

THE RECORDINGS OF FLETCHER HENDERSON AND HIS ORCHESTRA

EARLY PERIOD

An Annotated Tentative Personnel - Discography

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

This list does not encompass Fletcher Henderson's numerous vaudeville blues accompaniments for singers on solo piano. These recordings can be found in the Fletcher Henderson Discography elsewhere on this website.

FLETCHER HENDERSON

001 FLETCHER HENDERSON Fletcher Henderson – pno P-107 Santana	New York, BS unissued (test), Third Man Records mp3	early 1921
002 KATIE CRIPPEN Henderson's Novelty Orchestra Katie Crippen – voc; unknown – tpt; Chink Johnson – tbn; Garvin Bushell – clt; Cordy Williams – vln; Willie Gant – pno	New York,	Mar. 1921
P-103-2 Blind Man's Blues	BS 2003,	Document DOCD-5342
P-104-1 Play 'Em For Mama, Sing 'Em For Me	BS 2003,	Document DOCD-5602
P-104-2 Play 'Em For Mama, Sing 'Em For Me	BS 2003,	Document DOCD-5342

All players present play their arranged parts straight (as written in the arrangement). There are no ad-lib solos to possibly detect any individual traces in what is played by the wind instruments and the prominent violinist.

The retained clarinet player might well be the youthful Garvin Bushell recalling to have recorded with Miss Crippen. He is not Campbell for stylistic reasons!

The pianist plays close to the arrangement – probably as written – and was assumed to be Henderson judging from the band name and Henderson's position with the Black Swan company. But: in the second chorus of the second title suddenly a different piano player appears – much livelier and much looser than Henderson. The band ceases playing to give room for the piano soloist who accompanies Miss Crippen's spoken chorus in early Harlem stride/ragtime style to be relieved by the band again in the third/last chorus.

This piano player very probably is Willie Gant, who believed to have recorded behind Katie Crippen and other early blues/vaudeville singers when interviewed in the late 1950s (Record Research 30 p.4).

Listed musicians' names are taken from 'Hendersonia'. Their deduction may be taken from 'Hendersonia' p. 14.

Notes:

- Record Research 30-4: "He (Willie Gant) believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some."

- WC Allen, *Hendersonia*, p18: unk. trumpet; Chink Johnson?, trombone; prob Edgar Campbell, clarinet; prob Cordy Williams, violin; Fletcher Henderson, piano

- Bushell/Tucker, *Jazz from the Beginning*: this session not listed in the G. Bushell discography!

- BGR*2: unknown t; prob George Brashear –tb; Edgar Campbell –cl; prob Cordy Williams –vn; Fletcher Henderson –p

- BGR*3,*4: unknown t; poss Chink Johnson –tb; prob Edgar Campbell –cl; prob Cordy Williams –vn; Fletcher Henderson –p

- Rust*3,*4: unknown t; ? George Brashear –tb; Edgar Campbell –cl; ?Cordy Williams –vn; Fletcher Henderson –p

- Rust*6: unknown t; ? Chink Johnson, tb; Edgar Campbell, cl; ?Cordy Williams, vn; Fletcher Henderson, p

Discernible differences of takes:

P-104-1: KC starts last chorus with: 2 eighth-notes db – c (play `em), quarter-note bb (for), eighth-note bb, dotted quarter-note g (mama), 3 eighth-notes bb-c-d (sing `em for), dotted quarter-note bb (me)

P-104-2: KC starts last chorus with: 2 eighth-notes bb – a (play `em), quarter-note bb (for), quarter-note g, dotted quarter-

note eb (mama), 3 eighth-notes bb-a-bb (sing 'em for), dotted quarter-note g (me)

003 LULU WHIDBY	Henderson's Novelty Orchestra	New York,	c. Apr. 01, 1921
Lulu Whidby – voc;			
unknown – tpt; unknown (<i>Chink Johnson?</i>) – tbn;			
Edgar Campbell – clt; Cordy Williams – vln;			
Fletcher Henderson – pno; unknown – bjo			
P-108-1	Home Again Blues	BS 2005,	Document DOCD-5342
P-108-2	Home Again Blues	BS 2005,	Document DOCD-5342
P-109-1	Strut Miss Lizzie	BS 2005,	Document DOCD-5342
P-109-2	Strut Miss Lizzie	BS 2005,	Document DOCD-5342

Nothing can be said about the identity of the trumpet player. Although playing the parts only, the trombonist seems to be livelier than his colleague on the Katie Crippen session above. This trombonist is a jazz player, not so Chink Johnson who plays the parts with very little free embellishment. It should be added that Johnson was mainly a tuba player. Nothing can be said about the identity of the trumpet player. But accounting Bushell's characterization of Edgar Campbell's style it is certainly Campbell here playing first parts together with the singer and/or the violin without any ad lib playing. Cordy Williams seems the violin player as he is listed in all sources. I would prefer to leave the banjo player as unknown as I believe that Sam Speede played with less tremolo than our man here. This player might come from the Clef Club circles. John Mitchell did not record earlier than December 21, 1921 with Edith Wilson and Johnny Dunn! And: I do not hear any sounds of a bass player.

Notes:

- Rust*3: unknown t; ? George Brashear –tb; ? Edgar Campbell –cl; ? Cordy Williams –vn; Fletcher Henderson –p; ? John Mitchell –bj; unknown bb
 - BGR*2: unknown tpt; prob George Brashear, tbn; prob Edgar Campbell, clt; prob Cordy Williams, vln; Fletcher Henderson, pno; poss John Mitchell, bjo; unknown bbs
 - WCAllen p19: unk. trumpet; Chink Johnson ?, trombone; Edgar Campbell or Garvin Bushell, clarinet; prob Cordy Williams, violin; Fletcher Henderson, piano; unknown banjo; possibly a bass horn also present
 - Rust*4: unknown t; ? Chink Johnson –tb; ? Garvin Bushell or Edgar Campbell –cl; ? Cordy Williams –vn; Fletcher Henderson –p; unknown –bj; unknown –bb
 - BGR*3: unknown t; prob Chink Johnson, tb; Garvin Bushell or Edgar Campbell, cl; prob Cordy Williams, vn; Fletcher Henderson, pno; unknownl bj; unknown, poss bb
 - Bushell/Tucker p.150: "I don't think I'm on this one. It sounds more like Ed Campbell. It might be Speedy (Sam Speed) on banjo."
 - BGR*4: unknown t; poss Chink Johnson, tb; prob Edgar Campbell, cl; prob Cordy Williams, vn; Fletcher Henderson, pno; unknownl bj; unknown, poss bb
 - Rust*6: unknown t; ? Chink Johnson, tb; ? Garvin Bushell or Edgar Campbell, cl; ? Cordy Williams, vn; Fletcher Henderson, p; unknown bj; unknown bb

004 EDDIE GRAY	Henderson's Novelty Orchestra	New York,	c. Apr. 1921
Eddie Gray – voc;			
unknown – tpt; unknown (<i>Chink Johnson</i>) – tbn;			
Edgar Campbell – clt; Cordy Williams – vln;			
Fletcher Henderson – pno; unknown – bjo; unknown – bbs			
P-118-1	Why Did You Make A Plaything Of Me	BS 2011,	Jazum 28 (LP)
P-118-2	Why Did You Make A Plaything Of Me	Pm 12137	not on LP/CD
P-119-2	I Like You (Because You Have Such Loving Ways)	BS 2011,	Jazum 28 (LP)

You certainly will not find anything on Eddie Gray in Rust, and BGR*4 says: "Despite their appearance in the Paramount Race series and the presence of jazz musicians of repute, this artist's recordings are popular vocals of very little blues interest." Let's be honest: there is nothing of blues or jazz – except for rhythm and time – in these titles. But the personnel consist of a bunch of very skilled legitimate musicians who might come from the Clef Club/Jim Europe bands or the pit bands of early Harlem.

I am unable to say anything about the good trumpet player, nor about the trombonist, and I can only follow Walter C. Allen's suggestions.

The clarinetist might be Edgar Campbell as his playing fits with what Garvin Bushell reported about his playing skills. We hear this man playing his parts and performing some virtuoso clarinet breaks in the second title. This certainly is not Bushell's style!

The violinist might be Cordy Williams as in the previous sessions, and appropriately it should be Henderson on piano.

The banjo player has not been noticed before, as it seems, and is of obvious tremoloing Clef Club background. He does only play on "I Like You" which is a very lively title played with real gusto and showing the great musicianship of the participating players. As Bob Escudero is known to have joined the Henderson circles not earlier than 1924 his presence here has to be questioned. Yet the tuba player heard plays very expertly and holds the whole band together.

The first title is a waltz.

Notes:

- WCAllen p20: unknown tpt; ?Chink Johnson, tbn; Edgar Campbell or Garvin Bushell, clarinet; Cordy Williams ?, violin; Fletcher Henderson, pno; Ralph Escudero ? tuba
 - not listed in Rust or BGR

005 ALBERTA HUNTER	Henderson's Novelty Orchestra	New York,	c. May, 1921
Alberta Hunter – voc;			
unknown – tpt; unknown (<i>Chink Johnson</i>) – tbn;			
unknown (<i>Edgar Campbell</i>) – clt; unknown – ten;			
Fletcher Henderson – pno; unknown – bbs			
P-120-1	He's A Darn Good Man (To Have Hanging 'Round)	Pm 12014,	Document DOCD-1006
P-120-2	He's A Darn Good Man (To Have Hanging 'Round)	BS 2019,	Document DOCD-5422
P-121-2	How Long, Sweet Daddy, How Long	BS 2008	not on LP/CD
P-121-3	How Long, Sweet Daddy, How Long	BS 2008,	Document DOCD-5422

As before do we hear a band of skilled legitimate musicians who are not to be seen as jazz musicians. We might even hear the same trumpet and trombone players as on the previous session. Certainly there is neither Elmer Chambers nor Howard Scott, as these two belong to a later era of Henderson's Orchestra. And it might also be Edgar Campbell on clarinet. But lacking any ad-lib playing to recognize personal styles and every note played obviously arranged I am unable to say anything of the identities of these men. Only, that the tenor saxophone might possibly be a c-melody saxophone.

Fletcher Henderson might be the pianist, but as he also only plays written parts, we cannot be certain. The same goes for the tuba player.

Notes:

- Rust*3: Elmer Chambers or Howard Scott -t; George Brashear -tb; Edgar Campbell -cl; unknown ts; Fletcher Henderson -p; Charlie Dixon -bj; Chink Johnson -bb
- BGR*2: Elmer Chambers or Howard Scott -t; George Brashear -tb; Edgar Campbell -cl; unknown ts; Fletcher Henderson -p; Charlie Dixon -bj; Chink Johnson -bb
- WCAllen p20: unknown tpt; ?Chink Johnson, tbn; unk. clarinet; unk. tenor sax; Fletcher Henderson, pno; unk tuba or bass horn
- Rust*4: Howard Scott -t; Chink Johnson -tb; Edgar Campbell -cl; unknown ts; Fletcher Henderson -p; unknown -bb
- BGR*3: unknown, c; poss Chink Johnson, tb; unknown, cl; unknown, ts; Fletcher Henderson, p; unknown, bb
- BGR*4: unknown, c; poss Chink Johnson, tb; unknown, cl; unknown, ts; Fletcher Henderson, p; unknown, bb
- Rust*6: ?Howard Scott, t; ?Chink Johnson, tb; unknown cl; unknown ts; Fletcher Henderson, p; unknown, bb

006	ALBERTA HUNTER Henderson's Novelty Orchestra	New York,	c. May, 1921
Alberta Hunter - voc;			
unknown - tpt; unknown - tbn;			
unknown (Edgar Campbell) - clt; unknown - ten;			
Fletcher Henderson - pno			
P-124-2	Bring Back The Joys	BS 2008,	Document DOCD-5422
P-124-3	Bring Back The Joys	BS 2008	not on LP/CD
P-125-3	Someday, Sweetheart	BS 2019,	Document DOCD-5422

Same as before. No individual characteristics of the musicians in a jazz content. Yet, the clarinetist plays the trumpet parts unison with the trumpeter which might be a hint on Edgar Campbell's presence. And the trombonist plays a retained trombone part following the notes, yet using some prominent tailgate smears. These musicians certainly were the studio players of their time. And we cannot even be absolutely certain of Henderson's presence.

Notes:

- Rust*3: Elmer Chambers or Howard Scott -t; George Brashear -tb; Edgar Campbell -cl; unknown ts; Fletcher Henderson -p; Charlie Dixon -bj
- BGR*2: unknown -t; unknown -tb; unknown -cl; unknown as; presumably Fletcher Henderson -p; unknown -bj
- WCAllen p21: unk. tpt; unk. tbn; unk. clarinet; unk. tenor sax; Fletcher Henderson, pno
- Rust*4: unknown, t; unknown, tb; unknown cl; unknown ts; Fletcher Henderson, p
- BGR*3,*4: unknown, c; unknown tb; unknown, cl; unknown, ts; Fletcher Henderson, p
- Rust*6: unknown, t; unknown, tb; unknown cl; unknown ts; Fletcher Henderson, p

007	BLACK SWAN DANCE ORCHESTRA	New York,	c. Jun. 1921
unknown - tpt; unknown - tbn;			
William Grant Still, Edgar Campbell - clt; unknown - alt;			
Fletcher Henderson - pno; unknown (Leroy Vanderveer) - bjo; unknown - bbs			
P 132-2	Pretty Ways	BS 2014,	Chronological Classics 794
P 133-1	There Ain't No Nothin' Gonna Take The Place Of Love	BS 2014,	Chronological Classics 794

Both performances are played straight as arranged, without any ad lib soloing. Thus no individual styles can be detected and identification of individual musicians is impossible.

I have taken over Walter C. Allen's assumptions (see below). The brass players are unidentifiable as are the reed men. On reeds I hear an alto player and two clarinetists, the three sometimes playing simultaneously, when the clarinetists not playing with the brass. If so, the first clarinet plays unison with the trumpet. Piano mainly can only be surmised, but is definitely audible in very few instances only. The banjo player seems to come from one of those Clef Club bands with their enormous number of banjos, playing melody and everything else, a style that is not used in later jazz bands. Our man here plays the whole bandwidth: straight four-to-the-bar rhythm, up-and-down eighths rhythm, tremolos and whatever. He may well have been Leroy Vanderveer of the Eubie Blake band who is probably present on the band session of June 1921 (009 below). The tuba player follows the written parts, sometimes in harmony or unison with the trombone.

The arrangements played probably are Still's.

Notes:

- Rust*2,*3: unknown tpt; unknown tbn; unknown two or three reeds; unknown pno; unknown bjo; unknown bbs, unknown dms
- WCAllen p21: unknown tpt; unknown tbn; unknown two or three clarinets/saxes, probably including William Grant Still, Edgar Campbell; Fletcher Henderson, pno; unknown bjo; unknown tuba
- Rust*4: unknown tpt; unknown tbn; unknown two or three reeds; unknown pno; unknown bjo; unknown bbs, unknown dms
- Rust*6: unknown t / tb / 2-3 as, ts / p / bj / bb / d

008	KATIE CRIPPEN Henderson's Novelty Orchestra	New York,	c. Jun. 1921
Katie Crippen - voc;			
Gus Aiken - tpt; Jake Frazier - tbn;			
Edgar Campbell - clt; Buster Bailey - clt, alt;			
Fletcher Henderson - pno; unknown - bbs			
P-136-2	That's My Cup Blues	BS 2018,	Document DOCD-5342
P-137-1	When It's Too Late (You're Gonna Miss Me, Daddy)	BS 2018,	Document DOCD-5342

Walter C. Allen p22: "Both Buster Bailey and Garvin Bushell dimly recall recording behind Katie Crippen. Bailey had in fact been in New York the past February, recording with Mamie Smith. One of the clarinetists doubles on saxophone, and Bushell did not take up sax until

1923". Rust *6 lists Willie Gant – pno. Accompaniment is mainly played straight, therefore impossible to discriminate personal styles. But tpt playing (tone, vibrato, time) is within the limits and style of Gus Aiken as displayed in his later years. One of the clarinet players constantly plays first parts together with the singer or the trumpet and might therefore well be Edgar Campbell of whom Garvin Bushell said "*But one important clarinet player would take the solos. Ed Campbell did a lot of that. He wasn't much of a jazz man, but he was a very good reader*". If I am right with this assumption this would rule out Bushell for this session. And it would furthermore mean that Bushell – recalling recording behind Katie Crippen – would be the very retained clarinetist of the first Crippen session (see above). From these two Katie Crippen sides Edgar Campbell's personal clarinet style can now be deduced with some certainty. The pianist certainly is Henderson throughout as no traces of the light and crisp piano style of Willie Gant can be detected here as in session 001.

Neither source list the tuba player who – according to the arrangement – is often coupled with the trombone.

