green –tb; Buster Bailey –cl; Fletcher Henderson –p; Charlie Dixon –bj; ?Kaiser Marshall –d.
 - Rust*4,*6: Howard Scott –c; Charlie Green –tb; Don Redman –cl-ss; Fletcher Henderson –p; Charlie Dixon –bj.
 - W.C. Allen, Hendersonia, p. 155: Howard Scott, cornet; Charlie Green, trombone; Don Redman, soprano sax; Fletcher Henderson, piano; Charlie Dixon, banjo; unknown whistle effects.
 - BGR*2: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt, sop; Don Redman, alt; Fletcher Henderson, pno; Charlie Dixon, bjo; poss Kaiser Marshall, dms.
 - BGR*3,*4: Howard Scott, cnt; Charlie Green, tbn; Don Redman, clt, sop; Fletcher Henderson, pno; Charlie Dixon, bjo.

Discernible differences of takes:

- 2002-2: 4th chorus, tbn in bar 3: after 1 quarter and eighth pause tbn plays 1 eighth note f, 1 quarter note f, 1 eighth note g
 2002-3: 4th chorus, tbn in bar 3: tbn plays 5 eighth notes D – Eb – E – F – F, 1 quarter note Eb, 1 eighth note D

From late April 1925 until the fall of 1928 Joe Smith was a steady member of the Fletcher Henderson Orchestra.

As the personnel of the Henderson sessions of this period seem to be settled and not in doubt, they will not be discussed here. Only solistic performances of the musicians present – and with emphasis on Joe Smith - will be marked.

046 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

The Henderson band with Joe Smith now, for Howard Scott. Obviously, Henderson's long-time endeavour to engage him on a permanent basis had been successful at last. And he immediately gets a full-chorus cornet solo, Louis Armstrong playing the theme only, on 'Memphis Bound'.

Notes:

- Because of stable and definite personnel of the Henderson band of this period no comparison of discographical issues is necessary!

Solos ad-lib:

- 729: LA theme 22 + 8 / BB 32, CH bsx 16 + 6, FH 8, JS 24
 732: LA 2, LA 30, FH 8, CG 8

047 ETHEL WATERS her Ebony Four	New York,	Apr. 29, 1925
Ethel Waters – voc;		
Harry Tate or (Joe Smith?) – tpt; unknown – sop; Pearl Wright – pno		
140564	Brother, You've Got Me Wrong	Col unissued not on LP/CD
140565-2	No-One Can Love Me (Like The Way You Do)	Col 379-D, Chronological Classics 775

The trumpeter/cornetist sounds like Joe Smith, but when comparing his playing here to that with Bessie Smith (Sep. 1924) it is also possible that there is another trumpet player responsible, and the name of Harry Tate comes to mind when considering what has been stated in Storyville 133 and Names&Numbers 44, respectively (see below).

There certainly are doubts as to Joe Smith's presence, and I have to report an interesting connection, which might eventually solve the problem. Storyville 133, p.22 brought the following comment by Johnny Heinz: "Trumpeter Harry Tate, who was on the first (sic) sides by the Blue Ribbon Syncopators wound up in the Albany/Troy area when we lived there and told me that he quit the band to join Ethel Waters and that his replacement was to have been Louis Armstrong, but he went to Henderson instead, so a guy named Ted Colon replaced him." A later comment by Howard Rye in Names&Numbers 44, p. 3 relates to the foregoing: "Ted Colon's name was given by Harry Tate to John Heinz as that of his replacement. He reported this in Storyville 133. As written up by M.W. 'Med' Stoll in 'Playback II/9 (Sep. 1949), p. 18, 'Discology', Colon is on the OKeh session! Tate is said to have been "with the band before the OK was made, but left to go with Ethel Waters to New York. He claims to have played cornet on several of the Waters Columbia sides for which Joe Smith received credit. When

Tate left, the band hired Louis Armstrong but before he could report he had received his offer from Fletcher Henderson so he sent Colon in his place. Tate later rejoined the band and made the Columbias.”

The soprano sax player does not show any similarities of what I know of Don Redman’s style – neither on clarinet nor on alto – and I would leave this player as unknown. The pianist shows more lightness in style than Henderson – and even some flowery details in the first two vocal choruses – so that I would strongly Henderson’s presence in favour of Water’s pianist of the time.

Notes:

- *Delaunay, New Hot Discography: featuring Joe Smith (c).*
- *W.C. Allen, Hendersonia, p.159: poss Joe Smith, cornet; Don Redman, soprano sax; Fletcher Henderson or Pearl Wright, piano. “There is no personnel information in the Columbia files, instrumental passages are not enough to distinguish the men with certainty, but what can be heard is consistent in style with these named above. The ‘Four’ in the artist credits is a misnomer.”*
- *Rust*3: Joe Smith –c; ? Buster Bailey –cl; Fletcher Henderson –p.*
- *Rust*4: ?Joe Smith –c; ?Don Redman –cl –ss; unknown bassoon; ?Pearl Wright or Fletcher Henderson –p.*
- *John Heinz in Storyville 133: “Trumpeter Harry Tate, who was on the first (sic) sides by the Blue Ribbon Syncopators wound up in the Albany/Troy area when we lived there and told me that he quit the band to join Ethel Waters and that his replacement was to have been Louis Armstrong, but he went to Henderson instead, so a guy named Ted Colon replaced him.”*
- *Rust*6: ?Joe Smith –c; unknown –ss –oboe; ?Pearl Wright –p.*
- *BGR*2: Joe Smith, cnt; prob Buster Bailey, clt; Fletcher Henderson, pno.*
- *BGR*3,*4: Joe Smith, c; unknown –oboe (1)-ss (2); Fletcher Henderson or Pearl Wright, p.*
- *Howard Rye in Names&Numbers 44, p. 3: “Ted Colon’s name was given by Harry Tate to John Heinz as that of his replacement. He reported this in Storyville 133. As written up by M.W. ‘Med’ Stoll in ‘Playback II/9 (Sep. 1949), p. 18, ‘Discology’, Colon is on the OKeh session! Tate is said to have been “with the band before the OK was made, but left to go with Ethel Waters to New York. He claims to have played cornet on several of the Waters Columbia sides for which Joe Smith received credit. When Tate left, the band hired Louis Armstrong but before he could report he had received his offer from Fletcher Henderson so he sent Colon in his place. Tate later rejoined the band and made the Columbias.”*

048 MAGGIE JONES	Henderson’s Hot Six	New York,	May 05, 1925
Maggie Jones – voc;			
Joe Smith – cnt ; Charlie Green – tbn ; Buster Bailey – clt;			
Fletcher Henderson – pno; Charlie Dixon – bjo			
140583-1	Cheatin’ On Me	Col 14074-D	not on LP/CD
140583-3	Cheatin’ On Me	Col 14074-D,	Document DOCD-5349
140584-1	Mama (Won’t You Come And Mama Me?)	Col 14074-D,	Document DOCD-5349

What a wonderful and swinging combination of Henderson musicians they are when accompanying singers, and the more so when playing band choruses! This is Joe Smith the more moderate one – the more romantic when with Bessie Smith. Nothing needs to be said about the musicians, only that I believe to hear some tuba notes in both titles, which would then explain the band’s name. But these certainly result from Henderson’s choice of bass notes on the piano. But listen to the final band chord at the end of the first title: there is a retarded bass note in it which does not seem to be played by the piano – no tremolo here. Could this be proof for the presence of a tuba in the background?

Notes:

- *W.C. Allen, Hendersonia, p.159: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson,, piano; Charlie Dixon, banjo. (No tuba or drums audible). “There is no personnel information in the Columbia files; the personnel and identifications given above were derived from aural study.”*
- *Rust*3,*4,*6: Joe Smith –c; Charlie Green –tb; Buster Bailey –cl; Fletcher Henderson –p; Charlie Dixon –bj; Ralph Escudero –bb.*
- *BGR*2: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs.*
- *BGR*3,*4: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo.*

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

- 140583-1: instrumental intro 8 bars
- 140583-3: instrumental intro 4 bars

049 BESSIE SMITH	Henderson’s Hot Six	New York,	May 05, 1925
Bessie Smith – voc;			
Joe Smith – cnt; Charlie Green – tbn; Buster Bailey – clt;			
Fletcher Henderson – pno; Charlie Dixon – bjo			
140585-2	Cake Walkin’ Babies (From Home)	Col 35673,	Frog DGF 42

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

Notes:

- *Delaunay, New Hot Discography: Joe Smith (c); Charlie Green (tb); Buster Bailey (cl); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d).*
- *W.C. Allen, Hendersonia, p.160: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet;; Fletcher Henderson,, piano; Charlie Dixon, banjo. “There is no personnel information in the Columbia files; instrumentation and identities derived by aural study. There is no dass sax, tenor sax, or tuba on these titles: the “Six” is a misnomer.”*
- *Rust*3,*4,*6: Joe Smith –c; Charlie Green –tb; Buster Bailey –cl; Coleman Hawkins –ts; Fletcher Henderson –p; Charlie Dixon –bj; Ralph Escudero –bb.*
- *BGR*2,*3: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs.*
- *BGR*4: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, ten; Fletcher Henderson, pno; Charlie Dixon, bjo.*

050 BESSIE SMITH	Henderson’s Hot Six	New York,	May 06, 1925
Bessie Smith – voc;			

Joe Smith – cnt; Charlie Green – tbn; Buster Bailey – clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo
 140586-1 The Yellow Dog Blues
 140586-2 The Yellow Dog Blues

Col 14075-D, Frog DGF 42
 Col 14075-D, Frog DGF 42

Early discographies list this and the preceding sessions as one session dated 05 May, 1925. Musicians at both sessions are identical. And again, against almost all the discographies there is no Coleman Hawkins playing on these sides, neither tenor sax nor possibly bass saxophone!

Notes:

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

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

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

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

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

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

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

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

051 ETHEL WATERS her Ebony Four

New York, May 13, 1925

Ethel Waters – voc;

Harry Tate or (Joe Smith ?) - tpt; unknown – sop;

Pearl Wright - pno; unknown - bassoon

140564-5 Brother, You've Got Me Wrong

Col 433-D, Chronological Classics 775

140597-1 Sweet Georgia Brown

Col 379-D, Chronological Classics 775

140598 Too Bad Jim

Col unissued not on LP/CD

This Ethel Waters session certainly has some relation to the session of 29 April 1925 (session 043 above). The trumpet player is the same person as before, as is the soprano sax player in whose playing I cannot detect anything of Don Redman's style. The pianist seems to be Pearl Wright as the left-hand playing is certainly different to Henderson's. There is a bassoon playing a very simple accompanimental part in 'Sweet Georgia Brown'. But this bassoon cannot be detected in 'Brother, You've Got Me Wrong'. On this title I believe to hear a tuba instead, which again might be caused by the use of bass notes of the piano and a strange resonance of bass frequencies at the appropriate places. At the beginning of the ensemble chorus of 'Sweet Georgia Brown' this same phenomenon appears again.

This then would mean that we do not have Henderson accompanied sessions here – 043 and 047 – and thus we could positively take into consideration the presence of Harry Tate on trumpet/cornet as explained above (session 043).

Notes:

- *Delaunay, New Hot Discography: featuring Joe Smith (c).*

- *W.C. Allen, Hendersonia, p.160: prob Joe Smith, cornet; Don Redman, clarinet and soprano sax; unknown bass clarinet; Fletcher Henderson or Pearl Wright, piano. "There is no personnel information in the Columbia files; the instrumental passages are not extensive enough to permit positive identification, but trumpeter Horace Holmes, who played behind Ethel Waters on some other Ebony Four titles, stated that it was not himself on these titles, but probably Joe Smith, whom he knew and admired."*

- *Rust*3: Joe Smith –c; ? Buster Bailey –cl; Fletcher Henderson –p; Ralph Escudero –bb.*

- *Rust*4,*6: ? Joe Smith –c; ? Don Redman –cl (2)- ss; unknown –bassoon (2); Fletcher Henderson or ? Pearl Wright –p.*

- *BGR*2: Joe Smith, cnt; prob Buster Bailey, clt; Fletcher Henderson, pno; poss Ralph Escudero –bb.*

- *BGR*3: Joe Smith –c; Don Redman –cl –ss; unknown –bassoon (2); Fletcher Henderson or Pearl Wright –p.*

- *BGR*4: Joe Smith –c; Don Redman –cl (2)- ss; unknown –bassoon (2); Fletcher Henderson or Pearl Wright –p.*

052 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, May 19, 1925

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

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

There is an unusual two-tenor sax passage in 'I'll Take Her Back', but only one improvised tenor sax solo by Hawkins.

Notes:

- *Because of stable and definite personnel of the Henderson band of this period no comparison of discographical issues is necessary!*

Solos ad-lib:

140616-1: CH 8

140617-1-2: LA 1, LA 22, BB 12, CH 22

Discernible differences of takes:

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

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

053 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

Listen what is happening in the second and fourth choruses behind the lead parts after Armstrong's "Oliver" solo: Hawkins ad-lib, and beautiful cymbal work by Kaiser Marshall, very modern for the time.

Notes:

- *Because of stable and definite personnel of the Henderson band of this period no comparison of discographical issues is necessary!*

Solos ad-lib:

140639-2:	CG 10, LA Oliver solo 10+10+10
140640-2:	JS theme 1+18, CG 2, JS 2, CG 18

054	FLETCHER HENDERSON AND HIS ORCHESTRA	New York,	Aug. 06, 1925
<i>Elmer Chambers, Joe Smith, Louis Armstrong - tpt; Charlie Green - tbn;</i>			
<i>Don Redman, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt;</i>			
<i>Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms</i>			
140812	Red Hot Henry Brown	Col unissued	not on LP/CD
140813	Loud Speakin' Papa	Col unissued	not on LP/CD

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

Notes:

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

055	THE SOUTHERN SERENADERS	New York,	Aug. 07, 1925
<i>Elmer Chambers, Joe Smith, Louis Armstrong - tpt; Charlie Green - tbn;</i>			
<i>Don Redman, Buster Bailey - alt, clt; Coleman Hawkins - ten, clt;</i>			
<i>Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms;</i>			
<i>Billy Jones - voc (1); Don Redman - arr</i>			
140819-2	I Miss My Swiss	Har 4-H,	Chronological Classics 633
140820-2	Alone At Last	Har 5-H,	Chronological Classics 633

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

Notes:

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

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

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

Solos ad-lib:

140819-2:	LA 16, BB obligato 16
140820-2:	LA 30

056	COOT GRANT	New York,	c. Sep. 1925
<i>Coot Grant (Leola B. Wilson) - voc;</i>			
<i>Joe Smith - cnt; Fletcher Henderson - pno</i>			
2283-1	Speak Now Or Hereafter Hold Your Peace	Pm 12324,	Document DOCD-5563
2284-1	When Your Man Is Going To Put You Down You Can Never Tell	Pm 12324,	Document DOCD-5563

This really is some sort of a miracle! On first hearing I thought to hear Louis Armstrong - although with a somewhat softer tone and approach. So much so, that the booklet to the Document CD lists "Joe Smith or Louis Armstrong" on cornet. And it really sounds like Louis most of the time, the vibrato, the phrasing, the little licks played, and the choice of notes. All this, but a bit mellower and smoother to be by Armstrong. But on the first title at the beginning of the cornet half-chorus (2. chorus) you can hear Leola Wilson shout: "Come on, Joe!" So, we might be sure that this is Joe Smith. Yet, he is at his most Armstrong-ish here! And you might imagine what a strong influence Armstrong had on New York or Harlem musicians, so that even Joe Smith, this very experienced and seasoned individual cornetist sounds like Louis Armstrong here. What a marvellous musician.

“Kid” Wesley Wilson is not present on the second title as listed in Rust*6!

Notes:

- Rust*3: *Louis Armstrong or Joe Smith -c; Fletcher Henderson -p.*

- BGR*2: *Louis Armstrong or Joe Smith -c; Fletcher Henderson -p.*

- *W.C. Allen, Hendersonia, p.163: Joe Smith, cornet; Fletcher Henderson, piano. “It has been seriously proposed that Louis Armstrong was present on 2284, in addition to Smith. Certain cornet passages are played muted, but although the muted tone is indeed similar to Armstrong’s, the phrasing is more characteristic of Joe Smith. Nowhere can two cornets be heard together; rather, Smith could have deliberately imitated Armstrong’s style, much as he aped Johnny Dodds in the past.”*

- Rust*4,*6: *Joe Smith -c; Fletcher Henderson -p.*

- BGR*3,*4: *Joe Smith -c; Fletcher Henderson -p.*

057 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 21, 1925

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

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

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

Don Redman - arr (1); *Elmer Schoebel* - arr (2)

141170-1 T N T

Col 509-D,

Chronological Classics 633

141171-4 Carolina Stomp

Col 509-D,

Chronological Classics 633

This is Louis Armstrong’s last recording date as member of the Henderson band. The Henderson band was not anymore what they had been from now on.

