THE EARLY RECORDINGS OF  
FLETCHER HENDERSON  
AND HIS ORCHESTRA  

An Annotated Tentative Personnelo - Discography

FLETCHER HENDERSON

001 FLETCHER HENDERSON  
New York, early 1921  
Fletcher Henderson – pno  
P-107 Santana  
BS unissued (test), Third Man Records mp3

002 KATIE CRIPPEN  
Henderson’s Novelty Orchestra  
New York, Mar. 1921  
Katie Crippen – voc;  
unknown – tpt; Chink Johnson – tbn;  
Garvin Bushell – cjt; Cordy Williams – vln;  
Fletcher Henderson, Willie Giant (2,3) – pno  
P-103-2 Blind Man’s Blues  
P-104-1 Play ’Em For Mama, Sing ’Em For Me  
P-104-2 Play ’Em For Mama, Sing ’Em For Me  

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

As will be shown in session 008 below, the retained clarinet player might well be the youthful Garvin Bushell recalling to have recorded with Miss Crippen. He very probably is not Campbell for stylistic reasons!

The pianist plays close to the arrangement – probably as written – and may well be Henderson judging from the band name and Henderson’s position with the Black Swan company. But in the second chorus of the second title suddenly a different piano player – much livelier and much looser than Henderson – takes over. The band ceases playing to give room for the piano soloist who accompanies Miss Crippen in early Harlem stride style to be relieved by the band cum Henderson again in the third chorus.

This piano player very probably is Willie Gant who believed to have recorded behind Katie Crippen and other early blues/ vaudeville singers when interviewed in the late 1950s (Record Research 30 p. 4). Miss Crippen only recorded four titles and on none other of these a change of pianists can be heard.

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

Notes:
- RR 30-4: “He (Willie Gant) believes that he may have recorded behind Lavinia Turner, Katie Crippen and Josie Miles, to name some.”
- Rust*3,*4: unknown t; ? George Brashear –tb; Edgar Campbell –cl; ? Cordy Williams –vn; Fletcher Henderson –p
- BGR*2: unknown t; probGeorge Brashear –tb; Edgar Campbell –cl; probCordy Williams –vn; Fletcher Henderson –p
- WCAllen p18: unk. trumpet; Chink Johnson ?, trombone; prob Edgar Campbell, clarinet; prob Cordy Williams, violin; Fletcher Henderson, piano
- BGR*3,*4: unknown t; passChink Johnson –tb; prob Edgar Campbell –cl; probCordy Williams –vn; Fletcher Henderson –p
- Rust*6: unknown t;? Chink Johnson, tb; Edgar Campbell, cl; ?Cordy Williams, vn; Fletcher Henderson, p

003 LULU WHIDBY  
Henderson’s Novelty Orchestra  
New York, c. Apr. 01, 1921  
Lulu Whidby – voc;  
unknown – tpt; unknown (Chink Johnson?) – tbn;  
Edgar Campbell – clt; Cordy Williams – vln;  
Fletcher Henderson – pno; unknown – bjo  
P-108-1 Home Again Blues  
P-108-2 Home Again Blues  
BS 2005, BS 2005, Document DOCD-5342, Document DOCD-5342
Nothing can be said about the identity of the trumpet player. Although playing the parts only, the trombonist seems to be livelier than his
colleague on the Katie Crippen session above. This trombonist is a jazz player, not so Chink Johnson who plays the parts with very little free
embellishment. It should be added that Johnson was mainly a tuba player. Nothing can be said about the identity of the trumpet player. But
accounting Bushell’s characterization of Edgar Campbell’s style it is certainly Campbell here playing first parts together with the singer and/or
the violin without any ad lib playing. Cordy Williams seems the violin player as he is listed in all sources. I would prefer to leave the banjo
player as unknown as I believe that Sam Speede played with less tremolo than our man here. This player might come from the Clef Club
circles. John Mitchell did not record earlier than December 21, 1921 with Edith Wilson and Johnny Dunn! And: I do not hear any sounds of a
bass player.

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

004 EDDIE GRAY
Henderson’s Novelty Orchestra
Eddie Gray – voc;
unknown – tpt; unknown (Chink Johnson) – tbn;
Edgar Campbell – clt; Cordy Williams – vln;
Fletcher Henderson – pno; unknown – bjo; unknown – bbs
P-118-1 Why Did You Make A Plaything Of Me
P-118-2 Why Did You Make A Plaything Of Me
P-119-2 I Like You (Because You Have Such Loving Ways)

You certainly will not find anything on Eddie Gray in Rust, and BGR*4 says: “Despite their appearance in the Paramount Race series and the
presence of jazz musicians of repute, this artist’s recordings are popular vocals of very little blues interest.” Let’s be honest: there is nothing of
blue or jazz – except for rhythm and time – in these titles. But the personnel consist of a bunch of very skilled legitimate musicians who
might come from the Clef Club/Jim Europe bands or the pit bands of early Harlem.
I am unable to say anything about the good trumpet player, nor about the trombonist, and I can only follow Walter C. Allen’s suggestions.
The clarinetist might be Edgar Campbell as his playing fits with what Garvin Bushell reported about his playing skills. We hear this man
playing his parts and performing some virtuoso clarinet breaks in the second title. This certainly is not Bushell’s style!
The violinist might be Cordy Williams as in the previous sessions, and appropriately it should be Henderson on piano.
The banjo player has not been noticed before, as it seems, and is of obvious tremoloing Clef Club background. He does only play on “I Like
You” which is a very lively title played with real gusto and showing the great musicianship of the participating players. As Bob Escudero is
known to have joined the Henderson circles not earlier than 1924 his presence here has to be questioned. Yet the tuba player heard plays very
expertly and holds the whole band together.
The first title is a waltz.

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

005 ALBERTA HUNTER
Henderson’s Novelty Orchestra
Alberta Hunter – voc;
unknown – tpt; unknown (Chink Johnson) – tbn;
unknown (Edgar Campbell) – clt; unknown – ten;
Fletcher Henderson – pno; unknown – bbs
P-120-1 He’s A Darn Good Man (To Have Hanging´ Round)
P-120-2 He’s A Darn Good Man (To Have Hanging´ Round)
P-121-2 How Long, Sweet Daddy, How Long
P-121-3 How Long, Sweet Daddy, How Long

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

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

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

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

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

007 BLACK SWAN DANCE ORCHESTRA New York, c. Jun. 1921
William Grant Still, Edgar Campbell – ctt; unknown – alt; 
Fletcher Henderson – pno; unknown (Leroy Vanderveer) – bjo; unknown – bbs
P 132-2 Pretty Ways BS 2014, Chronological Classics 794
P 133-1 There Ain’t No Nothin’ Gonna Take The Place Of Love BS 2014, Chronological Classics 794
Both performances are played straight as arranged, without any ad lib soloing. Thus no individual styles can be detected and identification of individual musicians is impossible.
I have taken over Walter C. Allen’s assumptions (see below). The brass players are unidentifiable as are the reed men. On reeds I hear an alto player and two clarinetists, the three sometimes playing simultaneously, when the clarinetists not playing with the brass. If so, the first clarinet player unison with the trumpet. Piano mainly can only be surmised, but is definitely audible in very few instances only. The banjo player seems to come from one of those Clef Club bands with their enormous number of banjos, playing melody and everything else, a style that is not used in later jazz bands. Our man here plays the whole bandwidth: straight four-to-the-bar rhythm, up-and-down eighths rhythm, tremoloes and whatever. He may well have been Leroy Vanderveer of the Eubie Blake band who is probably present on the band session of June 1921 (009 below). The tuba player follows the written parts, sometimes in harmony or unison with the trombone. The arrangements played probably are Still’s.

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

008 KATIE CRIPPEN Henderson’s Novelty Orchestra New York, c. Jun. 1921
Katie Crippen – voc; 
Gus Aiken – ctn; Jake Frazier – tb; 
Edgar Campbell – clt; Buster Bailey – clt, alt; 
Fletcher Henderson – pno; unknown - bbs
P 136-2 That’s My Cup Blues BS 2018, Document DOCD-5342
P 137-1 When It’s Too Late (You’re Gonna Miss Me, Daddy) BS 2018, Document DOCD-5342
Walter C. Allen p22: “Both Buster Bailey and Garvin Bushell dimly recall recording behind Katie Crippen. Bailey had in fact been in New York the past February, recording with Mamie Smith. One of the clarinetists doubles on saxophone, and Bushell did not take up sax until 1923”. Rust *6 lists Willie Gant – pno. Accompaniment is mainly played straight, therefore impossible to discriminative personal styles. But tpt playing (tone, vibrato, time) is within the limits and style of Gus Aiken as displayed in his later years.
One of the clarinet players constantly plays first parts together with the singer or the trumpet and might therefore well be Edgar Campbell of whom Garvin Bushell said “But one important clarinet player would take the solos. Ed Campbell did a lot of that. He wasn’t much of a jazz man, but he was a very good reader”. If I am right with this assumption this would rule out Bushell for this session. And it would furthermore mean that Bushell - recalling recording behind Katie Crippen – would be the very retained clarinetist of the first Crippen session (see above). From these two Katie Crippen sides Edgar Campbell’s personal clarinet style can now be deduced with some certainty. The pianist certainly is Henderson throughout as no traces of the light piano style of Willie Gant can be detected here as in session 002. Neither source lists the tuba player who – according to the arrangement – is often coupled with the trombone.

