

THE RECORDINGS OF EDITH WILSON

An Annotated Tentative Personnelo - Discography

EDITH WILSON

This attempt is based on an annotated list of Wilson's recordings in Record Research 73, authored by Walter C. Allen. Allen's research was assisted by veteran banjo player John Mitchell who had been interviewed by Harold Flakser and Carl Kenziora Jr. and Brian Rust, *Jazz and Ragtime Records 1897 – 1942*, 6th edition, Robert Dixon, John Godrich, Howard Rye, *Blues and Gospel Records 1890 – 1943*, 4th edition, Garvin Bushell, Mark Tucker, *Jazz from the Beginning*, the University of Michigan Press, 1988

- There is no reason to assume that Dunn played cnt. On any photos known he holds a trumpet!
- There is a large chapter on Edith Wilson in Daphne Duval Harrison 'Black Pearls, Blues Queens of the 1920s', but this does not contain any statements as to participating musicians or exact sequence of engagements.

001 EDITH WILSON	New York,	Sep. 12, 1921
Edith Wilson – voc;		
unknown (<i>Johnny Dunn</i>) – tpt; unknown – tbn;		
unknown (<i>Garvin Bushell</i>) – clt; unknown – vln;		
unknown - pno		
79983 Nervous Blues	Col unissued	not on LP/CD

Note:

- RR 73 does not list this session.

002 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Sep. 15, 1921
Edith Wilson – voc;		
Johnny Dunn – tpt; unknown (<i>Dope Andrews?</i>) – tbn;		
Garvin Bushell – clt; unknown (<i>Cordy Williams</i>) – vln;		
<i>Dan Wilson</i> - pno		
79983-6 Nervous Blues	Col A-3479,	Archeophone 6006
79989-2 Vampin' Liza Jane	Col A-3479,	Archeophone 6006

Dunn is easy to identify, as his ubiquitous staccato style is predominant. He displays his triple staccato phrases as well as - occasionally - his double-timing, and, in Nervous Blues, a strong 6/8 phrasing which was fashionable at the time and might probably be seen as the attempt of a legitimate musician (Dunn had been a member of W.C. Handy's band a couple of years) trying to emulate the Southern musician's "swing" (triplet phrasing with the middle triplet tone missing instead of equal eighth notes). He also shows a couple of other devices typical for his style as jumping-trills and forward looking blues feeling.

DB hears identity of this player to J. Dunn in 'Vamping Liza Jane' of Sep. 15, 1921 and this assumption should therefore be questioned as to Dunn's presence!

The trombonist plays in a clean and functional way using tailgate slides only occasionally. Bushell names 'Bud' Aiken or Herb Flemming as alternatives. Both musicians' early styles have yet to be investigated and substantiated, but as to my knowledge I tend to presume Dope Andrews (compare early Mamie Smith sessions) here. The trombonist in the below mentioned photo of Edith Wilson and Original Jazz Hounds probably is not the same man as in the Mamie Smith photo of late 1920. This latter photo is said to show 'Dope' Andrews, he wearing a moustache and owning a straight not-too-strong nose, whereas the trombonist in the Wilson photo has a stronger somewhat downward pointing nose, and might therefore easily be Aiken, who shows a rather broad and flat nose when seen frontally.

Bushell's not questioned own presence on this session and the clarinet playing obviously show that it is certainly he. He is also pictured on the below mentioned photo of the band.

There is a prominent violinist who might be Cordy Williams as possibly identified on the photo.

The pianist probably is Edith's husband Dan as shown on the photo again and stated below. We hear him comping through the tunes, without any distinctive structure in his playing. This might be proof of a lesser quality of pianist and should be regarded as opposite to the piano playing heard in sessions 009 and the following.

When taking the band photo as shown in Driggs/Lewine 'Black Beauty, White Heat' p. 126 and Harrison 'Black Pearls' p. 168 as reference it should be considered that these promotional photos were preferably made at the beginning of a singer's tour, and that it therefore probably shows an early state of personnel which might then be appropriate for this early session.

DB: Dunn, Bushell stylistically and by self claim. Rest not possible to identify aurally.

MR: Dunn OK, Aiken possible, Bushell on own admittance, Wilson OK from written evidence, Williams can be confirmed from the photo of his "Jazz Masters" in the "Black Swan" book.

Note: For this session the following personnels have been listed:

- RR 73: "The Negro musical revue PUT AND TAKE opened at Town Hall, New York, on August 20, 1921. The score was by Spencer Williams, Tim Brymn and Perry Bradford, and the book by Irving C. Miller. One of the featured artists was Edith Wilson, backed by Johnny Dunn's Original Jazz Hounds. A photo of this band appeared in TALKING MACHINE JOURNAL, Nov. 1921; the men were not identified in the caption, but Len Kunstadt has obtained an identification as follows: Dunn, cornet; Dope Andrews or Bud Aiken, trombone; Garvin Bushell, clarinet, poss. Cordy Williams, violin; Dan Wilson, piano. Bushell has independently recalled recording with her. Perry Bradford in his book, (photo see D.D. Harrison, Black Pearls, p. 168) BORN WITH THE BLUES, tells how he got a recording contract for Edith Wilson. She made her first few records while with PUT AND TAKE, with some songs from the show (surely one of the earliest "original cast" recordings?" RR 73 has September 13, 1921 as recording date for first title.

- Bushell/Tucker p. 152: "Nervous Blues: Bud Aiken might be on trombone, since the playing is clean and not boisterous - Buddy was never boisterous. It might be Herb Flemming, too, who played down at Leroy's several times. Vampin' Liza Jane: Hear Johnny Dunn do that old Geechie call? The Geechies brought that up from South Carolina. Someone would whistle it, and if a Geechie heard it he'd know there was another Charlestonian around. Pretty soon every jazz player on the East Coast picked it up. Another one was: (music with notes). Later they made it into a song, 'Organ Grinder's Swing'. But that was a Geechie whistle, too."