Notes:

Because of stable and definite personnel of the Henderson band of this period no comparison of discographical issues necessary!

Solos ad-lib:

141170-1: *LA 4+4, LA 14, CH 4, CG 4+4, JS 1+15*

141171-4: *CH bsx 2, FH 2+2, CG over brass 14, LA 12, DR 2, CH bsx 1+1+6, LA 2, LA 1+1+8, DR + CH bsx chase 14, FH 2+2, DR + CH bsx chase 14, BB obligato 14*

058 ETHEL WATERS her Ebony Four

New York,

Oct. 28, 1925

Ethel Waters - voc;

Joe Smith - cnt;

Pearl Wright - pno; **Coleman Hawkins** - bsx

141207-2 No Man’s Mama

Col 14116-D,

Chronological Classics 672

141208-1 Tell ‘Em About Me

Col 561-D,

Chronological Classics 672

141209-3 Maybe Not At All

Col 14112-D,

Chronological Classics 672

Beautiful and mature Joe Smith, yet Hawkins’ bass sax sounds a bit comic.

Notes:

- Rust*3,*4,*6: *Joe Smith -c; Coleman Hawkins -bsx; Pearl Wright -p.*

- BGR*2,*3,*4: *Joe Smith -c; Coleman Hawkins -bsx; Pearl Wright -p.*

- *W.C. Allen, Hendersonia, p. 164: Joe Smith, cornet; Coleman Hawkins, bass sax; Pearl Wright, piano. “Personnel is from the Columbia files; Hawkins is audible on 141208 despite the label credits.”*

059 FLETCHER HENDERSON AND HIS BAND

New York,

Nov. 16, 1925

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

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

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

Don Redman - voc

6293-1 Sleepy Time Gal

Apex 8419

not on LP/CD, but held

6293-2 Sleepy Time Gal

Ban 1639,

Chronological Classics 633

6293-3 Sleepy Time Gal

Ban 1639,

Neatwork RP 2006

6297-1 Then I’ll Be Happy

Ban 1654,

Chronological Classics 633

6297-2 Then I’ll Be Happy

Ban 1654,

Neatwork RP 2006

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

Notes:

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

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

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

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

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

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

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

Solos ad-lib:

6293-1-2-3: *JS 2+16, CG 14, CH 16, BB clt + CG tbn obligato 14.*

- 6297-1-2: BB 1+1, DR voc 32, JS 16+6, CH 16, CG 2, BB clt+ CG tbn obligato 6.
Discernible differences of takes:
 6293-1: J. Smith solo: 16-bar half-chorus (after two-bar break) bar 7: 2 eighth notes – 1 quarter note – 1 half note; bar 11: 1 half note – 2 eighth notes – 1 quarter note. First note of final break is fluffed (too high: Ab instead of Eb).
 6293-2: J. Smith solo: 16-bar half-chorus (after two-bar entering break) bar 7: 1 eighth note – 1 quarter note – 1 eighth note – 1 half note; bar 11: 1 sustained whole note. First note of final break clear Eb.
 6293-3: J. Smith solo: 16-bar half-chorus (after two-bar entering break) bar 7: 1 quarter note – 2 eighth notes – 1 half note; bar 11: 1 sustained whole note. First note of final break clear Eb. Bar 4 of solo unsecure.
 6294-1: C. Hawkins solo: final break: 5 uprising notes, then 2 downward arpeggios of 4 chordal notes each
 6294-2: C. Hawkins solo: final break: 5 syncopated notes of equal pitch

060 BESSIE SMITH	New York,	Nov. 18, 1925
Bessie Smith – voc;		
Joe Smith – cnt; Charlie Green – tbn;		
Fletcher Henderson – pno; unknown – speech (1)		
141283-1	At The Christmas Ball	Col 35842, Frog DGF 43
141284	Telephone Blues	Col unissued not on LP/CD
141285-3	I've Been Mistreated And I Don't Like It	Col 14115-D, Frog DGF 43

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

Notes:

- Delaunay, *New Hot Discography*: Joe Smith (c); Charlie Green (tb); Fletcher Henderson (p).
 - W.C. Allen, *Hendersonia*, p.186: Joe Smith, cornet; Charlie Green, trombone; Fletcher Henderson,, piano; unknown male voice in intro to first title. (Personnel is from Columbia files.)
 - Rust*3,*4,*6: Joe Smith –c; Charlie Green –tb; Fletcher Henderson –p.
 - BGR*2,*3,*4: Joe Smith, cnt; Charlie Green, tbn; Fletcher Henderson, pno.

061 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,	Nov. 19, 1925
Russell Smith, Elmer Chambers, Joe Smith - tpt; Charlie Green – tbn;		
Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;		
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms		
E-1759/61	Peaceful Valley	Voc unissued not on LP/CD
E-1762/64	Hay Foot, Straw Foot	Voc unissued not on LP/CD

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: not listed.
 - Rust*2: Elmer Chambers, Joe Smith, Russell Smith (tpt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).
 - Rust*3: Russell Smith, Joe Smith -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl, ts -bsx; Fletcher Henderson -p, ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.
 - W.C. Allen, *Hendersonia*, p. 186: “Probably similar personnel to above Orchestra session (16 November, 1925 – KBR).”
 - Rust*4: Elmer Chambers -Joe Smith -Russell Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -Cm -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.
 - Rust*6: Elmer Chambers, Joe Smith, Russell Smith, t; Charlie Green, tb; Buster Bailey, cl, as; Don Redman, as, ts, v; Coleman Hawkins, cl, Cm, ts; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.

062 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

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Russell Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).
 - D. Carey, A. McCarthy, *Jazz Directory Vol. 4*: Elmer Chambers, Joe Smith, unknown (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).
 - W.C. Allen, *Record Research 33-13*: 1 tp (Joe Smith); 1 tb (Green); 3 reeds (Bailey cl, Redman alto, Hawkins bass sax); piano; banjo; drums
 - Rust*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).
 - Rust*3: Russell Smith, Joe Smith -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl, ts -bsx; Fletcher Henderson -p, ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.
 - W.C. Allen, *Hendersonia p187*: Joe Smith, trumpet; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax;

Coleman Hawkins, clarinet and bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums. "File cards for this session are headed 'Fletcher Henderson & his Orchestra', which was subsequently crossed out and the credit 'The Dixie Stompers' substituted. There is no personnel information on these cards, but the above has been reconstructed from aural study. Note that this is not by the full band, the instrumentation being as above."

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

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

Solos ad-lib:

141301-2: CH bsx 1+1, CH bsx 14, BB 14, JS muted 16, DR 8, JS muted 6, CH bsx 1+1+1+1+8+1.

141302-3: BB clt obligato 30, CH bsx 2+16, CH bsx 6, CG 6, JS 2, FH 16, JS muted 8, FH 6, CG 8, BB clt + CG tbn obligato 30, DR 1, CH bsx 1.

063 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

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

Notes:

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

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

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

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

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

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

064 TRIXIE SMITH Fletcher Henderson's Orchestra

New York,

c. Dec. 1925

Trixie Smith - voc;

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

Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; unknown - tom-tom (1,2)

2362-1 Everybody's Doing That Charleston Now

Pm 12330,

Document DOCD-5333

2362-2 Everybody's Doing That Charleston Now

Pm 12330,

Document DOCD-5573

2363-1 He Likes It Slow

Pm 12336

not on LP/CD

2363-2 He Likes It Slow

Pm 12336,

Document DOCD-5333

2364-1 Black Bottom Hop

Pm 12336,

Document DOCD-5333

2365-1 Love Me Like You Used To Do

Pm 12330,

Document DOCD-5660

2365-2 Love Me Like You Used To Do

Pm 12330,

Document DOCD-5333

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

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

Notes:

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

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

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

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

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

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

Discernible differences of takes:

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

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

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

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

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

equally pitched notes G and 2 fifth upward jumps G – C

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

To me this is a typical Henderson performance of the first “Transition Period”, after Louis Armstrong’s departure and the enlisting of Tommy Ladnier. It lacks the presence of a real “hot” trumpet player. Personnel obviously is as above, but the clarinet section has three players here, unlike session 116 where Hawkins does not take part in it. In the first title Kaiser Marshall seems to try out his newly acquired brushes on his tightly pitched snare-drum. And we hear Joe Smith thereafter at his most romantic. But the phrasing and harmonizing of the saxophone section before shows the work of a jazz inclined arranger, whom I think to identify as Don Redman.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: No information on the following recordings. (!)*
 - *D. Carey, A. McCarthy, Jazz Directory Vol. 4: probably Joe Smith (cor); Charlie Green (tbn); Buster Bailey (clt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d).*
 - *Rust*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).*
 - *Rust*3: Russell Smith, Joe Smith -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl, ts -bsx; Fletcher Henderson -p, ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*
 - *W.C. Allen, Hendersonia, p. 187: Russell Smith ?, Joe Smith, trumpets; Charlie Green, trombone; probably Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet, tenor and bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. “Only two trumpets seem to be audible. This is a remake session, these titles having been originally recorded on November 19th, but rejected.”*
 - *Rust*4: Russell Smith (?) -Joe Smith -t; Charlie Green -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*
 - *Rust*6: Russell Smith (?), Joe Smith, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.*

Solos ad-lib:

E-1911/12/13: KM 16+8, FH 8, KM 6, JS muted 8, CH bsx 2.
 E-1914/15/16: JS 2, CH bsx 32, JS 4+4, DR 16, JS muted 16, CG 32.

066 **MA RAINEY** her Georgia Band New York, c. early Dec. 1925
 Gertrude Ma Rainey – voc;
 Joe Smith – cnt; Charlie Green - tbn; Buster Bailey – clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins - bsx
 2369-2 Slave To The Blues Pm 12332, Document DOCD-5583
 2370-1 Yonder Come The Blues Pm 12357, Document DOCD-5583
 2370-2 Yonder Come The Blues Pm 12357, Rarities RAL 3 (LP)
 2371-1 Titanic Man Blues Pm 12374, Document DOCD-5583
 2371-2 Titanic Man Blues Pm 12374, Document DOCD-5583
 2372-2 Chain Gang Blues Pm 12338, Document DOCD-5583
 2373-1 Bessemer Bound Blues Pm 12374, Document DOCD-5583
 2373-2 Bessemer Bound Blues Pm 12374, Document DOCD-5583
 2374-1 Oh My Babe Blues Pm 12332, Document DOCD-5583
 2375-2 Wringing And Twisting Blues Pm 12338, Document DOCD-5583
 2376-2 Stack O’Lee Blues Pm 12357, Document DOCD-5583

This is the same accompanying group made up by Henderson players as at the May 05/06 sessions above, only that they added Coleman Hawkins on bass-sax. It is one of the few Ma Rainey sessions in New York. Joe Smith in his very own inimitable and beautiful style. His colleagues in close quality, Bailey in a very interesting copy of Johnny Dodds in ‘Titanic Man Blues’ take -1. All discographies list two takes of ‘Yonder Come The Blues’, but only the British Rarities reissue claims to have take -2. Yet, after close listening no apparent difference to the reissued take -1 on the Document release could be recognized.

Notes:

- *W.C. Allen, Hendersonia, p. 188: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; Coleman Hawkins, bass sax. “Instrumentation and soloists identified aurally.”*
 - *Rust*3, *4: Joe Smith –c; Charlie Green –tb; Buster Bailey –cl; Coleman Hawkins –bsx; Fletcher Henderson –p; Charlie Dixon –bj (rec. Chicago.)*
 - *Rust*6: Joe Smith, c; Charlie Green, tb; Buster Bailey, cl; Coleman Hawkins, bsx; Fletcher Henderson, p; Charlie Dixon, bj (rec. New York).*
 - *BGR*2, *3, *4: Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo.*

Discernible differences of takes:

2370: No differences of takes -1 (Document CD) and -2 (Rarities LP) could be detected. So, the Rarities LP might include take -1 as well.
 2371-1: First chorus middle-break bars 7/8: Bailey plays succession of eighth and quarter notes in pure Johnny Dodds fashion In middle range of clarinet
 2371-2: First chorus middle-break bars 7/8: Bailey starts his phrase with high eighth and half notes D
 2373-1: Intro / first chorus: Hawkins plays the downward phrase G – C only once, leading into the first bar of first chorus
 2373-2: Intro / first chorus: Hawkins plays the downward phrase G – C three times, leading into the first bar of first chorus and into bars two and three

067 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Dec. 18, 1925

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

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

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

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

W.C. Allen in his superb 'Hendersonia' mentions an existing test pressing of 'Nobody's Rose' take -3. A copy of this take -3 I have in my collection, having received it via tape from a befriended German collector many years ago. Trying now to recognize and discriminate these two takes I have to admit that both very probably are identical. This fact may mean that 1) I do not own a copy of take -3 (what really would be most annoying!), or 2) the test of take -3 might be a dub of take -1, or 3) the whole performance had been entirely arranged and thus differences are too minimal to recognize, or -4)

Notes:

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

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

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

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

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

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

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

Discernible differences of takes:

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

Solos ad-lib:

141410-1-3: JS 32, CG + DR gfs 31, CW bsx 32, BB 15 obligato

141411-2: DR gfs 4, CH bsx + DR gfs 32, CG 4+12+2, JS 4+12+2, BB 18 obligato, JS 2, BB 10 obligato

068 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

141303-5	Florida Stomp	Har 88-H,	Chronological Classics 610
141422-2	Get It Fixed	Har 88-H,	Chronological Classics 610
141423-3	Chinese Blues	Har 92-H,	Chronological Classics 610
141424-3	Panama	Har 92-H,	Chronological Classics 610

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

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

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

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

Notes:

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

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

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

- Rust*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).
 - Rust*3: Russell Smith -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Kaiser Marshall -d.
 - W.C. Allen, *Hendersonia* p189: probably Russell Smith, Joe Smith, trumpets and possibly mellophone; Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax, goofus, vocal and possibly trumpet; Coleman Hawkins, clarinet, tenor and bass saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums. "Certain brass passages sound too full for two trumpets, as on 141424; since Redman also doubled on trumpet, he might have done so on this occasion. On 141423 it sounds much like two trombones in one passage, which might be explained by the use of a mellophone, or even Joe Smith's low-register trumpet, in unison with Charlie Green. By far the majority of the ensemble passages, however, contain only two trumpets and one trombone and in view of the 'economy' nature of the Harmony sessions, the enlargement of the band to three trumpets and two trombones for only a very few passages seems unwarranted."
 - Rust*4,*6: Russell Smith (?) -Joe Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -gfs -v -t?; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall -d -chimes.

Solos ad-lib:

141303-5: JS 12, JS 2, CG 1+1, CG 12, FH 16, CH bxs 12
 141422-2: BB over ens 6, CG 2, BB over ens 8, CH bxs 16, BB obligato 8, CG 16, BB + DR gfs 16, JS 16, JS 2
 141423-3: CH ten 8, CG 8, FH 8, JS over ens 8, JS 8
 141424-3: sketchy head-arrangement with ad-lib solo spots by CH, CG, JS and BB

069 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jan. 06, 1926

Russell Smith, Luke Smith, Joe Smith - tpt; Charlie Green - tbn;
 Don Redman - alt, clt, goofus; Buster Bailey - alt, clt; Coleman Hawkins - ten, clt;
 Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms;
 Arthur Lange - arr (5,6)

E-2049	Dinah	Voc 15204,	Chronological Classics 610
E-2054	I Want Somebody To Cheer Me Up	Voc 15204,	Chronological Classics 610
E-2055	I Want To See A Little More Of What I Saw In Arkansas	Voc 15205,	Chronological Classics 610
E-2056	I Want To See A Little More Of What I Saw In Arkansas	Voc 15205,	Neatwork RP 2016
E-2058	Let Me Introduce You To My Rosie	Voc 15205,	Chronological Classics 610
E-2059	Let Me Introduce You To My Rosie	Voc 15205	not on LP/CD

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948: No information on the following recordings. (!)*
 - D. Carey, A. McCarthy, *Jazz Directory Vol. 4: probably Joe Smith (cor); Charlie Green (tbn); Buster Bailey (clt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d).*
 - Rust*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).
 - Rust*3: Russell Smith -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.
 - W.C. Allen, *Hendersonia* p190: Russell Smith, possibly Luke Smith, Joe Smith, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax and goofus; Coleman Hawkins, clarinet, tenor and bass saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "Full band is present here, with three trumpets audible; personnel is that of his band during this period."
 - Rust*4,*6: Russell Smith -Joe Smith -?Luke Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -gfs -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall d.