Notes:
009 HENDERSON'S DANCE ORCHESTRA
    New York, c. Jun. 1921
Russell Smith, Billy Hicks - tpt; Calvin Jones – tb; Calvin Jones - vln; Fletcher Henderson – pno; Leroy Vanderveer – bjo; John Hicks – bbs; George Reeves – dms

- Rust*3: prob: Gus Aiken – t; Jake Frazier - tb; Buster Bailey – Edgar Campbell - Garvin Bushell (2 cl, one dbgl as); Fletcher Henderson – p
- BGR*2: prob: Gus Aiken, ctn; Jake Frazier, tb; Garvin Bushell, Edgar Campbell or Buster Bailey, clt and clt/alt; Fletcher Henderson – p
- WCAllen p22: unknown trumpet; unknown trombone; poss Buster Bailey, clarinet and sax; possibly Garvin Bushell or Edgar Campbell, clarinet; Fletcher Henderson, piano
- Rust*4: unknown t; unknown tb; Buster Bailey – cl – as; Garvin Bushell – cl; Fletcher Henderson – p
- BGR*3,*4: unknown c; unknown tb; poss Garvin Bushell or Edgar Campbell – cl; poss Buster Bailey cl/sax; Fletcher Henderson – p
- Bushell/Tucker p.150: unknown t; unknown tb; Fletcher Henderson – cl – as; Garvin Bushell – cl; Fletcher Henderson – p (obviously from Rust*4)
- Rust*6: unknown t? Chink Johnson, tb; Edgar Campbell, cl; ? Cordy Williams, vn; Willie Gant, p

010 INEZ RICHARDSON
    New York, c. Jul. 1921
Inez Richardson – voc; Russell Smith, Billy Hicks - tpt; Calvin Jones – tb; unknown, unknown – clt, sax; unknown – vln; Fletcher Henderson – pno

- Jazz Directory Vol. 4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown (clt); Don Redman (alt); unknown (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Delaunay: personnel unknown
- Jazz Directory Vol. 4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown (clt); Don Redman (alt); unknown ten; Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*2,*3: Joe Smith, Elmer Chambers and/or Howard Scott (tptrs); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjos); Ralph Escudero (bsds); Kaiser Marshall (dms)
- Kimball/Bolcom, Reminiscing With Sissle And Blake p250 give a Blake orchestra personnel for July '21 as: William Hicks, Russell Smith, tpt; Carroll (sic) Jones, bjo; Johnson, clt; Vess Williams (sic), alt; Yearwood, flt; Noble Sissle, vln; Eubie Blake, pno; Vandevier (sic), bjjo; John Hicks, bbs; George Reeves, dms. On p114 a photo of the band shows these same musicians among others.
- WCAllen p22: two trumpets; trombone; two or three clarinets doubling sax; Fletcher Henderson, piano; possibly Leroy Vanderveer, banjo; ukelele and mandolin poss. present; bass horn; drums
- Rust*4: 2 unknown t; unknown tb; unknown clt; unknown as; unknown ts; cl; Fletcher Henderson, piano; possibly Leroy Vanderveer, bjjo; unknown uk or md; unknown bjo; Fletcher Henderson – dir
- Rust*6: unknown 2 t / tb / cl / as / cl / ts / Fletcher Henderson, p, a, dir / Leroy Vanderveer, bj / md or u / bb / d

011 F. H. HENDERSON
    New York, c. Aug./Sep. 1921
Fletcher Henderson – pno

- Jazz Directory Vol. 4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown (clt); Don Redman (alt); unknown (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Delaunay: personnel unknown
- Jazz Directory Vol. 4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown (clt); Don Redman (alt); unknown ten; Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*2,*3: Joe Smith, Elmer Chambers and/or Howard Scott (tptrs); George Brashear or Chink Johnson (tbn); Edgar Campbell (clt); Don Redman (clt, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bjos); Ralph Escudero (bsds); Kaiser Marshall (dms)
- Kimball/Bolcom, Reminiscing With Sissle And Blake p250 give a Blake orchestra personnel for July '21 as: William Hicks, Russell Smith, tpt; Carroll (sic) Jones, bjo; Johnson, clt; Vess Williams (sic), alt; Yearwood, flt; Noble Sissle, vln; Eubie Blake, pno; Vandevier (sic), bjjo; John Hicks, bbs; George Reeves, dms. On p114 a photo of the band shows these same musicians among others.
- WCAllen p22: two trumpets; trombone; two or three clarinets doubling sax; Fletcher Henderson, piano; possibly Leroy Vanderveer, banjo; ukelele and mandolin poss. present; bass horn; drums
- Rust*4: 2 unknown t; unknown tb; unknown clt; unknown as; unknown ts; cl; Fletcher Henderson, piano; possibly Leroy Vanderveer, bjjo; unknown uk or md; unknown bjo; Fletcher Henderson – dir
- Rust*6: unknown 2 t / tb / cl / as / cl / ts / Fletcher Henderson, p, a, dir / Leroy Vanderveer, bj / md or u / bb / d

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

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

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

Enter George Brashear (July 1923)

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

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

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

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

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

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

Notes: Probably not a Henderson unit!
- Delaunay: not listed 
- Jazz Directory Vol. 4: not listed 
- Rust*2,*3: not listed 
- WCAllen p47: personnel and instrumentation unknown. May not actually have been by a Fletcher Henderson unit. 
- Rust*4,*6: not listed

015 HENDERSON’S DANCE ORCHESTRA Long Island City, c. Nov. 1922
Personnel and instrumentation unknown
Enter Elmer Chambers and Charlie Dixon (early 1923)

016 ALBERTA HUNTER Henderson’s Orchestra New York, Feb. 1923
Alberta Hunter – voc;
Elmer Chambers - cnt; George Brashear – tbn;
unknown (Jimmy Lytell ?) – ctl; Billy Fowler – alt;
Fletcher Henderson – pno; Charlie Dixon – bj

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

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

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

Notes:
- Delauzay: Fletcher Henderson a. h. Orch.
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); Don Redman (alt); unknown ten; Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- *Rust*3: probably Howard Scott or Elmer Chambers – c; Teddy Nixon – tb; Edgar Campbell – cl; Don Redman – as; Fletcher Henderson – p; Charlie Dixon – bj
- WC Allen 48: personnel and instrumentation unknown.
- *Rust*4: 2 unknown t; unknown tb; unknown cl; unknown c; unknown ts, cl; poss William Grant Still oboe; unknown vn; Fletcher Henderson, piano; possibly Leroy Vanderveer, bj; unknown uk or md; unknown bb. Poss not a Henderson unit!
- *Rust*6: unknown 2 t / tb / cl / cl, as / cl, ts / ? William Grant Still, o / vn / Fletcher Henderson, p, a, dir / Leroy Vanderveer, bj / md or u / bb

017 ALBERTA HUNTER Henderson’s Dance Orchestra New York, Feb. 1923
Alberta Hunter – voc;
Joe Smith - tpt; George Brashear – tbn; unknown (Jimmy Lytell ?) – ctl;
Fletcher Henderson – pno; Charlie Dixon – bj

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

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

Notes:
- Delaunay: not listed
- Jazz Directory Vol.4: prob. Howard Scott, Elmer Chambers (cor); Charlie Green (tb); unknown (alt); Don Redman (alt); unknown (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (vl)
- Rust*3: probably Howard Scott; c; Teddy Nixon – tb; Edgar Campbell or Don Redman – cl; Fletcher Henderson – p; Charlie Dixon – bj.
- WCAllen p50: prob Elmer Chambers - cnt; George Brashear – tb; Don Redman or Ernest Elliott – cl; Fletcher Henderson – pno; Charlie Dixon – bj (see comment above!).
- Rust*4: probably Elmer Chambers – cl; George Brashear – tb; Ernest Elliott or Don Redman – cl; Fletcher Henderson – p; Charlie Dixon – bj.
- Rust*6: prob Elmer Chambers - cnt; George Brashear – tb; Ernest Elliott or Don Redman – cl; Fletcher Henderson – pno; Charlie Dixon – bj
- BGR*4: prob Elmer Chambers - cnt; prob George Brashear – ibn; prob Don Redman or Ernest Elliott – cl; Fletcher Henderson – pno; Charlie Dixon – bj
- Discernible differences of takes: Aggravatin’ Papa -1: first chorus middle break – bar 16: a row of 4 equal eighth notes Db by tpt Aggravatin’ Papa -2: first chorus middle break – bar 16: one half note Db by tpt Loveless Love: as take -I of this title has not been reissued, nothing can be said about differences of takes!

018 F. H. HENDERSON
Fletcher Henderson – pno
Chime Blues
I Want To
BS 2116, Chronological Classics 794
BS 2116, Chronological Classics 794

Enter Don Redman (late February 1923)

019 HENDERSON’S DANCE PLAYERS
Fletcher Henderson – pno; Charlie Dixon – bj
Elmer Chambers, unknown – tpt; unknown (George Brashear) – tb;
Don Redman, unknown – alt, ct; unknown (Billy Fowler?) – ten;
Fletcher Henderson – pno; Charlie Dixon – bj
574 Farewell Blues
575 Wet Yo’ Thumb
Oly 1435, Chronological Classics 794
Oly 1435, Chronological Classics 794

Walter C. Allen p. 52: “This sounds like a genuine Henderson pickup unit of the period, and if so, it was the first orchestral date on which some of his future personnel were used.”
Allen certainly is right in stating that this recording has the genuine Henderson sound, probably as a result of Chambers’ and Redman’s presence. Not to forget Henderson himself and the probable presence of Charlie Dixon. Chambers plays an assured and masculine lead in his own 6/8 style which not long after grew out of fashion – at the latest with Armstrong’s arrival. The prominent clarinet soloist must be Redman stylistically, and he certainly leads the reed section on alto. Nothing definite can be said about the trombone player – who certainly may be Brashear, the tenorist, and the second trumpet and – if there is one – second alto players. Yet, we might be hearing this tenor player more often on the next sessions and I dare propose Billy Fowler as the man who very probably is responsible for those ‘Benny Krueger’ triplets heard on a couple of sessions below. These triplets can also be heard from the bass saxophonist on session 033 ‘Seven Brown Babies’ where it is Fowler without much of a doubt.
To my ears the strong banjo player must be Charlie Dixon who had joined the Henderson organisation in early 1923. Only that he seems to be much more daring this early than later on with his banjo trills in ‘Farewell Blues’. And there even are some Henderson solo strains in ‘Farewell Blues’ which may be sign of his studies when touring with Ethel Waters in the South.

Notes:
- Delaunay: not listed
- Jazz Directory Vol.4: not listed
- Rust*3: Joe Smith, Elmer Chambers and/or Howard Scott (ppt); George Brashear or Chink Johnson (tb); Edgar Campbell (ct); Don Redman (ct, alt); unknown (ten); Fletcher Henderson (pno); Charlie Dixon (bj); Kaiser Marshall (vl)
- WCAllen p52: two cornets; trombone; three reeds; piano; banjo – includes Elmer Chambers, cornet; Don Redman, clarinet; Fletcher Henderson, piano
- Rust*4: Elmer Chambers, unknown - t; unknown - tb; Don Redman - cl; unknown – as; unknown – ts; Fletcher Henderson – p – arr; unknown - bj
- Rust*6: Elmer Chambers, another; t; unknown; tb; Don Redman, cl; unknown, as; unknown, ts; Fletcher Henderson, p; unknown, bj.