- Storyville 1996/7, p. 230: "A press release from Perry Bradford promoting Edith Wilson's 'Nervous Blues' and 'Vampin' Liza Jane' in the Chicago Defender of 8 October notes that she is accompanied by the "Original Jazz Hounds formerly with Mamie Smith on the Okeh" and goes on to mention how well Johnny Dunn plays on the record."

D.D. Harrison 'Black Pearls' p. 176: "Johnny Dunn and the Original Jazz Hounds backed her, and Danny was at the piano on several of the early Columbia sides."

- Rust*6: personnel is Johnny Dunn, c; unknown, tb; ? Garvin Bushell, cl; unknown, vln; unknown, p.

- Godrich/Dixon/Rye*4 list: Johnny Dunn, c, poss. Bud Aiken, tb; Garvin Bushell, cl; unknown, vn; unknown, p.

- Archeophone 6006 liner notes: Johnny Dunn, trumpet; trombone; ?; Garvin Bushell, clarinet; violin; piano

003 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Sep. 23, 1921
Edith Wilson - voc;		
unknown (Johnny Dunn) - tpt; unknown - tbn;		
unknown (Garvin Bushell) - clt; unknown - vln;		
unknown (Dan Wilson) - pno		
79993 Old Time Blues	Col unissued	not on LP/CD

Note:

RR 73 does not list this session.

004 EDITH WILSON	New York,	Sep. 29, 1921
Edith Wilson - voc;		
unknown (Johnny Dunn) - tpt; unknown - tbn;		
unknown (Garvin Bushell) - clt; unknown - vln;		
unknown (Dan Wilson) - pno		
80014 Frankie	Col unissued	not on LP/CD

Note:

RR 73 does not list this session.

005 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Oct. 06, 1921
Edith Wilson - voc;		
Johnny Dunn - tpt; unknown (Dope Andrews?) - tbn;		
Garvin Bushell - clt; unknown (Cordy Williams) - vln;		
Dan Wilson - pno		
79993-6 Old Time Blues	Col A-3506,	Archeophone 6006
80014-4 Frankie	Col A-3506,	Archeophone 6006

This is obviously the same personnel as before. Rust and Godrich/Dixon/Rye leave the violin out, but I believe to hear it throughout with long sustained notes in the range of the clarinet!

DB: Same band and comment. I do hear fiddle. Same trombone. Bushell's evidence here is more firm for Aiken which would place him on 002.

MR: Personnel agreed with KB - violin audible, hence probably Williams. Clarinet quite poor, probably Bushell.

Note: For this session the following personnels have been listed:

- RR 73 p 3: see session 15 September 1921 above! In W.C. Allen's list these two titles are listed under the session of 15 September 1921, dated as Sept. 24 and Sept. 30 resp. Thus the above remarks apply to this session, too. Rust*6 has the session sequence as shown here.

- Bushell/Tucker p. 153: "Old Time Blues: That thing Johnny Dunn plays came out of the West, from Chicago or New Orleans: They used to sing: Later they changed it to 'Somebody done snagged the blue note'. That's probably from Joe Oliver or Freddie Keppard. Johnny may have heard them play it in Chicago. This sounds like Buddy (Aiken) on trombone; I never heard Herb Flemming play with a mute. Frankie: Overall, Edith's records are much better instrumentally than Mamie Smith's were. One of those clarinet breaks sounds like something I used to do."

- Rust*6: personnel is Johnny Dunn, c; unknown, tb; ? Garvin Bushell, cl; unknown, p.

- Godrich/Dixon/Rye*4 list: Johnny Dunn, c; prob. Bud Aiken, tb; Garvin Bushell, cl; unknown, p.

- Archeophone 6006 liner notes: (as before, but) violin omitted.

006 **EDITH WILSON** her Jazz Hounds New York, Dec. 21, 1921
 Edith Wilson – voc;
 Johnny Dunn – tpt; Herb Flemming – tbn;
 Ernest Elliott – clt; Herschel Brassfield – clt, alt;
 Dan Wilson – pno; John Mitchell – bjo; Harry Hull - bbs
 80111-2 I Don't Want Nobody Blues Col A-3537, Archeophone 6006
 80112-2 The West Texas Blues Col A-3537, Archeophone 6006

The trumpet player here is again unequivocally Johnny Dunn with his very individual style as mentioned above.

On trombone is a different man now. Whereas the former player plays very functional well placed quarter notes to support the melody of the trumpet and occasional tailgate slides, this very trombonist here plays some sort of second trumpet part, using a lot of double-time phrases with good technique, thus showing a strong influence of Dunn. He is more restrained in playing power than the former man, but this might also result from another position in the recording studio. Herb Flemming has been listed on trombone here and this is probably right when compared to the playing of Bud Aiken in the Gulf Coast Seven session of May 1923. This here then might be a referential record for Flemming's early style: Johnny Dunn on trombone, so to say..

The predominant clarinetist very probably is Elliott because of Mitchell's comment and Elliott's characteristics. He does not play tenor sax on this session as listed elsewhere. There certainly is a second reed player who mainly plays clarinet together with Elliott, but at times he switches to alto playing long sustained notes thus probably fulfilling the requested function of a violin player, who is not present on this session. This second reed man was not named by Mitchell (see below) but may be Herschel Brassfield, one of the many enigmatic figures of this early period of Harlem jazz. Both clarinetists maintain a permanent background of squeaking and screaming without any relation to the melody lines of trumpet and trombone.

Piano is probably Dan Wilson as listed, although there is no individual style to detect. Banjo virtuoso John Mitchell is present on his own statement as is tuba player Harry Hull.