Solos ad-lib:

E-2049Dinah: CH bxs 30, CG 16, JS 8, CG 6, CH ten 30
 E-2054: ?? mellophone or baritone horn 8, CG tbn 8, CD + JS 16, CD + JS 6, BB obligato 16, DR gfs 8, BB obligato 6
 E-2055/56: CH ten 2 + 16, JS 8, Ch 6, CG 16, CG 6, JS 16
 E-2058/59: CH ten 16, CH 8

Discernible differences of takes:

E-2055: second bar of ten break - end of first chorus: 1 eighth note Ab, 1 quarter note C, 1 eighth note F, 1 quarter note Ab
 E-2056: second bar of ten break - end of first chorus: 1 triplet D-Eb-E, 4 eighth notes F-Eb-D-C, 1 quarter note Bb
 E-2058/59: Since take E-2058 only has been reissued, differences of takes are impossible to state.

070 THE DIXIE STOMPERS

New York,

Jan. 20, 1926

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

141526-3	I Found A New Baby	Har 121-H,	Chronological Classics 610
141527-3	Nervous Charlie Stomp	Har 153-H,	Chronological Classics 610
141528-2	Black Horse Stomp	Har 153-H,	Chronological Classics 610

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

Notes:

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

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

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

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

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

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

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

Solos ad-lib:

141526-3: JS 16, JS 8, FH 16, DR voc 32, CG 16, BB 8, CG 6, BB obligato 16, CH 8, BB obligato 6.

141527-3: CG 16, RS 8, RS 8.

141528-2: CG 8, CG 4, FH 20.

071 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jan. 21, 1926

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

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

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

141533 Flamin' Mamie

Col unissued

not on LP/CD

141534 Roll 'Em, Girls

Col unissued

not on LP/CD

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

Notes:

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

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

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

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

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

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

072 ETHEL WATERS

New York,

Jan. 22, 1926

Ethel Waters – voc;

Joe Smith – cnt (1); Fletcher Henderson – pno;

unknown - speech (2)

141542-1 I've Found A New Baby

Col 561-D,

Chronological Classics 633

141543-2 Make Me A Pallet On The Floor

Col 14125-D,

Chronological Classics 633

141544-2 Bring Your Greenbacks

Col 14125-D,

Chronological Classics 633

Joe Smith can only be heard on the first title of this session, but beautiful in low register, although not as smooth as usually. And Henderson plays a very nice stride accompaniment.

Notes:

- Rust*3,*4,*6: Joe Smith -c(1); Fletcher Henderson -p; unidentified speech.

- BGR*2,*3,*4: Joe Smith, cnt(1); Fletcher Henderson, pno; unidentified talking.

073 OZIE McPHERSON Fletcher Henderson and his Orchestra

Chicago,

Feb. 1926

Ozie McPherson – voc;

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

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

2422-4 Down To The Bottom Where I Stay

Pm 12362,

Document DOCD-5522

2453-4 I Want My Loving

Pm 12362,

Document DOCD-5522

2455-3 Nobody Rolls Their Jelly-Roll Like Mine

Pm 12362,

Document DOCD-5522

2456-3 I'm So Blue Since My Sweetie Went Away

Pm 12362,

Document DOCD-5522

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

Notes:

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

074 THE DIXIE STOMPERS

New York, Mar. 22, 1926

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

141832-2	Tampekoe	Har 166-H,	Chronological Classics 610
141833-1	Hi-Diddle-Diddle	Har 179-H,	Chronological Classics 610
141833-2	Hi-Diddle-Diddle	Har 179-H	not on LP/CD
141834-3	Hard-To-Get Gertie	Har 197-H,	Chronological Classics 610

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

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

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

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Russell Smith, Joe Smith (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (tuba); Kaiser Marshall (dm).*
 - D. Carey, A. McCarthy, *Jazz Directory Vol. 4: Elmer Chambers, Joe Smith, Rex Stewart (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*
 - W.C. Allen, *Record Research 33-13*: 2 tp (no solos); 1 tb (Green); 3 reeds (Hawkins tenor); piano; banjo; drums
 - Rust*2: Rex Stewart, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr, v); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).
 - Rust*3: Russell Smith, Joe Smith, Rex Stewart - t; Charlie Green - tb; Buster Bailey, cl -ss- as; Don Redman, cl - as - a- v; Coleman Hawkins, cl- ts- bsx; Fletcher Henderson, p - ldr - a; Charlie Dixon - bj; Ralph Escudero - bb; Kaiser Marshall - d
 - W.C. Allen, *Hendersonia*, p.192: Russell Smith, Joe Smith, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets, soprano and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums and bells
 - Rust*4: Russell Smith -Joe Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -as -gfs -a; Coleman Hawki -cl -ts -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall d.
 - Rust*6: Russell Smith, Joe Smith, t; Charlie Green, tb; Buster Bailey,cl,as; Don Redman, cl, ss, as, gfs, a; Coleman Hawkins, cl,ts; Fletcher Henderson, p, dir; Charlie Dixon, bj;Kaiser Marshall, d

Solos ad-lib:

141832-2:	CG 2, CH 2+10
141833-1-2:	CH 15, CG 1+15, BB 15
141834-3:	CG 16, CH 1+31

Discernible differences of takes:

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

075 FLETCHER HENDERSON'S ORCHESTRA

New York, Mar. 1926

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

X-50	Honeybunch	Gnt 3286,	Chronological Classics 610
X-54-A	When Spring Comes Peeping Through	Gnt 3285,	Chronological Classics 610

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

W.C. Allen, *Hendersonia*, p. 192: "Same personnel as for above session. (Aural evidence; no tuba is audible) Joe Smith definitely present." Ibid. "NOTE: Schuller (in *EARLY JAZZ*, 1968, p.263-64) attributes this solo (When Spring ... - KBR) to Benny Morton. However, the solo which he transcribed does not match the notation of either trombone solo on this title." I am sorry to report that W.C.Allen is wrong here as Schuller's notation shows the ad-lib trombone solo in the second chorus, Ex. A showing the last two bars of the first A part (of AABA structure) and Ex. B showing the B part (of AABA structure) of the same chorus!

Notes:

- Ch. Delaunay, *New Hot Discography 1948: No information on the following recordings. (!)*
 - D. Carey, A. McCarthy, *Jazz Directory Vol. 4: probably Joe Smith (cor); Charlie Green (tbn); Buster Bailey (clt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d).*
 - Rust*2: Russell Smith, Joe Smith (cnt); Charlie Green (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).
 - Rust*3: Russell Smith, Joe Smith, Rex Stewart - t; Charlie Green - tb; Buster Bailey,cl -ss- as; Don Redman, cl - as - a- v; Coleman Hawkins, cl- ts- bsx; Fletcher Henderson, p - ldr - a; Charlie Dixon - bj; Ralph Escudero - bb; Kaiser Marshall - d

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

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

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

Solos ad-lib:

X-50: CG 8, DR sop 8, CG 7, BB 16, CH 8, BB 8

X-54-A: CG 30, JS 8, FH 8, CH 24

076 THE DIXIE STOMPERS

New York,

Apr. 14, 1926

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

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

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

Don Redman – voc (1); Harold Arlen – arr (1)

141958-1 Dynamite

Har 209-H,

Chronological Classics 610

141959-2 Jackass Blues

Har 166-H,

Neatwork RP 2016

141959-3 Jackass Blues

Har 166-H,

Chronological Classics 597

141960-2 Static Strut

Har 197-H,

Chronological Classics 597

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

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

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

Notes:

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

- D. Carey, A. McCarthy, *Jazz Directory Vol. 4: Elmer Chambers, Joe Smith, Rex Stewart (cor); Charlie Green (tbn); Buster Bailey (clt);*

Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

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

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

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

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

- Rust*4: Russell Smith -Joe Smith -t; Charlie Green -tb; Buster Bailey -cl -as; Don Redman -cl -ss -as -v; Coleman Hawkins -cl -ts;

Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall d.

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

Solos ad-lib:

141958-1: FH 20, (JS 15) (!)

141959-2-3: JS 12, CG 12, JS last chorus over ens

151960-2: CG 32 ad-lib over ens, CH 16, JS 16 ad-lib over ens

Discernible differences of takes:

141959-2: second bar of trombone solo: 1 eighth pause + 2 eighth notes Bb-A (triplet), 3 eighth notes C-Bb-C (triplet), 2 quarter notes Bb - Ab

141959-3: second bar of trombone solo: 1 eighth pause + 3 eighth notes Ab-Ab-F, 1 dotted quarter note Ab, 1 eighth note F

077 BESSIE SMITH

New York,

May 04, 1926

Bessie Smith – voc;

Joe Smith – cnt; Fletcher Henderson – pno

142146-3 Money Blues

Col 14137-D,

Frog DGF 44

142147-2 Baby Doll

Col 14147-D,

Frog DGF 44

142148-3 Hard Driving Papa

Col 14137-D,

Frog DGF 44

142149-1 Lost Your Head Blues

Col 14158-D,

Frog DGF 44

Both players are documented in the Columbia files. Very sensitive and elegant Joe Smith.

Notes:

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

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

078 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

May 14, 1926

Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;

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

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

Don Redman – arr (1,2)

142205-3 The Stampede
142206-2 Jackass BluesCol 654-D,
Col 654-D,Chronological Classics 597
Chronological Classics 597

Well, what is there to say? For me this is the first real jazz recording of the Fletcher Henderson band, the earlier recordings – in spite of Armstrong's presence and solos – mainly those of a dance band. But what does make it a jazz recording? First: Redman's jazzy arrangement as different from his earlier ones, and second: Hawkins' and Joe Smith's solos, and then third: Rex Stewart's amazingly hot solistics in "The Stampede" introduction and the first half of the last chorus. These two short solos and the fifth chorus of "Jackass Blues" make these sides classic examples of early big band jazz. And Stewart shows himself to be a full-fledged successor to Armstrong's vacated seat in the Henderson band. It is a sad thought that he himself did not see himself ready and able to fill Louis' chair.

By the way, when listening to these sides again after a long time, I think that Bennie Morton's presence here might be questioned. I believe to hear Charlie Green on trombone. Yet, W.C. Allen p.194 says: "Rex Stewart and Benny Morton have confirmed their presence on these sides, being their first solos with Henderson."

Notes:

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

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

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

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

- W.C. Allen, *Hendersonia, p.194*: Russell Smith, Joe Smith, Rex Stewart, trumpets; ?Bennie Morton, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "Rex Stewart and Benny Morton have confirmed their presence on these sides, being their first solos with Henderson."

- Rust*4,*6: Russell Smith, Joe Smith, Rex Stewart, t; Benny Morton, tb; Buster Bailey, Don Redman, cl, ss, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d

Solos ad-lib:

142205-3: RexS o-cnt 4+4, CH ten 24+2+2, JS o-tpt 30, FH pno 2, RexSt o-cnt 2+12

142206-2: ?RSm o-tpt 12, BM m-tbn 12, BB clt 12, RexSt m-cnt 12

079 THE DIXIE STOMPERS

New York,

Oct. 20, 1926

Joe Smith – tpt; Rex Stewart – cnt; Bennie Morton – tbn;
Buster Bailey, Don Redman – 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

As often with these cheap record labels, the Henderson band is not with their complete personnel. This might be excusable in regard to the non-suitability of the recording equipment to fetch the tuba bass notes, but why they dropped the first trumpet player I do not know. A reason might be that they used discharged older arrangements for the cheap labels that did only comprise two trumpet parts?

But there is strong Stewart here, very secure and self-confident and blowing great solos, contrary to what he told later about his own psychic state – chorus 3 in "Off To Buffalo", chorus 2 in "Brotherly Love" and chorus 4 in "Alabama Stomp".

W.C. Allen, p. 194: "The identity of the trombone soloist remains in doubt for the present; although Morton says he remained with for some time until he left to join Chick Webb in 1928, he may have been joined sporadically by Charlie Green as a section mate, or have had to have a substitute on some particular record date such as this. The soloist here sounds somewhat like Green, without the growl." As there are no earlier examples of Benny Morton's style on record except for 'Jackass Blues' of the preceding session, we do not have any real comparison and do not know his style at the time. But I would suggest that Charlie Green would have been attributed more solo space than the short 8 bar trombone solo in the last chorus of "Brotherly Love".

Rex Stewart first instalment with the Henderson organization lasted from early May until late October 1926 when he switched over to Horace Henderson's Wilberforce University band.

Notes:

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

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

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

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

- W.C. Allen, *Hendersonia, p.194*: Joe Smith, Rex Stewart, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums.

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

- Rust*6: Joe Smith, Rex Stewart, t; Benny Morton, tb; Buster Bailey, Don Redman, cl, ss, as; Coleman Hawkins, cl, ts; Fletcher Henderson, p; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d

Solos ad-lib:

142845-3: CH ten 8, RexSt m-cnt 16, RexSt m-cnt 8, BB clt obl. over ens 16, BB clt 8

142846-1: RexS m-cnt 16, BM o-tbn 8

142847-3: RexS m-cnt 30, BB clt 2+30

080 BESSIE SMITH her Blue Boys

New York,

Oct. 26, 1926

Bessie Smith – voc;

Joe Smith – cnt; Buster Bailey – clt;

Fletcher Henderson – pno

142876-2	One And Two Blues	Col 14172-D,	Frog DGF 44
142877	It's Just That Feelin' For Home	Col unissued	not on LP/CD
142878-3	Young Woman's Blues	Col 14179-D,	Frog DGF 44

All three players are documented in the Columbia files. Very sensitive and elegant Joe Smith.

Notes:

- Rust*3, *4, *6: Joe Smith -c; Buster Bailey -cl; Fletcher Henderson -p.

- BGR*2, *3, *4: Joe Smith, cnt; Buster Bailey, clt; Fletcher Henderson, pno.

081 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
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142903-2	The Chant	Col 817-D,	Chronological Classics 597
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This is the classic Henderson band personnel for a year, notwithstanding the fact that occasional changes of musicians are unavoidable in a working big band. For my taste, the classic Henderson band has to encompass a Southern trumpet soloist in their ranks, at first Louis Armstrong and now Tommy Ladnier, who gave the band a looseness such great Eastern trumpet players like Bobby Stark or Rex Stewart did not achieve. (This is not to devalue their own merits at any rate!)

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fats Waller (p & organ); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Thomas "Fats" Waller (p, org (2)); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fats Waller (pno, organ); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fats Waller -p -po; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.195*: Russell Smith, Joe Smith, Rex Stewart, trumpets; Benny Morton, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "This is the first date on which Ladnier, Waller and Cole participated. There are no solos by the trombonist or any of the reed men, so these are at best 'probable'. The first title is given in the files as 'Top And Bottom Stomp', and it may have been one of the tunes originally written by Waller himself."

- Rust*4, *6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fats Waller -p or or (sic); Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

142902-2: TFW pno 1+16, TL o-tpt 32 over ens

142903-2: TFW org 4, TL m-tpt 16, TL m-tpt 12, CD bjo 12, TL o-tpt 16, TL m-tpt 12

082 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
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143126-2	I Need Lovin'	Col 834-D,	Chronological Classics 597
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In 'Sweet Thing' something very interesting happens: the trombone solo is played in a very smooth and proficient manner, different from what we have heard of Bennie (sic!) Morton on the preceding recordings. The following citation from Storyville 56-65 might possibly explain what happened: "Bill Dover (trombonist of the Jimmy Wade Band from Chicagobut in New York City at this time – KBR) has recalled making a session with Fletcher Henderson and the most likely is 19 November, 1926, a few days before or after the engagement at the Bamville Club (of the Wade Band – KBR) mentioned below. In 'Hendersonia' Walter C. Allen is very reserved in his identification of Benny Morton." On this very same phenomenon Ian Evensmo and Ola Rönnow in their beautiful solography of Bennie Morton have this to say: "Note: On 'Sweet Thing', HBM (Henry, Bennie' Morton – KBR) has been suggested for the 30 bars solo after the vocal. In our opinion, however, close listening reveals that this is not a trombone but a valve instrument, probably a mellophone; the trumpeters in the Henderson band are known to have doubled on this instrument as can be seen on some photos. Our guess would be Joe Smith." I, KBR, definitely hear an advanced trombone player – W.C. Allen is reminded of Jimmy Harrison (see below) – and this player with his velvety and sophisticated sound might also be found on some Perry Bradford organized and directed recordings with Jimmy Wade musicians of this time. The trombone part of this chorus seems to be written out and this player takes some – hot and jazzy - liberties with it. The corresponding solo in 'Sweet Thing' of the 13 December 1926 session is mainly played straight and with a sharper tone more probable for Bennie Morton. It should be noted that this originally unissued take of 'Sweet Thing' comes from a test pressing in the possession of Fletcher Henderson's family. It was first reissued on a Scandinavian EP on the „Pirate“ label.

