

# THE RECORDINGS OF HOWARD SCOTT

## An Annotated Tentative Discography

SCOTT, Howard

born: c. 1900

Played with Shrimp Jones (late 1923); recorded with Fletcher Henderson starting with Edison session (Nov. 1923), and played with Henderson from Jan. 1924 till Apr. 1925. With Bill Brown (fall 1925); Allie Ross (spring 1926); Joe? Wynne (Aug. 1927); Alex Jackson (early 1929); Lew Leslie show (1929-30); Kaiser Marshall (early 1932); possibly with Chick Webb (c. 1932); Benny Carter (late 1932); recorded with Spike Hughes (May 1933); James P. Johnson (1934). Frank Driggs met him first in fall of 1971; the last surviving member of Fl. Henderson's first regular band, he is retired from a Civil Service job, reportedly is executive of the New Amsterdam Musical Association in Harlem, and still well and hearty! (W.C. Allen, Hendersonia, 1973)

### SCOTT, HOWARD

#### STYLE

Howard Scott has a habit of dropping pitch at the end of his notes and bending his notes downward to the consecutive notes, very similar to Louis Metcalf. Stylistically, he is a follower of Johnny Dunn's kind of playing. Because of sufficient technical ability and expertise he is able to turn his style in the direction of his stronger colleagues in the Henderson band, Joe Smith and Louis Armstrong. This may have been the cause for Henderson to engage him from the Shrimp Jones band. It is interesting to recognize how Scott develops into a sincere hot soloist, beginning with some awkward old-fashioned 6/8 phrasing in session 001 to a respectable hot blues accompanist at later sessions. It really seems to be a blow of fate that he had to retain when Armstrong joined the band. This really is some sort of "Study in Frustration".

#### TONE

Since Scott is heard soloing on muted trumpet almost all of the time, statements re his tone are very difficult. But it might be said that his tone is not voluminous.

#### VIBRATO

He uses a fast and narrow vibrato, somewhat irregular.

#### TIME

He displays a strong time in his playing with frequent remnants of 6/8 rhythm. No off-beat phrasing.

#### PHRASING

Scott's phrases are "Western" to a certain degree, thus indicating that he perhaps had listened to King Oliver's recordings. When in the Henderson band, his playing/phrasing seems to be more influenced by Joe Smith. Frequent use of blue-notes and dirty tones sometimes.

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

Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Howard Scott**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Howard Scott*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: *unknown*
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Howard Scott*)

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

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

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

A couple of recording session by various Fletcher Henderson groups of the time before late 1923 have been listed as to encompass Howard Scott as trumpet player. But his presence could not be verified when compiling my list of the early Fletcher Henderson band (see elsewhere on this website). Instead, Scott did not join the Henderson band earlier than their preparation for their lasting engagement at Club Alabam in late 1923. Thus it seems quite improbable that he did really participate in earlier recordings of the Fletcher Henderson band. After checking these recordings, I decided to leave them out of this list.

For interested collectors: All take distinctions listed verbally below are extant in notated form at the author's vaults and may be asked to be transmitted.

### SCOTT, HOWARD

<b>001 FLETCHER HENDERSON AND HIS ORCHESTRA</b>		New York,	Nov. 27, 1923
Elmer Chambers, Howard Scott – tpt; <i>Teddy Nixon</i> – tbn;			
<i>Don Redman</i> – alt; Coleman Hawkins – ten;			
Fletcher Henderson – pno; Charlie Dixon – bjo; <i>Billy Fowler</i> – bsx, alt/cms; Kaiser Marshall - dms			
9266-A	Shake Your Feet	Ed 51276	not on LP/CD, but held
9266-B	Shake Your Feet	Ed 51276,	Chronological Classics 697
9266-C	Shake Your Feet	Ed 51276	not on LP/CD, but held
9267-A	Linger Awhile	Ed 51277,	Chronological Classics 697
9267-B	Linger Awhile	Ed 51277	not on LP/CD, but held
9267-C	Linger Awhile	Ed 51277	not on LP/CD, but held

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

- W.C. 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:

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

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

Shake ... -C: last chorus, tpt middle-break (bars 15/16) ca. 4:05: tpt starts with upbeat in bar 14

Linger ... -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#

Linger ... -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#

Linger ... -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#

<b>002 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA</b>		New York,	Nov. 30, 1923
Elmer Chambers, Howard Scott – tpt; <i>Teddy Nixon</i> – tbn; <i>Don Redman</i> – alt, clt;			
Fletcher Henderson – pno; Charlie Dixon – 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)

- 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

- WCAllen p81: 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\*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

Discernible differences of takes:

Charleston Crazy 12375: second bar of intro, bass-sax: 8 eighth notes Db – C – Bb – G – Db – C – Bb – G (after upbeat 3 eighth notes F – G – Bb in first bar)

Charleston Crazy 12376: second bar of intro, bass sax: eighth triplet Db – C – Bb, then 4 eighth notes G – Db – C – Bb, then 1 quarter note G (after upbeat 3 eighth notes F – G – Bb in first bar)

**003 ROSA HENDERSON**

New York,

c. mid-Dec. 1923

Rosa Henderson – voc;

Howard Scott – tpt; Fletcher Henderson – pno

105013 He's Never Gonna Throw Me Down

PA 032021,

Document DOCD-5401

105014 Every Day Blues

PA 032021,

Document DOCD-5401

After some "to and fro" with Bob Hitchens and Mark Berresford and subsequent intense listening I have to admit that both are very probably right in associating Howard Scott and Fletcher Henderson with this recording. Scott had just been added to the Henderson band for hot solo trumpet. What heard of him here is easily compatible with what he plays on later vocal accompaniments, as well as his solo outings in the Henderson band context. This then would point to Henderson's own participation here, and the piano style heard is much in Henderson's capacity and power.

I now regard this trumpet player as very probably Howard Scott, recent hot soloist of the Fletcher Henderson band. For information, here is what I had written before:

*This – as by Rust – is the first Rosa Henderson recording with a single accompanying trumpet/cornet and – to my ears – very probably is the session described in Rex Stewart's "Jazz Masters of the 30's" p. 29. Although Stewart's date is "in 1922", he is certainly in error as Henderson started to record not before 1923. There are some notes definitely squeezed in Stewart's very own way and can be heard in the first title at 0:09 and 0:23 min. Cornet playing is much better than Th. Morris and at least probably in Stewart's developing personal style. Howard Scott – as assumed by some listeners here – did play much more after Johnny Dunn at the time he joined Henderson (ca. Oct. 1923)! This was Rex Stewart's first recording session ever.*

This session I do not regard as Rex Stewart's first recording session any more because of Bob Hitchens' careful elaborate to the contrary as follows:

Bob Hitchens, Rex Stewart's Recording Debut

*Rosa Henderson recorded for Pathe in mid December 1923 with trumpet and piano accompaniment. The very reasonable proposal has been made that this is the debut session mentioned by Rex in "Jazz Masters of the '30s", page 29. Here he states that he was hired by pianist Louis Hooper and found himself accompanying Rosa Henderson in a studio high up in a tall building. He mentions that he had taken the subway to Columbus Circle. Rex does not mention the date nor the name of the recording company.*

*The problem was that to several pairs of informed ears those recordings did not feature Rex nor Hooper.*