020 ST. LOUIS SYNCOPATORS
Fletcher Henderson – pno, Charlie Dixon – bj

Enter Don Redman (late February 1923)

Probably:
Elmer Chambers - ppt; George Brashear – tb;
Don Redman – ct; unknown (Billy Fowler) – ten;
Fletcher Henderson – pno; Charlie Dixon – bj

Enter Don Redman (late February 1923)

Probably:
Elmer Chambers - tpt; George Brashear – tb;
Don Redman – clt; unknown (Billy Fowler) – ten;
583 Long Lost Mama
The Snakes’ Hips
Oly 1436
Oly 1437
not on LP/CD
not on LP/CD

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

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

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

021 HENDERSON’S DANCE PLAYERS
Elmer Chambers, unknown; tpt; George Brashear – tbn;
Don Redman – alt, clt; unknown (Billy Fowler) – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo;
Don Redman – arr (1)

600 Down By The River
Oly 1434, Chronological Classics 794

060-1 Troit Along
Oly 1442, Chronological Classics 794

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

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

022 HANNAH SYLVESTER Henderson’s Orchesra
Hannah Sylvester – voc;
Joe Smith – cnt; George Brashear – tbn;
Ernest Elliott – clt; Don Redman – alt;
Fletcher Henderson – pno; Charlie Dixon – bjo

42374-1 Midnight Blues
Em 10625, Doc DOCD-5343

42375-2 I Don’t Let No One Man Worry Me
Em 10625, Doc DOCD-5343

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

There is one of thereed players playing clarinet throughout. Stylistically he might be Don Redman. The second reedman seems to play alto sax throughout and not tenor as given in the discos. In the second title it could as well be tenor holding long notes, but this could certainly be played on alto, too. In any case, alto would be much more significant if we assume it is Elliott here. He may be Elliott, but it is impossible to make a distinct statement as to his presence. (The alto man does not play clarinet on this session.) Some clarinet phrases sound like Elliott’s up and down shrs, but probably Redman’s clarinet style at the time was not so far away from Elliott’s, so that judgement is almost impossible. It should, yet, be kept in mind that Henderson himself as well as Don Redman have named Ernest Elliott as participant of at least a few of these early Henderson blues accompaniments. As I have been unable to hear Elliott’s playing on any of the afore-mentioned Henderson accompaniments, his only possible presence might be this one then. Although Bushell states in his book that he never heard Elliott play a saxophone, reality proves different (he can distinctly be listened to on alto sax on a lot of recordings). But I have as yet been unable to find an instance where he plays tenor sax, and this fact makes me think about his presence here.

Notes:
- Delaunay: Fletcher Henderson a. h. Orvh.
- Rust*3: Howard Scott - c; Teddy Nixon - th; Don Redman – cl; unknown – cl, ts; Fletcher Henderson - p; Charlie Dixon – bj
- BGR*2: Howard Scott, cnt; Teddy Nixon, tbn; Don Redman, clt; unknown clt/ten; Fletcher Henderson, pno; Charlie Dixon, bj
- BGR*5,7: Elmer Chambers – c; pass George Brashear – th; Don Redman, Ernest Elliott - cl, ts; Fletcher Henderson – p; Charlie Dixon – bj
023 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers, Joe Smith - tpt; George Brashear - tbn; [other notes]; 
Don Redman, Ernest Elliott - alt, clt; Billy Fowler - ten/clt;
Fletcher Henderson - pno; Charlie Dixon - bjo

**Discernible differences of takes:**

- **Beale Street Mama:**
  - Take 1: no differences noted.
  - Take 2: differences noted.

024 GLADYS BRYANT

Gladys Bryant - voc; 
Joe Smith - tpt; George Brashear - tbn; Don Redman - clt;
Fletcher Henderson - pno; Charlie Dixon - bjo

**Discernible differences of takes:**

- **Tired O’ Waitin’ Blues:**
  - Take 1: no differences noted.
  - Take 2: differences noted.

**Notes:**

- **Beale Street Mama:**
  - Take 1: no differences noted.
  - Take 2: differences noted.

- **Tired O’ Waitin’ Blues:**
  - Take 1: no differences noted.
  - Take 2: differences noted.
Beale Street Mama - 3: same, but: one syncopation in the middle, followed by five eighth notes and two quarter notes behind singer’s entrance

025 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers, Joe Smith - tpt; George Brashear - tb; Don Redman - clt;
Fletcher Henderson - pno; Charlie Dixon - bjo
1406-2 Down Hearted Blues
1406-3 Down Hearted Blues

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

Stylistically it is Charlie Dixon on banjo here.

Notes:
- Delaunay: personnel unknown
  - Jazz Directory Vol.4: prob. Howard Scott, Elmer Chambers (cor); Charlie Green (tbh); 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, tb; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bj; Ralph Escudero, bbs
  - Rust*3: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tb; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bj; Kaiser Marshall, dms
  - WC Allen p53: Elmer Chambers, Joe Smith - tpt; George Brashear – ?; Don Redman, one other – clt, axex; Fletcher Henderson – pno; prob Charlie Dixon – bj. “The second cornetist who takes two breaks in the coda sounds much more like Joe Smith than like Chambers or Russell Smith.”
  - Rust*4, 6: Russell Smith, Elmer Chambers, Joe Smith – t; ? George Brashear – th; Don Redman – cl-as; unknown, ts; Fletcher Henderson – p; Charlie Dixon – bj

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

026 HANNAH SYLVESTER

Fletcher Henderson’s Orchestra

Hannah Sylvester – voc;
Elmer Chambers – cnt; George Brashear – tb; Don Redman – clt;
Fletcher Henderson – pno; Charlie Dixon – bjo
1407-2 Midnight Blues
1407-3 Midnight Blues
1407-4 Midnight Blues
1408-1 Farewell Blues
1408-2 Farewell Blues
1408-3 Farewell Blues

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

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

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

Notes:
- Delaunay: Fletcher Henderson a. h. Orch.
  - Rust*3: Howard Scott – c; Teddy Nixon - tb; Edgar Campbell – clt; ?Coleman Hawkins – ts, bxs; Fletcher Henderson – p; Charlie Dixon – bj
  - BGR*2: Howard Scott, cnt; Teddy Nixon, tb; Edgar Campbell, clt; ten doubing bxs – which may indicate Coleman Hawkins; Fletcher Henderson, pno; Charlie Dixon, bj
  - WA Allen p53: prob Elmer Chambers – cnt; George Brashear – tb; Don Redman – clt; poss Billy Fowler – tenor and baritone sax;
  - Fletcher Henderson – pno; Charlie Dixon – bjo
  - BGR*3, 4: Elmer Chambers – c; pos George Brashear – th; prob Don Redman – cl; prob Billy Fowler – ts, bar; Fletcher Henderson – p; Charlie Dixon – bj
  - Rust*4, 6: Elmer Chambers – c; ? George Brashear – th; Don Redman - cl; ? Billy Fowler – ts, bar; Fletcher Henderson – p; Charlie Dixon – bj
  - Bo Lindström: this is Brashear.

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

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

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

Midnight Blues -4: tune is played in Bb. clt break at the end of the second 12-bar blues-strain leading to a different 12-bar (not blues) strain

Farewell Blues -1: tune is played in Ab. First cnt break in third chorus: succession of notes Eb – B - Ab

Farewell Blues -2: tune is played in Gb. First cnt break in third chorus: Bb – Bb, no dirty tones in bars 3/4 and 7/8 of this chorus

Farewell Blues -3: tune is played in Ab. First cnt break in third chorus: Bb – Bb, several dirty tones in bars 3/4 and 7/8 of this chorus

Note: One take of each title plays in Gb. This is quite unusual for a jazz band. But the ‘Midnight Blues’ as recorded by Hannah Sylvester also on Emerson 10625 (session 025 of this listing) does also play in Gb, and contains a similar clt break at the end of the two 12-bar blues strains, just as take -4 above. Which would mean that the key of Gb might not result from the turn-table running too slow, but from the arrangement used at the earlier session.
027  FLETCHER HENDERSON’S ORCHESTRA

Elmer Chambers, Joe Smith - tpt; George Brashear – tbn;
Don Redman, unknown (Billy Fowler ?) – alt, clt; unknown – ten;
Fletcher Henderson – pno, Charlie Dixon – bjo

Gulf Coast Blues

- Rust*4,*6: Elmer Chambers – c; George Brashear – tb; Don Redman - cl; Fletcher Henderson – p; Charlie Dixon – bj
- WCAllen p53:  prob Elmer Chambers – cnt; George Brashear – tbn;  Don Redman – clt;  poss Billy Fowler – tenor and baritone sax;
- BGR*2: unknown tpt;  unknown tbn;  unknown clt;  unknown pno;  unknown bjo
- Rust*3: unknown –t;  unknown –tb;  unknown –cl;  unknown –p;  unknown -bj
- Delaunay:  Fletcher Henderon a. h. Orch.

Notes:
- Hendersonia, p. 56:  There are two different takes of ‘Gulf Coast Blues’ both numbered “1”.  The common take “-1” is distinguished by the fact that “4” of “1413” obliterator a “3” in the wax – thus “1’13”(?= 4 on 3 – KBR); whereas the rare take -1 has an error-free “4”.  One of these is not a true take -1; to distinguish them in the discography, I designate the common take as “01” – the “0” standing for “obliterated” – and the rare take as “1’.”
- Note: KBR: Both takes of ‘When You Walked Out’ are played in the key of B natural.  Very unusual!

028  HANNAH SYLVESTER

Hannah Sylvester – voc;
Joe Smith – ctt; George Brashear – tbn; Don Redman – clt;
Fletcher Henderson – pno; Charlie Dixon - bjo

The Wicked (Dirty) Fives

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

The other musicians undisputed.

029  HENDERSON’S HOT SIX

Elmer Chambers - ctt; George Brashear – tbn;
Don Redman – clt; unknown – ten, clt;
Fletcher Henderson – pno; Charlie Dixon – bjo; unknown - bbs

Your Time Now

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

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

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

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

Discernible differences of takes:

Gulf Coast Blues -01:  Intro, first clt break; played flawless.
Gulf Coast Blues -1:  Intro, first clt break; played with a fluffed second note.