Notes:

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

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

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

- W.C. Allen, *Hendersonia*, p.196: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba & vocal; Kaiser Marshall, drums & bells. "The trombone solo is much in the style of Jimmy Harrison, but this seems too early for him to be in the band; if it is indeed Morton, a study of his early style is long overdue. The vocalist is not named on the label, but is identified in the Columbia files."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

143125-4: TL o-tpt 2+10+12, FH pno 4, ?WD m-tbn 12+14, CH ten 4 bk, BB clt 3+3 bks, BB clt over ens 12

143126-2: FH pno 8, CH bar 6, BB clt 3+3, TL o-tpt 8

083 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

Among all the commercial tunes played by the Henderson unit, somebody still took care for the hot side of the band-book. I do not know whether this was Henderson's or Redman's aim. Here we have two takes of 'Clarinet Marmalade', a tune composed by Larry Shields and Henry Ragas of ODJB fame, and this title is arranged – possibly by Don Redman – obviously for the soloists to stretch out blowing. Every "hot" man gets his time, with the exception of the trombonist, Bennie Morton. Did he feel not ready yet to blow in the "battle-array" of Harlem's most prominent orchestra? Tommy Ladnier plays very differently from what he did in Chicago, and obviously the two years with the Sam Wooding unit in Europe had influenced him strongly, but certainly not to every follower's taste. He is the only man here to play "Western style" with New Orleans swing and much blues content.

Notes:

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

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

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

- W.C. Allen, *Hendersonia*, p.196: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Brunswick files show instrumentation of '10 men', but it seems to be as above; alternatively, Russell Smith might have been absent, with Redman filling in brass passages on trumpet."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

E-4182/3: CH ten 1+1 bks, TL o-tpt 32, BB clt 7, CH ten 1 bk, BB clt 8, BB clt 16, TL m-tpt 16, CH ten 16, BB clt 1+1+1+1 bks, BB low clt 16, CH ten 2 middle-bk

E-4184: JS o-tpt 6, TL o-tpt 5, TL o-tpt 8, FH pno 12

Discernible differences of takes:

E-4182: first two bars of first chorus (after upbeat/pickup!): tpt plays 1 3-quarter note A, 1 dotted eighth note C plus 1 sixteenth note A (bar 1); 1 quarter note Ab, 1 half note D, 1 quarter pause (bar 2)

E.4183: first two bars of first chorus (after upbeat/pickup!): tpt plays 4 quarter notes D-C-D-C (bar 1); 1 quarter note Ab, 1 half note D, 1 quarter pause (bar 2)

084 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

This is the remake of session 082 above, and I assume that the test mentioned at this session had been rejected because of the unwanted noises over the band's introduction.

Notes:

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

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: not listed.

- Rust*2,*3: not listed.

- W.C. Allen, *Hendersonia*, p.196: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba & vocal; Kaiser Marshall, drums & bells. "No other titles recorded this date."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d

Solos ad-lib:

143125-6: TL o-tpt 2+10+12, FH pno 4, BM m-tbn 12+14, CH ten 4 bk, BB clt 3+3 bks, BB clt over ens 12

Discernible differences of takes:

143125-4 (session 132 of Nov. 19, 1926: first 2 bars of tbn solo: 1 three-quarter note F, 1 quarter note Db (bar 1); 1 half note Db, 1 quarter pause, 3 eighth triplet notes F (bar 2)

143125-6: first 2 bars of tbn solo: 1 whole note F (bar 1); 1 whole note Db (bar 2)

085 **CLARA SMITH** her Jazz Babies New York, Dec. 30, 1926
 Clara Smith – voc;
 unknown – tpt; unknown – ten;
Stanley Miller – pno; unknown – bjo
 143230-3 You Don't Know Who's Shakin' Your Tree Col 14192-D, Document DOCD-5367
 143231-3 Race Track Blues Col 14294-D, Document DOCD-5367
 143232 The Old Folks Hunch Col unissued not on LP/CD

After listening to most of Joe Smith's recordings I feel very certain that this is not he. This trumpeter/cornetist lacks all of Smith's beauty of tone, melody and singing phrasing and is of only secondary stature. He might have been a member of one of Miss Smith's touring bands. He is far below Joe Smith's proficiency and art. This same must be said of the tenor saxophonist who plays little structured long melody lines without any distinct quality, sometimes the singer's melody. Stanley Miller giving hold to the procedure on piano, with a nerving banjo player doubling his strokes by up-and-down strumming.

Notes:

- Mahony, Columbia 13/14000-D Series: Acc unknown tpt; ten; Stanley Miller, p; bj.
 - Rust*3,*4,*6: Joe Smith -c; unknown -ts; Stanley Miller -p; unknown -bj
 - BGR*2,*3,*4: Joe Smith, cnt; unknown, ten; Stanley Miller, pno; unknown, bjo

086 **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

When I consider this Henderson band as "classic", I mean the second half of the 1920s, when Tommy Ladnier played "Western" style trumpet solos in Louis Armstrong's tradition, Buster Bailey played "Southern" clarinet in a way, and when Coleman Hawkins developed his exuberant style on tenor sax and enthused listeners and – above all – his fellow musicians. In short: when the band really started swinging, playing hot solos and presenting swinging arrangements out of Don Redman's realm of ideas. This classification is even reinforced when Henderson hired the great Jimmy Harrison - trombonist extraordinaire – as masterful trombone soloist and a most inspiring comedian/vocalist in the Bert Williams way.

When listening to the subsequent titles/sessions encompassing Harrison it becomes apparent that Redman's or anybody else's arrangements did not have a second trombone part. Big Bands up to this time did not have a second trombonist. Consequently, Harrison mostly ad-libbed his trombone parts until arrangements had been written for a two-part trombone section or extant arrangements had been adapted.

Harrison had joined the Henderson Band in late 1926, and immediately Don Redman had inserted a two-trombone half-chorus in close harmony in 'Some Of These Days'. This trombone duet very certainly is the first arranged two-trombone part in the history of jazz. John R.T.Davies suggested Charlie Green as second trombonist in Bennie Morton's chair here. Yet, the first part in this duet is definitely played by Jimmy Harrison, and Harrison also plays the solos in both titles, which makes me believe that Bennie Morton had to stand back soloing, and not Charlie Green, who would probably have grown very angry on this distribution of soloistic space.

As noted by Walter C. Allen in his 'Hendersonia' the singer might probably be Evelyn Preer, known from recordings under her own name, but recently married to one Edward Thompson (see below).

Notes:

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

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms); Evelyn Thompson (vcl).

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, Hendersonia, p.197: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; probably Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo and guitar; June Cole, tuba; Kaiser Marshall, drums; Evelyn Preer Thompson, vocals. "The Brunswick files show 12 men were used, which agrees with the above instrumentation. Singer/actress Evelyn Preer had married one Edward Thompson, and some Vocalion sessions described in contemporary news releases as having been recorded by Evelyn Preer were in fact released as by 'Evelyn Thompson'. Likewise, the voice on the two titles below is aurally similar to authentic recordings by Evelyn Preer on other labels."

- Rust*4: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb; Kaiser Marshall -d; Evelyn Preer Thompson -v.

- Rust*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb -v; Kaiser Marshall -d; Evelyn Thompson -v.

Solos ad-lib:

E-3494: CD gtr 14, TL o-tpt 16, CH ten 14, JS m-tpt obl to voc 30, JH o-tbn 14, JS o-tpt over ens 16

E-3497: JH o-tbn 15, CH ten 1+16, JS m-tpt obl to voc 32, JS o-tpt over ens 16

Discernible differences of takes:

E-4394 / 5: as take 4395 has not been reissued, differences of takes could not be determined!

E-4397 / 8: as take 4398 has not been reissued, differences of takes could not be determined!

087 THE DIXIE STOMPERS

New York,

Jan. 20, 1927

Joe Smith, Tommy Ladnier – tpt; Jimmy Harrison, Bennie Morton – 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

Very interesting to note is the stylistic approximation of Joe Smith and Tommy Ladnier on their trumpets, and it could possibly be seen as sign of their mutual respect to each other.

As trombonist in the last chorus of 'Ain't She Sweet' and below Joe Smith in the "Oliver" chorus on 'Snag It' I would rather suggest Harrison than Morton. Ian Evensmo/Ola Rönnow in their solography of Bennie Morton also deny Bennie Morton as soloist, whereas Walter C. Allen names Morton as probable trombonist. Obviously, there was no second trombone part in the arrangement, so Harrison only played ad-lib parts where possible.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Ken Macomber (arr)(1).

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

- W.C. Allen, *Record Research* 33-13: 2 tp (Joe Smith, Tommy Ladnier); 1 tb; 3 reeds (Bailey cl, Hawkins tenor); piano; banjo;tuba; drums - Rust*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.197: Joe Smith, Tommy Ladnier, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets & alto saxes; Coleman Hawkins, clarinet, tenor & baritone saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums. "Instrumentation seems to be as above; since there are no trombone solos, it is impossible to say which of the two trombonists was used on this session. No tuba is clearly audible, but there are passages which sound as if a baritone sax and piano in unison were playing the bass part."

- Rust*4: Joe Smith, Tommy Ladnier -t; ?Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bar; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; Kaiser Marshall -d.

- Rust*6: Joe Smith, Tommy Ladnier, t; ?Benny Morton, tb; Buster Bailey, cl, as; Don Redman, cl, as, a; Coleman Hawkins, cl, ts, bar; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; June Cole, bb, v; Kaiser Marshall, d.

Solos ad-lib:

143332-3:	<u>JS o-tpt 4</u> , FH pno 5
143333-2:	<u>JS o-tpt 16</u> , BB clt 16, JH or BM o-tbn over ens 16, Ch ten 8, JH o-tbn over ens 6
143334-2:	CH ten 2+2 bks, TL o-tpt 12, TL o-tpt 12, TL o-tpt over clts 12, <u>JS o-tpt 12</u> + JH o-tbn below JS 8

088 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

This is the classic Henderson band in full flight, playing Don Redman's arrangements and giving space to every soloist – if only little – to show his soloistic powers. Redman's arrangements are a bit over-arranged if measured against 'Clarinet Marmalade' of session 133, where the main moment is on jazz improvisation. Here we hear a growing arranger toying with compositional methods (whole-tone scales etc.) and finesse. This side of Henderson's spectrum probably is – I assume – the side of which Henderson has been compared with Paul Whiteman (see also 'Whiteman Stomp' and other titles below). But as complex as the arrangements are, this band always handle them with fervour and swing. Listen, for instance, to Redman's arrangement of 'Tozo' with its tricky 3/4 rhythm by clarinets and trumpets chasing each other laid over a solid 4/4 rhythm by the rhythm section.

There seems to be a klaxon-horn in the introduction (see/hear Jelly-Roll Morton's 'Steamboat Stomp' on Victor!); or is it a trombone?

Notes:

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

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -t; Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -g; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.198: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; probably Buster Bailey, clarinet and alto sax; Don Redman, clarinet, alto sax and vocal; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums.

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

143344-3: FH pno 2+2 bks, JS o-tpt over clts 6+8, FH pno 2 bk, CH ten 2+6+6, TL o-tpt 6+6, BM o-tbn 4+2, FH pno 2+2 bks
 143345-4: CH ten 16, TL o-tpt 12+14

089 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

Comparison of Bennie Morton with Jimmy Harrison in the first title certainly results in a very unfavorable manner for Morton, but he might have been in a strong stress situation when measured against the undisputed hero of Harlem trombone at this time.

From the manner ‘Stockholm Stomp’ is arranged I would suggest Don Redman’s elaborate and great facilities are the source of it. Of the second title Ken Macomber, a young and ambitious white arranger, is listed by Allen to be the originator.

Notes:

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

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.198: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “Fats Waller has been suggested as pianist on this date, but there is no aural evidence of his presence.”*

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

E-4404-W: BB clt obl to ens 24, CH ten 14, BM o-tbn 16, BB clt 16, TL o-tpt 16, JS o-tpt over saxes 24, JH o-tbn 4+2, BB clt obl to ens 24

E-4406-W: JS o-tpt 8, FH pno 6

090 BESSIE SMITH AND HER BAND

New York,

Mar. 02, 1927

Bessie Smith – voc;

Joe Smith – cnt; Jimmy Harrison – tbn;

Buster Bailey – clt (1,3,4,5); Coleman Hawkins – clt (2,3,4);

Fletcher Henderson – pno; Charlie Dixon – bjo

143567-2 After You’ve Gone

Col 14197-D,

Frog DGF 44

143568-1 Alexander’s Ragtime Band

Col 14219-D,

Frog DGF 44

143569-1 Muddy Water (A Mississippi Moan)

Col 14197-D,

Frog DGF 44

143569-2 Muddy Water (A Mississippi Moan)

Col 14197-D,

Frog DGF 44

143570-2 There’ll Be A Hot Time In The Old Town Tonight

Col 14219-D,

Frog DGF 44

Personnel as documented in the Columbia files. This could be called a dream-team for classic vaudeville-blues accompaniment! There is Joe Smith, Bessie’s favourite on trumpet, Harrison very retained so not to disturb proceedings, Bailey as well. Hawkins obviously feels uneasy on clt, he only plays a – probably written out - second part to Bailey’s clarinet in ‘Muddy Water’. And there is very strong and effective rhythm support by Henderson and banjoist Charlie Dixon. Fantastic band!

Nice to hear big stars playing wrong: Joe Smith fluffs at the start of the ensemble chorus with wrong notes! But the whole band has difficulties with the modulations between verse and chorus from F to Eb, back again to F, and later again to Eb. Unfortunately, we do not hear Jimmy Harrison soloing.

Notes:

- Rust*3,*4,*6: Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -Coleman Hawkins -cl; Fletcher Henderson -p, Charlie Dixon -bj.

- BGR*2,*3,*4: Joe Smith, cnt; Jimmy Harrison, tbn; Buster Bailey, clt; Coleman Hawkins, clt; Fletcher Henderson, pno; Charlie Dixon, bjo.

091 BESSIE SMITH her Blue Boys

New York,

Mar. 03, 1927

Bessie Smith – voc;

Joe Smith – cnt; Charlie Green – tbn;

Fletcher Henderson – pno

143575-3 Trombone Cholly

Col 14232-D,

Frog DGF 44

143576-2 Send Me To The Electric Chair

Col 14209-D,

Frog DGF 44

143583-2 Them’s Graveyard Words

Col 14209-D,

Frog DGF 44

143584-2 Hot Springs Blues

Col 14569-D,

Frog DGF 44

Personnel as documented in the Columbia files. Absolutely superb accompaniment by Charlie Green at his bluesiest. He definitely is unsurpassed as a blues accompanist. And Joe Smith on cornet: very beautiful, soft and most melodic.

Notes:

- Rust*3,*4,*6: Joe Smith -c; Charlie Green -tb; Fletcher Henderson -p.
 - BGR*2,*3,*4: Joe Smith, cnt; Charlie Green, tbn; Fletcher Henderson, pno.

092 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

After having recording for most of the known early record companies, Fletcher at last has joined the ranks of the Victor Talking Machine Company. Against Walter C. Allen's assumption I feel rather certain that Harrison is the trombone soloist in 'Shuffling Sadie'. Although his tone is a bit smoother than usual, his phrasing is typically sharp, trumpet-like and dramatic. Beautiful scoring for three clarinets here! There is a 6-bar call-and-response pattern of the trombones at the end of the title. And - surprisingly - a guitar accompaniment to the clarinet section - and the drummer using temple-blocks.

Notes:

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

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- B. Rust, *The Victor Master Book*, Vol. 2: 3 c; 2 tb; 3 s; p; bj; bb; d; vocalist: June Cole

- W.C. Allen, *Hendersonia*, p.200: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Benny Morton, Jimmy Harrison, trombones; Buster Bailey, Don Redman, Coleman Hawkins, clarinets and saxes; Fletcher Henderson, piano; Charlie Dixon, banjo and guitar; June Cole, tuba and vocal; Kaiser Marshall, drums. "Victor files give the above instrumentation and name the vocalist. Masters of other takes may still exist, as they were to be held 'indefinitely' or 'for consultation'."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj -g; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

38160-1: JH o-tbn 15, JS m-tpt 14, ? JH + BM o-tbn over ens 6

093 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

It seems that the Vocalion people were mostly interested the Henderson band to record hot and jazzy tunes with a lot of solos and rather little arrangement (compare sessions 083 and 086). Of the superb brass-team the Henderson band had assembled by now, Bennie Morton cannot be detected on these two titles. But he certainly was a member of the band. He may have been held back from soloing to develop after his rather dubious exposure on 'Stockholm Stomp' (session 089).