On this date Johnny Dunn's Original Jazz Hounds recorded their first coupling under Dunn's own name using the same personnel.

DB: Two self claims here and an almost full personnel from a participant. No aural evidence to overturn this. The second reed could aurally be anybody but Brassfield has some documentary support.

MR: Elliott likely, otherwise as per Mitchell.

Note: For this session the following personnels have been listed:

- RR 73: "During November, she and the band toured on the vaudeville circuit. An item in the New York CLIPPER (Dec. 7, 1921) stated that she had just returned with her band, the Original Jazz Hounds, and was under contract with Perry Bradford to make records for Columbia. The 'Jazz Hounds' name, in fact, was a Perry Bradford property and had previously been used with Mamie Smith on Okeh records – and Johnny Dunn and Bushell had been on several of Mamie's earliest records. Late in December, Edith Wilson and the band recorded again. Bushell was no longer in the band, being on the road with Ethel Water' Jazz Masters as part of the Black Swan Troubadours. A young banjo player named John Mitchell had come to New York from (I think) Baltimore, and joined the group in time for this his first record date. Personnel is as given by Mitchell on hearing the record, except that he missed the second reed player. Brassfield is suggested because Mitchell remembered him on other sessions."

- Rust*6: J. Dunn, c; Herb Flemming, tb; E. Elliott, Herschel Brassfield, cl, as; Dan Wilson, p; J- Mitchell, b; Harry Hull, bb.

- Godrich/Dixon/Rye*4 list: Johnny Dunn, c; Herb Flemming, tb; Ernest Elliott, cl; Herschel Brassfield, cl/as; Dan Wilson, p; Johnny Mitchell, bj; Harry Hull, bb.

- Archeophone 6006 liner notes: Johnny Dunn, c; Herb Flemming, tb; Ernest Elliott and Herschel Brassfield, cl/as; Dan Wilson, p; Johnny Mitchell, bj; Harry Hull, bb.

007 **EDITH WILSON and THE ORIGINAL JAZZ HOUNDS** New York, Jan. 21, 1922
 Edith Wilson – voc;
 Johnny Dunn - tpt; unknown – tbn; unknown (Y-1) – clt;
 Leroy Tibbs – pno; Sam Speede – bjo
 80150-4 Wicked Blues Col A-3558, Archeophone 6006
 80151-1 Birmingham Blues Col A-3558, Archeophone 6006

This is a personnel possibly akin to that of the next session (the "Sam Wooding" session) as assumed in VJM 153 (see below).

We hear a trumpet player in the Dunn mould, but with his own variety of the ubiquitous Dunn style. But his tone is weaker than Dunn's, and he uses more "Southern" elements in his style than Dunn. DB hears identity of this player to J. Dunn in 'Vamping Liza Jane' of Sep. 15, 1921 and this assumption should therefore be questioned as to Dunn's presence!

The trombone player obviously is the same man as the following session, playing tailgate phrases and otherwise functional quarter notes with a loud and secure, but not very beautiful tone.

Predominant is the clarinet player with his squeaking and screaming clarinet, very stiff and military-like, who seems to be the same man as on the next session! In 'Birmingham Blues' he plays some crazy up- and downward octave jumps, pure vaudeville, at the end of the first chorus, just before the instrumental chorus, and again at the very end of the tune. After RR 73 Mitchell thought it might be Bushell on clarinet, but the latter was still in Chicago with Ethel Waters! He will be found in the conscuting sessions, but he probably is a man not heard before. He appears on later sessions and should be called Y-1 as long as we do not know his identity. He also appears on the "Sam Wooding" session of Feb. 23, 1922.

The piano player has a different style from Dan Wilson and plays very good and functional band piano, emphasizing the arrangement parts. Leroy Tibbs could be a very good assumption. But he might as well be Sam Wooding, if we assume that the accompaniment of this and the next session could have been recruited from Wooding's band. On banjo I assume Samuel Speede with his strong four/four playing, his dark banjo sound and his tendency to loose the beat when playing breaks. He does not solo permanently like Mr. Mitchell! And he is not on the following session!

DB: Personnel (as per Mitchell except Elliott) as listed. Same clarinet as 006 and thus probably Elliott. ADDITION 150127: Trumpet identical to Vamping Liza Jane Sep. 15, 1921, thus Dunn!

MR: Elliott likely, tailgate agreed, hence no reason to doubt Mitchell apart from Bushell.

Note: For this session the following personnels have been listed:

- RR 73 "A new road show of PUT AND TAKE was to go on tour, opening Feb. 13, 1922, and sponsored by the Columbia Graphophone Co. (Chicago DEFENDER, Jan. 21, 1922). It was to include Edith Wilson and the Hounds (another paper referred to her "six piece Jazz Hounds"). They recorded again, this time Dunn's name was not on the record label, although he is plainly present (really? – KBR) – no doubt Columbia heard from Perry Bradford and him about this! Personnel is from Mitchell again." "WICKED BLUES, by the way, uses part of the same lyrics as Perry Bradford's classic CRAZY BLUES!" Allen dates this session as Jan. 21, 1922.

- Rust*6: J. Dunn, c; Earl Granstaff, tb; E. Elliott, cl, as; poss. Leroy Tibbs, p; J- Mitchell, bj.