Notes:

- WC Allen, *Hendersonia* p22: *unknown trumpet; unknown trombone; poss Buster Bailey, clarinet and sax; possibly Garvin Bushell or Edgar Campbell, clarinet; Fletcher Henderson, piano*

- *Bushell/Tucker, Jazz from the Beginning, p.150: unknown t; unknown tb; Buster Bailey –cl –as; Garvin Bushell –cl; Fletcher Henderson –p (obviously from Rust*4)*

- *BGR*2: prob: Gus Aiken, cnt; Jake Frazier, tbn; Garvin Bushell, Edgar Campbell or Buster Bailey, clt and clt/alt; Fletcher Henderson –p*

- *BGR*3,*4: unknown c; unknown tb; poss Garvin Bushell or Edgar Campbell –cl; poss Buster Bailey cl/sax; Fletcher Henderson –p*

- *Rust*3: prob: Gus Aiken –t; Jake Frazier –tb; Buster Bailey –Edgar Campbell –Garvin Bushell (2 cl, one dblg as); Fletcher Henderson –p*

- *Rust*4: unknown t; unknown tb; Buster Bailey –cl –as; Garvin Bushell –cl; Fletcher Henderson –p*

- *Rust*6: unknown t; ? Chink Johnson, tb; Edgar Campbell, cl; ?Cordy Williams, vn; Willie Gant, p*

009 HENDERSON'S DANCE ORCHESTRA

New York,

c. Jun. 1921

Russell Smith, Billy Hicks - tpt; Calvin Jones – tbn;

Edgar Campbell – clt; unknown (William Grant Still or Fess Williams ?) – alt; unknown – ten;

Fletcher Henderson – pno; Leroy Vanderveer – bjo; John Ricks – bbs; George Reeves – dms

P-138-2 My Oriental Rose

BS 2022,

Chronological Classics 794

P-139-2 Baby Girl

BS 2100,

Chronological Classics 794

Hendersonia p. 22 Walter C. Allen writes: "*This is by an augmented orchestra; personnel is unidentifiable because of lack of solos. The composer of the first title, Leroy Vandaveer (or Vanderveer) was a banjoist who was then playing with Eubie Blake in the pit band for 'Shuffle Along', as also did William Grant Still. Vanderveer and others from the Blake orchestra may well have comprised part of this orchestra.*"

So, the above proposed names are musicians of Blake's orchestra of the time. But – apart from Henderson – only one individual may be identified by his instrumental style: again Edgar Campbell whose reported habit of playing the first section parts of the arrangements in unison along with other players is very obvious. But – as it seems - Campbell was not a member of the 'Shuffle Along' band and thus this clarinet player heard might also be the band's documented clarinetist Johnson. The banjo player – possibly Vanderveer – seems to be the same player as the one on session 007 above. But again there is nothing definitive to be said.

Notes:

- *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)

- *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,*3: Joe Smith, Elmer Chambers and/or Howard Scott (tpts); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms)*

- *Kimball/Bolcom, Reminiscing With Sissle And Blake p250 give a Blake orchestra personnel for July '21 as: William Hicks, Russell Smith, tpt; Carroll (sic) Jones, tbn; Johnson, clt; Vess Williams (sic), alt; Yearwood, flt; Noble Sissle, vln; Eubie Blake, pno; Vanderveer (sic), bjo; John Ricks, bbs; George Reeves, dms. On p114 a photo of the band shows these same musicians among others.*

- *WCAllen p22: two trumpets; trombone; two or three clarinets doubling sax; Fletcher Henderson, piano; possibly Leroy Vanderveer,*

banjo; ukelele or mandolin poss. present; bass horn; drums

- *Rust*4: 2 unknown t; unknown tb; unknown cl; unknown cl, as; unknown ts, cl; Fletcher Henderson, piano; possibly Leroy Vanderveer, bj; unknown uk or md; unknown bb; unknown dr*

- *Rust*6: unknown 2 t / tb / cl / cl, as / cl, ts / Fletcher Henderson, p, a, dir / Leroy Vanderveer, bj / md or u / bb / d*

010 INEZ RICHARDSON Henderson's Orchestra

New York,

c. Jul. 1921

Inez Richardson – voc;

Russell Smith, Billy Hicks - tpt; Calvin Jones – tbn;

unknown, unknown – clt, sax; unknown – vln;

Fletcher Henderson - pno

P-144-2 My June Love

BS 2023,

Document DOCD-1004

P-145-2 Love Will Find A Way

BS 2023,

Document DOCD-1004

Behind this strictly non-jazz but concert singer we might probably hear members of Eubie Blake's Shuffle Along orchestra as on the foregoing coupling of Henderson's Dance Orchestra. The sound certainly is not identical, but the arrangements seem to come from the same pair of hands, and to my ears the players might easily be the same. Inez Richardson was a concert singer and performs two songs from shows very prominent at the time of recording ('Put And Take' and 'Shuffle Along').

The band shows a remarkable cohesion and obviously is a well rehearsed unit, yet not playing any ad-lib solos. Thus everything said about the personnel of session 009 might apply to this session as well, only that the pianist is the only rhythm player – and might possibly not be Henderson judged from the light style heard in the second title.

Notes:

- *Rust*3: Elmer Chambers and/or Howard Scott –t; George Brashear or Chink Johnson –tb; Edgar Campbell –cl; Don Redman –cl-as; unknown ts; Fletcher Henderson –p; Charlie Dixon –bj; Ralph Escudero –bb; Kaiser Marshall –d, or possibly a contingent from this band*

- *BGR*2: Despite appearing in the Paramount Race series, this artist's recordings have little distinctly negroid content.*

- *WCAllen p22: two unknown trumpets; unknown trombone; two unknown clarinets doubling sax; unknown violin; Fletcher Henderson piano*

- *Rust*4,*6: 2 unknown t; unknown tb; 2 unknown cl-as-ts; Fletcher Henderson –p; unknown vn*

- BGR,*3: Despite appearing in the Paramount Race series, this artist is of no blues interest.
 - BGR,*4: This artist in the Paramount Race series is a popular vocalist with jazz accompaniment..

011 **F. H. HENDERSON** New York, c. Aug./Sep. 1921
 Fletcher Henderson – pno
 P-148-2 The Unknown Blues BS 2026, Chronological Classics 794

012 **HENDERSON 'S DANCE ORCHESTRA** New York, c. Sep. 1921
 Russell Smith, Billy Hicks - tpt; Calvin Jones – tbn;
 William Grant Still – alt, clt, oboe; unknown (Fess Williams ?) – alt, clt; unknown – ten, clt;
 Fletcher Henderson – pno; unknown (Leroy Vanderveer) – bjo; unknown (John Ricks ?) – bbs
 P-154-1 Fancies BS 2022, Chronological Classics 794

Again, to my ears this seems to be a band close to the bands heard on sessions 009 and 010 and the musicians might well be recruited again from the 'Shuffle Along' pit band led by Eubie Blake. The oboe heard possibly is further proof for my suggestion. These last three band personnels certainly do not have any relation to Henderson's documented band personnels of 1924/25 as stated in the cited discographies below.

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)
 - 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,*3: Joe Smith, Elmer Chambers and/or Howard Scott (tpts); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlei Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms)
 - Kimball/Bolcom, Reminiscing With Sissle And Blake p250 give a Blake orchestra personnel for July '21 as: William Hicks, Russell Smith, tpt; Carroll (sic) Jones, tbn; Johnson, clt; Vess Williams (sic), alt; Yearwood, flt; Noble Sissle, vln; Eubie Blake, pno; Vanderveer (sic), bjo; John Ricks, bbs; George Reeves, dms. On p114 a photo of the band shows these same musicians among others.
 - WCAllen p23: two trumpets; trombone; three clarinets/saxes (an oboe seems to be audible – prob. William Grant Still); Fletcher Henderson, piano; banjo; bass horn
 - Rust*4: 2 unknown t; unknown tb; unknown cl; unknown cl, as; unknown ts, cl; poss William Grant Still oboe; Fletcher Henderson, piano; possibly Leroy Vanderveer, bj; unknown uk or md; unknown bb
 - Rust*6: unknown 2 t / tb / cl / cl, as / cl, ts / ? William Grant Still, o / Fletcher Henderson, p, a, dir / Leroy Vanderveer, bj / md or u / bb

Enter George Brashear (July 1923)

013 **HENDERSON 'S DANCE ORCHESTRA** Long Island City, c. Jul./Aug. 1922
 Russell Smith, unknown - tpt; George Brashear – tbn;
 Edgar Campbell, Garvin Bushell – alt, clt; unknown – ten; Charlie Jackson or William Grant Still – vln;
 Fletcher Henderson – pno; Maceo Jefferson – bjo; Chink Johnson – bsx or bbs; Frank Robinson – dms
 Say It While Dancing BS 2072, Chronological Classics 794
 Love Days BS 2072, Chronological Classics 794
 Bamboo Isle BS 2075, Chronological Classics 794
 Blue BS 2075, Chronological Classics 794

Walter C. Allen, p 47: "Personnel is unknown, but these seem to be genuine Fletcher Henderson recordings. A photo of a Henderson orchestra appeared in a June 1923 Black Swan advertisement, and the personnel has been tentatively identified as including: Russell Smith, one other, trumpets; George Brashear, trombone; Garvin Bushell, Edgar Campbell, and one other, reeds; Charlie Jackson or William Grant Still, violin; Henderson, piano; Maceo Jefferson, banjo; Chink Johnson, bass sax; Frank Robinson, drums. This advertisement stated that a Henderson band had played at the Terrace Gardens in New York, but the fact that Black Swan had this photo in its publicity files indicates that it may have been of their recording units. Instrumentation in the photo seems to match that of these recordings."

After a gap of close to a year, we again hear a recording by 'Henderson's Dance Orchestra'. Henderson had been touring with Ethel Waters and the Black Swan Troubadours – or Ethel Waters' Jazz Masters as on records – from November 1921 until July 1922 and may have resumed his recording career immediately after coming back home to New York. But although W.C. Allen thinks to hear genuine Henderson sounds, I feel unable to do the same. Again, there are no solos and thus identification of the musicians present is impossible as no individual styles can be discriminated. W.C. Allen's association of the below named photo to this recording session certainly is very questionable, but the reason for listing the named musicians above.

The music heard is pure hot-dance music.

Notes:

- Delaunay: personnel unknown
 - Jazz Directory Vol.4: not listed
 - Rust*2,*3: Joe Smith, Elmer Chambers and/or Howard Scott (tpts); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlei Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms)
 - WCAllen p47: 2 or 3 trumpets; trombone; 3 reeds including clarinets, alto and tenor saxes; piano; banjo; poss. drums; violin
 - Rust*4: 2 unknown t; unknown tb; unknown cl; unknown cl, as; unknown ts, cl; poss William Grant Still oboe; unknown vn; Fletcher Henderson, piano; possibly Leroy Vanderveer, bj; unknown uk or md; unknown bb
 - Rust*6: unknown 2 t / tb / cl / cl, as / cl, ts / ? William Grant Still, o / vn / Fletcher Henderson, p, a, dir / Leroy Vanderveer, bj / md or u / bb

014 **HENDERSON 'S DANCE ORCHESTRA** Long Island City, c. Sep. 1922
 Personnel and instrumentation unknown
 That Da Da Strain BS 10077, not on LP/CD
 When You're Crazy Over Daddy BS 10077, not on LP/CD

As the two titles of this session have not been reissued, I cannot say anything about the musicians and the musical results of the session.

Notes: *Probably not a Henderson unit!*

- *Delaunay: not listed*

- *Jazz Directory Vol.4: not listed*

- *Rust*2,*3: not listed*

- *WAllen p47: personnel and instrumentation unknown. May not actually have been by a Fletcher Henderson unit.*

- *Rust*4,*6: not listed*

015 HENDERSON 'S DANCE ORCHESTRA

Personnel and instrumentation unknown

Trot Along

Dumbell

Long Island City,

c. Nov. 1922

BS 10083 unissued ?

not on LP/CD

BS 10083 unissued ?

not on LP/CD

W.C. Allen says: "No authentic information available. This (session) is included only because of the band name and the fact that the titles have not been traced to Olympic or other labels. However, in view of Black Swan's propensity for putting false artist credits onto their releases, we urge caution in positively attributing this record to Fletcher Henderson at this time. Probably not a Henderson unit!"

As no copy of this recording seems to have surfaced nothing can be said about its content.

Notes:

- *Delaunay: not listed*

- *Jazz Directory Vol.4: not listed*

- *Rust*2,*3: Joe Smith, Elmer Chambers and/or Howard Scott (tpts); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms)*

- *WAllen 48: personnel and instrumentation unknown.*

- *Rust*4: 2 unknown t; unknown tb; unknown cl; unknown cl, as; unknown ts, cl; poss William Grant Still oboe; unknown vn; Fletcher Henderson, piano; possibly Leroy Vanderveer, bj; unknown uk or md; unknown bb Poss not a Henderson unit!*

- *Rust*6: unknown 2 t / tb / cl / cl, as / cl, ts / ? William Grant Still, o / vn / Fletcher Henderson, p, a, dir / Leroy Vanderveer, bj / md or u / bb*

Enter Elmer Chambers and Charlie Dixon (early 1923)

016 ALBERTA HUNTER Henderson's Orchestra

New York,

Feb. 1923

Alberta Hunter – voc;

Elmer Chambers - cnt; George Brashear – tbn;

unknown (*Jimmy Lytell ?*) – clt; *Billy Fowler* – alt;

Fletcher Henderson – pno; *Charlie Dixon* – bjo

1316-1 Come On Home

Pm 12013,

Doc DOCD-1006

1316-2 Come On Home

Pm 12013,

Doc DOCD-5422

1317-1 You Shall Reap Just What You Sow

Pm 12021,

Doc DOCD-5422

1317-2 You Shall Reap Just What You Sow

Pm 12021,

Doc DOCD-1006

Chambers and Brashear, apart from Henderson himself and Dixon on banjo, may be the band's men here.

It is surprising that the great expert on Harlem Jazz Walter C. Allen in his definitive *Hendersonia* lists Elliott on alto sax here, and Redman on clarinet, while Rust lists Redman on alto and Elliott on clarinet. After intensive listening I would like to follow Dave Brown's assumption for Jimmy Lytell as clarinetist on these titles. The clarinet sounds very "Western" here, almost Jimmy Noone-ish with its beautiful low-register phrasing, which might yet be played as written. Lytell could well have been in the studio as he accompanied A. Hunter with the Original Memphis Five on the consecutive three matrices Pm 1318 – Pm 1320.

Out of my knowledge of Elliott as laid down in my Ernest Elliott discography I would like to deny his presence either on clarinet or on saxophone on any of these two titles. This alto player seems to play mostly pre-arranged passages, only changing into ad-lib phrasing very scarcely, but whatever he plays, he never uses Elliott's upward or downward slurs that make Elliott's playing sound "sour". Because of this fact I tend to exclude Elliott on any of the reeds here. The man heard here might instead have been Billy Fowler, who is known to have recorded with Henderson and Redman at about this time (*Hendersonia* p 43). He shows an assured and expert alto playing, musical and sonorous, quite different from Elliott's.

Notes:

- *Delaunay: Fletcher Henderson a. h. Orch.*

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

- *WAllen p49: prob Elmer Chambers - cnt; George Brashear – tbn; Don Redman – clt; Ernest Elliott – alt; Fletcher Henderson – pno; Charlie Dixon – bjo. "Late in February, Miss Hunter recorded 14 consecutive titles for the Paramount label. The first two were made with a six piece Henderson unit (confirmed by Paramount advertisements in the March 13, 1923, issue of the Chicago Defender). The cornetist sounds more like Chambers than Scott, although they are not always easy to distinguish (definite examples of their styles will be discussed later; the first definite Scott solos appear on an October 1923 date for Edison, page 81). The clarinetist could well be Redman, who has recalled recording behind Miss Hunter. These two titles, and the five below, are the only known accompaniments made by Henderson units behind this singer during the Redman period."*

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

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

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

Discernible differences of takes:

Come On Home -1: Coda: first tpt phrase triplet figure ending with Eb, second tpt phrase triplet figure ending with Db

Come On Home -2: Coda: first tpt phrase triplet figure ending with Db, second tpt phrase triplet figure ending with Bb (no triplet), ending with Db.

You Shall Reap ... -1: differences hard to detect, but: penultimate bar of last chorus no high clt notes (clt barely audible)

You Shall Reap ... -2: penultimate bar of last chorus two eighth notes by clt high D

017 ALBERTA HUNTER	Henderson's Dance Orchestra	New York,	Feb. 1923
Alberta Hunter – voc;			
<i>Joe Smith</i> - tpt; <i>George Brashear</i> – tbn; unknown (<i>Jimmy Lytell</i> ?) – clt;			
Fletcher Henderson – pno; <i>Charlie Dixon</i> – bjo			
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.

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.

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.
- *WCAllen 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

Discernible differences of takes:

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

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

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

018 F. H. HENDERSON		Long Island City,	c. Feb. 1923
Fletcher Henderson – pno			
	Chime Blues	BS 2116,	Chronological Classics 794
	I Want To	BS 2116,	Chronological Classics 794

Enter Don Redman (late February 1923)

019 HENDERSON'S DANCE PLAYERS		Long Island City,	c. Mar. 1923
<i>Elmer Chambers</i> , unknown - tpt; unknown (<i>George Brashear</i>) – tbn;			
<i>Don Redman</i> , unknown – alt, clt; unknown (<i>Billy Fowler</i> ?) – ten;			
Fletcher Henderson – pno; <i>Charlie Dixon</i> – bjo			
574	Farewell Blues	Oly 1435,	Chronological Classics 794
575	Wet Yo' Thumb	Oly 1435,	Chronological Classics 794

Walter C. Allen p. 52: "This sounds like a genuine Henderson pickup unit of the period, and if so, it was the first orchestral date on which some of his future personnel were used."

Allen certainly is right in stating that this recording has the genuine Henderson sound, probably as a result of Chambers' and Redman's presence. Not to forget Henderson himself and the probable presence of Charlie Dixon. Chambers plays an assured and masculine lead in his own 6/8 style which not long after grew out of fashion – at the latest with Armstrong's arrival. The prominent clarinet soloist must be Redman stylistically, and he certainly leads the reed section on alto. Nothing definite can be said about the trombone player – who certainly may be Brashear, the tenorist, and the second trumpet and – if there is one – second alto players. Yet, we might be hearing this tenor player more often on the next sessions and I dare propose Billy Fowler as the man who very probably is responsible for those 'Benny Krueger' triplets heard on a couple of sessions below. These triplets can also be heard from the bass saxophonist on session 033 'Seven Brown Babies' where it is Fowler without much of a doubt.

To my ears the strong banjo player must be Charlie Dixon who had joined the Henderson organisation in early 1923. Only that he seems to be much more daring this early than later on with his banjo trills in 'Farewell Blues'. And there even are some Henderson solo strains in 'Farewell Blues' which may be sign of his studies when touring with Ethel Waters in the South.