On 'Sensation' - as well as 'Fidgety Feet' a title again from the ODJB repertoire used for ad-lib playing! As accompaniment to the bandleader's piano solo drummer Kaiser Marshall used his hand-cymbal - which was very fashionable at the time, being a recent invention of the Zildjian company. This hand-cymbal is a sort of today's high-hat-cymbal, but without the stand, so that the two cymbals are pressed to each other with some sort of tongs mechanics by the left hand, while they are struck with a drum-stick by the right hand.

Notes:

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

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.200: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, trombone; Buster Bailey, Don Redman, Coleman Hawkins, clarinets and saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Only one trombone audible, identified from solos as Harrison."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

E-4788/9-W: JH o-tbn bk 4, JH o-tbn bk 1, BB clt 16, CH ten 16, BB clt 16, *JS m-tpt 30, JH o-tbn 32, TL o-tpt 12 + 4, TL -tpt - BB clt - CH ten ad-lib over ens 8 + 2

E-4792-W: JS o-tpt 16, JH o-tbn 16, BB clt 14, JS o-tpt 16, CH ten chase with ens 16, TL o-tpt chase with ens 16, BB clt 16, FH pno 16, CH ten bk 2

Discernible differences of takes:

E-4788-W: *first two bars of JS tpt solo* in first chorus (strain C) after second clt solo (2nd strain B stop-time): 1 quarter note C (upbeat); 1 half note C, one quarter pause, 1 quarter note C (bar 1); 2 eighth notes Db, 1 quarter note Db, 1 eighth note Db, 1 quarter note Eb, 1 eighth note Db (bar 2)*

E-4789-W: *first two bars of JS tpt solo* on first chorus (strain C) after second clt solo (2nd strain B stop-time): 1 quarter note C, 1 eighth note Bb (upbeat); 2 quarter notes C, 1 half note Ab (first bar); 1 eighth pause, 1 quarter note Eb, 1 eighth note C, 2 quarter notes Eb*

094 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

This Harmony session suffers – as others with this label – from the economy to use as many musicians as ultimately needed only. Which means in our case here that the first trumpet player – who normally does not solo ad-lib – is dropped out of the personnel. Thus, Joe Smith is obliged to take over first-part duties what, yet, does not prevent him from soloing on these sides.

It is very surprising not to hear any clarinet solo from Buster Bailey. Although he is listed as present in most discographies, I believe that he is not at the session. He certainly would have got his fair share of soloistic business. And the clarinets are very probably two only in the introduction to ‘Wang Wang Blues’. Carmello Jejo of the ‘Savoy Bearcats’ fame has been named by some people early on in jazz research, but there is nothing to hear which reminds me of this player. It should be mentioned that our listening group have identified Jejo on a number of Clarence Williams band recordings, where usually Buster Bailey, Ben Whittet or Benny Waters had been named in the past. We now are well aware of Jejo’s playing characteristics. But nothing of these at this session!

And listen to Kaiser Marshall with his Zildjian hand-cymbal all through the whole session: very beautiful. In all, this is a very nice blowing session with much jazz! Only, that Columbia – mother company of Harmony – had much better electric recording equipment for their own label. Therefore, the muddy sound of these sides.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Duke Ellington (arr)(3).*

- *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*

- *W.C. Allen, Record Research 33-13: 2 tp (Joe Smith, Tommy Ladnier); 1 tb (Jimmy Harrison); 3 reeds (Redman, alto & vocal, Hawkins tenor); piano; banjo; tuba; drums*

- *Rust*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Carmello Jejo (clt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).*

- *Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -v -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d*

- *W.C. Allen, Hendersonia, p.200: Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey or Carmello Jejo, clarinet & alto sax; Don Redman, clarinet, alto sax & vocal; Coleman Hawkins, clarinet & sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “Jejo’s name was listed as clarinetist on this date, as far back as ‘Hot Discography’ (1938), presumably from information given Delaunay by ex-Henderson musicians, possibly Hawkins, Cole or Marshall, then in Europe. Since there are no clarinet solos, it is impossible to tell aurally. By May 1927, Jejo was in South America with Leon Abbey.”*

- *Rust*4,*6: Joe Smith -Tommy Ladnier -t; Benny Morton, Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a -v; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d. “Carmello Jejo (or Jari) has been named as a possible replacement for Bailey, but the absence of any cl solos renders verification impossible.”*

Solos ad-lib:

143637-1: *JS o-tpt lead 16, CH ten 16, BM o-tbn 16, TL o-tpt 16, TL m-tpt 14, JH o-tbn 2 + 16*

143638-3: *JH o-tbn bk 2, JH o-tbn bks 1 + 1, CH ten 4, JH o-tbn bk 2, TL o-tpt 14, TL o-tpt 32, JH o-tbn 16, CH ten 34, TL o-tpt 7*

143639-2: *JH o-tbn bk 2, JS o-tpt 2, CH ten 14, DR alt bk 2, CH ten bk 2, ?BM o-tbn 4, JS o-tpt 8, TL o-tpt over ens 16*

095 EVELYN THOMPSON

New York,

Mar. 30, 1927

Evelyn Thompson (Evelyn Preer ?) – voc;

Joe Smith – tpt; unknown – clt;

James P. Johnson - pno

E-4781 / 82 / 83	High Life Made A Low Life Out Of Me	Voc unissued	not on LP/CD
E-4784	Looking For The Sunshine, Walking Around In The Rain	Voc 15548	not on LP/CD
E-4786	Looking For The Sunshine, Walking Around In The Rain	Voc 15548,	Doc DOCD-5590

The clarinet player, who plays a probably pre-arranged part behind the comet with very few exposed phrases, does not seem to be Elliott as none of his stylistic features can be detected here. Nor can there anything be associated to Fuller with any certainty. I would also question the presence of George Baquet. There is nothing here reminding me of the Baquet of J.R. Morton’s Orchestra.

The cornetist/trumpeter might well be the lyrical and smooth Joe Smith, but I certainly am not certain, and James P. Johnson is a good assumption judging from style and rhythmic impetus.

Notes:

- *Rust*3: Joe Smith -c; George Baquet -cl; ?James P. Johnson -p*

- *Rust*4,*6: unknown -c; Ernest Elliott or Bob Fuller -cl; unknown -p*

- *BGR*2: Joe Smith, cnt; G. Baquet, clt; poss James P. Johnson, pno*

- *BGR*3,*4: not listed!*

Discernible differences of takes:

E-4784/86: Since no record with take E-4786 has been reissued, comparing is impossible.

096 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

And another cheap recording label, the declining Paramount company. The sound leaves much to be desired, and the band is diminished, two trumpets and one trombone only. Walter C. Allen suggests Bennie Morton on trombone, but I hear Harrison's tone, approach and his dramatic phrasing, possibly a bit subdued, but not Bennie Morton. The clarinet solo in 'Swamp Blues' as attributed to Don Redman in 'Hendersonia' shows nothing of Don Redman's characteristics and would thus be Buster Bailey's, and certainly is played in Bailey's assured style and his rhythmic strength. So, I assume Bailey as the originator. On the second title Redman is heard soloing on alto for a whole chorus, what certainly is difficult to find in Henderson's recorded repertoire.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.201*: Joe Smith, poss Russell Smith, trumpets; Benny Morton ?, trombone; Buster Bailey, Don Redman, clarinets, and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Suggested 2nd trombone in some passages is probably explained by Joe Smith's low-register unison trumpet; cf. Bessie Smith's 'Young Woman's Blues'.

- Rust*4,*6: Joe Smith -?Russell Smith -t; Benny Morton -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

2827-2: JS o-tpt 10, BB clt 12, JH o-tbn 8, FH pno 8, DR alt 11, JH o-tbn 8, JS o-tpt 6, JS o-tpt over ens 6

2828-2: BB clt 4, CH ten 8, DR alt 32, JS o-tpt 16, JS o-tpt 8, BB clt obl 16, BB clt 8, BB clt obl 8

143 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	X LVA 3013 (LP), Bluebird ND90413
38497-2	Variety Stomp	BB B-10246, Neatwork RP 2016
38497-3	Variety Stomp	Vic 20944, Chronological Classics 580

'Oh Lizzie' had already been tried at Henderson's first Victor session on 11 March 1927 (session 139 above), but this second attempt also was of no avail. It would be interesting to discover the cause. The band was in full flight at this time as can be heard from the other two titles recorded, and in my assumption, they could play everything laid down in a jazz arrangement.

'St. Louis Shuffle' contains a passage by a soprano sax-lead reed section, with probably Redman playing first parts on soprano. Buster Bailey's clarinet obligato over the first chorus seems to be identical on all three takes and probably it thus is not really ad-lib.

As to Fletcher Henderson's arrangement of the third title, W.C. Allen in 'Hendersonia', p. 497 wrote: "'Variety' (March 16, 1927, p.47) had a news item about a new tune named after that magazine, 'Variety Stomp', with lyrics by its editor, Abel Green, music by Jo Trent, and orchestration by Fletcher Henderson. Although the arranger of the published stock was Leonard Hayton, Fletcher himself, in a 1936 interview, stated that the Victor recording used his own arrangement." This statement certainly makes me wonder as the style of the arrangement is undoubtedly Redman's with the whole-tone passages heard, like in all the Redman arrangements above of this period. I will probably stick to my assumption that this tune may be arranged by Redman as well.

I am uncertain of Bennie Morton's improvised two four-bar solos in the beginning of 'Variety Stomp'. W.C. Allen gives Bennie Morton, yet with a question-mark, and I hear phrases very near to Harrison's. But this might as well be Morton under Harrison's probable overwhelming influence on the youthful Morton. Compared to Morton's solo in 'Stockholm Stomp' of session 138 he must have made a strong development in the intervening three months – in case this really is he.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d
 - B. Rust, *The Victor Master Book*, Vol. 2: 3 c; 2 tb; 3 s; p; bj; bb; d
 - W.C. Allen, *Hendersonia*, p.201: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba and vocal; Kaiser Marshall, drums. "Instrumentation and name of vocalist from Victor files."
 - Rust*4,*6: Russell Smith -Joe Smith -t; Benny Morton -Jimmy Harrison -tb; Buster Bailey -Don Redman -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

38496-1-2-3: BB clt bk 2, BB clt obl over ens 10, JS o-tpt bk 2, BB clt obl over ens 10, CH ten 14, DR alt bk 2, JH o-tbn 8*, CH ten bk 2, JH o-tbn 7, TL o-tpt 4 + 4 + 4, TL o-tpt 7, BB clt obl + bk 16
 38497-1-2-3: BM o-tbn 4 + 4, JS o-tpt 4 + 4, DR alt 8, JS o-tpt 4, TL o-tpt obl over interlude 16, FH pno 4 + 4**, JH o-tbn 4 + 4, CH ten 8

Discernible differences of takes:

38496-1: first bar of ad-lib tbn solo* two bars after alto break (bar 67 of tune): 1 quarter note Ab (upbeat in bar 66), 2 quarter notes Ab - F, 1 eighth note D, 1 quarter note Eb, 1 dotted quarter note low Ab reaching into bar 68
 38496-2: first bar of ad-lib tbn solo*, 2 bars after alto break (bar 67 of tune): 1 dotted eighth note Bb, 1 sixteenth note Ab (upbeat in bar 66), 2 eighth notes Bb - Ab, 1 quarter note Bb, 1 half note F
 38496-3: first bar of ad-lib tbn solo*, 2 bars after alto break (bar 67 of tune): 1 dotted eighth note Bb, 1 sixteenth note Ab (upbeat in bar 66), 2 quarter notes Bb - Bb, 1 half note Ab

Alternative takes of 'Variety Stomp': Provided, that W.C. Allen's statement that take -3 of this title does not have Henderson's piano solo passages in the third chorus, is correct, the Neatwork CD RP 2016 cannot have take -3 as given on the CD cover, but must have take -1 and take -2 instead - in this playing order!

38497-1: last bar of second 4-bar piano solo**: FH's last pno chord G minor on third beat of last bar.
 38497-2: last bar of second 4-bar piano solo**: FH's last pno chord G minor on first beat of last bar, followed by 2 single bass notes G - (lower) G.
 38497-3: no FH 4-bar pno solos on this take.

144 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

M. Berger, E. Berger and J. Patrick's 'Benny Carter - A Life in American Music' states - to my greatest surprise - about Benny Carter's early arranging efforts: "The very first arrangements Carter brought in to the Johnson band were of popular tunes, 'Do, Do, Do' by Gershwin from 1926 Broadway musical 'Oh, Kay!', Gershwin's earlier hit 'Rhapsody in Blue', and Moonlight on the Ganges', a 1926 Tin Pan Alley tune whose possibilities he saw rather soon, for it was later a favorite of leading swing bands as well as jazz groups. These arrangements were never recorded. Such recognition came soon, however, when Fletcher Henderson asked Carter to arrange 'P.D.Q. Blues', which the orchestra recorded in 1927." This arrangement of 'P.D.Q. Blues' contains so many whole-tone passages and tricky rhythmic figures, favored mostly by white arrangers of this time - and by Don Redman - but not by Carter in subsequent efforts, that I would never have dared to attribute this work to the young Benny Carter. But, as the authors state that Henderson "asked" Carter to arrange 'P.D.Q. Blues' for him, there is no reason for me to doubt this statement.

'Livery Stable Blues' is arranged much closer to the style used by Carter later on. Unfortunately, we do not have any documented evidence of this, and it thus is my assumption that both title's arrangements are the young Benny Carter's work!

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Don Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.202: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "The arrangement for P.D.Q. Blues may be a stock orchestration; the Columbia files state "Orchestration Given to Col. Phono. by Mr. Rockwell" for this session."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144063-2: CH ten 16, TL o-tpt 10, JH o-tbn 10

144064-3: JH o-tbn 1 bk, JS o-tpt 12, TL o-tpt 12, BB clt 10, JS o-tpt 4, JS o-tpt 13, CH ten 2, CH ten 8, JS o-tpt 8, JS o-tpt lead 8

099 EVELYN THOMPSON

New York,

c. May 1927

Evelyn Thompson (Evelyn Preer) - voc;

(Joe Smith) - cnt; unknown - clt;

James P. Johnson - pno

E-4941 One Sweet Letter From You

Voc 15548,

Document DOCD-5590

This may possibly be Joe Smith on muted cornet here, although the playing heard is not typical for Smith. There is nothing of Baquet's wooden rhythm as on the J.R. Morton Orchestra recordings of July 1929. The more so, this is very beautiful and sensitive clarinet playing of a first rate, and I think that this must be one of the top clarinetists of the time. Only, who? Piano playing is exactly what to suspect from James P. Johnson. So, it is he in my ears.

Notes:

- Rust*3: Joe Smith -c; George Baquet -cl; ?James P. Johnson -p.
- Rust*4,*6: unknown, c; Bob Fuller or Ernest Elliott, cl; unknown, p.
- BGR*2: Joe Smith, cnt; G. Baquet, cl; James P. Johnson, p.
- BGR*3,*4: not listed!

100 **ETHEL WATERS**

New York, May 06, 1927

Ethel Waters – voc;

Joe Smith – cnt; Alex S. Jackson – alt, bsx (2);

Pearl Wright – pno

144100-1	Weary Feet	Col 14214-D,	Chronological Classics 688
144101-3	Smile!	Col 14229-D,	Chronological Classics 688
144102-1	Home (Cradle Of Happiness)	Col 14297-D,	Chronological Classics 688
144103-3	Take Your Black Bottom Outside	Col 14214-D,	Chronological Classics 688

This is the utmost romantic Joe Smith with all his sentiment and “schmaltz” on the border to trash on the first title. Much jazzier on the other titles. The alto saxophonist doubling on bass sax obviously is bandleader Alex Jackson who was a member of the Elmer Snowden band at the Bamville club of 1924 with which he also possibly recorded with Mamie Smith. Pearl Wright was Ethel Water's regular piano accompanist. This personnel is documented in the Columbia files.

Notes:

- Rust*3,*4,*6: Joe Smith -c; Alex S. Jackson -as; Pearl Wright -p.
- BGR*2,*3: Joe Smith cnt; Alex S. Jackson alt; Pearl Smith pno.
- BGR*4: Joe Smith cnt; Alex S. Jackson alt, bass sax; Pearl Smith pno.

