

THE RECORDINGS OF MAGGIE JONES

An Annotated Tentative Personnel - Discography

JONES, Maggie: born: Hillston (Hillsboro?), Texas, c. 1899; died: many years ago
Came to New York by 1923; booked by Matson office (1924). TOBA tour (May 1925 early 1926) acc by Ruth Penn, piano. Partner in New York dress shop (Jan. 1927); with Clarence Muse vaudeville company (Feb. 1927); with Hall Johnson singers, Roxy Theatre, New York (Nov./Dec. 1927); with Lew Leslie's 'Blackbirds' before 1932; returned to Texas, had own show and orchestra in Dallas/Fort Worth area (1932 - 1934 at least). Her real name was 'Fae' (or Faye) Barnes, and she recorded under that name, q.v.; known to Ed Kirkeby as 'Lucy Jameson' according to his notes for her Perfect (PA) session below. Record with Fletcher Henderson, also recorded numerous other sides for Columbia. (W.C. Allen, Hendersonia)

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

Personnel 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: **Maggie Jones**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Maggie Jones*
- 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: (*Maggie Jones*)

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.

MAGGIE JONES

001 FAE BARNES	New York,	Jul. 26, 1923
Maggie Jones - voc, pno		
Stop Wastin' My Time	Vic test (un-numbered)	not on LP/CD

As no test pressing has been issued or found, no comment possible.

Notes:

- *BGR**2,*3,*4: own pno
- *Rust**3,*4,*6: own -p

002 FAE BARNES	New York,	c. Aug. 1923
Maggie Jones - voc;		
(Don Redman) - pno		
101-2 Do It A Long Time, Papa	BS 14153,	Document DOCD-5348
102-2 I Just Want A Daddy	BS 14153,	Document DOCD-5348

Frank Drigs, Don Redman, Jazz Composer - Arranger: "On the Florence Mills date the band consisted of Howard Scott and Elmer Chambers on trumpets, George Brashear on trombone, Fletcher, Charlie Dixon on banjo, and myself. I even played piano on some of them, and there were no drums, because they hadn't learned how to record them. I remember accompanying Baby Benbow on piano on one session. She was very popular at that time." From these lines we can follow that it certainly would not be misleading to assume Don Redman's piano playing here, the more so, as a Mr. Donald M. Redmond does not appear anywhere else than on this very recording session. Allegedly, Don Redman

knew how to play all instruments used in a big band. Unfortunately, we do not have any documented genuine Don Redman piano performance to compare. At any rate, pinao playing here is very undaring and moderate.

Notes:

- BGR*2,*3: Donald M. Redmond (Don Redman?), pno

- BGR*4: Donald M. Redmond, p.

- Rust*3,*4: Donald M. Redmond -p.

003	MAGGIE JONES	New York,	Sep. 04, 1923
	Maggie Jones – voc;		
	Fletcher Henderson – pno		
70292	You Can't Do What My Last Man Did	PA 021062,	Document DOCD-5348
70293	Don't Never Tell Nobody What Your Good Man Can Do	PA 021062,	Document DOCD-5348

W.C. Allen, Hendersonia, p.70: "This session was contracted by Ed Kirkeby; recording date is from his notebooks. His notes list this singer's name as 'Lucy Jamison' (or Jameson), although the labels read as above; it does indeed sound like the same voice as on Maggie Jones' later Columbia records."

Notes:

- BGR*2,*3,*4: Fletcher Henderson, pno

- Rust*3,*4,*6: Fletcher Henderson -p

004	FAE BARNES	New York,	c. Apr. 24, 1924
	Maggie Jones – voc;		
	Sam Clark - gtr		
1720-1	You Don't Know My Mind	Pm 12099,	Document DOCD-5348
1720-2	You Don't Know My Mind	Pm 12099,	Document DOCD-5348
1721-1	Goodbye Blues	Pm 12099,	Document DOCD-5348
1721-2	Goodbye Blues	Pm 12099,	Document DOCD-5348

The guitarist Sam Clark plays a simple chordal accompaniment, rhythmically unsecure.