When You Walked Out -2:  bjo solo with exact brass stop-time rhythm.  First bar of last cnt break (c. 2:50): eighth note B, 3 quarter notes C# - D – C#
When You Walked Out -3:  bjo solo at odds with brass stop-time rhythm.  First bar of last cnt break (c. 2:55): eighth note C#, 3 quarter notes B – D – D

Note:  Hendersonia, p. 56:  There are two different takes of ‘Gulf Coast Blues’, both numbered ‘1’.  The common take “-1” is distinguished by the fact that “4” of “1413” obliterator a “3” in the wax – thus “1’13”(?= 4 on 3 – KBR); whereas the rare take -1 has an error-free “4”.  One of these is not a true take -1; to distinguish them in the discography, I designate the common take as “01” – the “0” standing for “obliterated” – and the rare take as “1’.”
- Note: KBR: Both takes of ‘When You Walked Out’ are played in the key of B natural.  Very unusual!
HENDERSON’S HOT SIX

New York, Jun. 07, 1923

030

Elmer Chambers - tpt; unknown (George Brashear?) – tbn; Don Redman – alt, clt; unknown – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler - bxs
81019-4
Gulf Coast Blues
Col A3951, Chronological Classics 794

Trumpet/cornet is well in Chambers’ capability, but he obviously had learned from Joe Smith by this time, playing things derived from Johnny Dunn and shows more off-beat phrasing than before. But there still is Chambers’ obviously unavoidable 6/8 rhythm. A trombone is faintly audible in the background, but its presence numerically unlikely. The other reedman - on tenor sax - stays in the background and shows no individual traces whatsoever. He is impossible to identify. Rhythm section seems to be as given. Clarinet playing throughout (clarinet solo!) is admitted (on Dave Brown’s urgent request) to be by Redman, but a little untypical. There is no trace of Elliott on this side, in case he is not on tenor sax! (There is no sign of him to play tenor anywhere!)

Notes:
- Delanoay: not Henderson
- Jazz Directory Vol.4: not listed
- Rust*2: (all) unknown tpt, tbn, clt/alt, alt, pno, bjo, bbs. “Controversy still centres on whether this group is connected with the orchestra led by Fletcher Henderson. He may have been the pianist and/or arranger, but the band as a whole does not suggest his band of the period, or a part of it.”
- Rust*3: ?Bubber Miley-another- c; unknown -tb; Ernest Elliott- cl- as; unknown- as; unknown- ts; unknown- p; unknown- bjo;
ununknown- bb.
- WCAllen p65: Elmer Chambers, cornet; pass a trombone; Don Redman, clarinet/alto sax; pass Ernest Elliott, alto/tenor sax; Fletcher Henderson, p; pass Charlie Dixon, bjo; pass Billy Fowler, bass sax. “I am certain that both sides ARE by a Fletcher Henderson pickup unit, from familiarity with his other work. Don Redman has also heard this record, and stated that it was a typical Henderson item of the day, with himself soloing on the clarinet and Chambers playing lead cornet. The low-register cornet breaks on ‘Midnight Blues’, however, do not sound typical of Chambers but more like Joe Smith, even if present on ‘Gulf Coast Blues’, he is practically inaudible.”

031

New York, Jun. 11, 1923

HENDERSON’S HOT SIX

Elmer Chambers, Joe Smith – cmt; Teddy Nixon – tbn;
Don Redman – clt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler - bxs
81071-2
Midnight Blues
Col A3951, Chronological Classics 794

The brass team has Chambers in first chair and obviously Joe Smith on beautiful muted second cornet. The trombonist is a different man than before and may be Nixon as listed by Allen. It seems that we find part of Mannie Smith’s earlier accompanying band here. According to the sources Hawkins was in New York off and on in 1923 and would probably have been engaged by Henderson for recording purposes from mid 1923 on, although he became a band member not before January 1924. There are two reed players only present except for the bass sax in the rhythm section. The clarinetist is very probably Don Redman, and not Elliott as assumed earlier by part of our listening group. The tenor sax player has Hawkins’ tone and approach – although not his later power – and there seems to be little doubt as to his presence. W.C. Allen does not list him for this session! As stated earlier Elliott very certainly did not play tenor sax. I do not hear any alto saxist on this session. The rhythm team is certainly the same as before.

Notes:
- Delanoay: not Henderson
- Jazz Directory Vol.4: not listed
- Rust*2: (all) unknown tpt, tbn, clt/alt, alt, pno, bjo, bbs. “Controversy still centres on whether this group is connected with the orchestra led by Fletcher Henderson. He may have been the pianist and/or arranger, but the band as a whole does not suggest his band of the period, or a part of it.”
- Rust*3: ?Bubber Miley-another- c; unknown -tb; Ernest Elliott- cl- as; unknown- as; unknown- ts; unknown- p; unknown- bjo;
ununknown- bb.
- WCAllen p65: Elmer Chambers, cornet; pass a trombone; Don Redman, clarinet/alto sax; pass Ernest Elliott, alto/tenor sax; Fletcher Henderson, p; pass Charlie Dixon, bjo; pass Billy Fowler, bass sax. “I am certain that both sides ARE by a Fletcher Henderson pickup unit, from familiarity with his other work. Don Redman has also heard this record, and stated that it was a typical Henderson item of the day, with himself soloing on the clarinet and Chambers playing lead cornet. The low-register cornet breaks on ‘Midnight Blues’, however, do not sound typical of Chambers but more like Joe Smith, even if present on ‘Gulf Coast Blues’, he is practically inaudible.”
032 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers – tp; Teddy Nixon – tb; Don Redman – alt, clt; Billy Fowler – alt (cms?), bsx;
Fletcher Henderson – pno; Charlie Dixon – bjo

1459-1 My Sweetie Went Away (She Didn’t Say Where – When – Or Why) Pm 20251, Chronological Classics 697
1459-2 My Sweetie Went Away (She Didn’t Say Where – When – Or Why) Pur 20251 not on LP/CD

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

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

Notes:
- Delaunay: personnel unknown
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbn); unknown clt; Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, clt, alt; unknown, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- Rust*3: Elmer Chambers (and another ?) – t; Teddy Nixon – th; Don Redman – cl – alt; unknown ts; Billy Fowler – bar; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d

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

033 FLETCHER HENDERSON AND HIS ORCHESTRA

Joe Smith – tp; Teddy Nixon – tb;
unknown – clt; unknown (Don Redman or Billy Fowler?) – ten (cms?), alt;
Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bsx, ten

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

Well, this is tough! The trumpet/cornet player definitely is not Chambers, but most probably the still Johnny Dunn inspired Joe Smith instead.

Chambers’ 6/8 phrasing is lacking and there is much bluesy off-beat playing – in part muted – by Smith as has been heard before. Very different from the foregoing session above where Chambers is on cornet. The trombonist may be Nixon as given.

But then the reed players! There is a clarinet player throughout who was thought to be possibly Redman, but who uses – as from Redman rather unfamiliar sounds, trills and phrases, so that I am inclined to at least doubt his presence – as Walter C. Allen did! This player is not as Larry Shields inclined as Redman was. This man displays a stronger staccato attack than Redman.

Then we hear a saxophone on the first title which I think to be a tenor sax, or possibly a c-melody-sax, possibly played by the man whom I assume to be Fowler because of the strong tone and the long vibrato. But this man I can only hear on ‘Gulf Coast Blues’.

On ‘Down Hearted Blues’ I do not hear the assumed Mr. Fowler again. Instead we hear an alto saxophone in the style and manner as known from Redman. Yet, I am very uncertain about that, and I would also consider this player on c-melody-sax, and then Fowler as well. Or Redman?

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

Let me now phantasize a little bit using my observations: We hear a clarinet player – unknown to us – throughout the whole session. For the first chorus he plays the melody for the first chorus on tenor sax. Exactly at the end of this chorus he again stops playing tenor and switches to bass sax again, and for the last chorus it is obviously Redman now on clarinet and Fowler (?) on bass sax.

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

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

034 ROSA HENDERSON
Rosa Henderson – voc;
Elmer Chambers – tpt; Teddy Nixon – th;
Don Redman – cl; unknown – as;
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bxs
28300 Midnight Blues (A Wee Hour Chant) Vic 19124, Document DOCD-5401
28299-4 Struttin’ Blues Vic unissued not on LP/CD

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

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

035 EDNA HICKS
Edna Hicks – voc;
Elmer Chambers – tpt; Teddy Nixon – th;
Don Redman – cl; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo
11815 You’ve Got Everything A Sweet Mama Needs But Me Voc 14650, Document DOCD-5627
11816 You’ve Got Everything A Sweet Mama Needs But Me Ginn 7003, Document DOCD-5428

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

Attention listening reveals the correctness and general accordance of this listed personnel.

Notes:
- Delaunay: Fletcher Henderson and his Orchestra
- Jazz Directory Vol. 4: Howard Scott, Elmer Chambers (corn); Charlie Green (tbn); unknown (clt); Don Redman, (alt); Coleman Hawkins(ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*3: Elmer Chambers and/or Howard Scott – c; Teddy Nixon – th; Edgar Campbell – cl; Don Redman, as; Coleman Hawkins – ts;
- Fletcher Henderson – p; Charlie Dixon – bj; Kaiser Marshall – d
- BGR*2, *3: Elmer Chambers or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, clt; Don Redman, alt; Coleman Hawkins, bass-sax;
- Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, d
- WC Allen p69: Elmer Chambers – cornet; prob Teddy Nixon – trombone; Don Redman – clarinet; Coleman Hawkins, tenor sax; Fletcher Henderson – piano; prob Charlie Dixon – banjo
- BGR*4: Elmer Chambers, cnt; Teddy Nixon, tbn; Don Redman, cl; Coleman Hawkins, ts; Fletcher Henderson, pno; Charlie Dixon, bjo;
- Kaiser Marshall, d
- Rust*6: Elmer Chambers – c; ? Teddy Nixon – th; Don Redman – cl; Coleman Hawkins – ts; Fletcher Henderson – p; Charlie Dixon – bj

036 FLETCHER HENDERSON AND HIS ORCHESTRA
Fletcher Henderson’s Orchestra – New York, Aug. 09, 1923
Elmer Chambers – tpt; Teddy Nixon – th;
Don Redman – alt, clt; Coleman Hawkins – ten;
Fletcher Henderson – pno, chimes; Charlie Dixon – bjo; Billy Fowler – bxs
11817 Diccy Blues Voc 14654, Neatwork RP 2006
11819 Diccy Blues Voc 14654, Chronogical Classics 697
11821 Do Doodle Oom Voc 14654, not on LP/CD
11822 Do Doodle Oom Voc 14654, Chronogical Classics 697

Walter C. Allen: “Same personnel as above (Aug. 09, 1923); Redman doubles alto sax, Hawkins doubles baritone or bass sax; unknown, possibly Redmanor Henderson, plays chimes.”