- Godrich/Dixon/Rye*4 list: Johnny Dunn, c; Earl Granstaff, tb; poss. Ernest Elliott, cl; Dan Wilson or Leroy Tibbs, p; John Mitchell, bj.
 - VJM 153 p.7: "The Johnny Dunn's Original Jazz Hounds session which produced 'Moanful Blues' / 'Put And Take' (actually recorded February 23, 1922 according to the Columbia Artist cards) has long been a puzzle to collectors, as it apparently is not by Dunn. The file card merely shows 'Original Jazz Hounds' and it has long been speculated that this session is the one referred to in the Chicago Defender of May 13, 1922 which stated that the Sam Wooding Orchestra had been recorded for Columbia. However, nobody has seemed to notice that the Edith Wilson session of January 20, 1922 has the same trumpeter, trombonist, clarinetist and banjoist heard on the February 23, 1922 session (the piano is too indistinct to pass comment). Intriguingly, the label credit shows 'Edith Wilson and the Original Jazz Hounds' – no mention of Dunn. We are not convinced that it's Sam Wooding's band on these sessions, and the Defender story could easily be publicity placement only. The clarinet, trombone and banjo all sound the same on both dates and like later Dunn sessions of that period, but any ideas as to who the trumpeter is?"
 - Archeophone 6006 liner notes: same as above, except Granstaff, trombone, replaces Flemming; Brassfield and Hull omitted; Leroy Tibbs may be the pianist.

008 EDITH WILSON AND HER JAZZ HOUNDS	New York,	Apr. 11, 1922
Edith Wilson – voc;		
unknown – tpt; unknown – tbn; unknown – clt;		
unknown (Dan Wilson or Leroy Tibbs) – pno; unknown – bjo		
80304 That Thing Called Love	Col unissued	not on LP/CD
80305 Stingaree Blues	Col unissued	not on LP/CD

This unissued session would probably have the same personnel as those before and after this date!

Note:

- RR 73: "Edith Wilson and Johnny Dunn's Jazz Hounds have signed up with the Schuberts for cabaret work in connection with a new southern plantation show. The Jazz Hounds will be used as an orchestra for dance work and will also accompany Miss Wilson in the song which she will place in the programs. (PHONOGRAPH AND TALKING MACHINE WEEKLY, Feb. 22, 1922, p. 22)" Allen dates this session as April 12, 1923.

"This new show was the late Lew Leslie's first venture into the high-class Negro revue, presented at a midtown Broadway cabaret, for which he became famous. Originally at the Folies Bergere, the name was soon changed to the Plantation. The 'Plantation Revue' opened in February 1922 and featured the immortal Florence Mills, her husband U.S. 'Slow Kid' Thompson, Edith Wilson Johnny Dunn, and Tim Brymn's Orchestra. Edith Wilson continued to record with Dunn and a small band under her Columbia contract. The next two sides (these here! KBR) were never issued."

009 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	May 19, 1922
Edith Wilson – voc;		
unknown (Gus Aiken) – tpt; unknown (Eugene Bud Aiken) – tbn;		
unknown (Y-1) - clt; Will Tyler or Charlie Jackson – vln;		
Leroy Tibbs – pno; Sam Speede – bjo		
80356-3 Mammy, I'm Thinking Of You	Col A-3634,	RST-1522-2
80357-3 Take It 'Cause It's All Yours	Col A-3634,	RST-1522-2

I really feel very uncomfortable in naming Dunn following Rust as trumpet player here. If it really is Dunn, he is very restrained and lacks his usual security. This man might also be a close pupil or good imitator of Dunn's style, but he lacks Dunn's full tone and attack and only plays a limited bunch of Dunn characteristics.

We hear a very restrained trombonist who certainly is not Flemming, nor is he Granstaff of the last issued session. This one here plays with a beautiful warm and smooth tone, but has to be left unknown for now.

Yet, I am inclined to think of brothers Gus and Eugene Bud Aiken as brass men here! They both had been members of the Black Swan Jazz Masters – together with Bushell – and were probably looking for employment in NYC at the time, having quit the band in early February 1922. My characteristics of these two brass players above would be fitting to the men stated (Gus Aiken's shaky tone and Bud Aiken's superb musician-ship). I am daring as to say that these two titles might be referential for the Aiken brothers!

The clarinet player plays in Elliott's style, but he is less powerful. He might well be a further developed and cleaned-up Bushell, back from his tour with Ethel Waters, but he probably is a man not heard before. He appears on later sessions and should be called Y-1 as long as we do not know his identity.

The violinist is much more prominent than Bushell on clarinet. He might be Will Tyler or even the violinist of the Black Swan Jazz Masters Charlie Jackson (Hendersonia p. 24).

Again we hear the distinct band pianist who may well be the later big band leader Leroy Tibbs.

The banjo player seems to try a copy of John Mitchell but fails rhythmically in his breaks in 'Take It 'Cause It's All Yours'. He may be sought among men like Sam Speede or other banjoists of these Harlem days.

DB: Agree soft attack and few notes for Dunn. Indeed this very like the Aiken on Waters Jazz Masters and other contemporary sides. BUT the label states Dunn and I can't find a reason to overrule such firm evidence. (Dunn's session of 24 Feb. 1922 also has a totally different Dunn-less personnel despite the label! KBR) MP3 extracts 'Birmingham Blues' and 'Mammy...' confirm to me, same player, same tone, similar phrase. Trombone not as powerful as 005 (presumed Aiken) but that may be balance. Elliott MP3 benchmark from Clara Smith 'Basement Blues' and 'Take It 'Cause ...', thus Elliott here. The rest can only be informed guesswork.

MR: Clarinet is in my opinion too good to be Bushell at this time. I doubt Gus Aiken. Compare Dunn's solo on 'Hawaiian Blues'.

Note: For this session the following personnels have been listed:

- RR 73: "The next (this here! KBR) personnel was again from John Mitchell, on studying the record. He also named Brassfield as a second reed man, but I can hear only one clarinet. Garvin Bushell was back in New York by this time." RR 73 has May 20, 1922 as recording date!