Notes:

- *Delaunay*: not listed

- *Jazz Directory Vol.4*: not listed

- *Rust*2*: not listed

- *Rust*3*: *Joe Smith*, *Elmer Chambers* and/or *Howard Scott* (tpts); *George Brashear* or *Chink Johnson* (tbn); *Edgar Campbell* (clt); *Don Redman* (clt, alt); unknown (ten); *Fletcher Henderson* (pno); *Charlie Dixon* (bjo); *Kaiser Marshall* (dms)

- WCAllen p52: two cornets; trombone; three reeds; piano; banjo – includes Elmer Chambers, cornet; Don Redman, clarinet; Fletcher Henderson, piano
 - Rust*4: Elmer Chambers, unknown - t; unknown - tb; Don Redman - cl; unknown - as; unknown - ts; Fletcher Henderson - p - arr; unknown - bj
 - Rust*6: Elmer Chambers, another, t; unknown, tb; Don Redman, cl; unknown, as; unknown, ts; Fletcher Henderson, p; unknown, bj.

020 ST. LOUIS SYNCOPATORS

Long Island City, c. Mar. 1923

Probably:

Elmer Chambers - tpt; George Brashear – tbn;
 Don Redman – clt; unknown (Billy Fowler) – ten;
 Fletcher Henderson – pno; Charlie Dixon – bjo
 583 Long Lost Mama
 The Snakes´ Hips

Oly 1436 not on LP/CD
 Oly 1437 not on LP/CD

Walter C. Allen p. 53: “This is tentatively included as a possible Henderson item because some familiar sounds seem to be present. The cornetist could well be Chambers, and the clarinetist, Redman. Although two reeds cannot be heard simultaneously, the saxophonist sounds like the same Benny-Krueger-ish man who appeared on the above Olympic 1435 and later on some other Henderson pickup recordings (and with whom Redman can be heard playing clarinet simultaneously on several).”

I am unable to say anything about these titles because of the unavailability of these sides on LP or CD. Yet, as W.C. Allen mentions the triplet-playing tenorist I would like to mention my assumption that this man could well be Billy Fowler, who is mainly employed as bass saxophone player later on, but who obviously was an experienced reed player before. In session 033 ‘Seven Brown Babies’ he plays those “Benny Krueger” triplets on bass sax which for me is an essential hint as to the identity of the triplets playing tenorist on these sessions at about this time.

Notes:

- Rust*2: unknown cnt; unknown tbn; unknown clt; unknown pno; unknown bjo; unknown dms; perhaps others
 - Rust*3: unknown 2 c / tb / cl / as / ts / p / bj / bb / d
 - WCAllen p53: probably Elmer Chambers, cornet; George Brashear, trombone; Don Redman, clarinet; unknown, C-melody-sax; Fletcher Henderson, piano; Charlie Dixon, banjo. ‘Snakes Hips’ is not listed by Allen for this session!
 - Rust*4: ? Elmer Chambers – c; George Brashear – tb; Don Redman – cl; unknown – Cm; Fletcher Henderson – p; Charlie Dixon - bj
 - Rust*6: unknown personnel and orchestration.

021 HENDERSON’S DANCE PLAYERS

Long Island City, c. Mar. 1923

Elmer Chambers, unknown - tpt; George Brashear – tbn;
 Don Redman – alt, clt; unknown (Billy Fowler) – ten;
 Fletcher Henderson – pno; Charlie Dixon – bjo;
 Don Redman – arr (1)
 600 Down By The River
 601-1 Trot Along

Oly 1434, Chronological Classics 794
 Oly 1442, Chronological Classics 794

This certainly is a personnel similar to that of the ‘Dance Players’ session above. Chambers is on first trumpet and there is a second trumpeter in the section. The trombonist must remain nameless at the moment. But I do hear only one alto here, thus Redman. And it has to be stated that there is a technically skilled and proficient tenor player who should have been given more room to play. We certainly hear Dixon on strong banjo together with Henderson on piano. And it should be noted that the first title obviously is one of Redman’s earliest arrangements on record!

Notes:

- Delaunay: not listed
 - Jazz Directory Vol.4: not listed
 - Rust*2: probably similar to: Joe Smith, Elmer Chambers, Howard Scott, tpt; George Brashear or Chink Johnson, tbn; Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero, bbs; Kaiser Marshall (dms)
 - Rust*3: Joe Smith, Elmer Chambers and/or Howard Scott (tpts); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Kaiser Marshall (dms)
 - WCAllen p53: two cornets; trombone; three reeds; piano; banjo – including Elmer Chambers, cornet; Don Redman, clarinet, sax, arrangement; Fletcher Henderson, piano
 - Rust*4: Elmer Chambers, another, t; unknown, tb; Don Redman, cl, as, arr; unknown, as; unknown, ts; Fletcher Henderson, p; Charlie Dixon, bj.
 - Rust*6: Elmer Chambers, another, t; George Brashear, tb; Don Redman, cl, as, arr; unknown, ts; Fletcher Henderson, p; Charlie Dixon, bj.

022 HANNAH SYLVESTER Henderson’s Orchestra

New York, Mar./Apr. 1923

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
 42375-2 I Don’t Let No One Man Worry Me

Em 10625, Doc DOCD-5343
 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 clt/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*

023 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
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, but held

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*

Discernible differences of takes:

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

Don't Think You'll Be Missed -1: last chorus bars 25/26 tpt breaks: each break starting with an upward triplet (the second somewhat fluffed)

Don't Think You'll Be Missed -2: last chorus bars 25/26 tpt breaks: first break with upward triplet, second break starting with eighth note and subsequent fourth note

Don't Think You'll Be Missed -3: as take -3 of this title has not been reissued, nothing can be said about differences of this take.

024 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*

- *WCAllen p55: prob Elmer Chambers - cornet; George Brashear - trombone; Don Redman - 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*

Discernible differences of takes:

Tired O' Waitin' Blues: as take -3 of this title has not been reissued, nothing can be said about differences of takes!

Beale Street Mama -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

Beale Street Mama -3: same, but: one syncopation in the middle, followed by five eighth notes and two quarter notes behind singer's entrance

025 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

May 08, 1923

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

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 may be 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*

Discernible differences of takes:

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

026 HANNAH SYLVESTER Fletcher Henderson's Orchestra

New York,

c. May 08/09, 1923

Hannah Sylvester - voc;

Elmer Chambers - cnt; *George Brashear - tbn; Don Redman - clt;*

Fletcher Henderson - pno; Charlie Dixon - bjo

1407-2 Midnight Blues

Pm 12033,

Document DOCD-5626

1407-3 Midnight Blues

Pm 12033,

Document DOCD-5343

1407-4 Midnight Blues

Pm 12033,

Document DOCD-5626

1408-1 Farewell Blues

Pm 12033,

Document DOCD-5626

1408-2 Farewell Blues

Pm 12033,

Document DOCD-5343

1408-3 Farewell Blues

Pm 12033,

Document DOCD-5626

The trumpet/cornet certainly is Elmer Chambers. On trombone we hear the same player as mostly at this time with Henderson, thus probably Brashear, but rather retained. The clarinetist stylistically is Don Redman.

Admitting that the sound of these sides on my Document CD leaves much to be desired I have to confess that I am unable to hear a bass sax - or any other sax - on these sides. Fletcher Henderson and Charlie Dixon make up the rhythm section.

Herewith I revoke my earlier assumptions as to the trumpet and clarinet players!

Notes:

- *Delaunay: Fletcher Henderson a. h. Orch.*

- *Rust*3: Howard Scott - c; Teddy Nixon - tb; Edgar Campbell - cl; ?Coleman Hawkins - ts, bsx; Fletcher Henderson - p; Charlie Dixon - bj*

- *BGR*2: Howard Scott, cnt; Teddy Nixon, tbn; Edgar Campbell, clt; ten doubling bsx - which may indicate Coleman Hawkins; Fletcher Henderson, pno; Charlie Dixon, bjo*

- *WCAllen p53: prob Elmer Chambers - cnt; George Brashear - tbn; Don Redman - clt;; poss Billy Fowler - tenor and baritone sax;*

Fletcher Henderson - pno; Charlie Dixon - bjo

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

- *Rust*4,*6: ? Elmer Chambers - c; ? George Brashear - tb; Don Redman - cl; ? Billy Fowler - ts, bar; Fletcher Henderson - p; Charlie Dixon - bj*

- *Bo Lindström: this is Brashear.*

Discernible differences of takes: (one take of each title plays in Gb what is very unusual. This possibly results from the turn-table running too slow?)

Midnight Blues -2: tune is played in Ab. In last two bars of second 12-bar blues-strain (ca. 1:10) cnt plays a succession of Eb notes: 1 quarter note, 1 eighth note, 1 quarter note, 1 three-quarter note.

Midnight Blues -3: tune is played in Gb. In last two bars of second 12-bar blues-strain (ca. 1:25) cnt plays a succession of Db notes: 1 eighth note, 1 quarter note, 1 eighth note, 1 quarter note, a two-beat pause, 1 eighth note, 1 quarter note..

Midnight Blues -4: tune is played in Bb. clt break at the end of the second 12-bar blues-strain leading to a different 12-bar (not blues) strain
Farewell Blues -1: tune is played in Ab. First cnt break in third chorus: succession of notes Eb – B - Ab
Farewell Blues -2: tune is played in Gb. First cnt break in third chorus: Bb – Bb, no dirty tones in bars 3/4 and 7/8 of this chorus
Farewell Blues -3: tune is played in Ab. First cnt break in third chorus: Bb – Bb, several dirty tones in bars 3/4 and 7/8 of this chorus
Note: One take of each title plays in Gb. This is quite unusual for a jazz band. But the 'Midnight Blues' as recorded by Hannah Sylvester also on Emerson 10625 (session 025 of this listing) does also play in Gb, and contains a similar clt break at the end of the two 12-bar blues strains, just as take -4 above. Which would mean that the key of Gb might not result from the turn-table running too slow, but from the arrangement used at the earlier session.

027 FLETCHER HENDERSON'S ORCHESTRA

New York,

May 15, 1923

Elmer Chambers, *Joe Smith* - tpt; *George Brashear* – tbn;Don Redman, unknown (*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". (DB is inclined to hear Ernest Elliott as clarinet soloist in the second chorus of the first title!) 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.

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."

- 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:

Gulf Coast Blues -01: Intro, first clt break: played flawless.

Gulf Coast Blues -1: Intro, first clt break: played with a fluffed second note.

When You Walked Out ...-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#

When You Walked Out ...-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

Note: Hendersonia, p. 56: 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" obliterates 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".

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

028 HANNAH SYLVESTER

New York,

May 1923

Hannah Sylvester – voc;

Joe Smith – cnt; George Brashear – tbn; Don Redman – clt;

Fletcher Henderson – pno; Charlie Dixon – bjo

1415-3 The Wicked (Dirty) Fives Pm 12034, Document DOCD-5343

As on the foregoing session by this singer the trumpet player is much more jazzy than Chambers and should thus be Joe Smith who was free-lancing at the time in Harlem and obviously easily accessible to Henderson.

The other musicians undisputed.

Notes:

- Delaunay: Fletcher Henderson a. h. Orch.

- Rust*3: unknown –t; unknown –tb; unknown –cl; unknown –p; unknown –bj

- BGR*2: unknown tpt; unknown tbn; unknown clt; unknown pno; unknown bjo

- WCAllen p53: prob Elmer Chambers – cnt; George Brashear – tbn; Don Redman – clt;; poss Billy Fowler – tenor and baritone sax;

Fletcher Henderson – pno; Charlie Dixon – bjo

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

- Rust*4, *6: ? Elmer Chambers – c; George Brashear – tb; Don Redman - cl; Fletcher Henderson – p; Charlie Dixon – bj

029	HENDERSON'S HOT SIX	New York,	May 16, 1923
	<i>Elmer Chambers - cnt; George Brashear – tbn;</i>		
	<i>Don Redman – clt; unknown – ten, clt;</i>		
	<i>Fletcher Henderson – pno; Charlie Dixon – bjo; unknown - bbs</i>		
81019	Gulf Coast Blues	Col unissued	not on LP/CD
81020	Your Time Now	Col unissued	not on LP/CD

As these titles are unissued and no tests seem to have been found nothing substantial can be said about musical contents or personnel. I would like to add that in my long lasting research on Ernest Elliott I have never found a hint as to Elliott playing tenor sax! Thus his very presence on these sides on tenor sax may simply be ignored.

Notes:

- Delaunay: not listed

- Jazz Directory Vol.4: not listed

- Rust*2: unknown tpt; unknown tbn; unknown clt/alt; unknown alt; unknown pno; unknown bjo; unknown bbs

- Rust*3: not listed

- WCAllen p 55: unknown personnel, presumably including usual small-group instrumentalists of this period.

- Rust*4, *6: Elmer Chambers - cnt; George Brashear – tbn; Don Redman – clt; Ernest Elliott – ten, clt; Fletcher Henderson – pno; Charlie Dixon – bjo; unknown - bbs

030	HENDERSON'S HOT SIX	New York,	Jun. 07, 1923
	<i>Elmer Chambers - tpt; (George Brashear ?) – tbn;</i>		
	<i>Don Redman – alt, clt; unknown – ten;</i>		
	<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler - bsx</i>		
81019-4	Gulf Coast Blues	Col A3951,	Chronological Classics 794

Trumpet/cornet is well in Chambers' capability, but he obviously had learned from Joe Smith by this time, playing things derived from Johnny Dunn and shows more off-beat phrasing than before. But there still is Chambers' obviously unavoidable 6/8 rhythm. A trombone is faintly audible in the background, but its presence numerically unlikely. The other reedman - on tenor sax - stays in the background and shows no individual traces whatsoever. He is impossible to identify. Rhythm section seems to be as given.

Clarinet playing throughout (clarinet solo!) is admitted (on Dave Brown's urgent request) to be by Redman, but a little untypical. There is no trace of Elliott on this side, in case he is not on tenor sax! (There is no sign of him to play tenor anywhere!)

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.

- WCAllen p65: Elmer Chambers, cornet; poss a trombone; Don Redman, clarinet/alto sax; poss Ernest Elliott, alto/tenor sax; Fletcher Henderson, p, poss 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

031	HENDERSON'S HOT SIX	New York,	Jun. 11, 1923
	<i>Elmer Chambers, Joe Smith - cnt; Teddy Nixon – tbn;</i>		
	<i>Don Redman – clt; Coleman Hawkins – ten;</i>		
	<i>Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler - bsx</i>		
81071-2	Midnight Blues	Col A3951,	Chronological Classics 794

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 saxophonist on this session.

The rhythm team is certainly the same as before.

Notes:

- Delaunay: not Henderson

- Jazz Directory Vol.4: not listed

- WC Allen, p. 66: 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*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.

- 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

032 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jun. 25, 1923

Elmer Chambers - tpt; Teddy Nixon – tbn;

Don Redman – alt, clt; Billy Fowler – alt (cms?), bsx;

Fletcher Henderson – pno; Charlie Dixon – bjo

1459-1 My Sweetie Went Away (She Didn't Say Where – When – Or Why) Pm 20251,

Chronological Classics 697

1459-2 My Sweetie Went Away (She Didn't Say Where – When – Or Why) Pur 20251

not on LP/CD

Walter C. Allen: "Don Redman identified his own presence as well as Chambers, Nixon and Dixon; although he suggested Coleman Hawkins on bass sax, it does not really sound like him, and seems much too early for Hawkins' presence." Now this citation really makes me wonder! Because the saxophone you hear very prominent in the first half of the title definitely is not Don Redman, but our "Benny Krueger" triplet man from session 023 (of my Henderson Early Period list elsewhere on this website), assumed by myself to be Billy Fowler. I do not think that he plays a tenor sax here, but that he uses an alto, which might as well be a c-melody-sax. This player can be heard in the verse, the first chorus and then the second verse and second chorus. This player then switches to bass sax, and for the last chorus it is obviously Redman now on clarinet and Fowler (?) on bass sax.

The brass players and the rhythm team certainly are as given.

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)

- WC Allen, p. 67: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet and alto sax; possibly Billy Fowler, tenor and bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo

- 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: 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 Marshall -d

- Rust*4,*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl -as; ?Billy Fowler -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj

Notable differences of takes:

1459: As take -2 of this title is not reissued, comparison is impossible.

Chronological Classics 697 includes the title 'Papa Better Watch Your Step' by the Broadway Melody Makers (Puritan 11250) from this same date. Aurally this title definitely is not by the Henderson aggregation!

033 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jun. 28, 1923

Joe Smith - tpt; Teddy Nixon – tbn;

unknown – clt; Don Redman or (Billy Fowler?) – 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 absent 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, on the first title we hear a saxophone which I think to be a c-melody-sax, or possibly a tenor-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 phantasize 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 c-melody-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:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - *WC Allen, p. 67*: 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*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
 - *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.
 Last bar of tune: trumpet plays eight-note gb, quarter-note gb (syncopated), quarter-note eb.
 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.
 Last bar of tune: trumpet plays 3 eighth-notes bb-c-bb, quarter-note eb.
 11664: 16-bar Verse (after first 12-bar chorus): clarinet plays short trill for 2 measures on third beat of bar 6, then plays half-note c in bar 7
 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
 16-bar Verse (after first 12-bar chorus): clarinet plays sustained trill for 5 measures, starting in on third beat of bar 6

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

To my ears the above personnel as listed by Walter C. Allen seems to be correct and is therefore not disputed or discussed. The bass sax is much less agile and much less distinct than on session 031 above, where I assume it to be played by Coleman Hawkins, thus here probably Billy Fowler. The bass sax triplets in bar 11 of the second verse might be a hint to Fowler's presence as presumed before.