*The majority of Rosa's recordings with Hooper were made for Ajax. From January 1924 Ajax' studios were at 240 West 55<sup>th</sup> Street (from W.R. Bryant's Ajax label listing). Google provided the address for Pathe from 1914 as 18 West 42<sup>nd</sup> Street. It also identified Columbus Circle as the south west corner of Central Park on West 59<sup>th</sup> Street. Clearly Rex was aiming at Ajax when he left the subway.*

*Rosa's ensuing Ajax sessions were:*

*Mtx 31607 Harry Smith tp, poss Cliff Jackson p. K-B Rau asks "who is Harry Smith?" The only references I have found is Duke Ellington quotes in "Hear Me Talkin' To Ya" page 169 stating that Count Basie was playing alongside Harry Smith at Leroy's and touring with Gonzelle White. K-B Rau suggests this record has Joe Smith tp. Whatever, it is certainly not Rex.*

*Mtx 31636 Rex Stewart cnt, Bob Fuller cl, Cliff Jackson p. This could be Rex' debut, but if so the piano must be Hooper and it doesn't sound right for him. It does sound like the man on 31607.*

*Mtx 31675 not Rex cnt, Cliff Jackson p.*

*Mtx 31790 probably Rex cnt, Fuller cl, Hooper p, Elmer Snowden bj. Recorded February or March 1925.*

*Mtx 31795 Rex cnt, Jake Frazier tb, Louis Hooper p. Similar date to last.*

*It seems we are mistaken about a pianist's identity or alternatively Rex's debut was never issued or is now lost. I favour the latter and suggest the lost session preceded Mtx 31636 and took place in June or July 1924.*

Notes:

- RR77-6, RR86: Thomas Morris, Louis Hooper

- BGR\*2,\*3,\*4: Tom Morris, c; Louis Hooper, p.

- Rust\*3,\*4,\*6: Tom Morris – c; unknown p

- VJM 175, Bob Hitchens, Choo Choo Jazzers: "R. Rains: definitely not T. Morris, sounds like Howard Scott. M. Berresford: Scott, prob Fletcher Henderson. Only listed here because BGR showed Louis Hooper. KBR suggests Rex Stewart, L. Hooper referring to R. Stewart's statement on p. 29 of "Jazz Masters of the 30s" that this was his first recording (date not mentioned). I hear neither R. Stewart nor L. Hooper here and I suggest this may refer to Rosa's July ^1924 session or to a lost session."

<b>004 FLETCHER HENDERSON AND HIS SAWIN' SIX</b>	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; Charlie Dixon – 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 Chattanoogaoga	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*)

- *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*

- *WCAllen p82*: 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\*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*

<b>005 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Dec. 22, 1923
Elmer Chambers, Howard Scott – tpt; <i>Teddy Nixon</i> – tbn;		
Don Redman, – alt, clt; Coleman Hawkins – ten;		
Fletcher Henderson – pno; Charlie Dixon – bjo; <i>Billy Fowler</i> – bsx; Kaiser Marshall – dms		
12482 Old Black Joe's Blues	Voc 14740,	Chronological Classics 683
12483 Old Black Joe's Blues	Voc 14740	not on LP/CD, but held
12484 Potomac River Blues	Voc 14740	not on LP/CD, but held
12485 Potomac River Blues	Voc 14740,	Chronological Classics 683

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*)

- *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*

- *WCAllen p83*: 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\*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:

Old Black ... 12482: *tbn* break at end of first strain B (ca. 0:45): long held note C in second bar

Old Black ... 12483: *tbn* break at end of first strain B (ca. 0:45): long held note C in first bar

Potomac ... 12484: *tpt* entry in last bar of *clt* chorus (ca. 1:45): eighth pause, quarter note G, half note G

Potomac ... 12485: *tpt* entry in last bar of *clt* chorus (ca. 1:45): quarter pause, quarter note G, eighth note G, half note G

<b>006 HENDERSON'S DANCE ORCHESTRA</b>	New York,	late Dec. 1923
Elmer Chambers, Howard Scott – tpt; <i>Teddy Nixon</i> – tbn;		
Don Redman, – alt, clt; Coleman Hawkins – ten;		
Fletcher Henderson – pno; Charlie Dixon – bjo; <i>Billy Fowler</i> – bsx; Kaiser Marshall – dms		
105030 Shake Your Feet	PA 036027,	Chronological Classics 683
105031 Swanee River Blues	PA 036027,	Chronological Classics 683

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 acquired 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)  
 - *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  
 - *WCAllen p83*: 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\*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

007 **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

This is not a Howard Scott item.

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

008 **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 Marshall'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)  
 - *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  
 - *WCAllen p97*: 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\*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

009 **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 side, 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*

- *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*

- *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\*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*

**010 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 musicians' 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)*

- *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*

- *WCAllen p96: 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\*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*

**011 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)  
 - *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  
 - *WCAllen p98*: 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\*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

Discernible differences of takes:

*Cotton Picker's Ball*: since only one take seems to have been reissued, discrimination from alternate takes is impossible.

**012 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

PA 036069,

Chronological Classics 673

105121

Why Put The Blame On You

PA 036069,

Chronological Classics 673

To see it seriously: 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)

- *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

- *WCAllen p99*: 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

- *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)

- *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'."

**013 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA**

New York,

Mar. 11, 1924

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

12684/5/6

Sud Bustin' Blues

Br 2592,

Chronological Classics 673

12687/8

War Horse Mama

Br 2592,

Chronological Classics 673

As with session 012 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)  
 - 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  
 - WCAllen p100: 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\*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!)

#### 014 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)

- Rust\*2, \*3: not listed (?)

- WCAllen p101: 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\*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!)

#### 015 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 high-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 steadily 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

- 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

- WCAllen p101: 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\*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!)



016	<b>ETHEL FINNIE</b>	New York,	Mar. 1924
	Ethel Finnie – voc;		
	<i>Howard Scott</i> – tpt; <i>Teddy Nixon</i> – tbn; <i>Don Redman</i> – clt;		
	<i>Porter Grainger</i> (or <i>Fletcher Henderson?</i> ) – pno; <i>Charlie Dixon</i> – bjo; <i>Ralph Escudero</i> – bbs		
42604-2	Heart-Breakin' Joe	Em 10746,	Document DOCD-5343
42605-1	He Wasn't Born In Araby But He's A Sheikin' Fool	Em 10746,	Document DOCD-5343

This very probably is Howard Scott, still showing some Johnny Dunn phrasing, but on his way to a more “Western” style. He plays very assured. Nixon and Redman are a bit doubtful to my ears. The pianist is very retained and thus more in Porter Grainger’s style.

Notes:

- Rust\*3: *Joe Smith* -c; *Don Redman* -cl; *Fletcher Henderson* -p; *Charlie Dixon* -bj; *Ralph Escudero* -bb; *Kaiser Marshall* -d.  
 - BGR\*2: *Joe Smith*, cnt; *Teddy Nixon*, tbn; *Don Redman*, clt; *Fletcher Henderson*, pno; *Charlie Dixon*, bjo; *Ralph Escudero*, bbs.  
 - W.C. Allen, *Hendersonia*, p.102: prob *Howard Scott*, cornet; unknown, trombone; poss *Don Redman*, clarinet; *Fletcher Henderson* or *Porter Grainger*, piano; unknown, banjo; unknown, tuba. “Band has a different ‘sound’ than contemporary Henderson units, but the cornet sounds typical of Scott in his *Joe Smith* vein, and the band is tentatively ascribed to Henderson. See remarks on page 100 (of *Hendersonia* – KBR) re *Joe Smith*, at this time on tour with ‘*In Bamville*’. Alternatively, the pianist might have been *Ethel Finnie* herself; late that same year, ‘*Ethel Finnie*’ played piano for *Amos White* in New Orleans.”  
 - Rust\*4,\*6: *Howard Scott* or *Joe Smith* -c; unknown -tb; ?*Don Redman* -cl; *Fletcher Henderson* or *Porter Grainger* -p; ?*Charlie Dixon* -bj; ?*Ralph Escudero* -bb.  
 - BGR\*3,\*4: prob *Howard Scott*, c; unknown, tb; poss *Don Redman*, cl; *Fletcher Henderson* or *Porter Grainger*, p; unknown, bj; unknown bbs.

