

# THE RECORDINGS OF LILLYN BROWN

## An Annotated Tentative Personnelo - Discography

Brown, Lillyn: No biographical dates known

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

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

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

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

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

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

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

### LILLYN BROWN

001 <b>LILLYN BROWN</b>	her Jazzbo Syncopators	New York,	c. Mar. 29, 1921
Lillyn Brown – voc;			
<i>Ed Cox</i> or ( <i>Gus Aiken</i> ) – cnt; <i>Bud Aiken</i> or <i>Herb Flemming</i> – tbn;			
<i>Garvin Bushell</i> – clt; unknown – ten; Johnny Mullins – vln;			
<i>Willie Gant</i> – pno; Lutice Perkins – dms;			
unknown – voc yodle (5,7)			
41721-2	If That's What You Want, Here It Is	Em 10366,	Document DOCD-5627
41721-3	If That's What You Want, Here It Is	Em 10366,	Document DOCD-5627
41721-4	If That's What You Want, Here It Is	Em 10366,	Document DOCD-5489
41722-1	Ever-Lovin' Blues	Em 10366	not on LP/CD
41722-2	Ever-Lovin' Blues	Em 10366,	Document DOCD-5627
41722-3	Ever-Lovin' Blues	Em 10366	not on LP/CD
41722-4	Ever-Lovin' Blues	Em 10366,	Document DOCD-5489
<i>Composer-credits: 41721 (Shepard N. Edmonds) / 41722 (Brown &amp; De Mont)</i>			

Rust and Blues&Gospel Records do not list this item as including Gus Aiken. But according to Walter C. Allen, Gus Aiken recorded with Lillyn Brown! And there is one other session of this singer, only (see session 002 below).

This session is listed in Bushell's 'Jazz from the Beginning' obviously copying Rust's personnel, but not containing Bushell's comment on this personnel. Yet, he recalls to have been on a date with Lillyn Brown (see below)! We know that he did not take up a saxophone until 1923, so that he must be playing clarinet here. And on the well-known advertising sheet for Brown's recordings Bushell is positively recognisable with his clarinet in the fore-ground! But I have not been able to hear a clarinet on these sides. I have kept him back in the above personnel because he definitely cannot be detected on the two sides of the subsequent Lillyn Brown disc, below, which are much better in sound. This very session is the only Lillyn Brown session listed in the discography of his book 'Jazz from the Beginning'.

Accompaniment is scored throughout and played straight, therefore impossible to discriminate personal styles. Ed Cox may be the trumpet/cornet player as given, sounding stiff and tame as against the trumpeter on the subsequent Lillyn Brown session below. But trumpet playing (tone, vibrato, time) might well be by Gus Aiken as displayed in sessions 006 and 010 of my Gus Aiken list (see somewhere else on this website).

The trombonist is impossible to identify as he only plays scored trombone parts.

I do not hear an alto sax on these sides, but a tenor sax instead. As noted before, Bushell did not take up alto until 1923 although listed in Rust playing it here. But, much to my irritation I do not hear a clarinet, as well. My hope was to find out Lillyn Brown's session including Bushell by checking the composer-credits of both records. With the interest and generosity of Han Enderman of the Netherlands I received label-scans of both these discs, but much to my confusion: Miss Brown recorded one Shep Edmonds composition on each of her recordings (see Notes below). Had there been two Shep Edmonds compositions on one of her discs, this would clearly have been the record with Bushell on clarinet. On piano I list possibly Willie Gant because of his appearance on Miss Bown's record advertisement. Violinist and drummer are as given in the discographies.

Notes:

- BGR\*2,\*3,\*4: Ed Cox, cnt; Bud Aiken or Herb Flemming, tbn; Garvin Bushell, clt, alt; Johnny Mullins, vln; unknown pno; Lutice Perkins, dms.