Notes:

- *Delaunay*: not listed
 - *Jazz Directory Vol. 4*: unknown personnel
 - *Rust*3*: Elmer Chambers or Howard Scott – c; Teddy Nixon – tb; Edgar Campbell – cl; Don Redman, as; Coleman Hawkins – bsx; Fletcher Henderson – p; Charlie Dixon – bj
 - *BGR*2,*3*: Elmer Chambers or Howard Scott, cnt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, alt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo
 - *WC Allen p68*: Elmer Chambers – cornet; poss Teddy Nixon – trombone; Don Redman – clarinet; unknown alto sax; Fletcher Henderson – piano; Charlie Dixon – banjo; ; poss Billy Fowler – bass sax
 - *Rust*4*: Elmer Chambers –c; Teddy Nixon –tb; Don Redman –cl; unknown –as; ? Billy Fowler –bsx; Fletcher Henderson –p; Charlie Dixon –bj
 - *BGR*4*: Elmer Chambers or Howard Scott, cnt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, alt; Coleman Hawkins, bsx; Fletcher Henderson, pno; Charlie Dixon, bjo
 - *Rust*6*: Elmer Chambers –c; Teddy Nixon –tb; Don Redman –cl; unknown –as; ? Billy Fowler –bsx; Fletcher Henderson –p; Charlie Dixon –bj

035	EDNA HICKS	Fletcher Henderson's Orchestra	New York,	Aug. 08, 1923
	Edna Hicks – voc;			
	Elmer Chambers – tpt; Teddy Nixon – tbn;			
	Don Redman – clt; Coleman Hawkins – ten;			
	Fletcher Henderson – pno; Charlie Dixon – bjo			
11815	You've Got Everything A Sweet Mama Needs But Me		Voc 14650,	Document DOCD-5627
11816	You've Got Everything A Sweet Mama Needs But Me		Gmn 7003,	Document DOCD-5428

W.C.Allen, p.69: "On matrix 11815, the last quarter-inch of grooves are blank, without any sound; the ingeneers must have decided that the customer was entitled to more music for his money, so the next take, 11816, has a coda by the tenor sax player added at the end of the selection. This man was Coleman Hawkins, and this is the first record with Fletcher Henderson on which he can definitely be recognized."

Notes:

- *Delaunay*: Fletcher Henderson and his Orchestra
 - *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)
 - *WC Allen, p. 69*: Elmer Chambers – cornet; prob Teddy Nixon – trombone; Don Redman – clarinet; Coleman Hawkins, tenor sax; Fletcher Henderson – piano; prob Charlie Dixon – banjo

- BGR*2,*3: Elmer Chambers or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, alt; Coleman Hawkins, bass-sax; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, d
 - BGR*4: Elmer Chambers, cnt; Teddy Nixon, tbn; Don Redman, cl; Coleman Hawkins, ts; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, d
 - Rust*3: Elmer Chambers and/or Howard Scott -c; Teddy Nixon -tb; Edgar Campbell -cl; Don Redman -as; Coleman Hawkins -ts; Fletcher Henderson -p; Charlie Dixon -bj; Kaiser Marshall -d
 - Rust*4: Elmer Chambers -c; ?Teddy Nixon -tb; Don Redman -cl; unknown -as; ?Billy Fowler -bsx; Fletcher Henderson -p; Charlie Dixon -bj
 - Rust*6: Elmer Chambers -c; ?Teddy Nixon -tb; Don Redman -cl; Coleman Hawkins -ts; Fletcher Henderson -p; Charlie Dixon -bj

Notable differences of takes:

- 11815: Last chorus: band finishes with last bar of chorus, no tenor sax coda.
 11816: Last chorus: Hawkins on tenor sax plays 2 bar coda (tag) after last chorus.

036 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Aug. 09, 1923

Elmer Chambers - tpt; Teddy Nixon - tbn;
 Don Redman - alt, clt; Coleman Hawkins - ten;
 Fletcher Henderson - pno, chimes; Charlie Dixon - bjo; Billy Fowler - bsx;
 unknown - chimes

11817	Dicty Blues	Voc 14654,	Neatwork RP 2006
11819	Dicty Blues	Voc 14654,	Chronological Classics 697
11821	Do Doodle Oom	Voc 14654	not on LP/CD
11822	Do Doodle Oom	Voc 14654,	Chronological Classics 697

Walter C. Allen: "Same personnel as above (Aug. 08, 1923); Redman doubles alto sax, Hawkins doubles baritone or bass sax; unknown, possibly Redman or Henderson, plays chimes."

This personnel offers no reason to contradict, except that Hawkins does not double on anything here. We hear Chambers on cornet together with Nixon on trombone, typical clarinet playing from Redman and a very prominent Hawkins, still in slap-tongue style. The rhythm section is really swinging, not the least because of Fowler's driving bass sax and Dixon's immensely urgent banjo.

In the first chorusses of 'Dicty Blues' the presence of the bass sax player can distinctly be heard alongside Hawkins on tenor. Shortly thereafter he plays a solo displaying some sort of boogie figure on his bass sax. As before he is presumably Billy Fowler.

In 'Do Doodle Oom' we hear Redman on clarinet and Hawkins on tenor in a chase chorus, Hawkins playing at the bottom of his instrument what might lead the listener to take this instrument for a bass sax.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - Jazz Directory Vol.4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - WC Allen, p. 69: Elmer Chambers - cornet; prob Teddy Nixon - trombone; Don Redman - clarinet; Coleman Hawkins, tenor sax; Fletcher Henderson - piano; prob Charlie Dixon - banjo
 - 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; Coleman Hawkins -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; ?Ralph Escudero -bb; Kaiser Marshall -d
 - Rust*4,*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -ts; Fletcher Henderson -p; Charlie Dixon -bj

Notable differences of takes:

- 11817: 4-bar bridge after fifth chorus: clarinet plays sustained trill for 3 bars (title plays e natural - faulty reissue!)
 11819: 4-bar bridge after fifth chorus: clarinet plays sustained trill for 2 bars (title correctly plays eb)
 11921: As this take 11921 is not reissued, comparison is impossible.
 11822: As take 11921 is not reissued, comparison is impossible.

037 LENA WILSON Fletcher Henderson and his Orchestra

New York, Aug. 09, 1923

Lena Wilson - voc;
 Elmer Chambers - tpt; Teddy Nixon - tbn;
 Don Redman - clt; Coleman Hawkins - ten;
 Fletcher Henderson - pno; Charlie Dixon - bjo

11823	Afternoon Blues	Voc 14651,	Document DOCD-5443
11825	Michigan Water Blues	Voc 14651,	Document DOCD-5443
11826	Michigan Water Blues	Voc 14651,	Document DOCD-5443

No tuba and no drums are present as listed in early Rust and BGR, and we hear Chambers only on cornet. All other personnel as listed above, certainly no Edgar Campbell. On 'Michigan Water Blues' there is Fletcher Henderson on pno only!

Notes:

- Delaunay: acc. by Orch.
 - WC Allen, p. 69: Elmer Chambers - cornet; prob Teddy Nixon - trombone; Don Redman - clarinet; Coleman Hawkins, tenor sax; Fletcher Henderson - piano; prob Charlie Dixon - banjo
 - BGR*2: Howard Scott, Elmer Chambers, cnts; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt/alt; Coleman Hawkins, clt/ten; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs; Kaiser Marshall, dms
 - BGR*3,*4: Elmer Chambers, c; prob Teddy Nixon, tb; Don Redman, cl; Coleman Hawkins, ts; Fletcher Henderson, p; Charlie Dixon, bj
 - Rust*3: Howard Scott, Elmer Chambers -c; Teddy Nixon -tb; Edgar Campbell -cl; Don Redman -cl -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d
 - Rust*4,*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Coleman Hawkins -ts; Fletcher Henderson -p; Charlie Dixon -bj

Notable differences of takes:

- 11825: Introduction bar 3: Henderson plays no sixteenth-notes
 11826: Introduction bar 3: Henderson plays 2 sixteenth-notes d-e, 1 eighth-note d

038 **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 everybody'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

039 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Sep. 13, 1923
 Elmer Chambers - tpt; Teddy Nixon – tbn;
 Don Redman – alt, clt; Coleman Hawkins – ten;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx, alt; Kaiser Marshall – dms;
 Raymond Mathews – arr (1)
 81211-3 Dicty Blues Col A3995, Chronological Classics 697
 81212-3 Do Doodle Oom Col A3995, Chronological Classics 697

Walter C. Allen: “On this band record for Columbia, Henderson duplicated two titles already done for Vocalion. Fletcher thought the clarinet solo was by Ernest Elliott, playing a curved-bell instrument, but Don Redman said it was himself, and it does sound more like Redman than Elliott. Hawkins, Chambers, and the usual crew are in evidence, plus an added drummer who may be Kaiser Marshall.”

Now, there seem to be some mysteries in these titles, as well as for the Columbia couple, as also for the Vocalion coupling 033!

This is what I hear: On ‘Dicty Blues’ I hear Chambers, probably Nixon, Redman on alto and clarinet, very prominent Hawkins on tenor sax, and a bass sax throughout, that finishes playing just before the penultimate chorus to switch over to alto, thus making a three-part reed section with beautiful sound. I’d think – just as before – that this player is Fowler, who had to drop out of bass sax just to make the last two choruses sounding better. At several instances the very deeply played – and slap-tongued – Hawkins’ tenor mixes with the bass sax, so that discriminate the two instruments becomes very difficult, and one is tempted to hear only one instrument. On ‘Do Doodle Oom’ you can hear Hawkins play the long held notes in the first chorus parallel to the bass sax. Marshall can be heard playing softly on his wood-block. Then, in the chase chorus with Redman on clarinet, Hawkins plays in inimitable individual fashion honking at the bottom of his tenor sax. Marshall here on cow-bell. The following freakish 16-bar part for clarinet on unchanged harmony has Fowler again on rhythm bass sax, Marshall on tom-tom, and the out-chorus again has prominent Hawkins on tenor sax, while Fowler plays the bass sax in the rhythm team.

The rhythm section thus is Henderson, Dixon, Fowler, who changes over to the reed section at the end of the first title, and the new-comer Marshall who can definitely be identified by his cymbal sound. I do not hear a second trumpet as supposed in Storyville 138 (see below), but I definitely hear a second alto as explained in the reed section at the end of ‘Dicty Blues’.

Notes:

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

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

- WC Allen, p. 69: Elmer Chambers, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax, baritone or bass sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; poss Kaiser Marshall, drums

- Storyville 138 p240, L. Wright: “It is not often that I would take up the cudgels with Walt Allen over his magnificent ‘Hendersonia’, but despite what he says, I am convinced of the presence of two cornets on the Columbia recordings of ‘Dicty Blues/Do Doodle Oom’ (13 September ’23) – particularly noticeable on the intro and coda of the latter. And while you’re haveng a careful listen, pay attention to the reeds as well and see what you think about how many and who plays what.”

- Storyville 141 p120, L. Wright: “A little more response here (see above! KBR), and all agreed that two cornets are present. The reeds clearly pose greater problems and the following have been offered: Jerry Whitehead thinks three reeds with Hawkins doubling ts/cl. There is a second clarinet and either baritone or bass sax – clearly not Hawkins as he can be heard simultaneously on Dicty Blues.”

- 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; Coleman Hawkins –ts; Billy Fowler –bar; Fletcher Henderson –p –ldr –a; Charlie Dixon –bj; ?Ralph Escudero –bb; Kaiser Marshall –d

- Rust*4: Elmer Chambers – c; Teddy Nixon – tb; Don Redman – cl – as; unknown – as – ts; Coleman Hawkins –ts –bsx; Fletcher Henderson – p –ldr –a; Charlie Dixon – bj; ?Kaiser Marshall –d

- Rust*6: Elmer Chambers, ?unknown, c; Teddy Nixon, tb; Don Redman, cl, as; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, ldr, a; Charlie Dixon, bj; Billy Fowler, bsx; ?Kaiser Marshall, d

040 **SEVEN BROWN BABIES** New York, Oct. 04, 1923
 Elmer Chambers – tpt; Teddy Nixon – tbn;
 Don Redman – alt, clt; Coleman Hawkins – ten;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx
 31009-2 Dicty Blues Ajax 17011, Chronological Classics 697
 31010-1 Charleston Crazy Ajax 17011, Chronological Classics 697
 31011-1 Do Doodle Oom Ajax 17009, Chronological Classics 697
 31012-2 West Indian Blues Ajax 17009, Chronological Classics 697

My first impression when listening into these titles was: there are two trumpets/cornets! This has led me to assume that we have Howard Scott's first recording with the Henderson band here. But in spite of intense listening and to my strong disappointment Michael Rader and I have been unable to secure Scott's presence here. (The sound of a second trumpet might also have been caused by the clarinet or one of the saxophones. And it is only apparent on the first title.) So, it is very probably Chambers alone to lead the band with his horn. But he certainly achieves a surprising lift to the band.

At last we catch a glimpse of Teddy Nixon's solo abilities, which might be used for better comparing later on. He also uses some sort of 6/8 phrasing just as Chambers does. Yet, he is a fine craftsman.

The clarinetist obviously is Don Redman again. I have no doubts about his presence. Stylistically it is certainly him. He plays alto sax only in written parts for reed section. There is no second (or third, how they say) alto saxophonist.

And on tenor sax we hear the ever more promising Coleman Hawkins again.

Fletcher Henderson and Charlie Dixon are undisputed. On bass sax we certainly have the man again, whom I have tentatively identified as Billy Fowler. On 'West Indian Blues' he attempts to play some of before heard "Benny Krueger triplet stuff on the bass sax (see sessions 019 and 020).

There certainly is no drummer as given in a couple of discographies, including 'Hendersonia'! Without him the band would be the "Six Brown Babies". But with my assumed second trumpet they are the "Seven Brown Babies" again!

Notes:

- *Delaunay: no personnel*

- *Rust*2: Howard Scott (cnt); Charlie Green (tbn); Edgar Campbell (clt); Don Redman (clt / bar); Coleman Hawkins (ten); Fletcher Henderson (pno); Charlie Dixon (bjo)*

- *Rust*3: Howard Scott -c; Teddy Nixon -tb; Edgar Campbell -cl; Don Redman -cl -as -bar; Coleman Hawkins -ts; Fletcher Henderson -p; Charlie Dixon -bj; ? Kaiser Marshall -d*

- *WC Allen p73: Elmer Chambers, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; poss Billy Fowler, bass sax; Kaiser Marshall, drums*

- *Rust*4: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl -as; unknown -as -ts; Coleman Hawkins -ts -cl; Billy Fowler -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; ? Kaiser Marshall -d*

- *Rust*6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Billy Fowler -bsx; ? Kaiser Marshall -d*

Solos at-lib:

Dicty Blues: 2 tpts - BF bsx - DR clt - clt/ten/ tpt - CH ten - TN tbn - EC tpt - EC tpt lead

Charleston Crazy: BF bsx - CH ten - DR clt - CH ten - EC tpt lead - TN tbn - CH ten / EC tpt breaks - TN tbn/ DR clt breaks - CH ten - EC tpt lead/ CH ten break

Do Doodle Oom: EC tpt lead /DR clt breaks - DR alt/ CH ten - TN tbn - EC ? tpt growl - DR clt - EC tpt lead - CH ten breaks

West Indian Blues: BF bsx - EC tpt lead - EC tpt lead - saxes - CH ten - BF bsx - EC tpt lead - saxes - EC growl tpt - BF bsx - DR clt - CD bjo - EC tpt lead

041 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Oct. 05, 1923

Elmer Chambers - tpt; *Teddy Nixon* - tbn;

Don Redman - clt; Coleman Hawkins - ten;

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

12080

Just Hot

Voc 14691,

Chronological Classics 697

12081

Just Hot

Voc 14691,

Neatwork RP 2006

Chambers and the trombonist - apparently Nixon - are undisputed, Chambers leading the band. And Redman certainly is the clarinetist. Early on we hear a piano solo by the leader, followed by a short solo by very probably Hawkins playing the melody straight (or is it Fowler on cms? - there is no bass sax under it!), and then a Hawkins break. The growl trumpet in minor mode by Chambers shows his development and is better than what would be expected by him. Then a short clarinet solo in minor mode again and some very beautiful harmonizing thereafter by the brass (this certainly sounds like two trumpets plus trombone) and Chambers playing the ride-out.

Other band players: At no instance can I hear Redman play alto sax, given that it is Fowler in the straight melody part.

Hawkins can clearly be distinguished in the introduction break and in some few more breaks, but he does not play clarinet. But the melody part after the piano solo played straight might possibly be played by Fowler sound-wise.

The rhythm men are as given, Fowler the obvious bass sax player.

Notes:

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

- *Jazz Directory Vol.4: 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)*

- *WC Allen, p. 74: Elmer Chambers, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob Billy Fowler, bass sax*

- *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, Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; ?Ralph Escudero -bb; Kaiser Mashall -d*

- *Rust*4: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl -as; unknown -as -ts; Coleman Hawkins -ts -cl; Billy Fowler -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj*

- *Rust*6: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl, as; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, ldr, a; Charlie Dixon, bj; Billy Fowler, bsx*

Discernible differences of takes:

12080 *clt break in introduction: 5th note (c) is a minor fifth above the 3rd note (f#).*

12081 *clt break in introduction: 5th note (c) is same as 3rd note (c).*

042 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Oct. 06, 1923

Elmer Chambers - tpt; *Teddy Nixon* - tbn;

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

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

12089

Down South Blues

Voc 14691,

Chronological Classics 697

W.C.Allen p.74: “*This band has seven men including three reeds as above. I believe that Hawkins, rather than Redman, plays the clarinet on ‘Down South Blues’, because the clarinet solo immediately follows Redman’s alto solo. The alto and bass saxes can both be heard behind the clarinet solo. The bass saxist is not Hawkins, as he can be heard behind Hawk’s tenor sax solo.*”

After a recent re-listening to this title I have to contradict W.C. Allen’s statements above.

We hear an introduction plus a 16-bar verse by the ensemble. Then we have a first chorus played by Coleman Hawkins’ high tenor sax in a rather straight manner sounding somewhat like a c-melody-sax. Listen especially to the short downward phrase early in bar 9: this is distinctly Hawkins in tone, vibrato and style! This certainly is not Redman on alto, and there is a bass sax beneath. A Redman clarinet chorus follows - behind this we hear Hawkins and Fowler. In the fourth chorus Hawkins again plays a tenor solo, this, yet, more in his own accustomed - lower - manner. The coda is played by clarinet and tenor in harmony. So, against Allen’s statement, there is no need to ascribe the clarinet solo to Hawkins here. It should be added, that Hawkins very scarcely soloed on clarinet in his later career - if at all - and solos ascribed to him show some strange deficiency on the technical side. (But see my notes re this matter in session 051!) In all Hawkins can be heard on tenor sax with his characteristic tone through the whole title. Fowler seems to develop into an ever-growing bass sax player, maybe under Hawkins’ influence?

Rhythm section as usual, still without drummer.