- Bushell/Tucker p.155 leave this session uncommented. As I do not know in what manner Tucker interviewed Bushell and what he did play and ask, I am unable to judge whether Bushell did not comment because he was not on the session or, because he felt no need to correct the given data. Rust's personnel is listed here, but there is absolutely no comment as to approval or contradiction.

- Rust*6: J. Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Will Tyler, vn; Dan Wilson or Leroy Tibbs, p; J. Mitchell, bj.

- Godrich/Dixon/Rye*4 list: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, Ernest Elliott, cl; Will Tyler, vn; Dan Wilson or Leroy Tibbs, p; John Mitchell, bj.

- Archeophone 6006 liner notes: Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Will Tyler, violin; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo

010	EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Jun. 09, 1922
	Edith Wilson – voc;		
	unknown (<i>Gus Aiken</i>) – tpt; unknown (<i>Eugene Bud Aiken</i>)– tbn; unknown (Y-1) – clt;		
	<i>Leroy Tibbs</i> – pno; <i>Sam Speed</i> – bjo		
80382-4	He May Be Your Man (But He Comes To See Me Sometimes)	Col A-3653,	RST-1522-2
80383-4	Rules And Regulations “Signed Razor Jim”	Col A-3653,	RST-1522-2

The same comment as to the last session applies to this one! I am increasingly inclined to attribute these two sessions and the following one, to the Aiken brothers!

Listen to the trumpet solo in ‘He May Be Your Man’! This is not Dunn, no way! And listen to the beautifully sophisticated and “modern” trombone! Bushell said about Bud Aiken: “Buddy was never boisterous, his playing is clean and never boisterous!” And very probably it is not Mitchell on banjo. This banjo sounds very different and is played by the man identified as Sam Speede otherwise. The violinist is not used anymore.

DB: Muted style on ‘He May Be ...’ very similar Gus but label evidence for Dunn and ‘Rules And ...’ more typical of him. Very little exposed clarinet and distant in the balance but I would hear the same player as 009 Elliott as on MP3 ex Indeed nice trombone, not Flemming nor Granstaff but maybe less tailgate, more legato than assumed Bud Aiken on 005. Rest personnel must be guesswork..

ADDITION Jan. 28, 2014: Yes, K-B, initial relistening I think you are prob. correct and Bushell then on both 010 and 011. Very little exposed clarinet though on 010.

MR: Clarinet is not as good as on 009, Bushell? Cornet probably Dunn, for same reason as 009 (‘Hawaiian Blues’ as benchmark); pianocould be Dan Rickson, who plays similarly on ‘Hawaiian Blues’.

Note: For this session the following personnels have been listed:

- RR 73: “By June, Will Vodery had replaced Brymn as orchestra leader at the Plantation, and he continued in that capacity for Lew Leslie for several years. Johnny Dunn was a member of the full orchestra, and also featured as a “star” soloist. Shelton Brooks was added to the show. John Mitchell continued to record for Edith Wilson, with bands not necessarily composed of men from the Vodery orchestra. He also appeared behind her in her stage and vaudeville appearances.

This next (this one! KBR) date was by a similar unit to the last, except no violin was present; it was not played to Mitchell (!).

The above personnel, incidentally, was once reported to me by Miss Wilson in a brief personal interview, as the band accompanying her on records.”

- Bushell/Tucker p.155 leave this session uncommented. As I do not know in what manner Tucker interviewed Bushell and what he did play and ask, I am unable to judge whether Bushell did not comment because he was not on the session or, because he felt no need to correct the given data. Rust’s personnel is listed here, but there is absolutely no comment as to approval or contradiction.

*- Rust*6: J. Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, p; J. Mitchell, bj.*

*- Godrich/Dixon/Rye*4 list: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, Ernest Elliott, cl; Dan Wilson or Leroy Tibbs, p; John Mitchell, bj.*

- Archeophone 6006 liner nores: as above except Tyler omitted. (Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo)

011	EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Jul. 13, 1922
	Edith Wilson – voc;		
	unknown (<i>Gus Aiken</i>) – tpt; unknown (<i>Eugene Bud Aiken</i>) – tbn; unknown (Y-1) – clt;		
	<i>Leroy Tibbs</i> – pno; <i>Sam Speede</i> – bjo		
80449-2	Lonesome Mama Blues	Col A-3674	
80450-4	What Do You Care (What I Do)	Col A-3674	

This still is the same accompanying band as before, assumably Wilson’s accompanying band of the time.

And we hear the same clarinetist as before, temporarily listed as Y-1 (same down- and upward octave jumps as January 21, 1922).

DB: Trombone tailgate nearest 007. Very little exposed clarinet on this session but it seems more shrill than piping and thus prob. Bushell but not enough aurall evidence. Documentary evidence for bjo, pno too contradictory for anything except unknown. Not qualified to pick banjos.

MR: Clarinet pipes, influenced by ODJB playing, prob. Bushell Tbn could indeed be Granstaff. Mitchell rather than Speed. Cornet breaks on second title sound like Dunn. Piano too unobtrusive to identify.

Note: For this session the following personnels have been listed:

- RR 73: “The Plantation Revue attracted such notice that the show was recast as a musical production at Brady’s 48th street Theater, with book by Lew Leslie and music by Roy Turk and J. Russell Robinson. The cast featured the same stars as at the cabaret. It opened on July 17, 1922, but did not draw very favourable reaction and closed after 35 performances on August 12th. Away from the cabaret, it lost that magic spark. Later, with his “blackbirds” shows, Lew Leslie was to make his mark on the Broadway stage. Edith Wilson continued to record almost monthly, with a five-piece band. John Mitchell identified Brassfield and Rollen Smith as reeds on the next one (this one! KBR), but I hear only one clarinet and it sounds like Bushell.”