This personnel offers no reason to contradict, except that Hawkins does not double on anything here. We hear Chambers on cornet together with Nixon on trombone, typical clarinet playing from Redman and a very prominent Hawkins, still in slap-tongue style. The rhythm section is really swinging, not the least because of Fowler’s driving bass sax and Dixon’s immensely urgent banjo.
In the first chorusses of ‘Dicty Blues’ the presence of the bass sax player can distinctly be heard alongside Hawkins on tenor. Shortly thereafter he plays a solo displaying some sort of boogie figure on his bass sax. As before he is presumably Billy Fowler.

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

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

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

Notes:

- **LENA WILSON**
  - Fletcher Henderson and his Orchestra
  - New York, Aug. 09, 1923

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

  **037**
  - Afternoon Blues
    - Voc 14651, Document DOCD-5443
  - Michigan Water Blues
    - Voc 14651, Document DOCD-5443

- **EDNA HICKS**
  - Henderson’s Hot Four
  - New York, early Sep. 1923

  Edna Hicks – voc; Elmer Chambers – tpt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bj

  **038**
  - Just Thinkin’ (A Blues)
    - Ajax 17006, Document DOCD-5428

- **FLETCHER HENDERSON AND HIS ORCHESTRA**
  - New York, Sep. 13, 1923

  Elmer Chambers – tpt; Teddy Nixon – bjo; Don Redman – clt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bj; Billy Fowler – bsx, alt; Kaiser Marshall – dms; Raymond Mathews – arr (1)

  **039**
  - Dickie Blues
    - Col A3995, Chronological Classics 697
  - Do Doodle Oom
    - Col A3995, Chronological Classics 697
the long held notes in the first chorus parallel to the bass sax. Marshall can be heard playing softly on his wood-block. Then, in the chase chorus with Redman on clarinet, Hawkins plays in inimitable individual fashion honking at the bottom of his tenor sax. Marshall here on cower. The following freakish 16-bar part for clarinet on unchangeable harmony has Fowler again on rhythm bass sax, Marshall on tom-tom, and the out-chorus again has prominent Hawkins on tenor sax, while Fowler plays the bass sax in the rhythm team. The rhythm section thus is Henderson, Dixon, Fowler, who changes over to the reed section at the end of the first title, and the new-comer Marshall who can definitely be identified by his cymbal sound. I do not hear a second trumpet as supposed in Storyville 138 (see below), but I definitely hear a second alto as explained in the reed section at the end of ‘Dicty Blues’. Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); 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 (tb); Don Redman (alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (d)
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tb; Edgar Campbell, clt; Don Redman, clt; alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bj; Ralph Escudero, bbs; Rust*3: Elmer Chambers (and another ?) – s; Teddy Nixon – tb; Don Redman – cl – as; Coleman Hawkins - ts; Billy Fowler – bar; Fletcher Henderson – p – ldr – a; Charlie Dixon – hj; ? Ralph Escudero – bb; Kaiser Marshall – d
- WCallen 669: Elmer Chambers, cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax, baritone or bass sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; poss Kaiser Marshall, drums
- Storyville 138 p240, L. Wright: “It is not often that I would take up the cudgels with Walt Allen over his magnificent ‘Hendersona’, but despite what he says, I am convinced of the presence of two cornets on the Columbia recordings of ‘Dicty Blues/ Do Doodle Oom’ (13 September ‘23) – particularly noticeable on the intro and coda of the latter. And while you’re having a careful listen, pay attention to the reeds as well and see what you think about how many and who plays what.”
- Storyville 141 p210, L. Wright: “A little more response here (see above! KBR), and all agreed that two cornets are present. The reeds clearly pose greater problems and the following have been offered: Jerry Whitehead thinks three reeds with Hawkins doubling ts/cl. There is a second clarinet and either baritone or bass sax – clearly not Hawkins as he can be heard simultaneously on Dicty Blues.”

040 SEVEN BROWN BABIES
Elmer Chambers – tp; Teddy Nixon – tb;
Don Redman – alt, ctt; Coleman Hawkings – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bxa
31009-2 Dicty Blues Ajax 17011, Chronogical Classics 697
31010-1 Charleston Crazy Ajax 17011, Chronogical Classics 697
31011-1 Do Doodle Oom Ajax 17009, Chronogical Classics 697
31012-2 West Indian Blues Ajax 17009, Chronogical Classics 697

My first impression when listening into these titles was: there are two trumpets/cornets! This has led me to assume that we have Howard Scott’s first recording with the Henderson band here. But inspite of intense listening and to my strong disappointment Michael Rader and I have been unable to secure Scott’s presence here. (The sound of a second trumpet might also have been caused by the clarinet or one of the saxophones. And it is only apparent on the first title.) So, it is very probably Chambers alone to lead the band with his horn. But he certainly achieves a surprising lift to the band. At last we catch a glimpse of Teddy Dixon’s solo abilities, which might be used for better comparing later on. He also uses some sort of 6/8 phrasing just as Chambers does. Yet, he is a fine craftsman. The clarinetist obviously is Don Redman again. I have no doubts about his presence. Stylistically it is certainly him. He plays alto sax only in written parts for reed section. There is no second or (third, how say them) sax altoophonist. And on tenor sax we hear the ever more promising Coleman Hawkins again. Fletcher Henderson and Charlie Dixon are undisputed. On bass sax we certainly have the man again, whom I have tentatively identified as Billy Fowler. On ‘West Indian Blues’ he attempts to play some of before heard “Benny Krueger triplet stuff on the bass sax, as explained in the reed section at the end of ‘Dicty Blues’. But inspite of intense listening and to my strong disappointment Michael Rader and I have been unable to secure Scott’s presence here. (The sound of a second trumpet might also have been caused by the clarinet or one of the saxophones. And it is only apparent on the first title.) So, it is very probably Chambers alone to lead the band with his horn. But he certainly achieves a surprising lift to the band. At last we catch a glimpse of Teddy Dixon’s solo abilities, which might be used for better comparing later on. 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Chambers and the trombonist – apparently Nixon - are undisputed, Chambers leading the band. And Redman certainly is the clarinettist. Early on we hear a piano solo by the leader, followed by a short solo by very probably Hawkins playing the melody straight (or is it Fowler on cms? – there is no bass sax under it!), and then a Hawkins break. The growl trumpet in minor mode by Chambers shows his developement and is better than what would be expected by him. Then a short clarinet solo in minor mode again and some very beautiful harmonizing thereafter by the brass (this certainly sounds like two trumpets plus trombone) and Chambers playing the ride-out.

Other band players: At no instance can I hear Redman play alto sax, given that it is Fowler in the straight melody part. Hawkins can clearly be distinguished in the introduction break and in some few more breaks, but he does not play clarinet. But the melody part after the piano solo played straight might possibly be played by Fowler sound-wise. The rhythm men are as given, Fowler the obvious bass sax player.

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b). Kaiser Marshall (dm)
- Jazz Directory Vol.4: prob, Howard Scott, Elmer Chambers (cor); Charlie Green (tbm); 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, bj; Ralph Escudero, bhs
- Rust*3: Elmer Chambers, Joe Smith – t; Teddy Nixon – th; Don Redman – cl – as; Coleman Hawkins – ts; Billy Fowler – barr; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; ?Ralph Escudero – bhs; Kaiser Mashall - d
- WC Allen p74: Elmer Chambers., cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob Billy Fowler, bass sax
- Rust*4: Elmer Chambers – c; Teddy Nixon – th; Don Redman – cl – as; unknown – as – ts; Coleman Hawkins – ts-cl; Billy Fowler – bss; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj

Discernible differences of takes:

12080 clt break in introduction: 5th note (C) is a minor fifth above the 3rd note (F#).
12081 clt break in introduction: 5th note (C) is same as 3rd note (C).

042 FLETCHER HENDERSON AND HIS ORCHESTRA New York, Oct. 06, 1923
Elmer Chambers – tpt; Teddy Nixon – tbn;
Don Redman – alt, clt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bss
12089 Down South Blues Voc 14691, Chronological Classics 697
W.C. Allen p.74: “This band has seven men including three reeds as above. I believe that Hawkins, rather than Redman, plays the clarinet on ‘Down South Blues’, because the clarinet solo immediately follows Redman’s alto solo. The alto and bass saxes can both be heard behind the clarinet solo. The bass saxist is not Hawkins, as he can be heard behind Hawke’s tenor sax solo.”
After a recent re-listening to this title I have to contradict W.C. Allen’s statements above.
We hear an introduction plus a 16-bar verse by the ensemble. Then we have a first chorus played by Coleman Hawkins’ high tenor sax in a rather straight manner sounding somewhat like a c-melody-sax. Listen especially to this short downward phrase early in bar 9: this is distinctly Hawkins in tone, vibrato and style! This certainly is not Redman on alto, and there is a bass sax beneath. A Redman clarinet chorus follows behind this we hear Hawkins and Fowler. In the fourth chorus Hawkins again plays a tenor solo, this, yet in his own accustomed - lower - manner. The coda is played by clarinet and tenor in harmony. So, against Allen’s statement, there is no need to ascribe the clarinet solo to Hawkins here. It should be added, that Hawkins very scarcely soloed on clarinet in his later career – if at all – and solos ascribed to him show some strange deficiency on the technical side. (But see my notes re this title in session 051). In all Hawkins can be heard on tenor sax with his characteristic tone through the whole title. Fowler seems to develop into an ever growing bass sax player, maybe under Hawkins’ influence?
Rhythm section as usual, still without drummer.

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b). Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers (cor); Charlie Green (tbm); 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, bj; Ralph Escudero, bhs
- Rust*3: Elmer Chambers, Joe Smith – t; Teddy Nixon – th; Don Redman – cl – as; Coleman Hawkins – ts; Billy Fowler – barr; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj; ?Ralph Escudero – bhs; Kaiser Mashall - d
- WC Allen p74: Elmer Chambers., cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; prob Charlie Dixon, banjo; prob Billy Fowler, bass sax
- Rust*4: Elmer Chambers – c; Teddy Nixon – th; Don Redman – cl – as; unknown – as – ts; Coleman Hawkins – ts-cl; Billy Fowler – bss; Fletcher Henderson – p – ldr – a; Charlie Dixon – bj

043 FLETCHER HENDERSON AND HIS ORCHESTRA New York, Oct. 27, 1923
Elmer Chambers – tpt; Teddy Nixon – tbn;
Don Redman – alt, clt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Billy Fowler – bss; Kaiser Marshall - dms
12199 You’ve Got To Get Hot Voc 14691, Chronological Classics 697
W.C. Allen p.75: "The original ledgers, according to the late Eugene Williams, list the band as 'Henderson's Blue Grass Seven'. The actual instrumentation, however, seems to total eight men, with a drummer present (cf. the Ajax 'Seven Bown Babies' session, above). The sax solo following Redman's alto sax solo is too high in range for a tenor, but is indisputably Hawkins; it's range is that of a c-melody-sax; see also remarks re reed men for Vocation session of Oct 5, 1923, above."