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*
 - *Jazz Directory Vol.4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*
 - *WC Allen, p. 74: Elmer Chambers, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob Billy Fowler, bass sax*
 - *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, Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; ?Ralph Escudero -bb; Kaiser Mashall -d*
 - *Rust*4: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl -as; unknown -as -ts; Coleman Hawkins -ts -cl; Billy Fowler -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj*
 - *Rust*6: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl, as; Coleman Hawkins, cl, ts, bsx; Fletcher Henderson, p, ldr, a; Charlie Dixon, bj; Billy Fowler, bsx*

043 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 27, 1923

Elmer Chambers - tpt; *Teddy Nixon* - tbn;

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

Fletcher Henderson - pno; *Billy Fowler* - bsx; *Kaiser Marshall* - dms

12199

You’ve Got To Get Hot

Voc 14726,

Chronological Classics 697

12200/01

Charleston Crazy

Voc unissued

not on LP/CD

W.C.Allen p.75: “*The original ledgers, according to the late Eugene Williams, list the band as ‘Henderson’s Blue Grass Seven’. The actual instrumentation, however, seems to total eight men, with a drummer present (cf. the Ajax ‘Seven Bown Babies’ session, above). The sax solo following Redman’s alto sax solo is too high in range for a tenor, but is indisputably Hawkins; it’s range is that of a c-melody-sax; see also remarks re reed men for Vocalion session of October 5, 1923, above.*”

No, there are not eight men involved here! There certainly is no banjo player. Thus, there are only seven players. Mr. Dixon might have had a day off! And we are back again to a single trumpet, certainly Elmer Chambers as before. Teddy Nixon is increasingly busy playing solos. Fletcher Henderson is hard working to compensate for the lacking banjo player. And we hear Kaiser Marshall’s cymbal at the appropriate places. But what about the reeds? I do not know what Walter C. Allen really heard. But his remarks above do not really fit.

I hear a 4 bar introduction by the ensemble, Redman on clarinet. Then I hear the first chorus (A-strain), the brass very prominent, trombone solo on bars 5 to 8 (of 16). Then 16 bars bass sax solo followed by a 20 bars ensemble verse in minor key. This is followed by 16 bar chorus (A-strain) tenor sax solo, and another 16 bars (B-strain - different changes!) tenor sax solo by Coleman Hawkins, bass sax always at the bottom, although not very prominent. Then we hear Don Redman in a clarinet solo 16 bars (B-strain), followed by a 16 bars out chorus (A-strain) by the ensemble, finished by a 2 bar coda.

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*
 - *Jazz Directory Vol.4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*
 - *WC Allen, p. 75: Elmer Chambers, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, C-melody and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; prob Billy Fowler, bass sax; prob Kaiser Marshall, drums*
 - *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, Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; ?Ralph Escudero -bb; Kaiser Mashall -d*
 - *Rust*4,*6: Elmer Chambers -c; ?Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; ?Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; ?Kaiser Marshall -d*

044 HENDERSON’S “CLUB ALABAM” ORCHESTRA

New York,

Nov. 26, 1923

Elmer Chambers - tpt; *Teddy Nixon* - tbn;

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

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

70424

Old Black Joe’s Blues

PA 036042,

Chronological Classics 697

70425

31st Street Blues

PA 036042,

Chronological Classics 697

W.C. Allen, p.80: “*Only one cornet (Chambers) seems to be present, along with Redman, Hawkins, and the usual crew.*”

In 'Old Black Joe's Blues' in the middle of the tenor solo we can hear the height Hawkins was able to play in. This might answer many questions as to the kind of saxophone Hawkins uses on the former sessions. And we hear one of the first presentations of the tune's melody in two-part harmony by the saxophones.

We hear Chambers, Nixon, Redman on alto and clarinet, Hawkins on tenor. In the rhythm team it is Henderson on piano, probably Charlie Dixon on banjo (I feel a little bit bewildered by the way he displays his solo. Is this really Dixon?) and Billy Fowler on the bass sax. Yet, there certainly are no drums present.

'31st Street Blues' probably is one of Redman's first band arrangements.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - *WC Allen, p.80*: Elmer Chambers, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax, arrangement; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; Billy Fowler, bass sax; Kaiser Marshall, drums
 - *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 -Howard Scott - Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler - bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d
 - *Rust*4,*6*: Elmer Chambers -c; ?Teddy Nixon -tb; Don Redman -cl -as -a; Coleman Hawkins -cl -ts; ?Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; ?Kaiser Marshall -d

Enter Howard Scott (late 1923)

W.C. Allen, p. 87: "Don Redman: ... So we went down (to audition for the Club Alabam - KBR), we didn't have a drummer, we didn't have a bass player. But we went and finally played the tunes we recorded that day, the numbers we recorded escape me at the moment (elsewhere Redman is quoted as saying they had recorded 'Dicty Blues' that day (therefore the date of the audition would have been Sept. 13, 1923 - WCA). We got the job. We augmented our band with a trombone, another trumpet, Howard Scott and we put Allie Ross, who was one of the top musicians on violin and also as conductor of the band, to conduct the show."

045 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Nov. 27, 1923

Elmer Chambers, Howard Scott - tpt; Teddy Nixon - tbn;

Don Redman - alt; Coleman Hawkins - ten;

Fletcher Henderson - pno; Charlie Dixon - bjo; Billy Fowler - bsx, alt/cms; Kaiser Marshall - dms

9266-A	Shake Your Feet	Ed 51276	not on LP/CD, but held
9266-B	Shake Your Feet	Ed 51276,	Chronological Classics 697
9266-C	Shake Your Feet	Ed 51276	not on LP/CD, but held
9267-A	Linger Awhile	Ed 51277,	Chronological Classics 697
9267-B	Linger Awhile	Ed 51277	not on LP/CD, but held
9267-C	Linger Awhile	Ed 51277	not on LP/CD, but held

W.C. Allen, p.81: "A new hot cornet soloist first appears with Henderson on this date: Howard Scott. The alto sax solos do not sound particularly like Don Redman, and may be by someone else. The rest of the personnel seems to consist of the usual men. Following Edison's practice, all three takes of each title were mastered and issued; differences are minor."

Allen assumes this session here the first comprising Howard Scott on second trumpet/cornet. Here, Scott is the man who gives us a possibility to distinguish all known takes of both titles. As shown below he plays a growl half tone in bars 31/32 of the penultimate chorus of 'Linger Awhile', leading into the last chorus in hot fashion. It sounds a bit amusing how both trumpet men fail to handle the silly doo-wacka-doo stuff in 'Linger Awhile'.

I feel unable to decide whether it is Redman there on first alto sax - he is discounted by Walter C. Allen in 'Hendersonia' without any real reason - so I kept him in the personnel as a possibility. But the first alto part in the first chorus of 'Linger Awhile' is Redman to me. Listen to the vibrato! And who might have been the second (third!) alto sax player? And is there really any? In the sax breaks at the beginning and end of 'Linger Awhile' I seem to hear only alto and tenor! We probably will never know. But there might be the faint possibility that during the piano solo in chorus 4 we hear Billy Fowler on alto or c-melody sax playing the melody, as this player displays a different singing vibrato - possibly in the manner of Fowler's heard earlier - and as the bass sax drops out and does not resume playing but in the last chorus.

It is definitely Hawkins on tenor. He alone offers possibilities to discriminate the various takes issued of the first title. Notation of this break in its various forms can be received on request.

In the appropriate rhythm section we hear Kaiser Marshall again, in 'Linger Awhile' only to be heard on wood-block behind the short trombone solo in chorus 3.

Notes:

- *Delaunay*: personnel unknown

- *Jazz Directory Vol.4*: not listed

- *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, Joe Smith - t; Teddy Nixon - tb; Don Redman - cl - as; Coleman Hawkins - cl - ts; Billy Fowler - bar; Fletcher Henderson - p - ldr - a; Charlie Dixon - bj; Ralph Escudero - bb; Kaiser Mashall - d

- *WC Allen p81*: Elmer Chambers, Howard Scott, cornet; prob Teddy Nixon, trombone; two unknown alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; poss Billy Fowler, bass sax; prob Kaiser Marshall, drums

- *Rust*4,*6*: Elmer Chambers, Howard Scott -c; ? Teddy Nixon -tb; two unknown -as; Coleman Hawkins -cl -ts; ? Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; ? Kaiser Marshall -d

Tunes:

Discernible differences of takes:

9266-A: tenor sax break at c. 2:52 min: three-quarter-note f#, quarter-note F#, 2 eighth-notes G# -F#, quarter-note G#

last chorus, tpt middle-break (bars 15/16) ca. 4:05: tpt starts on second beat after one quarter pause

9266-B: tenor sax break at c. 2:52 min: quarter-note F#, 2 eighth-notes G# -F#, quarter-note G#, eighth-note F#, quarter-note A#, eighth-note F#, half-note f#

last chorus, tpt middle-break (bars 15/16) ca. 4:05: tpt starts on first beat (no pause)

- 0266-C: tenor sax break at c. 2:52 min: sixteenth-note D, dotted eighth-note D#, quarter-note F#, quarter pause, eighth-note A, quarter-note A#, eighth-note F#, 2 quarter-notes G# -F#
last chorus, tpt middle-break (bars 15/16) ca. 4:05: tpt starts with upbeat in bar 14
- 9267-A: penultimate chorus last two bars (bars 31/32) ca. 3:20: tpt growled 3/4 note B, 1 quarter pause, 4 eighth notes C# - B - C# - B, 1 quarter note C#
- 9267-B: penultimate chorus last two bars (bars 31/32) ca. 3:20: tpt growled 3/4 note B, 1 quarter pause, 1 quarter note C#, 1 eighth note C#, 1 quarter note C#
- 9267-C: penultimate chorus last two bars (bars 31/32) ca. 3:20: tpt growled 3/4 note B, 1 quarter pause, 1 quarter note C#, 2 eighth notes C# - B, 1 quarter note C#

046 FLETCHER HENDERSON AND HIS CLUB ALABAMA ORCHESTRA	New York,	Nov. 30, 1923
Elmer Chambers, Howard Scott – tpt; <i>Teddy Nixon</i> – tbn; <i>Don Redman</i> – alt, clt;		
Fletcher Henderson – pno; <i>Charlie Dixon</i> – bjo; <i>Billy Fowler</i> – bsx		
12375 Charleston Crazy	Voc 14726,	Chronological Classics 683
12376 Charleston Crazy	Voc 14726,	Neatwork RP 2006

W.C. Allen, p.81: “*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.*”

The brass team with Chambers, Scott and Nixon seems to be established by now.

Hawkins obviously had an off day, as no tenor sounds can be heard. It is assumed that he used the bass sax in his earlier days – only found example as to now in session 033 – but the bass sax heard here is very obviously of the same style and tone as mostly before, thus Billy Fowler. At no instance can I hear two alto – or other – saxophones simultaneously, so that the presence of a second alto can safely be denied. The style of the alto soloist as well as the clarinetist in the last chorus seems to differ some from Redman’s, and I am uncertain of Redman’s presence here.

Listen to the two tpt-breaks at the end of the first chorus middle eight! Chambers may be leading the band in the first chorus, Redman playing the breaks. And Redman is mainly on alto here in his accustomed style! In the verse and the second chorus the “new” trumpet player plays all the breaks in muted manner. No wonder that he had been mistaken for Freddie Keppard.

Notes:

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

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

- *WC Allen, p.81: Elmer Chambers, Howard Scott, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet and alto sax; unknown alto sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; Billy Fowler or poss Coleman Hawkins, bass sax*

- *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 - Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*

- *Rust*4, *6: Elmer Chambers, Howard Scott -c; ?Teddy Nixon -tb; Don Redman, unknown -as -cl; Coleman Hawkins -cl -ts; ?Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj*

Notable differences of takes:

12375: Intro – first bass-sax break: 10 eighth-notes F – G – Bb – Db – C – Bb – G – Db – C – Bb, 1 quarter-note G

12376: Intro – first bass-sax break: 3 eighth-notes F – G – Bb, eighth-triplet Db – C – Bb, quarter-note G, 3 eighth-notes Db – C – Bb, 1 quarter-note G

047 FLETCHER HENDERSON AND HIS SAWIN’ SIX	New York,	c. Dec. 14, 1923
Elmer Chambers, Howard Scott – tpt; <i>Teddy Nixon</i> – tbn;		
Don Redman, – alt, clt; unknown (<i>Coleman Hawkins</i> ?) – ten;		
Fletcher Henderson – pno; <i>Charlie Dixon</i> – bjo; <i>Billy Fowler</i> – bsx		
31021-2 I’m Gonna See You (When Your Troubles Are Just Like Mine)	Ajax 17017,	Chronological Classics 683
31022-1 Chattanooga	Ajax 17017,	Chronological Classics 683
31023-2 Lonesome Journey Blues	Ajax 17016,	Chronological Classics 683
31024-1 Bull Blues	Ajax 17016,	Chronological Classics 683

W.C. Allen, p.82: “*Personnel is based on aural identification, checked against the instrumentation. ... The two tunes on Ajax 17016 had been featured by New York conetist Thomas Morris.*”

Chambers, Scott and Nixon are obviously as given. Nixon seems to be developing into a good soloist.

Redman certainly is there on alto and clarinet. But, where is Hawkins? The first instances where he can be heard are in ‘Chattanooga’ at c. 1:50 min playing the middle parts. Then in the third and fourth titles he is probably playing, but he sounds remarkably pale, and I search for his strong tone and attack. It’s not there. And I suggest that Henderson may have hired a substitute for Hawkins for some reason. Or he had a very bad off-day.

The rhythm section is as before, without Kaiser Marshall on drums.

At this point of the whole investigation I at last have to say that obviously this early Henderson band was much more formed and modelled along the lines of the King Oliver Creole Jazz Band than of any other group of the day, not to mention any kind of big band.

Notes:

- *Delaunay: no personnel*

- *Jazz Directory Vol.4: Howard Scott (cor); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d)*

- *WC Allen, p.82: Elmer Chambers, Howard Scott, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob Billy Fowler, bass sax*

- *Rust*2: Howard Scott (cnt); Teddy Nixon (tbn); Don Redman (clt); Fletcher Henderson (pno); Charlie Dixon (bjo); Kaiser Marshall (dms)*

- Rust*3: Elmer Chambers -Howard Scott -c; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj
 - Rust*4,*6: Elmer Chambers, Howard Scott -c; ?Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; ?Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj

048 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Dec. 22, 1923

Elmer Chambers, Howard Scott - tpt; Teddy Nixon - tbn;

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

Fletcher Henderson - pno; Charlie Dixon - bjo; Billy Fowler - bsx; Kaiser Marshall - dms

12482 Old Black Joe's Blues

Voc 14740,

Chronological Classics 683

12483 Old Black Joe's Blues

Voc 14740

not on LP/CD, but held

12484 Potomac River Blues

Voc 14740

not on LP/CD, but held

12485 Potomac River Blues

Voc 14740,

Chronological Classics 683

The brass team obviously is established now and can be recognized easily.

Redman is the clarinet soloist and can be heard on alto in the sax section. And here is Hawkins again! And very clearly and distinct. And the rhythm team also encompasses Kaiser Marshall, to be recognized by his cymbal sound.

Notes:

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

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

- WC Allen, p.83: Elmer Chambers, Howard Scott, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob Billy Fowler, bass sax; prob Kaiser Marshall, drums

- 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

- Rust*4,*6: Elmer Chambers -Howard Scott -c; ?Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; ? Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; ? Kaiser Marshall -d

Discernible differences of takes:

12482: end of first chorus, tbn-break: eighth-note Eb, 2 quarter-notes F - Ab, 2 bound eighth-notes c - b, half-note c tbn break at end of first strain B (ca. 0:45): long held note C in second bar

12483: end of first chorus, tbn-break: 2 bound eighth-notes c - b, half-note c, 2 eighth-notes Eb - Eb, 3 quarter-notes F - Ab - c tbn break at end of first strain B (ca. 0:45): long held note C in first bar

12484: HS muted-tpt starts solo in last bar of first chorus: 5 eighth-notes ab - bb - ab - bb - db, quarter-note db; clarinet enters on measure 3 of second bar

tpt entry in last bar of clt chorus (ca. 1:45): eighth pause, quarter note G, half note G

12485: HS muted-tpt starts solo in first bar of second chorus: very soft: 3 eighth-notes ab - bb - db, quarter-note db; clarinet starts loudly on measure 1 of first chorus

tpt entry in last bar of clt chorus (ca. 1:45): quarter pause, quarter note G, eighth note G, half note G

049 HENDERSON'S DANCE ORCHESTRA

New York, late Dec. 1923

Elmer Chambers, Howard Scott - tpt; Teddy Nixon - tbn;

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

Fletcher Henderson - pno; Charlie Dixon - bjo; Billy Fowler - bsx; Kaiser Marshall - dms

105030 Shake Your Feet

PA 036027,

Chronological Classics 683

105031 Swanee River Blues

PA 036027,

Chronological Classics 683

W.C. Allen, p.83: "Same personnel and instrumentation as previous session." There is nothing to add! The Henderson band is developing their profile now. And Marshall seems to have aquired a new chinese cymbal by now.

Notes:

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

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

- WC Allen, p.83: Elmer Chambers, Howard Scott, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet and alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob Billy Fowler, bass sax; prob Kaiser Marshall, drums

- 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

- Rust*4,*6: Elmer Chambers -Howard Scott -c; ?Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; ? Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; ?Kaiser Marshall -d

050 EDNA HICKS Fletcher Henderson's Trio

New York, late Dec. 1923 / early Jan. 1924

Edna Hicks - voc;

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

W.C. Allen, p.96: "Personnel based on aural comparison with Smith's contemporary recorded solos." Very beautiful Joe Smith on cornet/trumpet who certainly was not a member of the band that early. But obviously Henderson kept a liking for him.

Allen does not say anything decidedly about the clarinetist, who certainly may be Redman, but there is too little to be judged from, and the player might also be somebody else.