Notes:

- BGR*2,*3,*4: Sam Clark, gtr

- Rust*3,*4,*6: Sam Clark -g

Discernible differences of takes:

1720-1: last chorus bar 5: gtr keeps tonic 7th chord from bar 4 two beats into bar 5, and plays Eb chord two beats into bar 6, changing then to Eo for beats 3 and 4

1720-2: last chorus bar 5: gtr plays Eb in bar 5 and Eo in bar 6

1721-1: last chorus bars 7/8: gtr plays steady equal chords

1721-2: last chorus bars 7/8: gtr plays alternating dominant and tonic chords

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

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

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

Notes:

- Delaunay: Fletcher Henderson's Orch.

- BGR*2: Faye Barnes, vcl; Elmer Chambers and/or Howard Scott, cnts; Teddy Nixon, tbn; Don Redman, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Kaiser Marshall, dms.

- BGR*3: Faye Barnes, vcl; Elmer Chambers and/or Howard Scott, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj; unknown perc. effects.

- BGR*4: Elmer Chambers and/or Howard Scott, c; Teddy Nixon, tb; Don Redman, cl; Fletcher Henderson, p; Charlie Dixon, bj; unknown perc. effects.

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

- Rust*3: Faye Barnes -v; Elmer Chambers and/or Howard Scott -c; Charlie Green or Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj; Bob Escudero -bb; Kaiser Marshall -d.

- Rust*4: Faye Barnes -v; Elmer Chambers or Howard Scott -t; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj.

- Rust*6: Elmer Chambers or Howard Scott -t; Teddy Nixon -tb; Don Redman -cl; Fletcher Henderson -p; Charlie Dixon -bj.

Discernible differences of takes:

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

1802-2: first bar of ensemble coda: tbn tailgate smear leading into coda

006	MAGGIE JONES	New York,	Oct. 14, 1924
	Maggie Jones – voc;		
	Lemuel Fowler – pno		
140104-2	Four Flushing Papa (What Kind A Man Is You)	Col 14044-D,	Document DOCD-5348
140105-1	Jealous Mama Blues	Col 14044-D,	Document DOCD-5348

Personnel documented by label imprints or company ledgers.

Notes:

- BGR*2,*3,*4: Lem Fowler, pno
- Rust*3,*4,*6: Lem Fowler -p

007 **MAGGIE JONES**

Maggie Jones – voc;

Charlie Green – tbn; **Fletcher Henderson** – pno

140134-3 Box Car Blues

140135-3 Western Union Blues

New York,

Nov. 13, 1924

Col 14047-D,

Document DOCD-5348

Col 14047-D,

Document DOCD-5348

Personnel documented by label imprints or company ledgers. Comment unnecessary.

Notes:

- BGR*2,*3,*4: Charlie Green, tbn; Fletcher Henderson, pno
- Rust*3,*4,*6: Charlie Green -tb; Fletcher Henderson -p

008 **MAGGIE JONES**

Maggie Jones – voc;

Louis Armstrong - cnt; **Fletcher Henderson** – pno

140171-2 Poor-House Blues

New York,

Dec. 09, 1924

Col 14050-D,

Document DOCD-5348

Personnel documented by label imprints or company ledgers. Comment unnecessary.

Notes:

- BGR*2,*3,*4: Louis Armstrong, tpt; Fletcher Henderson, pno
- Rust*3,*4,*6: Louis Armstrong -tp; Fletcher Henderson -p

009 **MAGGIE JONES**

Maggie Jones – voc;

Louis Armstrong - cnt; **Fletcher Henderson** – pno; unknown – effects (2)

140174-2 Anybody Here Want To Try My Cabbage?

140175-2 Thunderstorm Blues

New York,

Dec. 10, 1924

Col 14063-D,

Document DOCD-5348

Col 14050-D,

Document DOCD-5348

Personnel documented by label imprints or company ledgers. Comment unnecessary.

Notes:

- BGR*2,*3,*4: Louis Armstrong, tpt; Fletcher Henderson, pno
- Rust*3,*4,*6: Louis Armstrong -tp; Fletcher Henderson -p

010 **MAGGIE JONES**

Maggie Jones – voc;

Louis Armstrong - cnt; **Fletcher Henderson** – pno

140187-1 If I Lose, Let Me Lose (Mama Don't Mind)

140188-1 Screamin' The Blues

140191-2 Good Time Flat Blues

New York,

Dec. 17, 1924

Col 14059-D,

Document DOCD-5348

Col 14055-D,

Document DOCD-5348

Col 14055-D,

Document DOCD-5348

Personnel documented by label imprints or company ledgers. Comment unnecessary.