- Rust\*3,\*4,\*6: Ed Cox -c; Bud Aiken or Herb Flemming -tb; Garvin Bushell -cl -as; Johnny Mullins -vn; unknown -p; Lutice Perkind -d.

- Bushell, Tucker, Jazz from the Beginning: Ed Cox, c; Bud Aiken or Herb Flemming, tb; Garvin Bushell, cl, as; Johnny Mullins, vn; unknown, p; Lutice Perkins, d.

- *ibid*, p.23: "Shep (Edmonds – KBR) was a detective, but also a composer. He had written some tunes, and I did a date with Lillyn Brown where she sang them." (The personnel listed is that from Rust).

Discernible differences of takes:

41721-2: Last eight bars of tune (after accelerando): L. Brown shouts: "hey-ho" and "hey-hey".

41721-3: Last eight bars of tune (after accelerando): L. Brown shouts: "hee-ho" and "hey-hey" and "hoi" on last beat of tune.

41721-4: Last eight bars of tune (after accelerando): L. Brown shouts: "hee-ho" and "hey-hey" and "heh" on last beat of tune.

41722-2: Fourth bar of second chorus after 16-bar verse and 16-bar first chorus: yodler "hee-ho".

41722-4: Fourth bar of second chorus after 16-bar verse and 16-bar first chorus: yodler "yee".

002 LILLYN BROWN her Jazzbo Syncopators New York, c. May 09, 1921

Lillyn Brown – voc;

Gus Aiken or Ed Cox – tpt; Bud Aiken or Herb Flemming – tbn;

unknown – ten/cms; Johnny Mullins – vln;

Willie Gant – pno; Lutice Perkins – dms;

unknown – voc yodle (1,2)

41795-2 Bad-Land Blues

Em 10384, Document DOCD-5489

41795-3 Bad-Land Blues

Em 10384, Document DOCD-5627

41797-2 The Jazz-Me Blues

Em 10384, Document DOCD-5489

Composer-credits: 41795 (Shepard N. Edmonds) / 41797 (Tom Delaney)

Rust and Blues&Gospel Records do not list this item as including Gus Aiken. But according to Walter C. Allen Aiken recorded with L. Brown! The trumpet player seems to be more jazz inclined here and may thus be Gus Aiken. Ed Cox is a tamer player as characterized by Garvin Bushell.

This session is not listed in Garvin Bushell's "Jazz From The Beginning". Accompaniment is played from scores throughout, therefore impossible to discriminate personal styles. But tpt playing (tone, vibrato, time) is within the limits of Gus Aiken as displayed in session 006 and 010 of my Gus Aiken list (see somewhere else on this website). Vibrato could be the same as in later Aiken recordings. Bushell did not take up alto until 1923 although listed in Rust.

On piano I list possibly Willie Gant because of his appearance on Miss Bown's record advertisement. Violinist and drummer are as given in the discographies.

Notes:

- BGR\*2,\*3,\*4: Ed Cox, cnt; Bud Aiken or Herb Flemming, tbn; Garvin Bushell, clt, alt; Johnny Mullins, vln; unknown pno; Lutice Perkins, dms.

- Rust\*3,\*4,\*6: Ed Cox -c; Bud Aiken or Herb Flemming -tb; Garvin Bushell -cl -as; Johnny Mullins -vn; unknown -p; Lutice Perkind -d.

- Bushell, Tucker, Jazz from the Beginning, p.23: "Shep (Edmonds – KBR) was a detective, but also a composer. He had written some tunes, and I did a date with Lillyn Brown where she sang them." (The personnel listed is that from Rust).

Discernible differences of takes:

41795-2: Introduction: violin starts playing – or becomes audible – in 5<sup>th</sup> bar. Shouting "No" and 2 times "Aaah" after 16<sup>th</sup> bar of last chorus.

41795-3: Introduction: violin plays parallel to trumpet from the start. 3 times shouting "Aaah" after 16<sup>th</sup> bar of last chorus.