Notes:

- *Delaunay: not listed*
- *Jazz Directory Vol. 4: Elmer Chambers (cor); unknown (clt); Fletcher Henderson (p)*
- *Rust*3: prob Joe Smith or Howard Scott -c; Edgar Campbell or Don Redman -cl; Fletcher Henderson -p*
- *BGR*2: Joe Smith, cnt; Don Redman, clt; Fletcher Henderson, pno*
- *BGR*3: Joe Smith, cnt; prob Don Redman, clt; Fletcher Henderson, p*
- *WCAllen p68: Joe Smith, cornet; prob Don Redman, clarinet; Fletcher Henderson, piano*
- *Rust*4: Joe Smith -c; ? Don Redman -cl; Fletcher Henderson -p*
- *BGR*4: Joe Smith, cnt; prob Don Redman, clt; Fletcher Henderson, p*
- *Rust*6: Joe Smith -c; ? Don Redman -cl; Fletcher Henderson -p*

051 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Jan. 02, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

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

Fletcher Henderson – pno; Charlie Dixon – bjo; *Billy Fowler – bsx; Kaiser Marshall - dms*

31505 Old Black Joe’s Blues

Ajax 17022, Chronological Classics 683

31508 House Rent Ball

Ajax 17023, Chronological Classics 683

31510 Darktown Has A Gay White Way

Ajax 17023, Chronological Classics 683

31513 Mistreatin’ Daddy

Ajax 17022, Chronological Classics 683

In contrast to W.C. Allen I have placed this session first in 1924. Allen terminates it after the early January session (*session 053 in this list - KBR*), but as this session still has a bass sax and Rafael Bob Escudero is known to have joined the band in January 1924 – it is not known when exactly – it seems much more logical to position session 053 later in January because of Escudero’s presence.

This personnel seems to be correct, only that the only instances of Mashall’s playing can be heard in the form of two cymbal crashes in ‘House Rent Ball’ at c. 1:12 min. As before (only exception may be session 042) Hawkins does not play clarinet at all – there are no clarinet sections as later on in the band’s history.

As there are only two cymbal crashes as said above, and no final cymbal crashes at the end of the titles nor at any instance where a crash would be needed, Marshall’s presence has distinctly to be questioned. Those two crashes in ‘House Rent Ball’ might easily have been made by someone else of the band’s personnel.

Notes:

- *Delaunay: no personnel*
- *Jazz Directory Vol.4: Howard Scott (cor); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d)*
- *WC Allen, p.97: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; unknown bass sax; Kaiser Marshall, drums*
- *Rust*2: Howard Scott (cnt); Teddy Nixon (tbn); Don Redman (clt); Fletcher Henderson (pno); Charlie Dixon (bjo); Kaiser Marshall (dms)*
- *Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d*
- *Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; unknown -bsx; Kaiser Marshall -d*

the band at Club Alabam (Jan. 04, 1924)

052 HENDERSON’S “CLUB ALABAM” ORCHESTRA

New York, c. Jan. 05, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

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

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

105073 It Won’t Be Long Now

PA 036032, Chronological Classics 683

105074 Warhorse Mama

PA 036032, Chronological Classics 683

There is only one trumpet/cornet on the first sides, but definitely two on the second. Thus most probably Chambers and Scott. From this date on Walter C. Allen lists Teddy Nixon on trombone without any restriction now, and I assume that he feels confirmed by Nixon’s presence on the photo of spring 1924 from the Club Alabam. Stylistically this would also confirm Nixon’s presence in the above listed personnels.

There still are Redman and Hawkins only in the reed section.

Again, there are no drums. But Henderson and Dixon reign the rhythm section. W.C. Allen does not name the bass sax player, but I have found no reason not to assume him, only, perhaps, that his playing on this coupling seems to be a bit more refrained than usually.

Notes:

- *Delaunay: not listed*
- *Jazz Directory Vol.4: not listed*
- *WCAllen p96: Elmer Chambers, prob Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, Coleman Hawkins, saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; unknown bass sax*
- *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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d*
- *Rust*4,*6: Elmer Chambers, Howard Scott -c; ?Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; ?Billy Fowler -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; ?Kaiser Marshall -d*

053 HENDERSON AND HIS ORCHESTRA

New York, c. early Jan. 1924

Howard Scott – tpt; Teddy Nixon – tbn;

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

Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx; Kaiser Marshall - dms		
42524-2	Oh! Sister, Ain't That Hot	Em 10713, Chronological Classics 683
42525-2	Steppin' Out	Em 10714, Chronological Classics 683
42526-2	Mamma's Gonna Slow You Down	Em 10713, Chronological Classics 683

Although Elmer Chambers is listed for first trumpet, I hear a much looser and jazzier trumpet man, thus probably Howard Scott. Or are there two trumpets? The trumpet chorus in 'Mamma's Gonna ...' before the Hawkins solo could well be by Chambers. But after the tenor solo it's certainly Scott! For all we know now it has to be Teddy Nixon on trombone.

On all the short parts for saxophone section only two saxes – alto and tenor – can be heard. There is no third saxophone part audible and the assumed Lonnie Brown's presence might be heard on a later session. It should be added that Walter C. Allen supposes a third saxophone on most of the following sessions up to September 1924, when Buster Bailey (or Cecil Scott?) was added to the band. The supposed musician's name was Lonnie or Lannie Brown as from Fletcher Henderson's memory, but I assume that this player might have been added for especial purposes in the Club Alabam shows only.

Henderson and Dixon are undisputed, as is probably Billy Fowler on his bass sax.

The only instance of drums playing can be heard as a single cymbal crash at the very end of 'Steppin' Out'. The sound of the cymbal is not what we are accustomed from Marshall earlier or later. I therefore doubt Marshall's presence at all. The cymbal might have been hit by anybody else in the studio, and the pay for the drummer might have been saved up

Notes:

- Delaunay: not listed

- 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)

- WC Allen, p.96: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; prob Lonnie Brown, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Coleman Hawkins -cl -ts; Billy Fowler -bar; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

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

Enter Rafael / Ralph 'Bob' Escudero (January 1923)

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

With the advent of Bob Escudero, we now have reached the standard of the Fletcher Henderson band pre Armstrong. The band has a strong yet old-fashioned first trumpet man in Chambers and a remarkable second horn man as trumpet soloist in Howard Scott. Teddy Nixon has developed a good trombone style. Redman is still the soloist on clarinet and uses his alto for section work only (out of the rule there is an alto solo at the start of the first title of this session!). Stylistically he certainly is a weak point on the soloistic appearance of the band. The band still does not have a second (third) alto player. But where is Coleman Hawkins? I have to admit that I do not hear him on this session. W.C. Allen attributes the low register clarinet part in 'Lots O' Mama' – first eight bars of third chorus at 1:45 min – to Hawkins. But immediately after these eight bars of low register clarinet Redman continues to solo in his individual and familiar Larry-Shields-style. This sounds to me that Redman is the only clarinet player here, only, that his low register playing is very straight as it seems to be part of the arrangement and not part of his ad-lib solo. At no instance can you hear a tenor sax, which is always prominent when Hawkins is on board. So, let's see Hawkins only as a possibility here! To me it seems to be impossible Hawkins to be in a recording session and to hear nothing distinct of his tenor sax. (Very interestingly does Rust*6 not list him – and I think he is right here!)

Our rhythm section – which should last intact for the next three years – is clearly together: Henderson, Dixon, Escudero and Marshall. And they certainly are a powerful unit now.

Notes:

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

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

- WC Allen, p.98: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

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

- Rust*6: Elmer Chambers, Howard Scott, c; Teddy Nixon, tb; Don Redman, as, cl; Fletcher Henderson, p, a; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d

Notable differences of takes:

12651/52: As matrix 12651 is not reissued, comparison of takes is impossible.

055 HENDERSON'S DANCE ORCHESTRA	New York,	Feb. 05, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;		
Don Redman – alt; Coleman Hawkins – ten;		
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms, wbd (2);		

unknown – bell, train effects; Don Redman - arr (1,2)
 105120 Chicago Blues
 105121 Why Put The Blame On You

PA 036069, Chronological Classics 673
 PA 036069, Chronological Classics 673

To see it earnestly: this is the first Henderson band recording session with what has to be seen as big band jazz. This is the first Henderson band session where both – or all – titles were played by sections, a brass section and a saxophone section from start to finish, with very few instrumental solos – and without the ubiquitous Redman piping clarinet solos. The band played big band arrangements here in a forward-looking style, not the attempts to feature a band in King Oliver's Creole Jazz Band style, with two cornets plus trombone, a clarinet and a tenor sax for harmony. Here now we can hear a real jazz big band performance. The first arrangement obviously was Don Redman's, as shown below. I guess, that in 'Chicago Blues' Redman wanted to show how he was about to handle a big band arrangement. He even left out instrumental ad-lib solos, except for the trumpet obligato in the last chorus. Even Hawkins did not get room to show himself soloing. (Instead, he plays the downward runs in the intro to 'Chicago Blues' parallel to the tuba notes, a device usually performed by the trombone.) Therefore, his presence can only be assumed from the very strong tenor performance behind the lead alto in the saxophone harmony parts. In these saxophone sections – best heard in the second title – it is obvious that the band still did not have a second (third) alto player, as the alto and tenor are close together, not leaving room for a middle voice. As it seems, Redman had not yet thought about coupling clarinets together for a clarinet section, which later on was one of the Henderson trade-marks. You will not hear any clarinet note here in both titles. Stylistically the arrangement of the second title might well have been Redman's, too.

We hear the brass section in full glory, a very busy saxophone section – the triplet riffs in the first chorus of 'Chicago Blues'! – and the swinging rhythm section as before, Kaiser Marshall soloing on a washboard in the second title. And an unsung soloist with bell and train effects in 'Chicago Blues'.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - *WC Allen, p.99*: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; prob Don Redman, clarinet, alto sax; unknown, alto sax; prob Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
 - *J. Magee, The Uncrowned King of Swing, p.60*: "Despite some similarities with a stock arrangement by William Grant Still, the Henderson band clearly plays its own arrangement by Don Redman. A 'Phonograph and Talking Machine Weekly' article mentions Redman's "special phonograph record arrangement" of 'Chicago Blues'."
 - *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, -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d
 - *Rust*4, *6*: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d ... or very similar!(sic)

056 **VIOLA McCOY** Fletcher Henderson's Jazz Five
 Viola McCoy – voc;
 Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo
 12516/17 Do Right Blues
 12518/19 Ev'ry Day Blues

New York, Feb. 13, 1924
 Br unissued not on LP/CD
 Br unissued not on LP/CD

As these titles are unissued and no tests seem to have been found, nothing substantial can be said about musical contents or personnel.

Notes:

- *Delaunay*: not listed
 - *WC Allen, p.99*: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo
 - *BGR*2*: not listed
 - *BGR*3, *4*: instrumentation and personnel unknown
 - *Rust*3*: not listed
 - *Rust*4, *6*: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj

057 **ROSA HENDERSON** Fletcher Henderson's Jazz Five
 Rosa Henderson – voc;
 Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo
 12520 / 21 I'm A Good Gal (But I'm A Thousan' Miles From Home)
 12522 / 23 Papa Will Be Gone

New York, Feb. 13, 1924
 Br 2589, Document DOCD-5402
 Br 2589, Document DOCD-5402

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

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

Notes:

- *Delaunay*: acc by Fletcher Henderson's Jazz Five
 - *Jazz Directory Vol. 4*: Elmer Chambers (tpt); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj)
 - *WC Allen, p.99*: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo
 - *BGR*2, *3, *4*: Elmer Chambers, cnt; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo
 - *Rust*3, *4, *6*: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj

058 **FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA**
 Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;
 Don Redman, – alt; Coleman Hawkins – ten; Allie Ross – vln;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms

New York, Mar. 11, 1924

12684/5/6	Sud Bustin' Blues	Br 2592,	Chronological Classics 673
12687/8	War Horse Mama	Br 2592,	Chronological Classics 673

As with session 055 we have the Henderson big band here, only this time with violin player Allie Ross, obviously due to the band's musical duties at Club Alabam. He is doubling the lead voice of the first trumpet on violin. In 'Sud Bustin' Blues' we hear very good – for the time – Hawkins on tenor and Kaiser Marshall on temple-blocks and – in the out-chorus – a somewhat harmonically disoriented Howard Scott. Don Redman's solo efforts on clarinet seem to be gone now that the band has a definite saxophone section. Instead he struggles soloing on alto in the second title. His significance in Jazz certainly was not as an instrumental soloist.

This is the Henderson band on their way upwards.

Notes:

- *Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)*
- *Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)*
- *WC Allen, p.100: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; prob Don Redman, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*
- *Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*
- *Rust*4: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -cl -ts; Allie Ross -vn; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d*
- *Rust*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Allie Ross -vn; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d (personnel generally as per Jan. 29, 1924. C. Hawkins might simply also have been forgotten here!)*

059	VIOLA McCOY	Fletcher Henderson's Jazz Five	New York,	Mar. 11, 1924
	Viola McCoy – voc;			
	Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo			
12689/90/91	I Ain't Gonna Marry, Ain't Gonna Settle Down	Br 2591,	Document DOCD-5417	
12692/93	If Your Good Man Quits You, Don't Wear No Black	Br 2591,	Document DOCD-5417	

In contrast to Viola McCoy's session 035 below, this trumpeter here is much more restrained, and he plays in this ubiquitous 6/8 rhythm, which certainly is a sign to Elmer Chambers playing. All other participants are as listed. Nice Fletcher Henderson piano on the second title.

Notes:

- *Delaunay: Elmer Chambers (tp); Charlie Green (tb); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Kaiser Marshall (dm)*
- *WC Allen, p.100: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo*
- *BGR*2: Elmer Chambers or Howard Scott, cnt; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo*
- *BGR*3, *4: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj*
- *Rust*3: Elmer Chambers or Howard Scott -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj*
- *Rust*4, *6: Elmer Chambers -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj*

060	FLETCHER HENDERSON AND HIS ORCH.	New York,	Mar. 12, 1924
	Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;		
	Don Redman – alt; Coleman Hawkins – ten;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs		
31542	Wish I Had You (And I'm Gonna Get You Blues)	Ajax 17029,	Chronological Classics 673
31544	Just Blues	Ajax 17029,	Chronological Classics 673
31548	I'm Crazy Over You	Ajax 17030,	Chronological Classics 673

W.C. Allen, p.101: "The first two titles were long known only from contemporary advertisements, and presumed unissued: but a copy of Ajax 17029 has only recently (1973) turned up in an Ohio flea market! The matrix number of the one Henderson title on 17030 is uncertain, only the final digit ("8") being fully legible, but if as given here, it fits right in with the other two issued titles. The missing numbers probably represent other rejected takes (or another unissued title for -46/-47? – KBR)."

And it's going on in real big band style! For the first time now, I see – or hear – the possibility of a second (third) alto sax because of the big saxophone sound heard. Yet, I am not certain at all. The straight alto solos in 'Just Blues' – second chorus and seventh chorus – both sound to be by the same player, and the introduction of 'I'm Crazy Over You' are certainly played by two saxophones only. So, I'd think that we still have two saxes only, Redman and Hawkins, and no clarinets. The fat overall sound might also be affected by the very close together playing of the brass team. The band's drummer Marshall is not present.

Notes:

- *Delaunay: not listed (1,2) / no personnel (3)*
- *Jazz Directory Vol.4: Howard Scott (cor); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d)*
- *WC Allen, p.101: Probably: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, Lonnie Brown ?, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums (presence uncertain)*
- *Rust*2, *3: not listed (?)*
- *Rust*4: Elmer Chambers -Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; ?Lonnie Brown -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; ?Kaiser Marshall -d*
- *Rust*6: Elmer Chambers, Howard Scott, c; Teddy Nixon, tb; Don Redman, as, cl; ?Lonnie Brown, as; Allie Ross, vn; Fletcher Henderson, p, a; Charlie Dixon, bj; Ralph Escudero, bb; ?Kaiser Marshall, d (personnel generally as per Jan. 29, 1924. C. Hawkins might simply also have been forgotten here!)*

061 FLETCHER HENDERSON AND HIS ORCHESTRA		New York,	Mar. 17, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;			
Don Redman – alt, clt; Coleman Hawkins – ten, sop;			
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall - dms			
105221	I Wish I Could Make You Cry	PA 036084,	Chronological Classics 673
105222	Say Say Sadie	PA 036084,	Chronological Classics 673

Again, I do not hear a second alto man, as assumed by Walter C. Allen. All reed section parts are played by two men, Redman and Hawkins on alto and tenor, except for some highly pitched reed section parts, which in my estimation are played by clarinet (Redman) and soprano sax (Hawkins) (at the start of the last chorus of 'I Wish I Could ...' and in the introduction and other parts of 'Say Say Sadie') – or even vice versa! But I do also see or hear the faint possibility, that at the start of the last chorus of the first title there are three reed men present: a clarinet, a soprano and an alto. Serious listeners, please, help! After having a sober listen, I think there are only two reeds – clt and sop!

Apart from that, this is the ever-developing Henderson band on their way to stardom – and waiting for Louis Armstrong!

Notes:

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

- *Jazz Directory Vol.4:* not listed

- *WC Allen, p.101:* Elmer Chambers, prob Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss Lonnie Brown, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums (presence uncertain)

- *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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

- *Rust*4:* Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; ?Lonnie Brown -as; Coleman Hawkins -cl -ts;

Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

- *Rust*6:* Elmer Chambers, Howard Scott, c; Teddy Nixon, tb; Don Redman, as, cl; ? Lonnie Brown, as; Allie Ross, vn; Fletcher Henderson, p, a; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d. (personnel generally as per Jan. 29, 1924. C. Hawkins might simply also have been forgotten here!)

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

Once again, I feel unable to hear and distinguish a second (third) alto saxophone. Although Walter C. Allen affirms to hear a three-part saxophone section I cannot follow. In any instance of saxophone breaks in harmony I only hear an alto (Redman) and a very prominent tenor (Hawkins), no middle part. Even in a suspicious last chorus of 'Feelin' The Way I Do', where we hear the whole band together with Redman on clarinet, I can only hear (using ear-phones!) Hawkins playing the harmony middle part, and no additional alto.