Notes:

- BGR*2,*3,*4: Louis Armstrong, tpt; Fletcher Henderson, pno
- Rust*3,*4,*6: Louis Armstrong -tp; Fletcher Henderson -p

011 **MAGGIE JONES**

Maggie Jones – voc;

Charlie Green – tbn; **Fletcher Henderson** – pno

140192-2 You May Go, But You'll Come Back Someday

140193-2 Early Every Morn' (I Want My Lovin')

New York,

Dec. 18, 1924

Col 14063-D,

Document DOCD-5348

Col 14059-D,

Document DOCD-5348

Personnel documented by label imprints or company ledgers. Comment unnecessary.

Notes:

- BGR*2,*3,*4: Charlie Green, tbn; Fletcher Henderson, pno
- Rust*3,*4,*6: Charlie Green -tb; Fletcher Henderson -p

012 **MAGGIE JONES**

Maggie Jones – voc;

J. M. "Doc" Miller (Alabama Joe) – gtr

140489-3 Dangerous Blues

140490-3 Suicide Blues

New York,

Apr. 01, 1925

Col 14070-D,

Document DOCD-5348

Col 14070-D,

Document DOCD-5348

The guitar accompaniment does not sound like Roy Smeck as I know him from Clarence Williams' 1934 recordings. Instead, the player does not seem to be an experienced player. His playing abilities seem to be quite limited.

Notes:

- Mahony, Columbia 13/14000-D series: guitar accomp. by 'Alabama Joe' (Roy Smeck, g.)

- BGR*2: *Alabama Joe (Roy Smeck), gtr*
 - BGR*3,*4: *Alabama Joe (J.M. 'Doc' Miller), gtr.*
 - Rust*3,*4: *Alabama Joe (Roy Smeck) -g*
 - Rust*6: *J.M. "Doc" Miller as (Alabama Joe), g.*

013 **MAGGIE JONES** New York, Apr. 16, 1925
 Maggie Jones – voc;
Charlie Green – tbn; **Fletcher Henderson** – pno
 140533-2 Undertaker's Blues Col 14092-D, Document DOCD-5348
 140534-2 North Bound Blues Col 14092-D, Document DOCD-5348

Personnel documented by label imprints or company ledgers. Comment unnecessary.

Notes:

- BGR*2,*3,*4: *Charlie Green, tbn; Fletcher Henderson, pno*
 - Rust*3,*4,*6: *Charlie Green -tb; Fletcher Henderson -p*

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

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

Notes:

- *W.C. Allen, Hendersonia, p.159: Joe Smith, cornet; Charlie Green, trombone; Buster Bailey, clarinet; Fletcher Henderson, piano; Charlie Dixon, banjo. (No tuba or drums audible). "There is no personnel information in the Columbia files; the personnel and identifications given above were derived from aural study."*

- BGR*2: *Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo; Ralph Escudero, bbs.*
 - BGR*3,*4: *Joe Smith, cnt; Charlie Green, tbn; Buster Bailey, clt; Fletcher Henderson, pno; Charlie Dixon, bjo.*
 - Rust*3,*4,*6: *Joe Smith -c; Charlie Green -tb; Buster Bailey -cl; Fletcher Henderson -p; Charlie Dixon -bj; Ralph Escudero -bb.*

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

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

015 **MAGGIE JONES** St. Louis Rhythm Kings New York, Jun. 12, 1925
 Maggie Jones – voc;
 Micky Bloom – tpt; Pete Pellezzi – tbn; Louis Maesto – clt;
 Nick Moleri – pno; Christian Maesto – dms
 140662-3 He's Just A Horn-Tooting Fool Col 14081-D, Document DOCD-5349
 140663-1 Go Get 'Em Caroline Col 14081-D, Document DOCD-5349

Notes:

- BGR*2,*3,*4: *St. Louis Rhythm Kings: Micky Bloom, tpt; Pete Pellezzi, tbn; Louis Maesto, clt; Nick Moleri, pno; Christian Maesto, dms*
 - Rust*3,*4,*6: *Micky Bloom -t; Pete Pellezz -tb; Louis Maesto -cl; Nick Moleri -p; Christian Maesto -d*

016 **MAGGIE JONES** her Jazz Band New York, Sep. 17, 1925
 Maggie Jones – voc;
 Bob Fuller – clt;
 Louis Hooper – pno; Elmer Snowden – bjo;
 unknown – train effects
 140951 I'm A Back-Bitin' Mama Col unissued, not on LP/CD
 140952-3 Dallas Blues Col 14114-D, Document DOCD-5349

Bob Fuller, Louis Hooper and Elmer Snowden as usual.