101 **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

144132-2	Whiteman Stomp	Col 1059-D,	Chronological Classics 580
144133-3	I'm Coming, Virginia	Col 1059-D,	Chronological Classics 580

Frank Driggs, Don Redman, Jazz Composer – Arranger: “I wasn't getting but twenty-five dollars an arrangement in those days, until Paul Whiteman gave me a blanket order for twenty arrangements at one hundred dollars a piece, and paid me the two thousand dollars right then and there. I was out of this world then, because the usual twenty-five dollars was all anyone was getting. I did 'Whiteman Stomp' for him and Fletcher, as well as others he recorded. Fats Waller sold Fletcher nine arrangements including 'Henderson Stomp' for a dozen hamburgers.”

Both titles with their arrangements by Don Redman superbly show the power and the potentials of the Henderson band in their classic period. One evening live listening to this organization would have left me drunk for a week! But certainly, W.C. Allen is right in pointing to the overloaded form of the arrangements, and – while showing us what Redman and the other musicians could do – it would have been much more jazzy if the soloists could have stretched out, instead of all the two and four-bar snippets they had to insert.

W.C. Allen has listed Henderson as pianist and Fats Waller added. After close listening I would suggest that all soloistic piano part are the work of Thomas Fats Waller, just because of the smooth and swinging performance of the pianist, especially the left-hand rhythm.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Don Redman (arr).
- A. McCarthy, *D. Carey, Jazz Directory, Vol. 4*: Russell Smith, Joe Smith, Tommy Ladnier (cor); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).
- Rust*3: Russell Smith, Tommy Ladnier, Joe Smith -t -c; Charlie Green, Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fats Waller -p; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d
- W.C. Allen, *Hendersonia, p.202*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, Fats Waller, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. “(Fats Waller's addition) confirmed by Don Redman.”
- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fats Waller -p; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144132-2:	CH ten 2+3+3, CH ten 2 bk, CH ten 2, JH o-tbn 4, CH ten 2, JH o-tbn 4, CH ten 8, CH ten 2, JH o-tbn2, CH ten 1+1+1+1, BB clt 2 bk
144133-3:	BB clt 3 bk, JS m-tpt melody 22, TFW pno 2 bk, TL o-tpt over clts 22, TL o-tpt 3+3, JH m-tbn 12, TL o-tpt 4, JH m-tbn 6, BB clt obl 7+8

102 **THE DIXIE STOMPERS**

New York, May 12, 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

144134-2	Comfed !	Har 545-H,	Chronological Classics 580
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144135-3	Variety Stomp	Har 451-H,	Chronological Classics 580
144136-1	The St. Louis Blues	Har 451-H,	Chronological Classics 580

Although all discographies list these titles with three trumpets, I believe there are only two, Russell Smith missing, as the sound of the first trumpet part is that of Joe Smith. Because the arrangement of 'Variety Stomp' is almost identical to that of the session of April 27, 1929, I believe that the band at this session is using the same arrangement, yet leaving out third trumpet and second trombone parts. The absence of two musicians would correspond to the economical practices of the Harmony label people, the more so when you consider that the tuba has been kept in the band!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm); Mel Stitzel (arr)(3).

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

- Rust*2: Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Joe Smith, Tommy Ladnier -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia, p.202*: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, trombone; Buster Bailey, Don Redman, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums.

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -cl -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d.

Solos ad-lib:

144134-2: CH ten 8, JH o-tbn 4, CH ten 4, CH ten 6, JS o-tpt 8, BB clt 4, TL o-tpt 2+6

144135-3: TL o-tpt 4+4, JS o-tpt 16, CH ten 8, JS o-tpt lead 10

144136-1: TL o-tpt 2 bk, JS o-tpt - BB clt chase 12, JS o-tpt 12, JH o-tbn - TL o-tpt chase 16, BB clt 12, TL m-tpt 12, JS o-tpt over ens 12+12

103 THE LOUISIANA STOMPERS

Russell Smith, 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

2860-2 Rough House Blues

New York,

c. Sep./Oct. 1927

Pm 12550,

Chronological Classics 580

Pm 12550,

Chronological Classics 580

This session for Paramount again has a diminished personnel (see session 096 above) and there seems to be one trumpet only, Joe Smith.

The trombone player very certainly is Jimmy Harrison, and not Bennie Morton as given by most discographies. And it is most interesting to hear Hawkins handle the bass sax below the band. By the way, he cocks up the rhythm in his break on the second title!

This is not the big-band music we are accustomed now from the Henderson band. But it is fine music, very bluesy and sensitive, by top musicians of their time.

Notes:

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

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

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Redman (clt, alt, arr); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Joe Smith -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Coleman Hawkins -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj.

- W.C. Allen, *Hendersonia, p.244*: possibly Russell Smith, Joe Smith, trumpets; probably Benny Morton, trombone; Buster Bailey, clarinet and alto sax; Don Pasquall, alto sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Coleman Hawkins, bass sax. "The above personnel is based on aural identification of the soloists and the general 'sound' of the band. This seems to be a small group from the large band; no drums are audible. On the other hand, some collectors do not believe this to be a bona fide Henderson item; one collector has proposed to me (W.C. Allen - KBR) that this was by the Charlie Johnson band, citing the presence of a violin (Edgar Sampson), although I cannot hear any such instrument on my copy; another has proposed that this is by the Savoy Bearcats, although this group, led by Leon Abbey, was in South America at this very date. 'Hop Off' is the same tune as on the Brunswick and Columbia versions (below), despite different composer credits. Joe Smith's work here, by the way, is much in Ladnier's style."

- Rust*4,*6: Joe Smith -?Russell Smith -t; Benny Morton -tb; Buster Bailey -cl -as; Jerome Pasquall -as; Coleman Hawkins -bsx; Fletcher Henderson -p -a -dir; Charlie Dixon -bj.

Solos ad-lib:

2859-1: CH bsx 2 bk, JS o-tpt lead 32, BB clt obl 8, BB clt 16, JS o-tpt 16, JH o-tbn 4, CH bsx 4

2860-2: JS m-tpt 4, JS o-tpt lead 12, CH bsx 2 bk, JS m-tpt 2 bk, JS o-tpt 2 bk, JH o-tbn 2 bk, DP alt 2 bk

104 THE DIXIE STOMPERS

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

144897-2 Goose Pimples

144898-2 Baltimore

New York,

Oct. 24, 1927

Har 526-H,

Chronological Classics 580

Har 545-H,

Chronological Classics 580

Har 526-H,

Chronological Classics 580

After listening nothing of Joe Smith can be detected. Thus, the below listed personnels seems to be right to exclude him from this session!

The band obviously use a rather boring stock arrangement on the first title, with little room for soloing. The clarinet section comprises two clarinets only, preferably Bailey and Pasquall, both of them documented clarinet masters. Did Hawkins refuse?

The two other titles are full of beautiful soloing by Ladnier, Harrison and Hawkins. And even the bandleader gets his fair share of Performance in the fast 'Goose Pimples'.

R. Sudhalter, *Lost Chords*, p.474: "A story persists that the Henderson band used a (Jack – KBR) Purvis arrangement on its record of 'Baltimore', done for Harmony (as the 'Dixie Stompers') October 24, 1927. The orchestration is in fact a publisher's "stock", written by Robert Haring, Sr. But in view of the trumpeter's (Purvis – KBR) activities, its easy to infer that Purvis was at the session and may have brought the arrangement with him."

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Joe Smith, Tommy Ladnier (cnt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Coles (bbs); Kaiser Marshall (dms).

- Rust*3: Tommy Ladnier -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj.

- W.C. Allen, *Hendersonia*, p.244: Russell Smith, Tommy Ladnier, trumpets; Jimmy Harrison, trombone; Buster Bailey, Don Pasquall, clarinets and alto saxes; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjos sax.

"Instrumentation seems to be as above; I hear no tuba or drums, the trombone taking the bass part on 'Baltimore'. Some of the piano comping is reminiscent of Fats Waller, who was indeed in New York during this period; but the solos do not sound much like Waller."

- Rust*4,*6: Russell Smith -Tommy Ladnier -t; Jimmy Harrison -tb; Buster Bailey -Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; ?Don Redman (2) -Jack Purvis (3) -a.

Solos ad-lib:

144896-2: CH ten 9, RS o-tpt 2, CH ten 14

144897-2: TL o-tpt 2 bk + 16, JH m-tbn 12, FH pno 4, DP alt 4, CH ten 16, FH pno 16, FH pno 8, CH ten 24, TL m-tpt 24, TL m-tpt coda 8

144898-2: TL m-tpt 4, CH ten 16, TL o-tpt 6, BB clt obl 16, BB clt 8

105 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;

Jimmy Harrison – voc breaks (2); Donald Lindley – arr (1)

144954-3 A Rhythmic Dream

Col unissued, Chronological Classics 580

144955-3 Hop Off

Col 35670, Chronological Classics 580

The first title, first issued by Jerry Valburn on his Meritt label in 1989, is a study of modern composition using whole-tone scales and augmented chords, certainly interesting as "a very modernistic, for its time, piece of music" (LP cover notes), but unrewarding for the jazz-buff. But it is impeccably played by the band. Although I have given the Henderson piano solo parts as ad-lib (see below), I am not at all convinced that they are not part of the composition.

This version of 'Hop Off' is my all-time favorite of the classic Henderson band. It is full of great jazz soloing, with off-beat and blues phrasing, instrumental wit and swing, with a minimum of arrangement only, and a great deal of ad-lib playing by the whole big band without ending in chaos. Fantastic. Hear Kaiser Marshall's beautiful breaks on his Ziljian hand-cymbal, and trombone cum tenor sax holding their bass-notes for three bars at the start of the last chorus. I have followed W.C. Allen's observation that the 16-bar trumpet solo after the clarinet chorus is divided into two 8-bar half-choruses for first Tommy Ladnier and second Joe Smith. Smith with his smoother tone is standing closer to the microphone.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4*: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms).

- Rust*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Jimmy Harrison -t -v (2); Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d

- W.C. Allen, *Hendersonia*, p.245: Russell Smith, Joe Smith, Tommy Ladnier, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, Don Pasquall, clarinets and alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel is probable, based on identification of soloists and his regular playing personnel. The Driggs LP booklet errs in attributing vocal breaks and arrangement to Don Redman."

- Rust*4,*6: Russell Smith -Joe Smith -Tommy Ladnier -t; Jimmy Harrison -Benny Morton -tb; Buster Bailey -Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb -v; Kaiser Marshall -d; Donald Lindley -a (1).

Solos ad-lib:

144954-3: FH pno 8, FH pno 8

144955-3: TL o-tpt 4, TL o-tpt lead 16, CH ten 8, JH m-tbn 16, BB clt 16, TL o-tpt 8, JS o-tpt 8, CH ten 4, JH voc 2+2 bks

106 FLETCHER HENDERSON'S COLLEGIANS

New York,

Nov. 26, 1927

Russell Smith, Joe Smith – tpt; Rex Stewart – cnt; Benny 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

7622-3 Dear, On A Night Like This

Ban 6128,

Chronological Classics 572

7624-1 There's A Rickety Rackety Shack

Ban 6129,

Chronological Classics 572

7624-2	There's A Rickety Rackety Shack	Ban 6129	not on LP/CD
7638-3	Sorry	Ban 6129,	Neatwork RP 2016
7638-4	Sorry	Ban 6154,	Chronological Classics 572

This certainly is one of the least known Henderson sessions. Henderson's authorship of the first title has even been denied for a long time (see Rust*3 where it is omitted). Yet, when listening to these titles it becomes obvious that Rex Stewart in his book "Boy Meets Horn" did remember quite correctly his own presence here. As always in musicians' remembrances facts have been mixed and changed, and thus Stewart certainly was wrong when attributing "Whiteman Stomp" to this very recording session (see below)! (Or did he perhaps also play on the "Whiteman Stomp" session of May 11, 1927?) W.C. Allen already assumed Stewart's presence in RR 19 as early as 1960, yet also to admit Ladnier's presence as a possibility! This did not find entrance into any discography up to now although the stylistic characteristics of the trumpet/cornet solo late in both takes of 'Sorry' are clearly Stewart's. His own recollection, yet, should be proof now! But what fantastic hot solos Rex was able to deliver at this early time! His solos here, yet, are not played muted as noted by W.C. Allen in RR 19, but open. Allen's supposition certainly is caused by the sound quality of the ARC recordings which leaves much to be desired.

Rex Stewart was off and on with the Fletcher Henderson band in 1927 and 1928, requested from Horace Henderson's Wilberforce band whenever it was necessary to fill a vacant chair until Bobby Stark joining the band.

Rex Stewart, *Boy Meets Horn*, p. 114: "... It was on this date that Don Redman's *Whiteman Stomp* was produced. The other side of the record was a ballad, *Dear, On A Night Like This*, and there's a little story to be told. We made what we thought was a perfect take the first time but, on hearing the playback, smack in the middle of Russell's high and muted solo, just 16 bars before the end, we heard a foreign cluster of sound. This was just a problem that prevented Henderson's band (and others) from being recorded to best advantage."

W.C. Allen in 'Hendersonia' attributes the trumpet solo in '... Rackety Shack' to Bobby Stark. Obviously, Allen had no knowledge of Rex Stewart's memory on this session at the time of writing his monumental bio-discography. But now that we have Stewart's 'Boy Meets Horn' we know, and we clearly recognize Stewart's hot and urgent horizontal improvising as different from Bobby Stark's vertical approach.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

- A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Russell Smith, Tommy Ladnier (cor); Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)

- Record Research 19-13: "... The first trumpet solo on SORRY might be Joe Smith, and a hotter muted near the end might be Ladnier or Rex Stewart."

- Rust*2: Russell Smith, Joe Smith, Tommy Ladnier (cnt); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); June Coles (bbs, vcl); Kaiser Marshall (dms); Andy Razaf (vcl).

- Rust*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Jimmy Harrison, Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Andy Razaf -v.

- W.C. Allen, *Hendersonia*, 245: probably: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, trombone; Buster Bailey, clarinet, alto sax; Jerome Pasquall, soprano & alto saxes; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums; Andy Razaf, vocals. "Instrumentation seems to be as above; of the trumpeters, only one is heard in solos, playing in a new fast-fingering style totally unlike anything Ladnier had played – presumably Stark, in his recorded debut."

- Rust*4,*6: probably Russell Smith -Joe Smith -Bobby Stark -t; Benny Morton -tb; Buster Bailey -cl -as; Jerome Pasquall -ss -as; Coleman Hawkins -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Andy Razaf -v.

Solos ad-lib:

7622-3: AR voc 32, no ad-lib solos

7624-1: AR voc 32, RexSt o-cnt 16

7638-3-4: RS o-tpt straight 30, AR voc 32, CH ten 8, RexSt o-cnt 2+16

Discernible differences of takes:

7624: as take -2 has not been reissued differences could not be determined!

7638-3: no ad-lib clarinet in final ensemble (16 bars)

7638-4: Buster Bailey plays ad-lib clt obligato over final ensemble (16 bars)

107 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Mar. 14, 1928

Russell Smith, Joe Smith, Bobby Stark – tpt;

Benny 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

'King Porter Stomp' shows the classic Henderson band in all its glory, with tremendous improvised solos, an unbelievable musical looseness in playing their head-arrangement parts, filling open areas with fitting ad-lib playing, and swinging like mad. This is Henderson at his best. The band is known to have played 'King Porter Stomp' in engagements much longer than the limited time allowed by the 78 recording. They have enlarged its duration as long as 45 minutes as has been told. The arrangement is a head-arrangement developed by the band based on Hawkins' suggestion as has been reported.

'D Natural Blues' is an arrangement by Bill Challis, showing very little solistics, and thus does not reach musical heights like the first tune.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).

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

- Rust*2: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust*3: Russell Smith, Bobby Stark, Tommy Ladnier -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

- *W.C. Allen, Hendersonia*, p246: *Russell Smith, Joe Smith, Bobby Stark, trumpets; Jimmy Harrison, Benny Morton, trombones; Buster Bailey, clarinet; Don Pasquall, clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel is reconstructed from identification of soloists and his regular playing personnel of the time" "(King Porter Stomp – head arrangement, based on Hawkins' ideas."*

- *Rust*4,*6: Russell Smith, Joe Smith, Bobby Stark –t; Jimmy Harrison, Benny Morton –tb; Buster Bailey –cl; Jerome Pasquall –cl –as; Coleman Hawkins –cl –ts; Fletcher Henderson –p –a –dir; Charlie Dixon –bj; June Cole –bb; Kaiser Marshall –d; Bill Challis –a.*

Solos ad-lib:

145763-3: BS o-tpt 23, CH ten 1+16, JS m-tpt 16, BB clt 1+16, JH m-tbn 16

145764-3: BS o-tpt 12

108 BESSIE SMITH	J. Rosamond Johnson Choir / Hall Johnson Choir	New York,	c. Jun. 1929
Bessie Smith – voc;		film soundtrack of "St. Louis Blues" RKO	
<i>Thomas Morris, Joe Smith – tpt; Charlie Green – tbn;</i>			
unknown – clt; unknown, unknown – alt, clt; <i>Happy Caldwell – ten;</i>			
<i>James P. Johnson – pno; Charlie Dixon – bjo, gtr;</i>			
<i>Harry Hull – bbs; Kaiser Marshall – dms</i>			
NY-39	St. Louis Blues – Part 1	Circle J-1016,	Frog DGF 46
NY-40	St. Louis Blues – Part 2	Circle J-1016,	Frog DGF 46
NY-41	St. Louis Blues – Part 3	Circle J-1017,	Frog DGF 46
NY-42	St. Louis Blues – Part 4	Circle J-1017,	Frog DGF 46

The personnel for the accompanying band seems to be very hard to recognize, and the sound track of the movie might possibly have been made by musicians not on the screen. This certain will request a much closer look and comparison which I intend to deliver at a later date.