017	<b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Mar. 25, 1924
	Elmer Chambers, <i>Howard Scott</i> – tpt; <i>Teddy Nixon</i> – tbn;		
	<i>Don Redman</i> – alt, clt; <i>Coleman Hawkins</i> – ten; <i>Allie Ross</i> – vln (1);		
	<i>Fletcher Henderson</i> – pno; <i>Charlie Dixon</i> – bjo, gr; <i>Ralph Escudero</i> – bbs; <i>Kaiser Marshall</i> – 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 – *Allie 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)  
 - 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  
 - *W.C. Allen* p101: *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\*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

018	<b>FLETCHER HENDERSON AND HIS ORCH.</b>	New York,	Mar./ Apr. 1924
	Elmer Chambers, <i>Howard Scott</i> – tpt; <i>Teddy Nixon</i> – tbn;		
	<i>Don Redman</i> – alt, clt; <i>Coleman Hawkins</i> – ten;		
	<i>Fletcher Henderson</i> – pno; <i>Charlie Dixon</i> – bjo; <i>Ralph Escudero</i> – 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)  
 - 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

- WCAllen p102: 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\*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!)

019 **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 Clab 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)  
 - 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  
 - WCAllen p103: 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\*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

020 **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)  
 - 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 Marshall - d  
 - WCAllen p103: 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\*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

021 **VIOLA McCOY** Fletcher Henderson's Jazz Five New York, Apr. 22, 1924

Viola McCoy – voc;

Howard Scott - tpt; 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

This certainly is not Elmer Chambers nor Joe Smith, but a remarkably assured Howard Scott in good jazzy fashion.

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 April 10, 1924, 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 instance, 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

- Rust\*3: not listed

- 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

- WCAllen p104: acc. probably by similar unit as with Rosa Henderson, April 10, 1924 date.”

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

022 HAZEL MEYERS Henderson and his Jazzy Cornetist

New York,

c. Apr. 09-23, 1924

Hazel Meyers – voc;

Howard Scott – tpt; Fletcher Henderson – pno

31555 Heart-Breakin' Joe

Ajax 17026,

Document DOCD-5430

31558 Don't Mess With Me

Ajax 17026,

Document DOCD-5430

The trumpet here is consistent with all other recordings discussed above, so Howard Scott on trumpet here. Definitely a strong jazz trumpeter rooted in early Harlem, but on his way to a more swinging approach.

Notes:

- Delaunay: not listed

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

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

- WCAllen p102: Howard Scott, cornet; Fletcher Henderson, piano. “The ‘jazzy cornetist’ is aurally identifiable as Scott; see remarks on p. 100 (of *Hendersonia* – KBR) re Joe Smith, at this time on tour with ‘In Bamville’. This was the last Ajax session with Henderson.”

- BGR\*3,\*4: Howard Scott, cnt; Fletcher Henderson, pno

- W. R. Bryant, Ajax Records, p. 26: prob Joe Smith (cornet); Fletcher Henderson (piano).

- Rust\*4,\*6: Howard Scott, c; Fletcher Henderson, p

023 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.*”

This is the usual Claiborne 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

- 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

- WCAllen p104: 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\*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. “Edison: all takes rejected. ... Tests are still on file at the Edison National Historical Site. The underlined takes have been heard (see below).” (LP Edison 77 “When Edison Recorded Sound” Vol.1 has take -A of either title - KBR)

Discernible differences of takes:

Dixie Moon: since only one take seems to have been reissued, discrimination from alternate takes has been impossible.

My Papa ... -A: tpt upbeat in last bar of piano solo (ca. 3:22): 1 eighth note Bb, 1 half note Bb

My Papa ... -B: tpt upbeat in last bar of piano solo (ca. 3:22): 2 eighth notes Bb – G, 1 half note Bb

My Papa ... -C: since take -C seems not to have been reissued so far, discrimination from alternate takes has been impossible.

## 024 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

May 01, 1924

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

Don Redman – alt, clt, sop (or oboe ?); Coleman Hawkins – ten; Allie Ross – vln;

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

unknown – slide-whistle (?)

105289 After The Storm

PA 036083,

Chronological Classics 673

105290 Driftwood

PA 036090,

Chronological Classics 673

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)

- 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

- WCAllen p105: 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\*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

## 025 ROSA HENDERSON Henderson and his Orchestra

New York,

May 1924

Rosa Henderson – voc;

Howard Scott – tpt; Fletcher Henderson – pno

42657-1 Back Woods Blues

Em 10763,

Document DOCD-5402

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

Em 10763,

Document DOCD-5402

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

A very unusual orchestra, this. But everything is said by Walter C. Allen as above. Very probably Howard Scott – all his characteristics displayed.

Notes:

- Delaunay: not listed

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

- BGR\*2: Fletcher Henderson, pno; with possibly Joe Smith, cnt

- BGR\*3,\*4: probably Howard Scott, c; Fletcher Henderson, p

- WCAllen p104: acc. by probably Howard Scott, cornet; Fletcher Henderson, piano

- Rust\*4,\*6: Howard Scott – c; Fletcher Henderson – p

## 026 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 the permanent Club Alabam personnel.

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; 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

- WCAllen p106: 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\*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

Discernible differences of takes:

Feeling ... -1: tpt break at end of first A-part of first chorus (ca. 0:35): 8 eighth notes G-G-A-B-C-D-C-A (first bar), second bar identical  
 Feeling ... -2: tpt break at end of first A-part of first chorus (ca. 0:35): 1 quarter note C, 6 eighth notes C-A-B-C-B-A (first bar), second bar identical  
 Feeling ... -3: tpt break at end of first A-part of first chorus (ca. 0:35): 1 quarter note C, 3 eighth notes C-A-B, 1 dotted quarter note C (first bar), second bar identical  
 Red Hot Mama -1: tpt middle break in second chorus (tpt solo) (ca. 1:05): 1 eighth note B, 1 quarter note B, 5 eighth notes D-E-G-A-B (first bar), second bar identical  
 Red Hot Mama -2: tpt middle break in second chorus (tpt solo) (ca. 1:05): 1 quarter note B, 6 eighth notes D-E-G-A-B-C (first bar), second bar identical

027 <b>TRIXIE SMITH</b>	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

- Rust\*3: ?Howard Scott -c; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj; Kaiser Marshall -d-effects

- 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

- WCAllen p104: acc. by probably Howard Scott, cornet; Fletcher Henderson, piano

- Rust\*4,\*6: ? Howard Scott, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj

Discernible differences of takes:

I Don't Know ...: since only take -1 has been reissued, discrimination from take -2 has been impossible.