Don Redman is quoted as saying they had recorded 'Dicty Blues' that day (therefore the date of the audition would have been Sept. 13, 1923; bass player. But we went and finally played the tunes we recorded that day, the numbers we recorded escape me at the moment (elsewhere

W.C. Allen, p. 87: "Enter Howard Scott (late 1923)


-WCAllen p75: Elmer Chambers., cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, C-melody and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; prob Billy Fowler, bass sax; prob Kaiser Marshall, drums

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

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

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

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

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

Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (dm)

-Fletcher Henderson and his Orchestra

New York, Nov. 27, 1923

Elmer Chambers – tpt; Teddy Nixon – tbn;

Don Redman – alt; Coleman Hawkins – ten

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

PA 036042;

Chronological Classics 697

Chesky Classics 697

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol 4: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); 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, bj; Ralph Escudero, bhs
- WCAllen p80: Elmer Chambers., cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Coleman Hawkins, clarinet, C-melody and tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; prob Billy Fowler, bass sax; prob Kaiser Marshall, drums

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol 4: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); 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, bj; Ralph Escudero, bhs
- WCAllen p80: Elmer Chambers., cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; arrangement; Coleman Hawkins, tenor sax; Fletcher Henderson, piano, prob Charlie Dixon, banjo; Billy Fowler, bass sax; Kaiser Marshall, drums
- Jazz Directory Vol 4: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol 4: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); 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, bj; Ralph Escudero, bhs
- WCAllen p80: Elmer Chambers., cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; arrangement; Coleman Hawkins, tenor sax; Fletcher Henderson, piano, prob Charlie Dixon, banjo; Billy Fowler, bass sax; Kaiser Marshall, drums

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol 4: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); 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, bj; Ralph Escudero, bhs
- WCAllen p80: Elmer Chambers., cornet; prob Teddy Nixon, trombone; Don Redman, clarinet, alto sax; arrangement; Coleman Hawkins, tenor sax; Fletcher Henderson, piano, prob Charlie Dixon, banjo; Billy Fowler, bass sax; Kaiser Marshall, drums

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

W.C. Allen, p. 82: "It's very unlikely that Hawkins played on the Vocalion sessions (above.)"
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. 3.05: tpt growled 3/4 note B, 1 quarter pause, 1 quarter note C#, 1 eighth note D - 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# - B, 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#

Discernible differences of takes:

046 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA

New York, Nov. 30, 1923

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – thn; Don Redman – alt; Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx

Voc 14726, Chronological Classics 683

Voc 14726, Neutral 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 date, Henderson cut two more titles behind singer Hazel Myers, 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 (b); Bob Escudero (tb); Kaiser Marshall (dr)

- Rust²: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Tedd Nixon, thn; Edgar Campbell, cl; Don Redman, alt; Coleman Hawkins, tbn; unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (b); Bob Escudero (tb); Kaiser Marshall (dr)

- WC Allen: Elmer Chambers, Howard Scott, cornet; Billy Fowler, baritone; Don Redman, clarinet and alto sax; unknown alto sax; Fletcher Henderson, piano; Charlie Dixon, bjo; Billy Fowler or poss Coleman Hawkins, bass sax

- Rust²: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Tedd Nixon, thn; Edgar Campbell, cl; Don Redman, alt; Coleman Hawkins, tbn; unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (b); Bob Escudero (tb); Kaiser Marshall (dr)

- WC Allen: Elmer Chambers, Howard Scott, cornet; Billy Fowler, baritone; Don Redman, clarinet and alto sax; unknown alto sax; Fletcher Henderson, piano; Charlie Dixon, bjo; Billy Fowler or poss Coleman Hawkins, bass sax

Discernible differences of takes:
Charleston C 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)

047 FLETCHER HENDERSON AND HIS SAWIN’ SIX

New York, c. Dec. 14, 1923

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tb;
Don Redman, – alt, clt; unknown (Coleman Hawkins ?) – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx

1923

31021-2 I’ll Never Say You Wrong (When Your Troubles Are Just Like Mine) Ajax 17017, Chronological Classics 683
31021-1 Potomac River Blues 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 cornetist 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 – th; 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

048 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Dec. 22, 1923

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tb;
Don Redman, – alt, clt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx; Kaiser Marshall – dms

1923

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 section is as before, without Kaiser Marshall on drums.

The brass 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, tb; Edgar Campbell, clt; Don Redman, clt; alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- 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

Discernible differences of takes:

Old Black ... 12482: tbn break at end of first strain B (ca. 0.45): long held note C in first 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

049 HENDERSON’S DANCE ORCHESTRA

New York, late Dec. 1923

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tb;
Don Redman, – alt, clt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo; Billy Fowler – bsx; Kaiser Marshall – dms

1923

105030 Shake Your Feet PA 036027, Chronological Classics 683
105031 Swanee River Blues PA 036027, Chronological Classics 683
Notes:

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

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

- Rust**: 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, bj; Ralph Escudero, bbs

- Rust**: Elmer Chambers, Howard Scott, Joe Smith – t; Teddy Nixon – th; 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

- WC Allen p97: 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


050 EDNA HICKS Fletcher Henderson’s Trio New York, late Dec. 1923 / early Jan. 1924 Edna Hicks – voc; Joe Smith – cnt; Don Redman – clt; Fletcher Henderson – pno

1633-2 Where Can That Somebody Be? Pm 12090, Document DOCD-5431
1634-2 If You Don’t Give Me What I Want (I’m Gonna Get It Somewhere Else) Pm 12090, Document DOCD-5431

051 FLETCHER HENDERSON AND HIS ORCHESTRA New York, Jan. 02, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;
Don Redman – alt, clt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bj; 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**: Howard Smith, Howard Scott, cornet; Teddy Nixon – t; Teddy Nixon – th; 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

- WC Allen p86: Elmer Chambers, Howard Scott, cornet; Tedd Nixon, trombone; Don Redman, clarinet; Don Redman –cl – as; Coleman Hawkins –ts; Billy Fowler –bsx; Fletcher Henderson – p – a; Charlie Dixon –bj; unknown –bsx; Kaiser Marshall -d

the band at Club Alabam (Jan. 04, 1924)
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
- WC Allen p96: Elmer Chambers, cornet; Teddy Nixon – b; Ralph Escudero – bs; Fletcher Henderson – p; Billy Fowler – bsx;
  Coleman Hawkins, ten; Charlie Dixon – bj; Kaiser Marshall – d
- Rust*: Elmer Chambers, Howard Scott – c; Teddy Nixon – b; Don Redman – as – cl; Billy Fowler – bar; Fletcher Henderson – p – ldr – a;
  Charlie Dixon – hj; Ralph Escudero – bb; Kaiser Marshall – d
- WC Allen p96: Elmer Chambers, cornet; Teddy Nixon; Fletcher Henderson, trombone; Don Redman, Coleman Hawkins, saxes; Fletcher
  Henderson, piano; Charlie Dixon, banjo; unknown bsx sax
- Rust*4: Elmer Chambers, Howard Scott – c; Teddy Nixon – b; Don Redman – as – cl; Coleman Hawkins – ts; Billy Fowler – bsx;
  Fletcher Henderson – p – a; Charlie Dixon – hj; Kaiser Marshall – d

053 HENDERSON AND HIS ORCHESTRA

New York, c. early Jan. 1924

Howard Scott – tpt; Teddy Nixon – tb;
Don Redman – alt, clt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bj; 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 Mama’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 (tbh); unknown clt; Don Redman (alt); Coleman Hawkins (ten);
  Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbh; Edgar Campbell, clt; Don Redman, clt,
  Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- Rust*: Elmer Chambers, Howard Scott, Joe Smith – t; Teddy Nixon – b; Don Redman – cl – as; Coleman Hawkins – cl – ts; Billy Fowler – bar;
- WC Allen p96: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; Billy Fowler – bar; Fletcher Henderson – p – ldr – a;
  Charlie Dixon – hj; Ralph Escudero – bb; Kaiser Marshall – d
- WC Allen 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: Elmer Chambers – c; Teddy Nixon – b; Don Redman – as – cl; Lonnie Brown – as; Coleman Hawkins – ts; Fletcher Henderson
  – p – a; Charlie Dixon – hj; Ralph Escudero – bb; Kaiser Marshall – d

Easter Rafael / Ralph ‘Bob’ Escudero (January 1923)

054 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Jan. 29, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tb;
Don Redman – alt, clt;
Fletcher Henderson – pno; Charlie Dixon – bj; 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
- *WC Allen*: 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

Discernible differences of takes:

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

055 HENDERSON’S DANCE ORCHESTRA

New York, Feb. 05, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt; Coleman Hawkins – ten; Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms, wbd (2);
unknown – bell, train effects; Don Redman - arr (1,2)

105120 Chicago Blues PA 036069, Chronological Classics 673
105121 Why Put The Blame On You PA 036069, Chronological Classics 673

To see it earnestly: this is the first Henderson band recording session with what has to be seen as big band jazz. This is the first Henderson band session where both – or all – titles were played by sections, a brass section and a saxophone section from start to finish, with very few instrumental solos – and without the ubiquitous Redman piping clarinet solos. The band played big band arrangements here in a forward looking style, not the attempt 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 down and 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 clarinet同城 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
- *WC Allen*: 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 ... 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’.”

056 VIOLA McCOY

Fletcher Henderson’s Jazz Five

New York, Feb. 13, 1924
Viola McCoy – voc; Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt; Fletcher Henderson – pno; Charlie Dixon – bjo
12516/17 Do Right Blues Br unissued not on LP/CD
12518/19 Ev’ry Day 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
- *Rust*3: not listed
057 ROSA HENDERSON  Fletcher Henderson’s Jazz Five New York,  Feb. 13, 1924
Rosa Henderson — voc;  Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt; Fletcher Henderson – pno; Charlie Dixon – bjo
12520 / 21 I’m A Good Gal (But I’m A Thousand’ Miles From Home) Br 2589,  Document DOCD-5402
12522 / 23 Papa Will Be Gone Br 2589,  Document DOCD-5402

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

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

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

058 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA 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 – bj; Ralph Escudero – bbs; Kaiser Marshall - dms
12684/5/6 Sud Bustin’ Blues Br 2592,  Chronical Classics 673
12687/8 War Horse Mama Br 2592,  Chronical Classics 673

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

This is the Henderson band on their way upwards.