In the first title again the band's front man for the Club Alabam gig – Alie Ross - is added doubling the melody parts. Kaiser Marshall certainly is there, using what sounds like a washboard (not sand-paper, Mr. Allen!) in his solo spot in 'Chicago Blues'. Listen to the saxophone break immediately before the washboard solo and decide whether you hear two or three saxophones – and to all the other reed breaks! Charlie Dixon uses an instrument different from a usual four-string banjo to accompany Redman on clarinet in the second title, probably a guitar, but maybe also a banjoline or some other kind of banjo-guitar modification, obviously with six strings here. And we hear a helpful soul performing all the beautiful wrong-pitched train effects.

Notes:

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

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

- *WC Allen, p.101:* Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss Lonnie Brown, alto sax; Coleman Hawkins, clarinet, tenor sax; Allie Ross, violin (1); Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

- *Rust*2:* prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

- *Rust*4,*6:* Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl -chimes (1); Coleman Hawkins -cl -ts; Allie Ross -vn (1); Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

063 FLETCHER HENDERSON AND HIS ORCH.		New York,	Mar./ Apr. 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;			
Don Redman – alt, clt; Coleman Hawkins – ten;			
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs			
42586-3	Chattanooga (Down In Tennessee)	Em 10744,	Chronological Classics 673
42587-2	Ghost Of The Blues	Em 10744,	Chronological Classics 673

Although the saxes sound very thick here, there certainly are only two in the sax section breaks. Listen to the first chorus of 'Ghost Of The Blues' where you can clearly hear an alto and a tenor, certainly Redman and Hawkins. The brass players certainly are as given. Henderson on piano is easy to identify. In the first title Bob Escudero sometimes seems to be a bit lost. There are no drums.

Notes:

- *Delaunay*: personnel unknown

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

- *WC Allen, p.102*: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba

- *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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

- *Rust*4*: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb

- *Rust*6*: Elmer Chambers, Howard Scott, c; Teddy Nixon, tb; Don Redman, as, cl; Fletcher Henderson, p, a; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d (C. Hawkins might simply have been forgotten here!)

064 **ROSA HENDERSON** Fletcher Henderson's Jazz Five New York, Apr. 10, 1924
 Rosa Henderson - voc;
 Elmer Chambers - tpt; Teddy Nixon - tbn; Don Redman - clt;
 Fletcher Henderson - pno; Charlie Dixon - bjo
 12843 / 05 Clearing House Blues Br 2612, Document DOCD-5402
 12846 / 07 West Indies Blues Br 2612, Document DOCD-5402
Note: one take of each title is on CD. Takes issued on 78 are not identified.

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

Notes:

- *Delaunay*: acc by Fletcher Henderson's Jazz Five

- *Jazz Directory Vol. 4*: Elmer Chambers (tpt); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj)

- *WC Allen, p.99*: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo

- *BGR*2,*3,*4*: Elmer Chambers, cnt; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo

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

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

Walter C. Allen, p.103: "Joe Smith was long thought to be added to the regular band here, but at this time he was in the midwest with the show 'In Bamville'.

Once again there is no second alto player as assumed by Allen. Instead, we hear the settled personnel for the Club Alabam Orchestra, with two saxophones. All saxophone section parts are played by two instruments. The bass sax breaks obviously come from Hawkins, who can be heard on this gigantic horn for the first time definitely in this investigation. The locomotive sound in the intro of 'Mobile Blues' is probably affected by Marshall on washboard.

Notes:

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

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

- *WC Allen, p.103*: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss Lonnie Brown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; unknown, kazoo (2)

- *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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d

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

066 **FLETCHER HENDERSON AND HIS ORCHESTRA** New York, Apr. 16, 1924
 Elmer Chambers, Howard Scott - tpt; Teddy Nixon - tbn;
 Don Redman - alt, clt; Coleman Hawkins - ten, sop, bsx;
 Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms;
 Don Redman - voc (1)
 81691-2 My Papa Doesn't Two-Time No Time Col 126-D, Chronological Classics 673
 81692-3 Somebody Stole My Gal Col 126-D, Chronological Classics 673

Walter C. Allen, p. 103: "Same personnel as previous session, except Redman also vocal, and Hawkins doubles clarinet."

We hear the same personnel as before, with two saxes only. The start of 'Somebody Stole My Gal' brings a novelty, the first background of harmonized clarinets in Henderson's recordings that is. Only, that obviously Hawkins was still not able to handle the more difficult clarinet and he thus played his part on a soprano - as he did in session 061, only not in harmony there. (It might be of interest here, that Hawkins obviously did not have a clarinet in his part of the instrumental rack to be seen in Allen, Hendersonia, Figure 3!) But the sound certainly is very nice, and rewarding to repeat. Up to now in this investigation Hawkins has nowhere been identified securely to play clarinet, and with this cognition his assumed clarinet solo in session 042 has to be seen with caution. Without exception is he listed on tenor sax in early Harlem

recordings, not on clarinet, and he never handles a clarinet on his recordings with Mamie Smith and on photos of the time. As it is known that a clarinet is much more difficult to play sufficiently than a saxophone, I think that he did not like to use one. Hawkins certainly was a perfectionist in his musical activities, and I would assume that he kept his fingers off the clarinet whenever possible. He might have changed his mind later on when clarinet was required in later years of the 'Henderson clarinet sound'.

In 'Somebody Stole My Gal' the band is going freakish! Very unusual.

Oh yes, and in 'My Papa Doesn't ...' we are surprised by Don Redman's earliest efforts in singing. Very interesting to note, that he is very individual and on his own from the beginning!

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj) Bob Escudero (bs); Kaiser Marshall (d)
 - *WC Allen, p.103*: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax, vocal; poss Lonnie Brown, alto sax; Coleman Hawkins, clarinet, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba
 - *Rust*2*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt, voc; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
 - *Rust*3*: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as -scat v; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d
 - *Rust*4,*6*: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl -scat voc; ? Lonnie Brown -as; Coleman Hawkins -cl -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

067	VIOLA MCCOY	Fletcher Henderson's Jazz Five	New York,	Apr. 22, 1924
	Viola McCoy - voc;			
	<i>Howard Scott</i> - cnt; Teddy Nixon - tbn; Don Redman - clt;			
	Fletcher Henderson - pno; Charlie Dixon - bjo; Rafael Escudero - bbs			
12946		I Don't Want Nobody That Don't Want Me	Br 2625,	Document DOCD-5417
12948		It Makes No Difference Now	Br 2625,	Document DOCD-5417

Walter C. Allen, p. 104: "*Viola McCoy, vocal, acc. by similar unit as with Rosa Henderson, April 10 date. Brunswick, never issued.*"

But it has been issued on Brunswick 2625 and is included in the above listed Document CD.

The personnel might be the same as for Rosa Henderson of March 11, 1924 (session 064), but I think that it is Howard Scott here on trumpet. This player here is much looser and jazzier than Chambers, he does not show Chambers' ubiquitous 6/8 rhythm, not even when playing ad-lib. Instead influences of Johnny Dunn are discernible. The other players are as given. I believe to hear a tuba at some instances, but am not sure whether this might not be Henderson's left hand on piano. But at c. 2:30 min in 'It Makes No Difference Now' the bass notes certainly are played by a tuba, so that I have to include Escudero into the personnel.

Notes:

- *Delaunay*: not listed
 - *WC Allen, p.104*: acc. probably by similar unit as Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo as with Rosa Henderson, April 10, 1924 date."
 - *BGR*2*: not listed
 - *BGR*3*: Instrumentation and personnel unknown
 - *BGR*4*: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj
 - *Rust*3*: not listed
 - *Rust*4,*6*: probably: Elmer Chambers, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj

068	FLETCHER HENDERSON AND HIS ORCHESTRA		New York,	Apr. 24, 1924
	Elmer Chambers, Howard Scott - tpt; Teddy Nixon - tbn;			
	Don Redman - alt, clt; Coleman Hawkins - ten, bsx; Allie Ross - vln;			
	Fletcher Henderson - pno; Charlie Dixon - bjo; Rafael Escudero - bbs; Kaiser Marshall - dms			
9481-A		Dixie Moon	Ed uniss. on 78,	Chronological Classics 697
9481-B		Dixie Moon	Ed unissued	not on LP/CD
9481-C		Dixie Moon	Ed unissued	not on LP/CD
9482-A		My Papa Doesn't Two-Time No Time	Ed uniss. on 78,	Chronological Classics 697
9482-B		My Papa Doesn't Two-Time No Time	Ed uniss. on 78,	not on LP/CD, but held
9482-C		My Papa Doesn't Two-Time No Time	Ed unissued	not on LP/CD

Walter C. Allen, p. 104: "*Recording information from the Edison files; personnel based on aural identifications. Tests are still on file at the Edison National Historical Site. The underlined takes (9481-A / 9482-A / 9482-B - KBR) have been heard.*"

Comparison of both titles on the rare Edison Record double-LP ZM-473201/2/3/4 'When Edison Recorded Sound' shows the identity of either takes -A with the nondescript takes on Chronological Classics 697.

This is the usual Club Alabam personnel here, with violin and with Hawkins at times on bass sax, but not on clarinet. The bass sax must have made some impression on him - what he in later years he did not like to be remembered. Marshall uses a nicely sounding cymbal here, and in the second title in a very unusual way. Sound is bright and beautiful.

Notes:

- *Delaunay*: not listed
 - *Jazz Directory Vol.4*: not listed
 - *WC Allen, p.104*: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
 - *Rust*2*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d
 - *Rust*4,*6*: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts -bsx; Allie Ross -vn; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d
Discernible differences of takes:

- 9481: *since only one take seems to have been reissued, discrimination from alternate takes has been impossible.*
 9482-A: *Start of clarinet solo (at ca. 155 rpm): quarter-note bb, 2 eighth-notes bb-c, quarter-note bb, 5 eighth-notes d-db-c-b-bb, quarter-note f*
tpt upbeat in last bar of piano solo (ca. 3:22): 1 eighth note Bb, 1 half note Bb
 9482-B: *Start of clarinet solo (at ca. 155 rpm): 7 eighth-notes db-c-b-bb-ab-bb-ab, quarter-note f, eighth-note g, quarter-note bb*
tpt upbeat in last bar of piano solo (ca. 3:22): 2 eighth notes Bb – G, 1 half note Bb
 9482-C: *since take -C seems not to have been reissued so far, discrimination from alternate takes has been impossible.*

069 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

May 01, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;
 Don Redman – alt, clt, sop (or oboe ?); Coleman Hawkins – ten; Allie Ross – vln;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Rafael Escudero – bbs; Kaiser Marshall – dms;
 unknown – slide-whistle (?)

105289 After The Storm
 105290 Driftwood

PA 036083, Chronological Classics 673
 PA 036090, Chronological Classics 673

Walter C. Allen, p.105: “Don Redman has identified his own oboe work on this session.”

This again is the Club Alabam personnel as before. In the saxophone breaks only two instruments can be differentiated, alto and tenor. So I again doubt the presence of the second alto man. The melody chorus of ‘After The Storm’ only has two saxes plus the violin. After the verse then, there is an alto playing fast triplets in the kind of the Benny Krueger style as heard in session 019 and later. Can this be a second alto man, or is it Redman trying out this special device? I would opt for Redman, possibly substantiated by the fact that these triplets are executed rather sloppily. This obviously was not Redman’s strength. There is no bass sax – and no clarinet, as usually – by Hawkins. But Bob Escudero seemed to have had his day off, but after the William Tell citation in the first title at 2:53 min I hear a distinct and forte tuba tone. So, the tuba is there, but much in the background – where it can be heard at various instances. This William Tell citation is said to be played by Redman on an oboe – he even identified himself here (see above) – but this instrument definitely can be identified as soprano saxophone!

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - WC Allen, p.105: probably: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, alto sax, oboe; poss Lonnie Brown, alto sax; Coleman Hawkins, tenor sax; Allie Ross, violin; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
 - Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d
 - Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl -o; ?Lonnie Brown -as; Coleman Hawkins -ts; Allie Ross -vn; Fletcher Henderson -p -a; Charlie Dixon -bj; Kaiser Marshall -d

070 **ROSA HENDERSON** Henderson and his Orchestra

New York,

May 1924

Rosa Henderson – voc;
 Howard Scott – tpt; Fletcher Henderson – pno

42657-1 Back Woods Blues

Em 10763,

Document DOCD-5402

42658-1 Four Flushin’ Papa (You’ve Gotta Play Straight With Me)

Em 10763,

Document DOCD-5402

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

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

Notes:

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

071 **FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

mid May 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;
 Don Redman – alt, clt; Coleman Hawkins – ten;
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall - dms

5497-1 Feeling The Way I Do

Ban 1364,

Chronological Classics 673

5497-2 Feeling The Way I Do

Ban 1364

not on LP/CD, but held

5497-3 Feeling The Way I Do

Ban 1364

not on LP/CD, but held

5498-1 Red Hot Mama

Ban 1364

not on LP/CD, but held

5498-2 Red Hot Mama

Ban 1364,

Chronological Classics 673

Again, the saxophone section comprises two players only, as can be heard in the various saxophone parts. Thus, this is the permanent Club Alabam personnel.

There is a nice trombone-break by Teddy Nixon’s in the first chorus of ‘Feeling ...’ which sounds very jazzy and ad-lib, but may well be pre-improvised as it is identical on all three takes – or even part of the arrangement. Kaiser Marshall obviously had his difficulties in reading and counting the fixed cymbal-strokes that are part of the arrangement, these being the easiest way to differentiate the recorded takes.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - *WC Allen, p.106*: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, alto sax, oboe; poss Lonnie Brown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
 - *Rust*2*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d
 - *Rust*4,*6*: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; ? Lonnie Brown -as; Coleman Hawkins -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

Notable differences of takes:

5497-1: Second AA 'BA chorus: no cymbal-stroke on measure 3 of first bar, B-part of second chorus: cymbal-stroke on measure 1(!) of second bar – no cymbal-strokes in third and fifth bars
 5497-2: Second AA 'BA chorus: cymbal-stroke on measure 3 of first bar, B-part of second chorus: cymbal-strokes on measure 3 of first and third bars – no cymbal-stroke on fifth bar
 5497-3: Second AA 'BA chorus: cymbal-stroke on measure 3 of first bar, B-part of second chorus: cymbal-strokes on measure 3 of first, third and fifth bars
 5498-1: First AA ' chorus: no cymbal-stroke on measure 1 of fifteenth bar
 5498-2: First AA ' chorus: cymbal-stroke on measure 1(!) of fifteenth bar

072	TRIXIE SMITH	Fletcher Henderson's Orchestra	New York,	c. May 1924
	Trixie Smith – voc;			
	Howard Scott – tpt; Teddy Nixon – tbn; Don Redman - clt;			
	Fletcher Henderson – pno; Charlie Dixon – bjo;			
	unknown – effects (3,4)			
1766-1	I Don't Know And I Don't Care Blues		Pm 12208,	Document DOCD-5332
1766-2	I Don't Know And I Don't Care Blues		Pm 12208	not on LP/CD
1767-1	Freight Train Blues		Pm 12211,	Document DOCD-5332
1767-2	Freight Train Blues		Pm 12211,	Document DOCD-5573
1780-2	Sorrowful Blues		Pm 12208,	Document DOCD-5332

Howard Scott very much in a blues vein, here, with blue-notes, growl, and dirty playing. So is Teddy Nixon. What I hear corresponds to the hitherto assumed personnel. But there certainly is no drummer as given in the early discographies.

Notes:

- *Delaunay*: her *Down Home Syncopators*
 - *WC Allen, p.104*: acc. by probably Howard Scott, cornet; Fletcher Henderson, piano
 - *BGR*2*: prob Howard Scott, cnt; poss Ted Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms/effects
 - *BGR*3,*4*: prob Howard Scott, cnt; poss Ted Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; unknown, effects
 - *Rust*3*: ?Howard Scott -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj; Kaiser Marshall -d-effects
 - *Rust*4,*6*: ?Howard Scott, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj

Discernible differences of takes:

1766: since only take -1 has been reissued, discrimination from take -2 has been impossible.
 1767-1: Key of C major. T. Nixon answering T. Smith in chorus 2, bar 3: three-quarter-note g, eighth-note a, 4 quarter-notes Eb – C - C - E.
 Chorus 3 acc by clt and muted trumpet in upper register playing sustained blue-notes (descant line)
 1767-2: Key of Bb major. T. Nixon answering T. Smith in chorus 2, bar 3: three-quarter-note f, 2 eighth-notes D – Bb, quarter-note F, 2 eighth-notes Bb – D, 2 bent quarter-notes f-f.
 Chorus 3 acc by clt and muted trumpet playing short fills in medium register only

073	FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA	New York,	May 13, 1924
	Probably:		
	Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;		
	Don Redman – alt, clt; Coleman Hawkins – ten;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall - dms		
13097/8/9	San Francisco Blues	Br unissued	not on LP/CD
13100/1/2	Old Black Joe's Blues	Br unissued	not on LP/CD

As these titles are unissued and no tests seem to have been found, nothing substantial can be said about musical contents or personnel.

Notes:

- *Delaunay*: not listed
 - *Jazz Directory Vol.4*: not listed
 - *WCAllen p107*: presumably full band personnel of this period
 - *Rust*2,*3*: not listed
 - *Rust*4,*6*: personnel probably as last above

074	FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA	New York,	May 21, 1924
	Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman - clt;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx; Kaiser Marshall - dms		
13232	I Don't Know And I Don't Care	Voc 14828,	Chronological Classics 657
13234	Strutter's Drag	Voc 14828,	Chronological Classics 657

Walter C. Allen, p. 107: “Instrumentation is smaller than the full orchestra of this period. Hawkins is audible only on bass sax, and no tuba is present.”

Now, this is a relapse in times of the band’s Oliver oriented concept. No saxophone section playing here! And this only because Escudero is not on hand? I wonder. But, on the other side, this session brings more hot solo playing – by everyone. Hawkins is definitely on bass sax throughout, soloing only in the second title. Why did they not renounce Escudero’s bass part and keep Hawkins in the sax section? This I do not understand. It would have been much more interesting and rewarding.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - *WC Allen, p.107*: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Coleman Hawkins, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Kaiser Marshall, drums
 - *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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Marshall -d
 - *Rust*4,*6*: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; Kaiser Marshall -d

075	FLETCHER HENDERSON AND HIS CLUB ALABAMA ORCHESTRA	New York,	May 28, 1924
	Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms; Rosa Henderson – voc (1)		
13275	Do That Thing	Voc 14838,	Chronological Classics 657
13278	“Those Broken Busted” (Can’t Be Trusted Blues)	Voc 14838,	Chronological Classics 657

Walter C. Allen, p. 108: “Second title is listed in the Vocalion files, and in some published advertisements of the time, as ‘Honky Tonk Blues’ (Dowell), but all copies so far known are as listed below.”