Freight Train Blues -1: Chorus 3 acc by clt and muted trumpet in upper register playing sustained blue-notes (descant line)

Freight Train Blues -2: Chorus 3 acc by clt and muted trumpet playing short fills in medium register only

028 <b>FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA</b>		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

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

- WCAllen p107: presumably full band personnel of this period

- Rust\*4,\*6: personnel probably as last above

029 <b>HAZEL MEYERS</b>		New York,	c. Apr. 09-23, 1924
Hazel Meyers - voc;			
Howard Scott - tpt; Fletcher Henderson - pno			
105326	Pipe Dream Blues	PA 032053,	Document DOCD-5430
105327	Black Star Line	PA 032053,	Document DOCD-5430

All playing heard is consistent with what is heard and known from Howard Scott in the recordings above, although too much in the background. And certainly Fletcher Henderson on piano - very lively.

Notes:

- Delaunay: not listed

- BGR\*2,\*3,\*4: Howard Scott, cnt; Fletcher Henderson, pno

- Rust\*3,\*4,\*6: Howard Scott, cnt; Fletcher Henderson, pno

- WCAllen p107: prob Howard Scott, cornet; Fletcher Henderson, piano. "Cornetist is identified by similarity of style to Scott on Col. 14033-D (George Williams and Bessie Brown, June 27, 1924 - KBR)."

030 **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)

- 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

- WCAllen p107: 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\*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

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

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)

- 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

- WCAllen p108: 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\*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

032 **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 cornettist.*”

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. I hear Redman also play alto sax in the second title.

Notes:

- Delaunay: Fletcher Henderson's Orch.

- 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.

- WCAllen p104: acc. by probably Howard Scott, cornet; Fletcher Henderson, piano  
 - 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

**033 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
527-1	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 'laughter' 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)

- 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

- WCAllen p109: 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\*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

Discernible differences of takes:

Since only one take of each title has been reissued, discrimination of other takes has been impossible.

**034 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)

- 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

- WCAllen p109: 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\*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

#### 035 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	Silvertone 2399	not on LP/CD, but held
5535-1	You Know Me, Alabam'	Ban 1372,	Chronological Classics 657
5535-2	You Know Me, Alabam'	Apex 8223	not on LP/CD

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's. 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.

#### 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; 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

- WCAllen p110: 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\*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:	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:	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
5534-x:	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
5535:	Since take -2 has not been reissued in any form, discrimination from take -1 has not been possible.

#### 036 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)  
 - *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 Marshall – d  
 - *WCAllen p111*: 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\*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

037 **GEORGE WILLIAMS AND BESSIE BROWN** New York, Jun. 27, 1924  
 George Williams, Bessie Brown – voc duet;  
**Howard Scott** – tpt;  
**Fletcher Henderson** – pno; **Charles Thomas** – cat and dog imitations  
 81847-1 No Second-Handed Lovin' For Mine Col 14033-D, Document DOCD-5527  
 81848-2 If You Hit My Dog I'll Kick Your Cat Col 14033-D, Document DOCD-5527

Players are listed in the Columbia files and thus documented. Scott is surprisingly assured and jazzy, reminding of Louis Armstrong sometimes. Where did he get this from? Did he hear him? Or was he fed with Oliver's recordings? By all means: a very underrated musician.

Notes:

- *Rust\*3,\*4,\*6*: Howard Scott – c; Fletcher Henderson – p; Charles Thomas – effects  
 - *BGR\*2,\*3,\*4*: Howard Scott, cnt; Fletcher Henderson, pno; Charles Thomas, effects  
 - *W.C. Allen, Hendersonia, p.111*: Howard Scott, cornet; Fletcher Henderson, piano; plus cat imitations by Charles Thomas on 81848

038 **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 Marshall – 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: Since take -3 has not been reissued in any form, discrimination from take -4 has not been possible.

039 **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, 5562: Since both takes -2 have not been reissued in any form, discrimination from takes -1 has not been possible.

040 **GEORGE WILLIAMS AND BESSIE BROWN** New York, Jul. 29, 1924  
 George Williams, Bessie Brown - voc duet;  
 Howard Scott - tpt; Charlie Green - tbn;  
 Fletcher Henderson - pno  
 81887-3 I Can Do What You Do Col 14046-D, Document DOCD-5527

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

Notes:

- *Rust\*3*: Elmer Chambers -c; Charlie Green -tb; Fletcher Henderson -p.  
 - *BGR\*2*: Elmer Chambers,c; Charlie Green, tb; Fletcher Henderson, p  
 - *Rust\*4,\*6*: ?Howard Scott -c; Charlie Green -tb; Fletcher Henderson -p.  
 - *BGR\*3,\*4*: prob Howard Scott,c; Charlie Green, tb; Fletcher Henderson, p  
*W.C. Allen, Hendersonia, p. 120*: Howard Scott (?), cornet; Charlie Green, trombone; Fletcher Henderson, piano. "There is no personnel information in the Columbia files for this title. Green is identified by ear; the cornet sounds much like Scott, who is known to be on matrix 81917, below (Aug. 15, 1924 - KBR)."

041 **GEORGE WILLIAMS** New York, Jul. 29, 1924  
 George Williams - voc;  
 Howard Scott - tpt (1); Fletcher Henderson - pno  
 81888-1-2-3 When I Get The Devil In Me Col unissued not on LP/CD  
 81889-3 Chain Gang Blues Col 14049-D, Document DOCD-5527

Scott is supposed to play on the unissued first title only. As no tests seem to have been found nothing can be said about its contents. 'Chain Gang Blues' has Fletcher Henderson as accompanist only.

Notes:

- *Rust\*3,\*4,\*6*: Elmer Chambers -c (1); Charlie Green -tb (1); Fletcher Henderson -p.  
 - *BGR\*2*: ?Howard Scott, cnt (1); Charlie Green, tbn (1); Fletcher Henderson, pno.  
 - *BGR\*3,\*4*: prob Howard Scott, c (1); Fletcher Henderson, p.  
*W.C. Allen, Hendersonia, p.*

042 **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 Mashall - 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: 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: *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)*

<b>043 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	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 Mashall – 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*

<b>044 GEORGE WILLIAMS</b>	New York,	Aug. 15, 1924
George Williams – voc;		
Howard Scott – tpt; Fletcher Henderson – pno		
81888-4-5 When I Get The Devil In Me	Col unissued	not on LP/CD

As no tests seem to have been found of this title and its different takes nothing can be said about its contents.

Notes:

- *Rust\*3: not listed*  
 - *BGR\*2: not listed*  
 - *W.C. Allen, Hendersonia, p. 121: uncertain instrumentation including some of men below.*  
 - *BGR\*3,\*4: unknown instrumentation and personnel*  
 - *Rust\*4,\*6: Howard Scott -c; Fletcher Henderson -p.*

<b>045 GEORGE WILLIAMS AND BESSIE BROWN</b>	New York,	Aug. 15, 1924
George Williams, Bessie Brown – voc duet;		
Howard Scott – tpt; Charlie Green – tbn;		
Fletcher Henderson – pno		
81917-1 When You Go Huntin’, I’m Goin’ Fishin’	Col 14046-D,	Document DOCD-5527

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

Notes:

- *Rust\*3,\*4,\*6: Howard Scott -c; Charlie Green -tb; Fletcher Henderson -p.*  
 - *BGR\*2,\*3,\*4: Howard Scott, cnt; Charlie Green, tbn; Fletcher Henderson; pno*  
 - *W.C. Allen, Hendersonia, p. 121: Howard Scott, cornet; Charlie Green, trombone; Fletcher Henderson, piano.*

<b>046 FLETCHER HENDERSON AND HIS ORCHESTRA</b>	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 Mashall - d  
 - *W.C. Allen 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 - bssx; Fletcher Henderson - p - a; Charlie Dixon - bj; Ralph Escudero - bb; Kaiser Marshall - d

## 047 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 Mashall - d

- *W.C. Allen 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

## 048 TRIXIE SMITH her Down Home Syncopators

New York,

Sep. 1924

Trixie Smith - voc;

Howard Scott - tpt; Charlie Green - tbn; Don Redman - clt;

Fletcher Henderson - pno; Charlie Dixon - bjo

1886-1 Praying Bues

Pm 12232

not on LP/CD

1886-2 Praying Bues

Pm 12232,

Document DOCD-5332

1887-1 Ada Jane's Blues

Pm 12232,

Document DOCD-5332

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

Notes:

- *Rust\*3*: ?Howard Scott - c; Charlie Green - tb; Don Redman - cl; ?Fletcher Henderson - p; ?Charlie Dixon - bj; ?Kaiser Marshall - d.