- Bushell/Tucker p.155 leave this session uncommented. As I do not know in what manner Tucker interviewed Bushell and what he did play and ask, I am unable to judge whether Bushell did not comment because he was not on the session or, because he felt no need to correct the given data.

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*- Godrich/Dixon/Rye*4 list: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Leroy Tibbs, p; John Mitchell, bj.*

- Archeophone 6006 liner nores: as above (Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo)

Although these last two recording sessions had been issued under the Edith Wilson and her Jazz Hounds heading, it has to be emphasized that the accompanying band to sessions 009 to 011 have nothing in common with Johnny Dunn’s band. This group is much further in developing an advanced jazz playing than Dunn was at this time. This might be explained by their increased experience when touring with Ethel Waters – if the proposed names should prove to be correct – although still showing strong influences of Dunn’s concept. To strengthen this problem it should be added that the RR 73 list by none other but Walter C. Allen has the heading “Edith Wilson and Johnny Dunn’s Original Jazz Hounds” for these two sessions in contradiction to Rust*6 who has “Edith Wilson acc. by her Jazz Hounds”. If the latter should prove to be right, this may be a hint to a personnel different from the Dunn band!

012	EDITH WILSON	New York,	Sep. 18, 1922
	Edith Wilson – voc;		
	unknown (<i>Johnny Dunn</i>) – tpt; unknown (<i>Earl Granstaff</i>) – tbn; unknown (<i>Garvin Bushell</i>) – clt;		
	unknown (<i>Leroy Tibbs</i>) – pno; unknown (<i>John Mitchell</i>) – bjo		
80554	Evil Blues	Col unissued	not on LP/CD
80555	Pensacola Blues (Home Again Croon)	Col unissued	not on LP/CD

Note:

- RR 73 does not list this session.

013	EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Oct. 02, 1922
	Edith Wilson – voc;		
	unknown (<i>Johnny Dunn</i> or <i>Gus Aiken</i>) – tpt; <i>Eugene Bud Aiken</i> – tbn; <i>Garvin Bushell</i> – clt;		
	<i>Leroy Tibbs</i> – pno; <i>John Mitchell</i> – bjo		
80554-5	Evil Blues	Col A-3746,	RST JPCD-1522-2
80555-4	Pensacola Blues (Home Again Croon)	Col A-3746,	RST JPCD-1522-2

Dunn and band playing a whole double-time chorus in 'Evil Blues'. This personnel seems to be nearer to Wilson's accompanying band as on July 13. with Dunn on trumpet and Bushell on clarinet. Also, Mitchell clearly on banjo, not Speede. But, please, regard Bushell's note below, that he is not sure to hear Dunn here! It may as well be Aiken again!

DB: Same trombone as July 13, 1922. Bushell. Rest as July 13, 1922.

MR: Probably same band as on 011 – trombone hiccoughs at end of double-time passage. Clarinet again basic dixieland- influenced style.

Note: For this session the following personnels have been listed:

- RR 73: same as above! This session is dated September 20, 1922.

- *Bushell/Tucker p.156: "Evil Blues: That sounds like Johnny Mitchell or Sam Speed on banjo. It may be Danny Wilson, Edith's husband, on piano; he made a lot of Edith's things. Will Tyler was the greatest Negro violinist in the country at that time. Pensacola Blues: This doesn't really sound like Edith to me. That's pretty high for her. It sounds more like Lena Wilson. I'm not too sure that's Johnny Dunn, either. That's not his sound, and besides, by that time everybody was double-timing."*

- *Rust*6: J. Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, p; J. Mitchell, bj.*

- *Godrich/Dixon/Rye*4 list: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl; Leroy Tibbs, p; John Mitchell, bj.*

- *Archeophone 6006 liner notes: as above (Johnny Dunn, trumpet; Herb Flemming, trombone; Garvin Bushell, cl; Dan Wilson or Leroy Tibbs, piano; Johnny Mitchell, banjo)*

014	EDITH WILSON	New York,	Nov. 22, 1922
	Edith Wilson – voc;		
	unknown (<i>Johnny Dunn</i>) – tpt; unknown (<i>Herb Flemming</i>) – tbn; unknown (<i>Ernest Elliott</i>) – clt;		
	unknown (<i>George Rickson</i>) – pno; unknown (<i>John Mitchell</i>) – bjo		
80683	Dixie Blues	Col unissued	not on LP/CD
80684	He Used To Be Your Man But He's My Man Now	Col unissued	not on LP/CD

Note:

- RR 73 does not list this session.

- *Bushell/Tucker p.157 list this unissued session, but leave it uncommented.*

015	EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Dec. 14, 1922
	Edith Wilson – voc;		
	unknown (<i>Gus Aiken</i> or <i>Johnny Dunn</i>) – tpt; <i>Earl Granstaff</i> – tbn; <i>Ernest Elliott</i> (or <i>Clarence Robinson?</i>) – clt;		
	<i>George Rickson</i> – pno; <i>John Mitchell</i> – bjo		
80683-5	Dixie Blues	Col A-3787,	RST JPCD-1523-2
80684-6	He Used To Be Your Man But He's My Man Now	Col A-3787,	RST JPCD-1523-2

Possibly not Johnny Dunn, this might as well be his alter ego, Aiken. This player is rhythmically freer and more flexible than Dunn, and Aiken should again be considered. A functional trombonist again, different from Flemming and Aiken, so possibly the melodious Granstaff. A stronger clarinetist than Bushell, but similar style and more staccato and mainly quarter notes, and might therefore be Elliott as listed.

Yet, following Dave Brown's remark re the clarinetist (below) the presence of a man like Clarence Robinson should be considered!

The pianist is certainly different from Tibbs, less Harlem stride, more "southern" style. But certainly Mitchell again.