Notes:

- *Jazz Directory Vol. 5: unknown 2 sax; p.*
 - *Mahony, Columbia 13/14000-D series: unknown sax; p; bj.*
 - *Record Research #77-8: not listed.*
 - BGR*2: *Bob Fuller, clt, alt; Ernest Elliott, alt; Cliff Jackson, p; Elmer Snowden, bjo.*
 - BGR*3,*4: *Bob Fuller, cl; Louis Hooper, p; Elmer Snowden, bj, sax (1); unknown, effects (2).*
 - Rust*3,*4: *Bob Fuller -cl -as; Ernest Elliott -as; Cliff Jackson -p; Elmer Snowden -bj.*
 - Rust*6: *Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.*

017 **MAGGIE JONES** her Band (1) / her Jazz Band (2) New York, Sep. 18, 1925
 Maggie Jones – voc;
 Harry Cooper – tpt;

Louis Hooper – pno; Elmer Snowden – bjo
140964-3 South Street Blues Col 14114-D, Document DOCD-5349

I do not know where the name of Harry Cooper comes from. But it is an interesting suggestion which I will gladly follow. BGR*2 and Rust*3 list Louis Metcalf, but later editions have Cooper.

Notes:

- *Jazz Directory Vol. 5: unknown 2 sax; p.*
- *Mahony, Columbia 13/14000-D series: unknown sax; p; bj.*
- *Record Research #77-8: not listed.*
- *BGR*2: Louis Metcalf, cnt; Cliff Jackson, pno; Elmer Snowden, bjo*
- *BGR*3,*4: Harry Cooper, c; Louis Hooper, p; Elmer Snowden, bj*
- *Rust*3,*4: Louis Metcalf -c; Cliff Jackson -p; Elmer Snowden -bj.*
- *Rust*6: Harry Cooper, c; Louis Hooper, p; Elmer Snowden, bj.*

018 **MAGGIE JONES** her Jazz Band New York, Sep. 18, 1925
Maggie Jones – voc;
Bob Fuller – clt, alt;
Louis Hooper – pno; Elmer Snowden – bjo, ten
140965-3 Never Drive A Beggar From Your Door Col 14127-D, Document DOCD-5349

This certainly is Bob Fuller leading the saxophone section of himself on alto and another player on tenor or c-melody-sax. Significantly the banjo player is silent when the saxophones perform (introduction, vamp, verse, 1. chorus, 3. chorus). In the second chorus Fuller switches to clarinet, and immediately the banjo starts to play. In the third chorus then we hear the saxophones again while the banjo is silent. The solution? Elmer Snowden is on tenor sax – or c-melody-sax – and on banjo. Hooper probably is the pianist.

Notes:

- *Jazz Directory Vol. 5: unknown 2 sax; p.*
- *Mahony, Columbia 13/14000-D series: 2 unknown sax; p.*
- *Record Research #77-8: not listed.*
- *BGR*2: Cliff Jackson, pno; Elmer Snowden, bjo*
- *BGR*3,*4: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj, as (2).*
- *Rust*3,*4: Cliff Jackson -p; Elmer Snowden -bj*
- *Rust*6: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.*

019 **MAGGIE JONES** her Band (1), her Jazzers (2,3) New York, Sep. 29, 1925
Maggie Jones – voc;
Bob Fuller – clt, alt;
Louis Hooper – pno; Elmer Snowden – bjo, ten
140951-4 I'm A Back-Bitin' Mama Col 14127-D, Document DOCD-5349
140956-1 Single Woman's Blues Col 14102-D, Document DOCD-5349
140957-2 Never Tell A Woman Friend Col 14102-D, Document DOCD-5349

We have the same situation here as on session 016 again, and there certainly are some relations between these sessions.

On the first and third titles two saxophones in pre-arranged harmony, obviously Fuller on alto and Snowden on tenor or c-melody-sax. On piano the reliable Louis Hooper. And then again Fuller on clarinet with Hooper and Snowden on banjo in the instrumental chorus midway the tune in 'Back Bitin' Woman'.

On the second title it is Fuller on clarinet throughout and Snowden struggling ad lib on his tenor.