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

- *W.C. Allen, Hendersonia, p. 123*: Elmer Chambers (or possibly Howard Scott), cornet; Charlie Green, trombone; Don Redman, clarinet; probably Fletcher Henderson, piano; Charlie Dixon, banjo; unidentified percussion sound on 1887, probably by one of the above - possibly Charlie Dixon hitting banjo skin with his hand. "Personnel identified aurally; cornet seems more like Chambers than Scott, although I have no strong convictions about this."

- *BGR\*3,\*4*: Elmer Chambers or poss Howard Scott, c; Charlie Green, tb; Don Redman, cl; prob Fletcher Henderson, p; Charlie Dixon, bj; unknown, perc (1)

- *Rust\*4,\*6*: ?Howard Scott - c; Charlie Green - tb; Don Redman - cl; Fletcher Henderson - p; Charlie Dixon - bj

Discernible differences of takes:

1886: since only take -2 of this title has been reissued comparison to take -1 was impossible.

## 049 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

**050 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  
 13759 Cold Mamas (Burn Me Up)

Voc 14692, Chronological Classics 657  
 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. And 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  
 - *WCAllen 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

From this time on Louis Armstrong played third trumpet in the Fletcher Henderson band. And accordingly – and not surprisingly – all trumpet solos were played by Louis Armstrong. Very unfortunately, Howard Scott had to accept a subordinated role in the Henderson band from then on. I have therefore decided not to analyse the following Henderson band recordings as their soloists are quite obvious. Also, the band's personnel of this period was a steady one, and no personnel changes occurred until Joe Smith's entry into the band with the consequence of Howard Scott's exit in April 1925. I have also renounced to identify any alternate takes of the recorded titles following. This task is intended as part of a complete list of all Henderson band recordings in the future.

**051 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Oct. 07, 1924

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;  
 Don Redman – alt, clt, bassoon; Coleman Hawkins – ten, clt;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;  
 Don Redman – arr (2)

140092-3 Manda  
 140093-2 Go 'Long Mule

Col 228-D, Chronological Classics 647  
 Col 228-D, Chronological Classics 647

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

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

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

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

Notes:

- *Ch. Delaunay, New Hot Discography, 1948*: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).  
 - *A. McCarthy, D. Carey, Jazz Directory, Vol. 4*: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

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

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

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

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

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

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

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

#### 052 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

c. Oct. 10, 1924

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

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

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

Don Redman – arr (4)

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

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

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

Yet, in Redman's arrangement of 'Shanghai Shuffle' we find an early sign of his understanding of Armstrong's methods, and the result definitely shows the way to go. Listen to Marshall's use of a three-quarter rhythm of cymbal-strokes set against the dominant four-quarter rhythm of the band in the initial verse. And later Charlie Green's gruff and striking muted-trombone solo which still later – after Redman's "oriental" strain on oboe – is topped by Armstrong's rhythm dictated hot solo.

#### Notes:

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

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

- *W.C. Allen, Hendersonia, p145: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and sax; Don Redman, clarinet, alto sax and oboe; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.*

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

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

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

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

#### Solos ad-lib:

*Tell Me, Dreamy Eyes: LA o-cnt 2; LA o-cnt 16; LA m-cnt 2 + 8*

*My Rose Marie: CD bjo 8; LA o-cnt 16 +6; BB clt obl over ens 32*

*Don't Forget, ....: CG o-tbn 30*

*Shanghai Shuffle: CG m-tbn 30; LA o-cnt 30*

#### 053 MA RAINEY her Georgia Band

New York,

c. Oct. 15, 1924

Gertrude Ma Rainey - voc;

Howard Scott – tpt; Charlie Green – tbn; Don Redman – clt;

Fletcher Henderson – pno; Charlie Dixon – bjo (3,4); Kaiser Marshall – dms (1,2)

1922-2	Booze And Blues	Pm 12242,	Document DOCD-5582
1923-2	Toad Frog Blues	Pm 12242,	Document DOCD-5582
1924-1	Jealous Hearted Blues	Pm 12252	not on LP/CD
1924-2	Jealous Hearted Blues	Pm 12252,	Document DOCD-5582

As before, we hear a respectable and strong Howard Scott on trumpet, together with the wonderful Charlie Green and the usual combatants of the Henderson band. I believe to hear some early influences of Louis Armstrong in Scott's playing!

#### Notes:

- *Rust\*3,\*4,\*6: Howard Scott -c; Charlie Green -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj (3,4); Kaiser Marshall -d (1,2)*

- *BGR\*2: Howard Scott, cnt; Charlie Green, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo (3,4); Kaiser Marshall, dms(1,2)*

- *W.C. Allen, Hendersonia*, p. 146: *Howard Scott, cornet; Charlie Green, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo; unknown percussion effects on first two titles. "The third title was played for Buster Bailey many years ago (see Jazz Information, Nov. 1941, p.88), and he thought that Scott and Redman were on trumpet and clarinet respectively. The trumpet work is entirely consistent with know solos by Howard Scott on othe Henderson dates."*

- *BGR\*3,\*4: Howard Scott, cnt; Charlie Green, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo (3,4); unknown percussion effects (1,2)*

Discernible differences of takes:

*Jealous Hearted Blues: since only take -2 of this title has been reissued comparison to take -1 was impossible.*

#### 054 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Oct. 30, 1924

Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;  
Don Redman – alt, clt; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;  
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms;  
Don Redman – arr (3,4)

13925	Words	Voc 14926,	Forte F-38001
13926	Words	Voc 14926,	Chronological Classics 647
13928	Copenhagen	Voc 14926,	Chronological Classics 647
13929	Copenhagen	Voc 14926,	Forte F-38001

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

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

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

Notes:

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

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

- *W.C. Allen, Hendersonia, p147: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, clarinet and sax; Don Redman, clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.*

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

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

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

#### 055 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

Nov. 07, 1924

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

13950	Shanghai Shuffle	Voc 14935,	Chronological Classics 647
13952	Naughty Man	Voc 14935,	Forte F-38001
13953	Naughty Man	Voc 14935,	Chronological Classics 647

The next Henderson band-session brings a recreation of 'Shanghai Shuffle' in Redman's arrangement in a slightly altered form, together with - at a medium pace - a throughout arranged dance-music tune called 'Naughty Man' which will appear again at a later session with beautiful soloistics and an altered arrangement (see session 094 below).