DB: Prob. same trombone as 011, 013 and thus 007 and, by exclusion of other candidates, Granstaff. Not busy enough for Flemming, if he

on 006. Clarinet extract MP3 similar phrase to preceding (session 010) but here resolved a otherwise (?? KBR). He seems a stronger player but that might be balance. I hear a different vibrato, more staccato, more attack and a more slashing style, nearer to Dodds. Slap later on this title and Elliott I do not associate with slap. Either Elliott had at least two hats – as one would think if one believed Rust – or this is another player or recording balance here – as we have elsewhere found – is of vital significance. A pretty good player. Not Bushell nor Fuller.

Mitchell's evidence is somewhat undermined as he did earlier misidentify Bushell and apparently misidentifies Flemming here.

MR: Better clarinet – Elliott? Mitchell agreed, Granstaff?

Note: For this session the following personnels have been listed:

- RR 73: "By October, the Plantation Revue was playing at the Winter Garden with the same stars, although some of the supporting cast had been replaced. The next (this one! KBR) recording used a different clarinetist; Mitchell verified the personnel." Allen dates this session as Dec. 18, 1922.

- *Rust*6: J. Dunn, c; Herb Flemming, tb; Ernest Elliott, cl; George Rickson, p; J. Mitchell, bj.*

- *BGR*4: J. Dunn, c; Herb Flemming, tb; Ernest Elliott, cl; George Rickson, p; J. Mitchell, bj.*

- *Archeophone 6006 liner notes: Johnny Dunn, trumpet; Herb Flemming, trombone; Ernest Elliott, cl; George Rickson, piano; Johnny Mitchell, banjo)*

016 **EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS** New York, Dec. 16, 1922
 Edith Wilson – voc;
 unknown (*Johnny Dunn*) – tpt; unknown (*Herb Flemming*) – tbn; unknown (*Ernest Elliott*) – clt;
 unknown (*George Rickson*) – pno; unknown (*John Mitchell*) – bjo
 80735 Memphis Tennessee Col unissued not on LP/CD
 80736 What Did Deacon Mose Do (When The Lights Went Out) Col unissued not on LP/CD

Note: For this session the following personnels have been listed:

- RR 73: "Unknown personnel and instrumentation." W.C. Allen dates this session as December 18, 1922.
- Rust*6: Accompanied by Johnny Dunn's Original Jazz Hounds: Probably very similar to the above.
- Godrich/Dixon/Rye*4: J. Dunn, c; others (prob. similar to previous session).

017 **EDITH WILSON AND HER JAZZ BAND** New York, Jan. 12, 1924
 Edith Wilson – voc;
 Elmer Chambers – tpt; *Teddy Nixon* – tbn; Don Redman – clt;
 Fletcher Henderson – pno; Charlie Dixon – bjo
 81478-2 Daddy, Change Your Mind Col 14008-D, Archeophone 6006
 81479-3 I Don't Know And I Don't Care Blues Col 14008-D, Archeophone 6006

Very fresh accompaniment with a favourable Chambers who certainly improves in my opinion despite the ubiquitous 6/8 timing. Teddy Nixon and Redman and the rhythm team undisputed. Nice Henderson, by the way. ... and the double-timing again! Oh, my!

DB: Not heard but think no doubts on personnel.

MR: Henderson personnel as listed.

Note: For this session the following personnels have been listed:

- RR 73: "The Plantation Revue was so successful in Broadway night clubs that it was booked for four months in London, May – Sep. 1923. John Mitchell joined the Will Vodery orchestra for the Revue in the spring, but did not go with them to Europe. Edith Wilson did accompany the troupe, and she did not record again for a whole year. In January, 1924, the new Club Alabam opened on West 44th Street in New York, featuring Edith Wilson in the entertainment as well as Fletcher Henderson's first regularly organized band. A small Henderson unit accompanied her on her next record; Chambers is easily recognized, and the band plays some ensemble double-time reminiscent of Johnny Dunn."
- Rust*6 lists the above personnel.
- Godrich/Dixon/Rye*4: Elmer Chambers, c; prob. Teddy Nixon, tb; prob. Don Redman, cl; Fletcher Henderson, p; prob. Charlie Dixon, bj.
- Archeophone 6006 liner notes: Elmer Chambers – trumpet; Teddy Nixon – trombone; Don Redman – clarinet; Fletcher Henderson – piano; Charlie Dixon – banjo

018 **EDITH WILSON** acc. Alabama Joe New York, Jun. 18, 1924
 Edith Wilson – voc;
 Roy Smeck (Alabama Joe) – gtr
 81831-4 How Come You Do Me Like You Do? Col 14027-D, Archeophone 6006
 81832-2 Muscle Shoals Blues Col 14027-D, Archeophone 6006

Nothing to add from my side.

DB: Same comment.

MR: Smeck OK.

Note: For this session the following personnels have been listed:

- Accompaniment as on label.
- RR 73: "After leaving the Club Alabam about May, she probably played other theatres and cabarets. She recorded two titles with the white Hawaiian guitar specialist Roy Smeck under a false name."
- Rust*6 and Godrich/Dixon/Rye*4 list the above personnel
- Archeophone 6006 liner notes: Roy Smeck (as Alabama Joe), guitar

019 **EDITH WILSON AND HER JAZZ HOUNDS** New York, Dec. 17, 1924
 Edith Wilson – voc;
 R.Q. Dickerson – tpt; DePriest Wheeler – tbn;
 unknown (*David Jones*) – alt, cms; unknown – ten, clt;
 Earres Prince – pno; unknown (*Charlie Stamps*) – bjo
 140189-1 He's A Mean, Mean Man (But He's Good To Me) Col 14054-D, Archeophone 6006
 140190-1 Double-Crossin' Papa (Don't Double-Cross Me) Col 14054-D, Archeophone 6006

I would like to refer to the note in RR 73 re the next session . It says that Edith Wilson appeared at the Cotton Club in December 1924. So, why not look for an accompaniment of Cotton Club musicians of the time for this session here?!