Notes:

- *Rust*3,*4: Joe Smith -c; Russell Smith, poss Sidney de Paris -t; Charlie Green -tb; Buster Bailey -cl; Happy Caldwell -ts; James P. Johnson -p -dir; Charlie Dixon -bj; Harry Hull -bb; Kaiser Marshall -d.*

- *Rust*6: Joe Smith, Russell Smith, t; Charlie Green, tb; Buster Bailey, unknown, cl; Happy Caldwell, cl, ts; James P. Johnson, p; Charlie Dixon, bj, g; Harry Hull, bb; Kaiser Marshall, d.*

- *BGR*2: Joe Smith, cnt; Russell Smith, tpt; poss Sidney de Paris, tpt; Charlie Green, tbn; Buster Bailey, clt; Happy Caldwell, ten; James P. Johnson, pno; Charles Dixon, bjo; Bernard Addison, gtr; Harry Hull, sbs; Kaiser Marshall, dms*

- *BGR*3,*4: Joe Smith, c; Russell Smith, t; Charlie Green, tb; unknown, cl; unknown, ts; James P. Johnson, p; Charles Dixon, bj; Harry Hull, sb; Kaiser Marshall, d.*

109 CLARA SMITH		New York,	Jul. 06, 1928
Clara Smith – voc;			
Joe Smith – tpt; (<i>Happy Caldwell</i>) – clt;			
Marion Cumbo – vco; Stanley Miller – pno			
146507-1	Got My Mind On That Thing	Col 14419-D,	Document DOCD-5368
146508	Ain't Got Nobody To Grind My Coffee	Col unissued	not on LP/CD

There are very few trumpet notes to judge the trumpet player's identity. Joe Smith's presence should have made a stronger impact in the recording, and at the end of the first title only the tonal quality of the few notes played might be a hint to Joe Smith. Mahony's booklet does not give the source of the listed musician for this session – which it usually does – and it might therefore be assumed that it is Mahony's suggestion only to give Smith. I am inclined to hear a trumpeter from Clara Smith's working band, perhaps like at session 049 above. If this would be Smith it would be far below his usual quality.

Most interesting is the clarinetist's Dodds-derived style which he plays very expressively and with fervour. There were not many players in New York of this kind. This man could have been one of Clara Smith's touring band as before whose name would then certainly be unknown to us. But I see a fair possibility that he could have been Albert 'Happy' Caldwell, who was a player following Dodds in his clarinet style convincingly, and he lived in New York at this time.

The violincello part is obviously played from music. Mr. Cumbo also appears on record with Eva Taylor in February 1928, but his playing shows no jazz whatsoever. Stanley Miller is the reliable pianist.

Notes:

- *Mahony, Columbia 13/14000-D Series: Acc Joe Smith, cnt; unknown, clt, Marion Cumbo, cello; Stanley Miller, p.*

- *Rust*3,*4,*6: Joe Smith -c; unknown -cl; Marion Cumbo -vc; Stanley Miller -p*

- *BGR*2,*3,*4: Joe Smith, cnt; unknown, clt; Marion Cumbo, cello; Stanley Miller, pno*

110 THE DIXIE STOMPERS		New York,	Apr. 06, 1928
<i>Rex Stewart, Bobby Stark – tpt; Charlie Green – tbn;</i>			
<i>Buster Bailey – alt, clt; Coleman Hawkins – ten;</i>			
<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Don Pasquall - bsx; Kaiser Marshall – dms;</i>			
<i>Maceo Pinkard – arr (3)</i>			
145975-1	<i>Oh, Baby!</i>	Har 636-H,	<i>Chronological Classics 572</i>
145976-1	<i>Feelin' Good</i>	Har 636-H,	<i>Chronological Classics 572</i>
145977-2	<i>I'm Feelin' Devilish</i>	Har 974-H,	<i>Chronological Classics 572</i>

Again, as in session 104, Joe Smith obviously is not in the personnel as given in some early discographies!

As will be discussed later in this work, it is difficult to discriminate the trumpet soloists. Stewart's and Stark's styles are rather similar in their virtuosic and fast-fingering approach. It will, yet, be my aim to distinguish one from the other, and I hope to find correct answers. A couple of notes re this similarity in earlier publications will be most helpful in this respect. First, let me cite Hendersonia, p.247: "*The late Bobby Stark claimed these as his own best recordings. His work here has been mistaken for Jabbo Smith, and indeed there are many similarities in phrasing and attack; but when these were played for Jabbo by John Steiner and Bruce Davis, Jabbo said he did not make these and in fact never played with Henderson at all. Rex Stewart recalled this date, too, and swapping the lead with Stark. The trombonist sounds like Charlie Green – c.f. his work on the Bessie Smith session of March 20, 1928; Panassie agrees that it is not Jimmy Harrison here. Bailey and Hawkins can be readily recognized as soloists, and in place of the tuba, Don Pasquall plays the bass sax.*"

So, everything has been said here, except that it seems to be Stark all over the first title, probably Rex Stewart playing lead after Stark's growl solo and before Green's trombone solo in *Feelin' Good*, and the trumpet break in the middle of the last chorus. In *I'm Feeling Devilish* it seems to be Stark again all over. If it wouldn't have been for Stewart's recollection as above, I would probably have denied his presence on this session at all. It should be added that Stewart's style at this time was strongly influenced by Louis Armstrong whereas Stark displays a fast and more technical approach to his playing, using open final vibrato.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).*

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

- Rust*2: Bobby Stark, Rex Stewart (cnts); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust*3: Bobby Stark -t; Jimmy Harrison -tb; Buster Bailey -cl-ss-as; Jerome Pasquall -cl-as-bs; Coleman Hawkins -cl-ts; Fletcher Henderson -p-ldr-a; Kaiser Marshall -d.

W.C. Allen, *Hendersonia, p247: Rex Stewart, Bobby Stark, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Jerome Pasquall, bass sax; Kaiser Marshall, drums. "The late Bobby Stark claimed these as his own best recordings. His work here has been mistaken for Jabbo Smith, and indeed there are many similarities in phrasing and attack; but these were played for Jabbo by John Steiner and Bruce Davis, Jabbo said he did not make these and in fact never played with Henderson at all. Rex Stewart recalled this date, too, and swapping the lead with Stark. The trombonist sounds like Charlie Green, cf. his work on the Bessie Smith session of March 20, 1928; Panassie agrees that it is not Jimmy Harrison here. Bailey and Hawkins can be readily recognized as soloists, and in place of the tuba, Don Pasquall plays the bass sax."*

- Rust*4,*6: Rex Stewart -Bobby Stark -t; Charlie Green -tb; Buster Bailey -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p -dir; Jerome Pasquall -bsx; Charlie Dixon -bj; Kaiser Marshall -d.

Solos ad-lib:

145975-1: BS m-tpt 6, CG o-tbn 2 bk, BS m-tpt 6, CH 2+6, BS m-tpt 2+8, CH ten 16, BS m-tpt 8, CH ten 8, BB clt 14, CG o-tbn 2+8, BB clt 6, CG o-tbn 2+15, BS m-tpt 6

145976-1: CH ten 16, BS m-tpt 8, CH o-tbn 6, RexSt o-cnt 5, CG o-tbn 17, BB clt 8, CG o-tbn 6, DP bsx 2 bk, BS m-tpt 16, CH ten 2, CG o-tbn 2, BB clt 2, RexSt o-cnt 2

145977-2: BB clt obl 16, BS o-tpt 8, BB clt obl 8, BB clt 30, BB clt obl 24, CH ten 16, CG o-tbn 8, CH ten 6, BS o-tpt 18, DP bsx 8, BB clt obl 10

111 FLETCHER HENDERSON AND HIS ORCHESTRA

Chicago,

Sep. 14, 1928

Russell Smith, Joe Smith, Bobby Stark - tpt;

Bennie Morton, Charlie Green - tbn;

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

Fletcher Henderson - pno; Clarence Holiday - bjo; June Cole - bbs; Kaiser Marshall - dms;

C-2315-A Hop Off

Br 4119,

Chronological Classics 572

C-2316- Ready For The River

Br unissued

not on LP/CD

And once again the Henderson band in its glory. I would give a little fortune to hear that unissued title. Is there nobody out there who owns a test? But then 'Hop Off' once again is one of the Henderson numbers showing the band in their relaxed looseness, full of great solos and surprising bits that obviously are not written in the arrangement. Contrary to Mr. W.C. Allen I identify Bobby Stark as the first soloist, playing the introduction and the first A-strain ad-lib. Bobby Stark has absolutely different tone, phrasing and approach to soloing here (e.g. when substituting the changes of bars 2 and 11 by diminished chords - Ab dim instead of Ab) than Joe Smith who is listed by W.C. Allen for this part. Solists are easily recognized, and I do not see any reason not to identify Charlie Green as the trombone soloist. This recording has an additional plus for showing - even if faintly in the background - Kaiser Marshall's beautiful accompaniment and solistics on the high-hat. In the short Hawkins solo before the bridge - 8 bars - he uses the hand-cymbals as lately invented and distributed by the Avedis Zildjian company, and in every up-to-date drummer's use at this time. This is phantastic early big band jazz!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Russell Smith, Joe Smith, Tommy Ladnier (tp); Charlie Green, Jimmy Harrison (tb); Buster Bailey (cl & as); Don Pasquall (s); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); June Coles (tuba); Kaiser Marshall (dm).*

- A. McCarthy, D. Carey, *Jazz Directory, Vol. 4: Russell Smith, Joe Smith, Tommy Ladnier (cor); Benny Morton, Jimmy Harrison (tbn); Buster Bailey (clt); Don Pasquall (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*

- Rust*2: Russell Smith, Joe Smith, Bobby Stark (cnts); Charlie Green, Jimmy Harrison (tbn); Buster Bailey (clt, alt); Don Pasquall (clt, alt); Coleman Hawkins (ten, clt); Fletcher Henderson (pno, ldr); Charlie Dixon (bjo); June Cole (bbs); Kaiser Marshall (dms)

- Rust*3: Russell Smith, Bobby Stark -t; Benny Morton (and Charlie Green?) -tb; Buster Bailey -cl-ss-as; Jerome Pasquall -cl-as; Coleman Hawkins -cl-ts; Fletcher Henderson -p-ldr-a; ?Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

- Rust*4: Russell Smith, Joe Smith, Bobby Stark -t; ?Charlie Green, Benny Morton -tb; Buster Bailey -cl; Jerome Pasquall -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d; Bill Challis -a.

- W.C. Allen, *Hendersonia, p247: Russell Smith, Joe Smith, Bobby Stark, trumpets; Benny Morton, ?Charlie Green, trombone; Buster Bailey, clarinet and alto sax; Don Pasquall, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; June Cole, tuba; Kaiser Marshall, drums. "Personnel reconstructed from soloists, and consists of his regular playing personnel of the time. Trombone soloist is not Harrison, who had in fact stayed in New York with Charlie Johnson."*

- Rust*4,*6: Russell Smith -Joe Smith -Bobby Stark, t; ?Charlie Green -Benny Morton -tb; Buster Bailey -cl -as; Jerome Pasquall -as; Coleman Hawkins -ts; Fletcher Henderson -p -a -dir; Charlie Dixon -bj; June Cole -bb; Kaiser Marshall -d.

Solos ad-lib:

C-2315-A: BS o-tpt 4, BS o-tpt 16, CH ten 9, BB clt 16, CG m-tbn 17, CH ten 16, Ch ten 4

For the subsequent McKinney's Cotton Pickers sessions I have made extensive use of John Chilton's 'McKinney's Music', but have noted my own acknowledgements when I thought them to be more to the point.

112 **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;

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

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' ... Panassie 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:

- 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

- 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

- 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

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

113 **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:

- 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

- 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
 - 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:

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

114 **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. All other arrangements are by Don Redman. And he leads the ensemble in the first chorus of 'Wherever There's A Will, Baby'.

Notes:

- 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 - 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

- 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:

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?"

115 **McKINNEY'S COTTON PICKERS**

New York,

Jan. 31, 1930

Don Redman – alt, dir;

Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;

Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

John Nesbitt – arr (1); Don Redman – arr (2,3,4); Will Hudson – arr (5);

Dave Wilborn – voc (1); George Thomas – voc (2,3,4); Frank Marvin – voc (5)

58543-2	I'll Make Fun For You	Vic V-38142,	Frog DGF 26
58544-1	Words Can't Express The Way I Feel	Vic V-38112,	Frog DGF 26
58545-1	If I Could Be With You One Hour Tonight	Vic unissued test,	Frog DGF 27
58545-2	If I Could Be With You One Hour Tonight	Vic V-38118,	Frog DGF 26
58547-1	Then Someone's In Love	Vic V-38142,	Frog DGF 26

These are the original McKinney's Cotton Pickers now John Nesbitt, Ed Cuffee and Prince Robinson as hot soloists, and George 'Fathead' Thomas as their featured singer. The sound of the band is very different from the sound of the "New York" McKinney's Cotton Pickers as heard at the preceding sessions. But again, I only hear a three-part saxophone section, with Redman as fourth player only when he plays the melody. Never do I hear a second (fourth) tenor sax part as given in most discs. And on band photos George Thomas, the assumed second (fourth) tenor saxophonist, always holds an alto sax!

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Frank Marvin (vcl)

- Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Frank Marvin -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Frank Marvin -v

- Chilton, McKinney's Music: John Nesbitt, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Frank Marvin, v

Solos ad-lib:

58543-2: EC o-tbn 15, PR ten 8, JN o-tpt 6, EC o-tbn 16+6 obbl over voc
 58544-1: JS m-tpt 8+14 melody; EC o-tbn 10 over ens
 58545-1-2: JS o-tpt 4+4 melody

58547-1: no ad-lib solos
Discernible differences of takes:
 58545-1: bar 6 of intro: 4 beats pause
 58545-2: bar 6 of intro: a celesta bling (Bb) on second beat

116 McKINNEY'S COTTON PICKERS

New York, Feb. 03, 1930

Don Redman – alt, sop, dir;
 Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 Don Redman – arr (1,2); John Nesbitt – arr (3,4);
 Donald King – voc (1,2); Dave Wilborn – voc (3); George Thomas – voc (4)
 58546-1 Honeysuckle Rose
 58546-2 Honeysuckle Rose
 59140-1 Zonky
 59141-2 Travelin' All Alone

Vic unissued test, Frog DGF 27
 Pirate MPC 518 (EP), Frog DGF 26
 Vic V-38118, Frog DGF 26
 Vic V-38112, Frog DGF 26

The same as before has to be said for this session. Redman plays soprano sax in the beautiful coda of 'Honeysuckle Rose', but not baritone sax on 'Travelin' All Alone' as listed by John Chilton. There is not a single note heard by a baritone!

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Chilton, McKinney's Music: John Nesbitt, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms, glockenspiel
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

58546-1-2: JN o-tpt 4+4, EC o-tbn 8, JN o-tpt 4, DR alt 32 under voc, PR ten 4+4+ 8 over ens, JS o-tpt 4 melody, DR sop 4 coda
 59140-1: EC o-tbn 2+30, JN o-tpt 2+30, PR ten 2
 59141-2: JS m-tpt 6 melody, TR pno 27 obbl under voc

Discernible differences of takes:

58546-1: Introduction: there are several cymbal-crashes in the first three bars, but not consequently on the same beat of the bars
 58546-2: Introduction: there are no cymbal-crashes in the first three bars, the first one appearing on beat 2 of bar 4

117 McKINNEY'S COTTON PICKERS

Camden, N.J. Jul. 28, 1930

Don Redman – alt, clt, dir;
 Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 John Nesbitt – arr (1); Don Redman – arr (2); Dave Wilborn – voc (1); George Thomas – voc (2)
 64002-2 Just A Shade Corn
 64003-3 Baby, Won't You Please Come Home?