And here we are in the big band line again. Again, I hear only two saxophones, Hawkins definitely not on clarinet. The brass team is still developing, and Scott displays some surprisingly hot solos.

Notes:

- *Delaunay*: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - *Jazz Directory Vol.4*: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - *WC Allen, p.108*: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums; Rosa Henderson, vocal (1)
 - *Rust*2*: Rosa Henderson, voc (1); 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Marshall -d
 - *Rust*4,*6*: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman -as -cl; Coleman Hawkins -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d; Rosa Henderson -v

076	FAYE BARNES (MAGGIE JONES)	Fletcher Henderson’s Orchestra	New York,	c. Jun. 1924
	Maggie Jones – voc; Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – clt, alt; Fletcher Henderson – pno; Charlie Dixon – bjo			
1801-1	The Gouge Of Armour Avenue	Pm 12209,	Document OCD-5343	
1801-2	The Gouge Of Armour Avenue	Pm 12209,	Document OCD-5627	
1802-2	The Chicago Gouge	Pm 12209,	Document OCD-5343	

Walter C. Allen, p. 108: “Faye Barnes was the true name of singer Maggie Jones. It is not entirely conclusive, in the case of this record, whether or not this is Maggie Jones here. I am unable to identify the cornetist.”

The trumpet player does not show Chambers’ ubiquitous 6/8 phrasing, and uses some licks and phrases not to be awaited from Chambers. I therefore think it is the jazzier Scott. As I hear it does Redman also play alto sax in the second title.

Notes:

- *Delaunay*: Fletcher Henderson’s Orch.
 - *WC Allen, p.104*: acc. by probably Howard Scott, cornet; Fletcher Henderson, piano
 - *BGR*2*: Faye Barnes, vcl; Elmer Chambers and/or Howard Scott, cnts; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms.
 - *BGR*3*: Faye Barnes, vcl; Elmer Chambers and/or Howard Scott, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj; unknown perc. effects.
 - *BGR*4*: Elmer Chambers and/or Howard Scott, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj; unknown perc. effects.
 - *Rust*3*: Faye Barnes -v; Elmer Chambers and/or Howard Scott -c; Charlie Green or Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj; Bob Escudero -bb; Kaiser Marshall -d.
 - *Rust*4*: Faye Barnes -v; Elmer Chambers or Howard Scott -t; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj.
 - *Rust*6*: Elmer Chambers or Howard Scott, t; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj.

Discernible differences of takes:

1801-1: first bar of ensemble coda: first two beats by piano only, ens then joining in (no tbn smear)
 1802-2: first bar of ensemble coda: tbn tailgate smear leading into coda

077 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,	c. Jun. 16, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms		
5526-1	Oh! Eva (Ain't You Coming Out Tonight ?)	Ban 1375 not on LP/CD
5526-2	Oh! Eva (Ain't You Coming Out Tonight ?)	Ban 1375 not on LP/CD
5526-3	Oh! Eva (Ain't You Coming Out Tonight ?)	Ban 1375, Chronological Classics 657
5527-1	Jimminy Gee	Ban 1361, Chronological Classics 657
5527-2	Jimminy Gee	Ban 1361 not on LP/CD

Walter C. Allen, p. 109: “Some collectors have commented that the first title does not particularly sound like a Henderson recording, even though he is given label credit and the matrices are adjacent. The pseudonym used on Apex 8211 is one that has been used by Nathan Glantz, and in fact some have suggested that this is a glantz, rather than a Henderson, recording. It is true that there are no ‘hot’ solos permitting positive identification, but on the other hand it does not sound to me like other examples of Glantz which are readily available to me. The clarinetist does not really sound like Redman, but not like Glantz either. Since this matrix is adjacent to a known Henderson item, however, and since Henderson’s name is on the label, and since the Henderson band did make some pretty ‘straight’ recordings (see ‘After The Storm’, for example), I must conclude that this is a genuine Henderson.”

‘Nuff said! To me it is out of question that we hear the Henderson band of the time in both these titles. Not listed is the ‘laugher’ in the silly first title during the piping clarinet solo. I do not hear a third sax as supposed by Walter C. Allen.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- WC Allen, p.109: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss unknown, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Mashall -d
- Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman, ?Lonnie Brown -as -cl; Coleman Hawkins -ts; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

Notable differences of takes:

5526: As alternate takes of each title are unreissued, comparison is impossible.
5527: As alternate takes of each title are unreissued, comparison is impossible.

078 FLETCHER HENDERSON AND HIS ORCH.	New York,	c. Jun. 18, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt; Coleman Hawkins – ten, clt, bsx; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms		
5532-2	Jealous	Apex 8218 not on LP/CD
5533-2	Wait ‘ll You See My Gal	Apex 8218 not on LP/CD

Walter C. Allen, p. 109: “The following two recordings (these here – KBR), issued only in Canada as far as we know now, used lower-numbered takes than the versions issued in the U.S.A. on the Plaza-family labels. Since the arrangements are different, it is assumed that the Plaza issues are remakes, recorded a few days later after revamping the arrangements, quite possibly to please the Plaza A & R men. The Plaza people were probably hard to please, and wanted their issues to be “just so”. Don Redman recalls, for example, that “about 20 takes” were made of ‘Jealous’. Allowing for a natural tendency to exaggerate to make a point, the explanation may be that a good deal of time was spent at these sessions getting the right balance and the desired “commercial hot” sound, by means of test or rehearsal cuts – not true “takes” since they were never intended for mastering, but recordings nonetheless which might have been mistaken at the time for “takes” by the musicians. Most Plaza dates of this period were confined to two or three titles, so since there are four consecutive Henderson titles here, with two possible remakes, it seems logical to break these four titles down into two or three sessions. In the absence of the original recording sheets, it is impossible to say which possible breakdown is correct, but the following is tentatively suggested, and is as good as any for the time being.”

Unfortunately, nothing can be said about these two sides from my side, as they have not been reissued, and could therefore not be checked.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- WC Allen, p.109: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss unknown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Mashall -d
- Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman, ?Lonnie Brown -as -cl; Coleman Hawkins -ts -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

079 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,	c. Jun. 20, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt; Coleman Hawkins – ten, bsx; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms		

5532-3	Jealous	Ban 1372,	Chronological Classics 657
5532-4	Jealous	Ban 1372	not on LP/CD
5533-4	Wait'll You See My Gal	Ban 1373,	Chronological Classics 657
5534-1	I Can't Get The One I Want	Ban 1384,	Chronological Classics 657
5534-2	I Can't Get The One I Want	Ban 1384	not on LP/CD, but held
5534-x	I Can't Get The One I Want	Sil 2399	not on LP/CD, but held
5535-1	You Know Me, Alabam'	Ban 1372,	Chronological Classics 657
5535-2	You Know Me, Alabam'	Apex 8223	not on LP/CD

Walter C. Allen, p. 110: "See previous session for remarks about remakes and session layout. The following four titles may have been recorded over two sessions instead of one.

Matrix 5534 represents a fantastic instance of the practice of selling or leasing masters to other companies, prevalent through the 1920 2. There are at least three different takes, as outlined below. Note, however, that the 'take numerals' on the false, assigned, or 'control' master numbers do not necessarily correspond to the true take numerals. In fact, the true takes are not certain, except for 5534-2, but since all are the same arrangement, are assumed as -1 -2 -x; a true "take 1" has been reported, and may possibly correspond to one of these alternates, but this is not available for aural comparison. The third take may correspond to the true 'take 3' or to a higher-numbered take."

These are very confusing statements from Walter C. Allen to a collector like me, who is not so much interested in the "hard-ware", the 78 records that is, as I have never been able to afford a passion that expensive, but as a long-lasting musician – if amateur – myself I am fundamentally interested in the music and its performers.

We hear the established brass team as noted above. Again, I do hear only two saxophones. Redman playing alto and clarinet. Hawkins can be heard on tenor, and in the second title on bass sax in a chase part, together with Redman on clarinet, but he nowhere can be heard on clarinet himself. Instead, he uses the bass sax in the third and fourth titles.

Henderson can be heard as a surprisingly competent piano player to my ears. For a long time I have obviously undervalued his pianistic possibilities. He is surrounded by his very dependable and swinging rhythm section.

As to Kaiser Marshall's difficulties in reading: see also session 038 of mid-May 1924 above!

Notes:

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

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

- WC Allen, p.110: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss Lonnie Brown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; 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 -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Marshall -d

- Rust*4, *6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman, ?Lonnie Brown -as -cl; Coleman Hawkins -ts -bsx;

Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

Discernible differences of takes:

- 5532: Since only one take of each title has been reissued, discrimination of other takes has been impossible.
- 5533-1: First AABA-chorus: cymbal-stroke on measure 1 of eighth bar of B-part; no cymbal-stroke on measure 1 of eighth bar of second A-part
second chorus tpt solo bars 5 – 8 (ca. 1:45), first bar: 2 eighth notes G – A, 1 quarter note G, 1 eighth note E, 1 quarter note B, 1 eighth note B
- 5533-2: First AABA-chorus: cymbal-stroke on measure 1 of eighth bar of second A-part; no cymbal-stroke on measure 1 of eighth bar of B-part
second chorus tpt solo bars 5 – 8 (ca. 1:45), first bar: 1 growled quarter note G starting in bar 4, 5 eighth notes A – G - C# - D – F, 1 quarter note A
- 5533-x: First AABA-chorus: no cymbal-stroke on measure 1 of eighth bar of second A-part; no cymbal-stroke on measure 1 of eighth bar of B-part
second chorus tpt solo bars 5 – 8 (ca. 1:45), first bar: 6 eighth notes G – A – G – C# - D – F, 1 quarter note A
- 5534: Since take -2 has not been reissued in any form, discrimination from take -1 has not been possible.

080 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Jun. 21, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;

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

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

81838-1 Houston Blues

Col 164-D,

Chronological Classics 657

81839-2 Muscle Shoals' Blues

Col 164-D,

Chronological Classics 657

Walter C. Allen, p.111: "George Taylor has suggested that Charlie Green comes in on trombone before this session, but the trombone solo on 'Houston Blues' sounds more typical of Nixon to me. There is no mistaking Green when he does make his appearance, a few sessions later!"

The first A-strain of 'Houston Blues' immediately shows two saxophones, Redman and the very prominent Hawkins. But there is no third voice to be recognized, thus no third player. The third A-strain A3 (structure: Intro (pno) – A1(saxes) – B1(tpts) – B2 (brass) – A2 (tbn) – B3 (tpts) – B4 (ens) – A3 (clts / Scott) – A4 (ens)) for the first time in this investigation presents an arranged part for clarinet section (at ca. 2:15 min) as a short clarinet riff answered by Howard Scott on muted trumpet. That really sounds very beautiful, and would develop into an important element of Henderson's big band music. 'Muscle Shoals' Blues' features a doubling of tempo in some parts, not heard before. Generally we have the established Club Alabam personnel here, Hawkins doubling bass sax and clarinet.

Notes:

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

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

- WC Allen, p.111: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; poss unknown, alto sax; Coleman Hawkins, clarinet, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
 - Rust*3: Elmer Chambers -Howard Scott -Joe Smith -t; Teddy Nixon -tb; Don Redman -cl -as; Allie Ross -cl -as -vn; Coleman Hawkins -cl -ts; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Lennie Brown -bsx; Kaiser Mashall -d
 - Rust*4,*6: Elmer Chambers, Howard Scott -c; Teddy Nixon -tb; Don Redman, ?Lonnie Brown -as -cl; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

Enter Charlie Green

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

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

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

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
 - Rust*3: Elmer Chambers, Howard Scott, Joe Smith - t; Teddy Nixon - tb; Don Redman - cl - as; Allie Ross - cl - as - vn; Coleman Hawkins - cl - ts; Fletcher Henderson - p - ldr - a; Charlie Dixon - bj; Lennie Brown - bsx; Kaiser Mashall - d
 - WCAllen p119: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax; poss unknown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
 - Rust*4,*6: Elmer Chambers, Howard Scott -c; Charlie Green -tb; Don Redman, ? Lonnie Brown -as -cl; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

Discernible differences of takes:

5554-3: Since take -3 has not been reissued in any form, discrimination from take -4 has not been possible.

082 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,	Jul. 21, 1924
Elmer Chambers, Howard Scott - tpt; Charlie Green - tbn;		
Don Redman - alt, clt; Coleman Hawkins - ten;		
Fletcher Henderson - pno; Charlie Dixon - bjo; Ralph Escudero - bbs; Kaiser Marshall - dms		
5561-1	Where The Dreamy Wabash Flows	Ajax 17098, Chronological Classics 657
5561-2	Where The Dreamy Wabash Flows	Ajax 17098 not on LP/CD
5562-1	The Grass Is Always Greener	Ban 1388, Chronological Classics 657
5562-2	The Grass Is Always Greener	Apex 8233 not on LP/CD

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

This certainly is the same personnel as before. And there is no third sax either. Allen reports a clarinet duet in the second half of the second chorus - behind Charlie Green's trombone solo - but I have to state that I do only hear one clarinet in low register, probably Redman. The melody chorus of 'The Grass Is Always Greener' is also played by two saxophones only. Hawkins does not play clarinet or bass sax on either side.

Notes:

- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (b); Kaiser Marshall (dm)
 - Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
 - Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
 - Rust*3: Elmer Chambers, Howard Scott, Joe Smith - t; Teddy Nixon - tb; Don Redman - cl - as; Allie Ross - cl - as - vn; Coleman Hawkins - cl - ts; Fletcher Henderson - p - ldr - a; Charlie Dixon - bj; Ralph Escudero - bb when used; Kaiser Mashall - d
 - WCAllen p119: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet; poss unknown, alto sax; Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
 - Rust*4,*6: Elmer Chambers, Howard Scott -c; Charlie Green -tb; Don Redman, ? Lonnie Brown -as -cl; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d

Discernible differences of takes:

5561: Since both takes -2 have not been reissued in any form, discrimination from takes -1 has not been possible.

5562: Since both takes -2 have not been reissued in any form, discrimination from takes -1 has not been possible.

083 FLETCHER HENDERSON AND HIS ORCHESTRA	New York,	c. Jul. 30, 1924
Elmer Chambers, Howard Scott - tpt; Charlie Green - tbn;		
Don Redman - alt, clt; Coleman Hawkins - ten, bar or bsx;		

Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms		
5570-1	Charlie, My Boy	Ban 1383, Chronological Classics 657
5570-2	Charlie, My Boy	Ban 1383 not on LP/CD, but held

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

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

Notes:

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

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

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

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

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

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

Discernible differences of takes:

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

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

084 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Jul. 31, 1924

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

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

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

13447 The Gouge Of Armour Avenue

Voc 14859, Chronological Classics 657

13450 Hard Hearted Hannah

Voc 14859, Chronological Classics 657

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

Notes:

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

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

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

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

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

- *Rust*4: not listed*

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

085 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Aug. 21, 1924

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

Don Redman – alt, clt, goofus; Coleman Hawkins – ten, clt, bsx;

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

81948-4 That’s Georgia

Col 202-D, Chronological Classics 657

81949-3 You’ll Never Get To Heaven With Those Eyes

Col 202-D, Chronological Classics 657

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

Notes:

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

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

086 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Aug. 29, 1924

Elmer Chambers, Howard Scott - tpt; Charlie Green - tbn;
 Don Redman - alt, clt, goofus; Coleman Hawkins - ten, clt;

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

13629 A New Kind Of Man (With A New Kind Of Love For Me)

Voc 14880,

Chronological Classics 657

13632 The Meanest Kind O' Blues

Voc 14880,

Chronological Classics 657

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

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

Notes:

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

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

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

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

- *WCAllen p122: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet, goofus; poss unknown, alto, clarinet; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*

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

087 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 08, 1924

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

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

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

William C. Polla - arr (1)

81981-3 He's The Hottest Man In Town

Col 209-D,

Chronological Classics 647

81982-3 I Never Care 'Bout Tomorrow

Col 209-D,

Chronological Classics 647

This is the same personnel of the Henderson band as has established by now. Very favorably can be heard Raffael 'Bob' Escudero here. I still hear only two reed player. And the whole affair gets better jazz-wise. If only the arrangements used were adequate!

Walter C. Allen, p.122: "Same personnel as above; Redman does not play goofus, and Hawkins does not play bass sax."

Notes:

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

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

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

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

- *WCAllen p122: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet; poss unknown, alto, clarinet; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums*

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

088 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Sep. 24, 1924

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

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

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

unknown - klaxon-horn (1)

13756 Forsaken Blues

Voc 14692,

Chronological Classics 657

13759 Cold Mamas (Burn Me Up)

Voc 14692,

Chronological Classics 657

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

Notes:

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

Enter Louis Armstrong (see Henderson Fletcher Louis Armstrong Period at this website)

SOURCES

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 - Jazz Directory Vol. 4 (1952)
 - Rust*2 (1962)
 - Rust*3 (1969)
 - Dixon, Godrich, Blues & Gospel Records*2 (1969)
 - W.C. Allen, Hendersonia (1973)
 - Rust*4 (1978)
 - Dixon, Godrich, Blues & Gospel Records*3 (1982)
 - Tucker, Bushell, Jazz from the Beginning (1988)
 - Dixon, Godrich, Rye, Blues & Gospel Records*4 (1997)
 - Rust*6 (2002)
- For analyses of arrangements and their origins the following book is of great interest
- J. Magee, Fletcher Henderson and Big Band Jazz (2005)

My heart-felt thanks to the members of the listening-group Dave Brown and Michael Rader for two days of intense and tiring listening, and to Joerg Kuhfuss for support and advice from his home!

K.- B. Rau
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