Notes:

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

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

- *W.C. Allen, Hendersonia, p147: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, clarinet, alto and soprano saxes; Don Redman, clarinet and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.*

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

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

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

Solos ad-lib:

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

Naughty Man: CG m-tbn 2+7

Discernible differences of takes:

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

**056 FLETCHER HENDERSON'S ORCHESTRA**

New York,

c. Nov. 10, 1924

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

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

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

5712-1 One Of These Days

Ban 1457,

Chronological Classics 647

5713-1 My Dream Man

Ban 1475,

Chronological Classics 647

5713-2 My Dream Man

Ban 1475,

Forte F-38001

Both these titles are dance music, with little jazz content, only. But the first title has a very good Armstrong-solo based on the melody, and yet hot and strong. (J.R. Morton: "Jazz is: to play a melody with a beat"!) In 'My Dream Man' Armstrong can be heard leading the brass section in the 16-bar verse after the second chorus. And still, no honest tenor solo by Hawkins on all these sides since Armstrong's arrival in the band!

Notes:

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

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

- W.C. Allen, *Hendersonia*, p148: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

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

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

**057 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Nov. 14, 1924

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

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

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

140138-4 The Meanest Kind Of Blues

Col 249-D,

Chronological Classics 647

140139-3 Naughty Man

Col 249-D,

Chronological Classics 647

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

Notes:

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

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

- W.C. Allen, *Hendersonia*, p148: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet, tenor sax and c-melody sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "Hawkins doubles C-melody-sax (from its range and tone)."

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

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

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

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

Solos ad-lib:

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

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



## 058 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

c. Nov. 17, 1924

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

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

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

5728-1	How Come You Do Me Like You Do?	Ban 1445,	Chronological Classics 647
5728-2	How Come You Do Me Like You Do?	Ban 1445,	Forte F-38001
5728-3	How Come You Do Me Like You Do?	Ban 1445,	Forte F-38001
5731-1	Araby	Ban 1470,	Chronological Classics 647
5731-2	Araby	Or 303	not on LP/CD

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

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

Notes:

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

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

- W.C. Allen, *Hendersonia*, p.149: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.

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

- Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d. Note: Rust\*3 lists a take 5728-4, Allen does not!

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

Solos ad-lib:

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

Araby: No ad-lib solos here

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

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

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

5728-3: 4-bar introduction is omitted

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

## 059 FLETCHER HENDERSON AND HIS ORCHESTRA

New York,

c. Nov. 24, 1924

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

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

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

Louis Armstrong – voc (1)

5748-1	Everybody Loves My Baby	Dom 3444,	Chronological Classics 647
5748-3	Everybody Loves My Baby	Ban 1471,	Chronological Classics 647
5749-2	Naughty Man	Or 437,	Upbeat URCD 304
5749-3	Naughty Man	Or 437,	Chronological Classics 647

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

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

Notes:

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

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

- W.C. Allen, *Hendersonia*, p.149: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.

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

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

Solos ad-lib:

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

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

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

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

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

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

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

**060 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

c. Nov./ Dec. 1924

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

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

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

1973-1 Prince Of Wails

Pur 11367,

Chronological Classics 633

1973-2 Prince Of Wails

Pur 11367,

Forte F-38002

1973-3 Prince Of Wails

Pur 11367,

Forte F-38002

1974-1 Mandy, Make Up Your Mind

Pm 20367,

Chronological Classics 633

1974-2 Mandy, Make Up Your Mind

Pm 20367,

Forte F-38002

This session brings us two heavily arranged tunes with little solo work in 'Prince Of Wails'.

Notes:

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

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

- W.C. Allen, *Hendersonia* p150: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, clarinet, soprano & alto sax; Don Redman, clarinet and alto sax; Coleman Hawkins, clarinet & tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums.

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

1973-1: Charlie Dixon strumms falsely on measures 1 and 3 for two bars.

Start of Henderson's third piano break uses blue-notes in his right-hand chords.

1973-2: Charlie Dixon strumms falsely on measures 1 and 3 for two bars.

Start of Henderson's third piano break uses blue-notes in his right-hand chords.

1973-3: Charlie Dixon strumms correctly on measures 2 and 4 for two bars.

Start of Henderson's third piano break does not use blue-notes in his right-hand chords

1974-1: Alto sax, bar 19 of first chorus: Redman plays the melody correctly as known: d-e-d-e-d-e-b-d.

1974-2: Alto sax, bar 19 of first chorus: Redman plays the melody falsely: d-e-d-e-e-b-d

**061 FLETCHER HENDERSON'S ORCHESTRA**

New York,

Jan. 1925

Probably:

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

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

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

Trixie Smith – voc

1995 Everybody Loves My Baby

Pm unissued

not on LP/CD

1996 How Come You Do Me Like You Do

Pm unissued

not on LP/CD

As no test of this session seems to have been found and issued, nothing can be said about these sides.

Notes:

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

- Rust\*2: prob: Howard Scott (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Fletcher Henderson (pno); Kaiser Marshall (dms).

- Rust\*3: Probably Phil Napoleon -t; Miff Mole -tb; Jimmy Lytell -cl; Frank Signorelli -p; Jack Roth -d; Trixie Smith -v.

- W.C. Allen, *Hendersonia* p153: "Unknown personnel, possibly including Louis Armstrong, trumpet, and other members of the Henderson orchestra at this time; Trixie Smith, vocal."

- Rust\*6: "Probably similar to, if not exactly as for, the next session below; the following titles were remade using the same matrix numbers and vocalist (Trixie Smith) but with a white quintet strongly suggesting the Original Memphis Five."

**062 FLETCHER HENDERSON'S ORCHESTRA**

New York,

Jan. 1925

**FLETCHER HENDERSON'S ORCHESTRA**

New York,

c. Jan. 12, 1925

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

Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt, sop;  
 Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms  
 5810-1 I'll See You In My Dreams Ban 1470, Chronological Classics 633  
 5811-2 Why Couldn't It Be Poor Little Me? Ajax 17123, Chronological Classics 633

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

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

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).  
 - A. McCarthy, D. Carey, *Jazz Directory*, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

See next session 099-1 below!

062-1	<b>FLETCHER HENDERSON'S ORCHESTRA</b>	New York,	c. mid-Jan. 1925
	Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;		
	Don Redman – alt, clt, bcl; Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms		
5810-5	I'll See You In My Dreams	Reg 9775,	Forte F-38002
5810-6	I'll See You In My Dreams	Ban 1470,	Forte F-38002
5811-4	Why Couldn't It Be Poor Little Me?	Ban 1476,	Forte F-38002
5811-5	Why Couldn't It Be Poor Little Me?	Ban 1476,	Forte F-38002
5811-6	Why Couldn't It Be Poor Little Me?	Ban 1476,	Forte F-38002

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

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

Notes:

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

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

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

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

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

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

Solos ad-lib:

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

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

Discernible differences of takes:

5810-1: Six-bars intro has trombone break in second bar.

Armstrong's entrance break into verse: 2 quarter-notes f-d, 8 eighth-notes d-ab-a-c-ab-a-c-b, quarter-note bb

5810-5: Six-bars intro has trombone break in second bar.