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); 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
- 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
- Note: one take of each title is on CD. Takes issued on 78 are not identified.

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

In contrast to Viola McCoy’s session 067 this trumpeter here is much more restrained, and he plays in this ubiquitous 6/8 rhythm, which certainly is a sign to Elmer Chambers playing. All other participants are as listed. Nice Fletcher Henderson piano on th second title.

Notes:
- Delaunay: Elmer Chambers (tp); Charlie Green (tb); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Kaiser Marshall (dm)
- Rust*3: Elmer Chambers or Howard Scott – c; Teddy Nixon – tb; Don Redman – cl; Fletcher Henderson – p; Charlie Dixon – bj
- BGR*2: Elmer Chambers or Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo
- BGR*3,*4: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo
- WCAllen p100: Elmer Chambers, cornet; Teddy Nixon, trombone; Don Redman, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo
- Rust*4,*6: Elmer Chambers – c; Teddy Nixon – tb; Don Redman – cl; Fletcher Henderson – p; Charlie Dixon – bj

060 FLETCHER HENDERSON AND HIS ORCH. New York,  Mar. 12, 1924
Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;
Don Redman – alt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bjjo; Ralph Escudero – bbs

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 (“9”) 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 (tbm); Don Redman (ctt); Fletcher Henderson (p); Charlie Dixon (bj); Kaiser Marshall (d)
- * Rust*2: * 3: not listed (?)
- WC Allen 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*6: Elmer Chambers, Howard Scott – c; Teddy Nixon – ts; Don Redman – as – cl; ? Lonnie Brown – as; Alfie Ross – vm; Fletcher Henderson – p – a; Charlie Dixon – bj; Ralph Escudero – bb; ? Kaiser Marshall – d (personnel generally as per Jan. 29, 1924. C. Hawkins might simply also have been forgotten here!)

061 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Mar. 17, 1924

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

105220  I Wish I Could Make You Cry PA 036084, Chronogical Classics 673
105221  Say Say Sadie PA 036084, Chronogical 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 ever developing Henderson band on their way to stardom – and waiting for Louis Armstrong!

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (clt); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); 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, thn; Edgar Campbell, ctt; Don Redman, ctt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjjo; Ralph Escudero, bbs
- WC Allen 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, ctt; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums (presence uncertain)
Fletcher Henderson – p – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d
- * Rust*6: Elmer Chambers, Howard Scott – c; Teddy Nixon – ts; Don Redman – as – cl; ? Lonnie Brown – as; Alfie Ross – vm; Fletcher Henderson – p – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d (personnel generally as per Jan. 29, 1924. C. Hawkins might simply also have been forgotten here!)

062 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Mar. 25, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;
Don Redman – alt, ctt; Coleman Hawkins – ten, sop;
Fletcher Henderson – pno; Charlie Dixon – bjjo; Ralph Escudero – bbs; Kaiser Marshall - dms, whl (1);
unknown – train effects

12932  Chicago Blues Voc 14788, Chronogical Classics 673
12935  Feelin’ The Way I Do Voc 14788, Chronogical Classics 673

Once again I feel unable to hear and distinguish a second (third) alto saxophone. Although Walter C. Allen affirms to hear a three-part saxophone section I cannot follow. In any instance of saxophone breaks in harmony I only hear an alto (Redman) and a very prominent tenor (Hawkins), no middle part. Even in a suspicious last chorus of ‘Feelin’ The Way I Do’, where we hear the whole band together with Redman on clarinet, I can only hear (using ear-phones!) Hawkins playing the harmony middle part, and no additional alto.
In the first title again the band’s front man for the Club Alabam gig – Alie Ross – is adding 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 (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (cl, 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
- WCAllen 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 – th; Don Redman – as – cl – chimes (1); Coleman Hawkins – cl – ts; Allie Ross – vn (1); Fletcher Henderson – p – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d

063 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn;
Don Redman – alt; clt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs
42586-3 Chattanooga (Down In Tennessee) 42587-2 Ghost Of The Blues Eml 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 (cl, 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
- WC Allen p102: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, 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 – th; 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

064 ROSA HENDERSON

Fletcher Henderson’s Jazz Five
Rosa Henderson – voc;
Elmer Chambers – tpt; Teddy Nixon – tbn; Don Redman – clt;
Fletcher Henderson – pno; Charlie Dixon – bjo
12843 / 05 Clearing House Blues Br 2612, Document DOCD-5402
12846 / 02 West Indies Blues Br 2612, Document DOCD-5402

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

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

Notes:
- Delaunay: acc by Fletcher Henderson’s Jazz Five
- Jazz Directory Vol.4: Elmer Chambers (tpt); Charlie Green (tbn); Don Redman (clt); Fletcher Henderson (p); Charlie Dixon (bj)
- Rust*3: Elmer Chambers – c; Teddy Nixon – th; Don Redman – cl; Fletcher Henderson – p; Charlie Dixon -bj
- BGR*2: Elmer Chambers, cmt; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo
- BGR*3, 4: Elmer Chambers, c; Teddy Nixon, th; Don Redman, clt, bh; Fletcher Henderson, pno; Charlie Dixon, bj
- WC Allen p99: Elmer Chambers, Howard Scott, Joe Smith, Tommy Gentry, Teddy Nixon, trombone; Don Redman, clarinet, 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 – c; Teddy Nixon – th; Don Redman – cl – rr – cl; Fletcher Henderson – p – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d (C. Hawkins might simply have been forgotten here!)

065 FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA

Fletcher Henderson, 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, wbd (2);
unknown – kazoo (2)
13024 Tea Pot Dome Blues Vcd 14800, Chronological Classics 673
13027 Mobile Blues Vcd 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 (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (cl, alt); Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bj; Ralph Escudero, bbs
- Rust*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, elt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bj; Ralph Escudero, bbs

Viola McCoy – voc; Howard Scott - cnt; Teddy Nixon - tbn; Don Redman - clt; Fletcher Henderson - pno; Charlie Dixon – bj; Rafael Escudero - bbs

066 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Apr. 16, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – alt, clt; Coleman Hawkins – ten, sop, bbs; Fletcher Henderson – pno; Charlie Dixon – bj; 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 he is listed on tenor sax in early Harlem recordings, not 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 (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (cl, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (d)
- Rust*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edgar Campbell, elt; Don Redman, clt, alt, voc; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bj; Ralph Escudero, bbs

Viola McCoy’s Jazz Five

New York, Apr. 22, 1924

067 VIOLA McCOY

Fletcher Henderson’s Jazz Five

Viola McCoy – voc; Howard Scott - cnt; Teddy Nixon - tbn; Don Redman - clt; Fletcher Henderson - pno; Charlie Dixon – bj; Rafael Escudero - bbs

I Don’t Want Nobody That Don’t Want Me Br 2625, Document DOCD-5417
It Makes No Difference Now Br 2625, Document DOCD-5417

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

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

The personnel might be the same as for Rosa Henderson of March 11, 1924 (session 064), but I think that it is Howard Scott here on trumpet. This player here is much looser and jazzier than Chambers, he does not show Chambers’ ubiquitous 6/8 rhythm, neither even when playing ad-lib. Instead influences of Johnny Dunn are discernible. The other players are as given. I believe to hear a tuba at some instances, but am not sure whether this might not be Henderson’s left hand on piano. But at c. 2:30 min in ‘It Makes No Difference Now’ the bass notes certainly are played by a tuba, so that I have to include Escudero into the personnel.

Notes:
- Delaunay: not listed
- Rust*: not listed
- BGR*: not listed
- BGR*: Instrumentation and personnel unknown
- BGR*: 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*: not listed
068 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tb;
Don Redman – alt, clt; Coleman Hawkins – ten, bsn; Allie Ross – vln;
Fletcher Henderson – pno; Charlie Dixon – bjo; Rafael Escudero – bbs; Kaiser Marshall – dms

9481-A Dixie Moon
9481-B Dixie Moon
9481-C Dixie Moon
9482-A My Papa Doesn’t Two-Time No Time
9482-B My Papa Doesn’t Two-Time No Time
9482-C My Papa Doesn’t Two-Time No Time

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

Notes:
- Delaunay: not listed
- Jazz Directory Vol.4: not listed
- Rust*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, thn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten, bbs; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- Rust*: prob similar to: Joe Smith, Howard Scott, Joe Smith – t; Teddy Nixon – th; Don Redman – cl – as; Allie Ross – cl – as – vn; Coleman Hawkins – cl – ts - bbs; Fletcher Henderson – p – ldr – a; Charlie Dixon – bjo; Ralph Escudero – bb; Kaiser Marshall - d
- WC Allen 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*: prob similar to: Joe Smith, Howard Scott – c; Teddy Nixon – tb; Don Redman – as – cl; Coleman Hawkins – ts – bb; Allie Ross – vn; Fletcher Henderson – p – a; Charlie Dixon – bjo; 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.

069 FLETCHER HENDERSON AND HIS ORCHESTRA

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

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (bjo); 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 (bjo); Bob Escudero (bbs); Kaiser Marshall (d)
- Rust*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, thn; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten, bbs; Fletcher Henderson, pno; Charlie Dixon, bjo; Rafael Escudero, bbs
- Rust*: prob similar to: Joe Smith, Howard Scott, Joe Smith – t; Teddy Nixon – th; Don Redman – cl – as; Allie Ross – cl – as – vn; Coleman Hawkins – cl – ts - bbs; Fletcher Henderson – p – ldr – a; Charlie Dixon – bjo; Ralph Escudero – bb; Kaiser Marshall - d
- WC Allen p105: probably: Elmer Chambers, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, alto sax, oboe; pass Lonnie Brown, alto sax; Coleman Hawkins, tenor sax; Allie Ross, violin; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

070 ROSA HENDERSON

Henderson and his Orchestra

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

42657-1 Back Woods Blues Em 10763, Document DOCD-5402
42658-1 Four Flushin’ Papa (You’ve Gotta Play Straight With Me) Em 10763, Document DOCD-5402
Walter C. Allen, p. 106: “Above is total instrumentation of the “Orchestra”. Cornetist plays with Scott’s mannerisms, albeit much in Joe Smith’s style. Smith, however, was then on tour with ‘In Bamville’.”