Vic 23012, Frog DGF 26
 Vic 22511, Frog DGF 26

For this session, James P. Johnson is listed as pianist in all Rust editions, but the piano solo played certainly is Todd Rhodes' work. John Chilton in his great 'McKinney's Music' gives George 'Buddy' Lee as third trumpet replacing John Nesbitt, but I have my strong doubts, as the trumpet solo work includes rhythmic weaknesses and tonal irregularities heard from Nesbitt in the sessions above.

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, vibes; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

64002-2: JN o-tpt 15, TR pno 14, EC o-tbn 7
 64003-3: DR alt 6 intro, DR alt 18 melody, EC o-tbn 18, DR clt 18+36 obbl to voc

118 McKINNEY'S COTTON PICKERS

Camden, N.J. Jul. 29, 1930

Don Redman – alt, bar, dir;
 Langston Curl, Joe Smith, George Buddy Lee – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 John Nesbitt – arr (1); Don Redman – arr (2); George Thomas – voc (1); Don Redman – voc (2)
 64004-2 Okey, Baby

Vic 23000, Frog DGF 26

64005-2

Blues Sure Have Got Me

Vic 40-0116,

Frog DGF 26

And here again we hear the original McKinney's Cotton Pickers, certainly with their original pianist Todd Rhodes – not James P. Johnson – and obviously a new trumpet soloist, George 'Buddy' Lee, a flashy player with a brighter tone than Nesbitt, and more rhythmic security. Don Redman probably plays baritone sax in the introduction of the second title in which he also sings accompanied by Todd Rhodes on piano. John Chilton in his 'McKinney's Music' notes that – unusually - Joe Smith leads the brass section in the second title.

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

64004-2: TR pno/CA dms 4, EC o-tbn 1, GBL o-tpt 1, PR ten 1, LC m-tpt 8+6 melody, JS plunger-tpt 30, LC o-tpt/PR clt 15 chase, PR ten 1+8, TR pno 8, PR ten 8, TR pno 6, PR clt 8, GBL o-tpt 8, PR clt 8, GBL o-tpt 6
 64005-2: TR pno 16 obbl to voc, EC plunger-tbn 5

119 MCKINNEY'S COTTON PICKERS

Camden, N.J.

Jul. 30, 1930

Don Redman – alt, bar, dir;

Langston Curl, Joe Smith, George Buddy Lee – tpt; Ed Cuffee – tbn;

Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; Dave Wilborn – voc (1); George Thomas – voc (2,3,4)

64006-3 Hullabaloo

Vic 22511,

Frog DGF 26

64007-2 I Want A Little Girl

Vic unissued test,

Frog DGF 27

64007-3 I Want A Little Girl

Vic 23000,

Frog DGF 26

64007-4 I Want A Little Girl

Vic 23000,

Frog DGF 27

On 'Hullabaloo' there is an extended baritone sax solo by Don Redman. John Chilton in 'McKinney's Music' says of 'I Want A Little Girl' that "the trumpet work on this title has long been the subject of controversy. *Wiser men than me (oh, how unassuming! – KBR) insist that it is by Joe Smith, to me (J. Chilton – KBR) it sounds like someone imitating Joe Smith.*" I have to admit that I did never doubt Joe Smith playing the melody here. But what should have been the reason for someone else – Langston Curl or Buddy Lee are the only possibilities – to imitate Joe Smith? Smith's drinking habits or his inconsistency? We certainly will never know, nor shall we know whether John Chilton is right with his assumption. Yet, he was a very experienced and professional trumpet player. And he should have known. Who else!

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

64006-3: DR bar 16+10, GBL m-tpt 32 obbl to voc, PR ten 4, GBL o-tpt 4, PR clt 16+8+12, EC o-tbn 8, DR bar 2

64007-2-3-4: JS m-tpt 30 melody – DR clt obbl to tpt, TR pno 4 modulation, DR clt 30 obbl to voc, PR ten 2 modulation, EC o-tbn 4+4, PR ten 8, JS m-tpt 8 melody – DR clt obbl to tpt

Discernible differences of takes:

64007-2: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 4 repeated syncopated quarter Ab, then quarter triplet Ab-G-Gb, ending with half note F

64007-3: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 1 half note Ab and 1 half note F

64007-4: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 7 repeated syncopated quarter Ab, then quarter triplet Ab-G-Gb, ending with half note F

120 MCKINNEY'S COTTON PICKERS

Camden, N.J.

Jul. 31, 1930

Don Redman – alt, dir;

Langston Curl, Joe Smith, George Buddy Lee – tpt; Ed Cuffee – tbn;

Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; George Thomas – voc

64008-2 Cotton Picker's Scat

Vic 23012,

Frog DGF 26

This is the last recording session before the sad and tragic motor-car accident which caused George 'Fathead' Thomas - the band's darling's - un-timely death. Joe Smith piloted the car.

Notes:

- Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Bill Coty, George Byas, v
 - Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; John Nesbitt, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d
Solos ad-lib:
 64008-2: DR alt 2, PR ten 8

121 **McKINNEY'S COTTON PICKERS**

New York,

Nov. 03, 1930

Don Redman – alt, dir;

Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;

Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, grt; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; Don Redman - voc

64605-1 Talk To Me

Vic 22640,

Frog DGF 26

64605-2 Talk To Me

Vic unissued test,

Frog DGF 27

64606-1 Rocky Road

Vic 22932,

Frog DGF 26

As for John Chilton's 'McKinney's Music' Joe Smith is not with the band anymore, except for the band's ultimate session of September 8 1931 (see there). Rex Stewart is his temporary replacement, but Joe Smith is listed in all editions of Rust. John Chilton still has Buddy Lee, and I am inclined to follow him. And Benny Carter fills out the late George 'Fathead' Thomas' alto sax chair which was deserted since its owner's tragic death in a motor-car accident.

W.C. Allen, Hendersonia, p. 264: „On November 3-4-5, 1930, Rex Stewart and Benny Carter recorded eight titles for Victor with

McKinney's Cotton Pickers. Although they did play later with this band as regulars, they were at this time with Henderson.”

It seems that McKinney's Cotton Pickers always needed some expert support from New York musicians when coming to the East. Just see what had happened with the MKCP in November 1929! But this time the reason probably was a very severe one: after J. Chilton Rex Stewart and Benny Carter subbed for Joe Smith and George 'Fathead' Thomas who both had been affected by a car-crash, George Thomas with fatal results. This then would mean that, different from Rust naming Joe Smith as trumpeter, it should be Nesbitt on second trumpet, although the temporal sequence of the car-crash, Thomas' untimely death and this recording session seem a bit unclear. Also, there seems to be some insecurity on Edward Inge's joining the band as replacement for Thomas. After Chilton Inge joined together with Quentin Jackson in December 1930, what then would leave Jimmy Dudley as first alto/saxophone. As the reader/listener might see: I am following John Chilton's personnel as listed in his "McKinney's Music", which certainly is more up-to-date than Rust, and certainly evaluated with more knowledge – musically and historically. The personnels in the Frog CD booklets follow Rust!

Notes:

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d

- Chilton, McKinney's Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, grt; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d

Solos ad-lib:

64605-1-2: GBL o-tpt 4 intro, BC alt 8, PR ten 8, GBL o-tpt 2+2, PR ten 6, EC o-tbn 8

64606-1: RS m-cnt 32, TR pno 32 obbl to voc, BC alt 8

Discernible differences of takes:

64605-1: GBL plays the un-accompanied introduction flawless and secure.

Second line of vocal: "Awh, Baby, talk to me when you're feeling blue."

64605-2: GBL fluffs in the third bar of un-accompanied introduction.

Second line of vocal: "Baby, talk to me when you're feeling blue."

122 **McKINNEY'S COTTON PICKERS**

New York,

Nov. 04, 1930

Don Redman – alt, dir;

Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;

Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, grt; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; Bill Coty - voc

64607-1 Laughing At Life

Vic unissued test,

Frog DGF 27

64607-2 Laughing At Life

Vic 23020,

Frog DGF 26

64608-1 Never Swat A Fly

Vic 23020,

Frog DGF 26

64608-2 Never Swat A Fly

Vic unissued test,

Frog DGF 27

These three November 1930 sessions are only noted in this list because in all editions of Rust Joe Smith is still listed as a member of the band. Instead, Rex Stewart plays in his own un-mistakable style.

This is the continuation of the recording session of the day before, having the same personnel, except the singer who replaces the late George 'Fathead' Thomas. Again, I am following J. Chilton's personnel!

Notes:

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Bill Coty (vcl)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Bill Coty -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Bill Coty, v

- Chilton, McKinney's Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Bill Coty, v

Solos ad-lib:

64607-1-2: DW gtr 4 intro unaccompanied, DR clt 30 melody – TR cel obbl, TR cel 2, TR cel 2, RS m-cnt 16, PR ten

64608-1-2: GBL m-tpt 30 obbl to voc, EC o-tbn 16, TR pno 8, EC o-tbn 7, GBL o-tpt 16, BC clt 8, GBL o-tpt 6, BC clt 16, PR ten 1+8, BC clt 8

Discernible differences of takes:

64607-1: vocal chorus bar 11: Coty sings: "No road is lonely, if you will o-h-only ... (with a little yodeller a fifth upward)

64607-2: vocal chorus bar 11: Coty sings: "No road is lonely, if you will only ... (straight, no yodeller, just plain "only")

64608-1: trombone chorus: Cuffee starts solo on 1st beat of first bar. CA plays snare drum press-rolls throughout.

64608-2: trombone chorus: Cuffee starts with two-toned upward beat in last bar of vocal chorus. CA pauses for two bars to switch over to brushes in bars 16/17, then plays brushes bars 18 – 24 (pno-solo) until switching back again to press-rolls.

123 MCKINNEY'S COTTON PICKERS

New York,

Nov. 05, 1930

Don Redman – alt, dir;

Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;

Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;

Don Redman – arr; Dave Wilborn – voc (1,2,3); George Byas – voc (4,5)

63195-1 I Want Your Love

Vic unissued test,

Frog DGF 27

63195-2 I Want Your Love

Vic 22683,

Frog DGF 26

63196-2 Hello !

Vic 23031,

Frog DGF 26

64609-2 After All, You're All I'm After

Vic 23024,

Frog DGF 26

64610-2 I Miss A Little Miss

Vic 23024,

Frog DGF 26

Again, there is no Joe Smith on this session although listed in all editions of Rust.

John Chilton in his great 'McKinney's Music' says that Todd Rhodes plays vibes on 'I Want Your Love'. He also says that Benny Carter also plays tenor sax in the ensemble of 'Hello'. This may be right as the saxophone section has a detectable depth here. But it would be interesting to know where Chilton got his knowledge from. I myself feel unable to recognize the presence of a second tenor sax in the ensemble. Did Carter tell him? Or any other participant of the session? Rex Stewart, perhaps?

In contrast to John Chilton 'McKinney's Music' I hear Benny Carter playing the clarinet obbligato to the vocal chorus in 'After All, You're All I'm After'. Benny Carter's clarinet tone is much softer than Don Redman's, and you will never hear Redman play a jumping trill in his solos. Therefore Carter! Again I am following J. Chilton's personnel! My soloist identifications on these last 3 sessions might not implicitly correspond with Chilton's!

Notes:

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); George Byas (vcl)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Chilton, McKinney's Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; George Byas, v

Solos ad-lib:

63195-1-2: TR pno 32 obbl to voc, BC alt 4, PR ten 4, EC o-tbn 4

63196-2: EC m-tbn 30 obbl to voc, LC m-tpt 8 melody, PR ten 8+4, RS m-cnt 4 coda

64609-2: ?BC clt 2+2 with voc, EC o-tbn 2, BC alt 8

64610-2: EC o-tbn 8 unaccomp. intro, LC m-tpt 7, TR pno 2, TR cel 30 obbl to voc, ?LC o-tpt 2+4, EC o-tbn 4, ?LC o-tpt 4, EC o-tbn 4, PR ten 8, DR clt + TR cel 4

Discernible differences of takes:

63195-1: last bar (bar 32) of first chorus (ensemble): fourth beat of bar no cymbal crash.

4-bar alto solo after vocal chorus: BC plays 4 eighth notes and then 2 quarter notes Bb – Eb in second bar of solo

63195-2: last bar (bar 32) of first chorus (ensemble): fourth beat of bar distinct cymbal crash (immediately before verse).

4-bar alto solo after vocal chorus: BC plays succession of eighth notes in second bar of solo.

124 MCKINNEY'S COTTON PICKERS

Camden, N.J.,

Sep. 08, 1931

Benny Carter – dir;

Adolphus "Doc" Cheatham, Joe Smith – tpt; Rex Stewart – cnt;
 Quentin Jackson, Ed Cuffee – tbn;
 Benny Carter, Jimmy Dudley - alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – gtr; Billy Taylor – bbs; Cuba Austin – dms;
 Quentin Jackson – voc; Benny Carter – arr
 68300-1 Do You Believe In Love At Sight?
 68300-2 Do You Believe In Love At Sight?
 70495-1 Wrap Your Troubles In Dreams
 70495-2 Wrap Your Troubles In Dreams

Vic unissued on 78 (test), Frog DGF 27
 Vic 22811, Frog DGF 27
 Vic 22811, Frog DGF 27
 Vic unissued on 78 (test), Frog DGF 27

Although there are some uncertainties concerning the personnel, we hear a very typical Rex Stewart full-chorus hot solo in the first title. The second title brings muted Doc Cheatham taking the melody and Joe Smith taking over for snatches of the melody in his own very special muted smooth style. Smith is clearly recognizable, and so Buddy Lee is not on the record as listed by Rust. Benny Carter leads the saxophone section in his very own inimitable way, leaving no room for Hilton Jefferson who obviously had not yet joined the band at this recording date. The second alto (third sax) will then probably be Jimmy Dudley, and not Joe Moxley who was only regularly with the band from 1932 on (Chilton 'McKinney's Music).

Notes:

Notes:

- Rust*2: Rex Stewart (cnt); Joe Smith, Adolphus "Doc" Cheatham (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); James Hoxley, Hilton Jefferson (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)

- Rust*3: Adolphus "Doc" Cheatham – Buddy Lee – Rex Stewart –t; Ed Cuffee- Quentin Jackson – tb; Benny Carter –cl-as-ldr-a; Joe Moxley – Hilton Jefferson -cl-as; Prince Robinson –cl-ts; Todd Rhodes –p-cel; Dave Wilborn –bj-v; Billy Taylor –bb; Cuba Austin –d; - J. Chilton, McKinney's Music: Rex Stewart, Joe Smith, Adolphus "Doc" Cheatham, tpts; Ed Cuffee, Quentin Jackson, tbn; Benny Carter, clt, alt; Jimmy Dudley, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, vibes; Dave Wilborn, gtr; Billy Taylor, bbs, sbs; Cuba Austin, dms.

- Rust*4: Benny Carter -cl -as -dir; Rex Stewart -c; Buddy Lee, Adolphus "Doc" Cheatham -t; Ed Cuffee -tb; Quentin Jackson -tb -v; Joe Moxley, Hilton Jefferson -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Chilton, McKinney's Music: Rex Stewart, Joe Smith, Adolphus "Doc" Cheatham, tpt; Ed Cuffee, Quentin Jackson, tbn; Benny Carter, Jimmy Dudley, clt, alt; Prince Robinson, ten; Todd Rhodes, pno, vibes; Dave Wilborn, gtr; Billy Taylor, bbs, sbs; Cuba Austin, dms

- Rust*6: Benny Carter, cl, as, dir; Rex Stewart, c; Buddy Lee, Doc Cheatham, t; Ed Cuffee, tb; Quentin Jackson, tb, v; Joe Moxley, Hilton Jefferson, cl, as; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g; Billy Taylor, bb; Cuba Austin, d.

Solos ad-lib:

68300-1-2: RexSt muted 36, RexSt muted obligato 24 (in -1 only), PR 10, PR 4

70495-1-2: ADC muted 16, ADC muted 8, JS muted 4, JS muted 4, JS muted 4, TR 4, BC clt obligato 30

Discernible differences of takes:

68300-1: cnt break at end of cnt solo chorus: phrase of eight double eighth notes declining in steps, then three more single notes

68300-2: cnt break at end of cnt solo chorus: downward phrase of ten notes starting with an upward "rip"

70495-1: tpt in first chorus, end of 2nd A-part, last phrase leading to B-part: 4 eighth notes, one quarter note

70495-2: tpt in first chorus, end of 2nd A-part, last phrase leading to B-part: 2 eighth notes, one half note