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

063	<b>FLETCHER HENDERSON AND HIS ORCHESTRA</b>	New York,	Jan. 23, 1925
	Elmer Chambers, Howard Scott, Louis Armstrong – tpt/cnt; Charlie Green – tbn;		
	Don Redman, Buster Bailey – alt, clt; Coleman Hawkins – ten, clt;		
	Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms		
140356-2	Bye And Bye	Col 292-D,	Chronological Classics 633
140357-2	Play Me Slow	Col 292-D,	Forte F-38002
140357-3	Play Me Slow	Col 292-D,	Chronological Classics 633

Continuing the series of dance-band tunes and – probably – stock-arrangements we always are enthused when Armstrong enlivens procedures with his New-Orleans-styled cornet breaks and solos directing the music to the jazzy side. Hawkins seems to be retaining, to learn from Armstrong, perhaps. There are very few clarinet outings by Buster Bailey, but Charlie Green blows some “mean” bluesy trombone parts. Hear his two chorusses in ‘Play Me Slow’.

Notes:

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

Solos ad-lib:

- Bye And Bye: LA o-cnt 2+15; CH ten 8; FH pno 15; LA o-cnt 2; DR alt 1*  
*Play Me Slow: CH ten 2; CG m-tbn 2+12 + 12; CH ten 1+15; LA m-cnt 1; LA m-cnt + BB clt 16 over ens*

Discernible differences of takes:

- 140357-2: *Armstrong's entrance break to last 12-bar ensemble: eighth-note d, quarter-note d, eighth-note d, quarter-note high b*  
 140357-3: *Armstrong's entrance break to last 12-bar ensemble: eighth-note d, quarter-note d, eighth-note d, quarter-note e*

064	<b>IDA COX</b> Five Blue Spells	New York,	late Jan. 1925
	Ida Cox – voc;		
	Elmer Chambers (1,2,3,4), Howard Scott (5,6,7,8) – tpt; Charlie Green – tbn; Don Redman – clt, sop;		
	Fletcher Henderson – pno; Charlie Dixon – bjo;		
	unknown – train effects		
1998-1	Those Married Man Blues	Pm 12263,	Document DOCD-5323
1999-1	Aching Blues (Misery Blues)	Sil 3563,	Document DOCD-5660
1999-2	Misery Blues	Pm 12258,	Document DOCD-5323
2000-3	Graveyard Bound Blues	Pm 12251,	Document DOCD-5323
2001-1	Mississippi River Blues	Pm 12251,	Document DOCD-5323
2002-2	Georgia Hound Blues	Pm 12263,	Document DOCD-5626
2002-3	Georgia Hound Blues	Pm 12263,	Document DOCD-5323
2003-2	Blue Kentucky Blues (Kentucky Blues)	Pm 12258,	Document DOCD-5323

Because of the consecutive matrix-numbers and the personnel all eight titles might as well have been recorded on the same day. I have therefore listed these titles for one single session.

All musicians except the trumpet player seem to be clear. Judging from tone, execution and time Chambers seems to have played on the first four items, followed by Howard Scott on the second four. Chambers plays sparsely, but very clear, yet a bit clumsy, still remaining in his known antiquated style. On the other side we hear Howard Scott, developed and obviously much under Louis Armstrong's spell – and not the worst of it. But what I like most is Charlie Green's phantastic bluesy playing.

Notes:

- *Rust\*3: Elmer Chambers or Howard Scott -c (1,2,3,4); Joe Smith -c (5,6,7,8); Charlie Green -tb; Buster Bailey -cl -ss; Don Redman -as; Fletcher Henderson -p; Charlie Dixon -bj; ?Kaiser Marshall -d*  
 - *BGR\*2: Elmer Chambers or Howard Scott, cnt (1,2,3,4); Joe Smith, cnt (5,6,7,8); Charlie Green, tbn; Buster Bailey, clt, sop; Don Redman, alt; Fletcher Henderson, pno; Charlie Dixon, bjo; poss Kaiser Marshall, dms*  
 - *W.C.Allen, Hendersonia, p. 155: Elmer Chambers (on 1998, 1999 and 2003) or Howard Scott (on 2000-01-02), trumpet; Charlie Green, trombone; Don Redman, clarinet (on 1998) or soprano sax (all others); Fletcher Henderson, piano; Charlie Dixon, banjo (except on 2003,*

absent); unknown whistle effects on 2001; unknown percussion effects on 2000. "Miss Cox reportedly once claimed that Louis Armstrong played in the accompaniment to these sides, but that is not confirmed by aural study. The above personnel is based on comparison with other known examples of the musicians' work. On 2003, the banjo is not heard, but the piano is much more prominent."

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

- BGR\*3,\*4: Elmer Chambers, c (1,2,3); Howard Scott, c (4,5,6,7,8); Charlie Green, tb; Don Redman, cl, ss; Fletcher Henderson, p; Charlie Dixon, bj; unknown percussion effects; unknown whistle effects

Discernible differences of takes:

Aching Blues (Misery Blues) -1: last bar of second chorus, upbeat to tbn solo (third chorus): 3 eighth notes G

Misery Blues -2: last bar of second chorus, upbeat to tbn solo (third chorus): 2 eighth notes G

Georgia Hound Blues -2: third chorus tpt solo: tpt starts on first bar of 3. chorus (ca. 1:20)

Georgia Hound Blues -3: third chorus tpt solo: tpt starts with upbeat in last bar of 2. chorus (1 eighth note Db, 1 quarter note Db, 1 eighth note C, 1 quarter note Bb) (ca. 1:20)

**065 FLETCHER HENDERSON'S ORCHESTRA**

New York,

c. Jan. 31, 1925

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

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

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

Don Redman – arr (1,2,3)

5835-2 Alabamy Bound

Apex 8309,

Chronological Classics 633

5835-3 Alabamy Bound

Ban 1488,

Forte F-38002

5835-4 Alabamy Bound

Apex 8309,

Forte F-38002

5836-1 Swanee Butterfly

Apex 8317,

Chronological Classics 633

5836-2 Swanee Butterfly

Ban 1508,

Forte F-38003

5836-3 Swanee Butterfly

Ban 1508,

Forte F-38003

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

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

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

Notes:

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

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

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

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

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

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

Solos ad-lib:

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

Swanee Butterfly: No ad-lib solos

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

5835-2: Bells in intro. Start of Armstrong's solo: eighth-note bb, quarter-note b, eighth note d, quarter-note b, 2 eighth-notes g-a, 2 quarter-notes g-g

5835-3: Bells in intro. Start of Armstrong's solo: eighth-note bb, quarter-note b, eighth note d, quarter-note b, eighth-note bb, 2 quarter-notes b-g

5835-4: No bells in intro, no train effects in coda.

5836-1: brass fanfare and 4-bar intro, Hawkins fluffs in bar 6 of his solo

5836-2: brass fanfare and 4-bar intro, Hawkins does not fluff in his solo.

5836-3: intro 8-bars ens, no fanfare

**066 FLETCHER HENDERSON ORCHESTRA**

New York,

c. Feb. 04, 1925

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

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

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

'Ukulele Ike' Cliff Edwards – uku (3)

105829 Poplar Street Blues

PA 036214,

Chronological Classics 633

105830 Twelfth Street Blues

PA 036214,

Chronological Classics 633

105831 Me Neenyah (My Little One)

PA 036213,

Chronological Classics 633

W.C. Allen, *Hendersonia*, p. 156: "Since Cliff Edwards (vocal and ukelele (sic)) recorded matrix 105832, adjacent to the Henderson session, he may conceivably be the ukelelist on 105831; alternatively, it might have been either Charlie Dixon or Henderson himself." Although Henderson may have used a ukulele when accompanying Clara Smith in April 1924, I would exclude him from doing so in his own band context (his "dignity"), and the manner of "strumming" as heard is not Dixon's. Thus, it may well be 'Ukulele Ike' Cliff Edwards playing,

and the manner of strumming heard here is in the scope of what we know of him on his own recordings. But: is this really Coleman Hawkins heard soloing on C-melody-sax in the middle of the tune as assumed by W.C. Allen – accompanied by an especially strong and busy ukulele and leading the saxophone section? Or could it possibly be Don Redman?