Notes:

- *Jazz Directory Vol. 5: unknown personnel.*
- *Mahony, Columbia 13/14000-D series: 2 unknown sax; p.*
- *Record Research #77-8: Col 14102-D: Bob Fuller, Louis Hooper, unknown tenor.*
- *BGR*2: Bob Fuller, clt, alt; Ernest Elliott, alt; Cliff Jackson, pno.*
- *BGR*3,*4: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj, as.*
- *Rust*3,*4: Bob Fuller -cl -as; Ernest Elliott -as; Cliff Jackson -p.*
- *Rust*6: Bob Fuller, cl, as; Louis Hooper, p; Elmer Snowden, bj.*

020 **MAGGIE JONES** her Jazz Band New York, May 07, 1926
Maggie Jones – voc;
Louis Metcalf – tpt; **Jake Frazier** – tbn (1,2,3);
Cliff Jackson - pno
142165-3 The Man I Love Is Oh So Good Col 14243-D, Document DOCD-5349
142166-2 I'm Leaving You Col 14139-D, Document DOCD-5349 ?
142166-3 I'm Leaving You Col 14139-D, Document DOCD-5349 ?
142167-1 I'm A Real Kind Mama Col 14139-D, Document DOCD-5349
142167-2 I'm A Real Kind Mama Col 14139-D, Document DOCD-5654
142168-2 You Ain't Gonna Feed In My Pasture Now Col 14243-D, Document DOCD-5349 ?
142168-3 You Ain't Gonna Feed In My Pasture Now Col 14243-D, Document DOCD-5349 ?

Note: one of each takes of matrices 142166 and 142168 have been issued on CD, but it is not known which! Unfortunately, the same applies to the earlier LP issue VJM VLP 25!

Oh yes, we are on firm ground here! What a blessing! Metcalf has become more classic now (see sessions 010 to 026). He is only half a year now from being engaged as first trumpet by Duke Ellington, and he certainly had fallen under the spell of Louis Armstrong. The squeezed, pressed and slurred notes are mainly gone now, and his playing is much more adulterated. Also, Jake Frazier has developed in the two years time of our investigation here. His playing has grown more melodic and softer, and less staccato.

Cliff Jackson is a very sensitive accompanist here, not "The Terror" playing hard and offensive stride, and his playing is easily compatible with his assumed presence on sessions 009 to 022.

My statements here contradict what I have said re the brass players on this session in my Jake Frazier investigation of some years back! I revoke!

Notes:

- *Jazz Directory Vol. 5: Joe Smith (cnt); Charlie Green (tbn); Fletcher Henderson (pno).*
- *Mahony, Columbia 13/14000-D series: Oiano, conet and tbn accomp. (2,3); piano and cornet accomp. (4,5).*
- *RR 77-9: not listed.*
- *BGR*2,*3,*4: Louis Metcalf, cnt; Jake Frazier, tbn (1,2,3); Cliff Jackson, pno.*
- *Rust*3,*4,*6: Louis Metcalf -c; Jake Frazier -tb (1,2,3); Cliff Jackson -p.*

Discernible differences of takes (from KBR):

- 142167-1: last two tpt notes of 4-bar vamp (after intro): one-octave downward jump C - c
- 142167-2: last two tpt notes of 4-bar vamp (after intro): seventh upward jump D - c. (On CD this item plays B natural instead of C!)

021 MAGGIE JONES	New York,	Jun. 22, 1926
Maggie Jones – voc;		
Clarence Williams - pno		
142333-3 Mama Stayed Out The Whole Night Long	Col 14167-D,	Document DOCD-5654
142334-3 He Belongs To Me	Col 14167-D,	Document DOCD-5654

Personnel documented by label imprints or company ledgers. Comment unnecessary.

Notes:

- *BGR*2,*3,*4: Clarence Williams, pno.*
- *Rust*3,*4,*6: Clarence Williams -p.*

022 MAGGIE JONES	New York,	Jun. 22, 1926
Maggie Jones – voc;		
unknown – accomp.		
142715 Texas Man	Col unissued	not on LP/CD
142716 Country Woman's Blues	Col unissued	not on LP/CD

As no tests seem to have been found and issued, no comment possible.

Notes:

- *BGR*2,*3,*4: acc unknown.*
- *Rust*3,*4,*6: acc unknown.*

K.-B. Rau
27-07-2019