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

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

071 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, mid May 1924

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

5497-1 Feeling The Way I Do Ban 1364, Chronological Classics 673
5497-2 Feeling The Way I Do Ban 1364
5497-3 Feeling The Way I Do Ban 1364
5498-1 Red Hot Mama Ban 1364
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 (bjo); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tb; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
- 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

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): 8 eighth notes G-G-A-B-C-D-C-A (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-F (first bar), second bar identical

072 TRIXIE SMITH

Fletcher Henderson’s Orchestra
New York, c. May 1924

Trixie Smith – voc;
Howard Scott – tpt; Teddy Nixon – tbn; Don Redman - clt;
Fletcher Henderson – pno; Charlie Dixon – bjo;
unknown – effects (3,4)

1766-1 I Don’t Know And I Don’t Care Blues Pm 12208, Document DOCD-5332
1766-2 I Don’t Know And I Don’t Care Blues Pm 12208
1767-1 Freight Train Blues Pm 12211, Document DOCD-5332
1767-2 Freight Train Blues Pm 12211
1780-2 Sorrowful Blues Pm 12208

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
- BGR*2: prob Howard Scott, cnt; poss Ted Nixon, tb; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms/effects
- BGR*3,*4: prob Howard Scott, cnt; poss Ted Nixon, tb; 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, bjo

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
FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA

**073**

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

Notes:

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

FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA

**074**

New York, May 21, 1924

Elmer Chambers, Howard Scott – tpt; Teddy Nixon – tbn; Don Redman - cLt;
Fletcher Henderson – pno; Charlie Dixon – bjo; Coleman Hawkins – bxs; Kaiser Marshall - dms

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, alti); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (bbs); Kaiser Marshall (d)
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edmund Campbell, cLt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bhs
- WC Allen 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

FLETCHER HENDERSON AND HIS CLUB ALABAM ORCHESTRA

**075**

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)

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 (bjo); Bob Escudero (bbs); Kaiser Marshall (d)
- Rust*2: Rosa Henderson, voc (1); prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Teddy Nixon, tbn; Edmund Campbell, cLt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bhs
- WC Allen 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)

FAYE BARNES (MAGGIE JONES)

**076**

Fletcher Henderson’s Orchestra

New York, c. Jun. 1924

Notes:

- Maggie Jones – voc;
- Howard Scott – tpt; Teddy Nixon – tbn; Don Redman – clt, alt;
Fletcher Henderson – pno; Charlie Dixon - bjo
1801-1 The Gouge Of Armour Avenue  Pm 12209, Document OCD-5343
1801-2 The Gouge Of Armour Avenue  Pm 12209, Document OCD-5627
1802-2 The Chicago Gouge  Pm 12209, Document OCD-5343

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

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

Notes:
- Delaunay: Fletcher Henderson’s Orch.
- Rust*3: ? Joe Smith – c; Fletcher Henderson - p
- BGR*2: Fletcher Henderson, pno; with possibly Joe Smith, cmt
- 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

Discernible differences of takes:
The Gouge ... -1: first bar of ensemble coda: first two beats by piano only, ens then joining in (no tbn smear)
The Gouge ... -2: first bar of ensemble coda: tbn tailgate smear leading into coda

077 FLETCHER HENDERSON AND HIS ORCHESTRA

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

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

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

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (corn); Charlie Green (tb); Don Redman (clt, alt); Coleman Hawkins (ten); Fletcher Henderson (pj); 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
- WCAllen p109: Fletcher Henderson, Howard Scott, cornet; Teddy Nixon, trombone; Don Redman, clarinet, alto sax; pass unknown, alto sax; Coleman Hawkins, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

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

078 FLETCHER HENDERSON AND HIS ORCHESTRA

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

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 tests 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.
079 FLETCHER HENDERSON AND HIS ORCHESTRA
New York, c. Jun. 20, 1924

Elmer Chambers, Howard Scott – tt; Teddy Nixon – tb; Don Redman – alts; Coleman Hawkins – ten, bass sax; 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.

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 numbers. 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 alternate takes, 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-wares”, 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 (bbs); Kaiser Marshall (dms)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tb); Don Redman (cl, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (bbs); Kaiser Marshall (d)
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 (tnb) – B3 (ttts) – B4 (ens) – A3 (ctts / 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’ features a doubling of tempo in some parts, not heard before. Generally we have established the Club Alabam personnel here, Hawkins doubling bass sax and clarinet.

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (ct); 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 (tb); Don Redman (ct, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bjo); 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
- 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

Enter Charlie Green

081 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers, Howard Scott – tpt; Charlie Green – tbn;
Don Redman – alt; Coleman Hawkins – ten, bxs;
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 personnel 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 (ct); 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 (tb); Don Redman (ct, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bjo); 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
- 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

Della novas 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 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 chorus – behind Charlie Green’s trombone solo – but I have to state that I do only hear one clarinet in low register, probably Redman.

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

082 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers, Howard Scott – tpt; Charlie Green – tbn;
Don Redman – alt; Coleman Hawkins – ten;
Fletcher Henderson – pno; Charlie Dixon – bjo; Ralph Escudero – bbs; Kaiser Marshall – dms
5561-2 Where The Dreamy Wabash Flows Ajax 17098, Chronological Classics 657
5562-1 The Grass Is Always Greener Ajax 17098, not on LP/CD
5562-2 The Grass Is Always Greener Ban 1383, Chronological Classics 657

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

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

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

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (ct); 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 (tb); Don Redman (ct, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tb; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
083 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, c. Jul. 30, 1924

Elmer Chambers, Howard Scott – tpt; Charlie Green – tbn;
Don Redman – alt, ctt; Coleman Hawkins – ten, b; bbs;
Fletcher Henderson – pno; Charlie Dixon – bj; 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

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

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (ct); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (ct, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Bob Escudero (b); Kaiser Marshall (d)
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, ctt; Don Redman, alt;
  Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bj; Ralph Escudero, bbs
- Rust*3: Elmer Chambers, Howard Scott, Joe Smith – tpt; Charlie Dixon, bj; Don Redman – ct, alt; Coleman Hawkins – cl – ts – a;
  Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d
- WC Allen p121: Elmer Chambers, Howard Scott, cornet; Charlie Green – trombone; Don Redman, alto sax, clarinet; possible unknown, alto sax;
  Coleman Hawkins, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
  Fletcher Henderson – p – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d

Discernible differences of takes:
- Charlie ... -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)
- Charlie ... -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)

084 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Jul. 31, 1924

Elmer Chambers, Howard Scott – tpt; Charlie Green – tb;
Don Redman – alt, ctt; Coleman Hawkins – ten, ctt;
Fletcher Henderson – pno; Charlie Dixon – bj; 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 (ct); Don Redman (as); Coleman Hawkins (ts); Fletcher
  Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (dm)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tbn); Don Redman (ct, alt); Coleman Hawkins
  (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (b); Kaiser Marshall (d)
- Rust*2: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tbn; Edgar Campbell, ctt; Don Redman, alt;
  Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bj; Ralph Escudero, bbs
- Rust*3: Elmer Chambers, Howard Scott, Joe Smith – tpt; Charlie Dixon, bj; Don Redman – ct, alt; Coleman Hawkins – cl – ts – a;
  Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d
- WC Allen 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 – ct; Charlie Green – tb; Don Redman – as – cl; Coleman Hawkins – ts – bbs; Fletcher Henderson – p
  – a; Charlie Dixon – bj; Ralph Escudero – bb; Kaiser Marshall – d

085 FLETCHER HENDERSON AND HIS ORCHESTRA

New York, Aug. 21, 1924

Elmer Chambers, Howard Scott – tpt; Charlie Green – tb;
Don Redman – alt, ctt, goofus; Coleman Hawkins – ten, ctt, bbs;
Fletcher Henderson – pno; Charlie Dixon – bj; Ralph Escudero – bbs; Kaiser Marshall – dms

81948-4 That’s Georgia
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.  Unusually 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 (tb); Don Redman (ct, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (bs); Kaiser Marshall (d)
  - Rust*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tb; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
  - WCAllen p122: Elmer Chambers, prob Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet, goofus; pass unknown, alto, clarinet; Coleman Hawkins, clarinet, tenor sax, bass sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

086 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers, Howard Scott – tpt; Charlie Green – tb;
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 solositic 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 (tb); Don Redman (ct, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (bs); Kaiser Marshall (d)
  - WCAllen p122: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet, goofus; pass unknown, alto, clarinet; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums

087 FLETCHER HENDERSON AND HIS ORCHESTRA

Elmer Chambers, Howard Scott – tpt; Charlie Green – tb;
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)

13698-3 He’s The Hottest Man In Town Col 209-D, Chronological Classics 647
13698-2 I Never Care Bout Tomorrow Col 209-D, Chronological Classics 647

This is the same personnel of the Henderson band as has estabished by now.  Very favoritely 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 (tb); Don Redman (ct, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bjo); Bob Escudero (bs); Kaiser Marshall (d)
  - Rust*: prob similar to: Joe Smith, Elmer Chambers and/or Howard Scott, tpt; Charlie Green, tb; Edgar Campbell, clt; Don Redman, clt, alt; Coleman Hawkins, ten; Billy Fowler, bar; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs
  - WCAllen p122: Elmer Chambers, Howard Scott, cornet; Charlie Green, trombone; Don Redman, alto sax, clarinet, goofus; pass unknown, alto, clarinet; Coleman Hawkins, clarinet, tenor sax; Fletcher Henderson, piano; Charlie Dixon, banjo; Ralph Escudero, tuba; Kaiser Marshall, drums
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 ombination of Hawkins’ bass sax with Redman himself on his goofus. Very nice, if not very jazzy! Now the band only need a Louis Armstrong to really mature. As this is not ahead for long.

Notes:
- Delaunay: Howard Scott, Elmer Chambers (tp); Charlie Green (tb); unknown (cl); Don Redman (as); Coleman Hawkins (ts); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Jazz Directory Vol.4: Howard Scott, Elmer Chambers, Joe Smith (cor); Charlie Green (tb); Don Redman (cl, alt); Coleman Hawkins (ten); Fletcher Henderson (p); Charlie Dixon (bj); Bob Escudero (bs); Kaiser Marshall (d)
- Rust*: 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, bj; Ralph Escudero, bbs
- WCA llen 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

SOURCES
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- Jazz Directory Vol. 4 (1952)
- Rust*2 (1962)
- Rust*3 (1969)
- Dixon, Godrich, Blues & Gospel Records*2 (1969)
- W.C. Allen, Hendersonia (1973)
- Rust*4 (1978)
- Dixon, Godrich, Blues & Gospel Records*3 (1982)
- Tucker, Bushell, Jazz from the Beginning (1988)
- Rust*6 (2002)

For analyses of arrangements and their origins the following book is of great interest
- J. Magee, Fletcher Henderson and Big Band Jazz (2005)

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

K.-B. Rau October 2016

Corrected issue 30-04-2017