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Armstrong, Elmer Chambers, Howard Scott (tp); Charlie Green (tb); Buster Bailey (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); unknown (b); Kaiser Marshall (dm).*  
 - *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*  
 - *W.C. Allen, Hendersonia p156: Elmer Chambers, Howard Scott, Louis Armstrong, trumpets; Charlie Green, trombone; Buster Bailey, Don Redman, clarinets and alto sax; Coleman Hawkins, clarinet, tenor and C-melody saxes; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums. "A guitar or ukulele is audible on 105831, Hawkins plays C-melody sax."*  
 - *Rust\*2: Elmer Chambers, Howard Scott, Louis Armstrong (cnt); Charlie Green (tbn); Buster Bailey (clt, sop); Don Redman (clt, alt); Coleman Hawkins (clt, ten); Fletcher Henderson (pno); Charlie Dixon (bjo); Ralph Escudero (bbs); Kaiser Marshall (dms).*  
 - *Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*  
 - *Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as, a; Coleman Hawkins, cl, ts, Cm; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d; unknown g (or u?) audible toward the end of the third side.*

Solos ad-lib:

*Poplar Street Blues: CG o-tbn 2 + 2 + 2; CG o-tbn 8; CD bjo 15; LA m-cnt 16 + 8; CH ten 2 + 2 + 8; LA o-cnt 1*  
*Twelfth Street Blues: CH ten 2 + 16; BB clt 14; BB clt 16; LA m-cnt 7; CG m-tbn 6; BB clt 14 over ens; LA m-cnt 2+8*  
*Me Neenyah: ?CH cms 16; ?CH cms 1+6;*

**067 FLETCHER HENDERSON AND HIS ORCHESTRA**

New York,

Feb. 20, 1925

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

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

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

401 King Porter Stomp

Br, Voc unissued

not on LP/CD

402/404 She's My Sheba, I'm Her Sheik

Br, Voc unissued

not on LP/CD

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

Notes:

- *A. McCarthy, D. Carey, Jazz Directory, Vol. 4: Elmer Chambers, Howard Scott, Louis Armstrong (cor); Charlie Green (tbn); Buster Bailey (clt); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d).*  
 - *W.C. Allen, Hendersonia p157: "Personnel presumably same as for previous Henderson sessions by the full orchestra. These may actually have been recorded electrically."*  
 - *Rust\*2: not listed*  
 - *Rust\*3: Howard Scott -Elmer Chambers -Louis Armstrong -t -c; Charlie Green -tb; Buster Bailey -cl -ss -as; Don Redman -cl -as -a; Coleman Hawkins -cl -ts -bsx; Fletcher Henderson -p -ldr -a; Charlie Dixon -bj; Ralph Escudero -bb; Kaiser Marshall -d.*  
 - *Rust\*4,\*6: Elmer Chambers, Howard Scott, Louis Armstrong, t; Charlie Green, tb; Buster Bailey, Don Redman, cl, as, a; Coleman Hawkins, cl, ts, Cm; Fletcher Henderson, p, a, dir; Charlie Dixon, bj; Ralph Escudero, bb; Kaiser Marshall, d.*

**068 SPIKE HUGHES AND HIS NEGRO ORCHESTRA**

New York,

May 19, 1933

*Leonard Davis, Howard Scott, Henry Red Allen – tpt;*

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

*Benny Carter – alt, clt, sop; Howard Johnson – alt, clt; Wayman Carver – alt, clt, flt; Coleman Hawkins, Chu Berry – ten, clt;*

*Red Rodriguez – pno; Lawrence Lucie – gtr; Ernest Bass Hill – sbs; Big Sid Catlett – dms*

B-13359-A Air In D-flat

Dec F-5101,

Retrieval RTR 79005

B-13360-A Donegal Cradle Song

Dec F-3717,

Retrieval RTR 79005

B-13361-A Firebird

Dec F-3717,

Retrieval RTR 79005

B-13362-A Music At Sunrise

Dec F-3836,

Retrieval RTR 79005

The only source listing Howard Scott for this session is Rust. I do not know where his information came from. But it is obvious that - whether he really participated or not – his job had only been to play second trumpet, Leonard Davis very probably on first chair as lead trumpeter and Henry Red Allen in the third chair taking all the solos. Thus, there is no chance to hear Scott as soloist as usually the second chair player's duty is to play the middle part of the chords and give them their timbre. Since Davis was one of the well acclaimed first chair players of the 20/30s and thus not to be waived, it is obvious that Scott must have replaced Bill Dillard.

Notes:

- *Delaunay, New Hot Discography, 1948: Leonard Davis, Bill Dillard, Henry Allen (tp); Dicky Wells, Wilbur De Paris, George Washington (tb); Benny Carter (as & cl); Howard Johnson (as); Wayman Carver (as & flute); Chu Berry, Coleman Hawkins (ts); Rodriguez (p); Lawrence Lucie (g); Ernest "Bass" Hill (b); Sid Catlett (dm)*  
 - *Jazz Directory, Vol. Four: Leonard Davis, Bill Dillard, Henry Allen (tpt); Dicky Wells, Wilbur De Paris, George Washington (tbn); Benny Carter (alt, clt); Howard Johnson (alt); Wayman Carver (alt, f); Leon "Chu" Berry, Coleman Hawkins (ten); Rodriguez (p); Lawrence Lucie (g); Ernest "Bass" Hill (bs); Sid Catlett (d)*  
 - *Rust\*2: Leonard Davis, Bill Dillard, Henry Allen (tpts); Dicky Wells, Wilbur De Paris, George Washington (tbns); Benny Carter (alt, clt); Howard Johnson (alt); Wayman Carver (alt, flt); Leon "Chu" Berry, Coleman Hawkins (ten); Red Rodriguez (pno); Lawrence Lucie (gtr); Ernest "Bass" Hill (sbs); Sid Catlett (dms)*  
 - *Rust\*3,\*4,\*6: ?Leonard Davis, Howard Scott, ?Bill Dillard, Henry Allen -t; Dicky Wells, Wilbur De Paris, George Washington -tb; Benny Carter -as -cl -ss; Howard Johnson, Wayman Carver -as; Leon "Chu" Berry, Coleman Hawkins -ts; Red Rodriguez -p; Lawrence Lucie -g; Ernest "Bass" Hill -sb; Sid Catlett -d*

## HOWARD SCOTT

W.C. Allen, Hendersonia (1973):

HOWARD R. SCOTT (trumpet)

"Born c. 1900

Played with Shrimp Jones (late/23); recorded with FH starting with Edison session (Nov/23), and played with FH from Jan/24 till Apr/25. With Bill Brown (fall/25); Allie Ross (spring/26); Joe? Wynne (Aug/27); Alex Jackson (early/29); Lew Leslie show (1929-30); Kaiser Marshall (early/32); possibly with Chick Webb (c 1932); Benny Carter (late/32); rec. Spike Hughes (May/33); James P. Johnson (1934). Frank Driggs met him first in fall/71; the last surviving member of FH's first regular band, he is retired from a Civil Service job, reportedly is executive of the New Amsterdam Musical Association in Harlem, and still well and hearty!"

K.-B. Rau  
30-04-2017  
29-07-2019  
31-05-2021