R.Q. Dickerson obviously is a most likely candidate for the beautiful trumpet here. And listen to his muted phrases at the end of "Double-Crossin' Papa" and compare this to Dickerson's work on the Jasper Taylor Original Washboard Band of 29 June, 1928, and you will at least be surprised if not convinced!

On trombone DePriest Wheeler is a very likely candidate then, and although his playing here is somewhat restrained it nevertheless fits into what is known of him. Those short arranged passages of trombone with trumpet or reeds would indicate that the musicians were a working unit at day- (or night-) time.

'He's A Mean, Mean Man' (run-down is: 4 bars introduction, 20 bars verse, 32 bars chorus, 16 bars half-chorus) has two reed-men (introduction!), one of them playing alto-sax, or possibly c-melody-sax because of the instruments darker timbre (break in bars 15/16 of the first chorus!), and a tenor-sax player, who plays the dated slap-tongue break in bars 23/24 of the first chorus. Then, as a major surprise, at the start of the last half-chorus (bar 57 of the tune) appears a strong clarinet player in Doddsian style. He plays a beautiful break in bars 3/4 of the half-chorus to be followed by a break by the alto/cms player. From then on only clarinet is heard, no tenor.

'Double-Crossin' Papa' (run-down is:4 bars introduction, 12 bars verse, 20 bars chorus, 4 bars vamp, 12 bars verse, 20 bars chorus) has probably alto – not c-melody-sax, and clarinet throughout, playing a very smooth and melodious arpeggiated obligato, bursting out in former manner in the vamp again. This certainly is a profound legitimate musician who knows his stuff, a bit dated on tenor sax but very hot on clarinet.

This unexpected situation makes me speculate a little (the listener and reader might excuse me!): Edith Wilson was engaged at the Cotton Club at this time (late 1924). The Cotton Club house band at this time had been Andy Preer's Cotton Club Orchestra. The band included R.Q. Dickerson, who can easily be identified. The trombonist of the band was DePriest Wheeler, who may also be present on this session. One of the band's reed players was David Jones from New Orleans, who also played c-melody-sax and mellophone. He might be the altoist/cms player here. The band's tenor man was Andrew Brown, on alto when later with Calloway. But he is much too little determined stylistically to be this clt/ten player. So I assume that they possibly hired Lorenzo Tio, Jr. as clt/ten man for this session. He must have been well known to the band members as he had been at the Cotton Club himself with Piron for a time, at least in May 1923, and at the Roseland Ballroom in May 1924. And at this time (1924), some of the Piron musicians had stayed on in New York waiting for engagements and hoping for better times, yet also returning to New Orleans temporarily when needed there. Tio was able to play the most beautiful New Orleans Creole clarinet as well as some corny passages on clarinet as on tenor.

The pianist is absolutely comparable to the next session's pianist, Earres Prince, who was the Cotton Club Band's – later Missourians - pianist for many years.

Leaves the banjo player of the Cotton Club Band – his name was Charlie Stamps.

DB: Not Bubber. Not that plaintive crying growl. This is nearer du-wacky, also too stiff and too much doubling for Bubber at this time. Dickerson would be a good guess but only a guess, as would be the Cotton ClubOrch. Dickerson's later work with the Missourians is not anomalous and MP3 ex is – I presume – him on Cotton Club Orch. 'Down And Out Blues' of 06 Jan.1925 and pretty similar in style. Is also slap tenor on Cotton Clubs similar this session (? KBR). The short clarinet break I hear as 'rough' rather than particularly Doddsian, although could be heard as N.O. twang. Legato clarinet from about 1-30 'Double-Crossing Papa' which is not strong enough to be Tio. And why should Tio be imported into the Cotton Club Orch. to play a predominantlxy tenor part, even assuming he was in NYC? I hear the clarinet as the tenor doubling. Not a normal clarinetist, hence the oddity of style. If Cotton Club Orch. then probably Brown. But again here the Cotton Club Orch. can only be a guess, if a good guess.

MR: The presence of Earres Prince on the next session (confirmed)(where? KBR) makes the Cotton Club Orchestra even more likely. Regarding the clarinet player, I tend to agree with Dave (and with KB! KBR) that it is the tenor saxophonist switching to clarinet. Jones, who was born in 1888, was an established teacher, so even if he did not play tenor or clarinet here, he might well have taught another reed player (Brown or the enigmatic Mr. Eli Logan). I do not hear any distinct slap-tongue tenor on the Piron sides and we would have to establish that Tio was in New York, preferably subbing in the Cotton Club Orchestra, to put a closer focus on him as an alternative. Incidentally, Jones also does not seem to have played much slap-tongue, if we are to believe Danny Barker.

Note: For this session the following personnels have been listed:

- RR 73: "From the label credit and composer credits, this next (this one! KBR) record looks like another Perry Bradford date. These titles are sandwiched in between three Maggie Jones interpretations made on the same date but with Louis Armstrong as cornetist. Unfortunately, these are NOT Armstrong items; the cornetist growls and punctuates his phrases like Bubber Miley, which seems reasonable since Miss Wilson does recall a date with Bubber. Percy Glascoe is also remembered as having toured and recorded with her, so he is suggested as one of the reed men."

- Mahoney: "possibly a Perry Bradford group. Bubber Miley?"

- Rust*3: ?Bubber Miley, c; unknown tb; ?Percy Glascoe, cl-as; Ernest Elliott or Bob Fuller, cl-ts; unknown, p; unknown, bj

- Rust*6 only lists instrumentation c / tb / cl,as / cl,ts / p / bj, no personnel.

- BGR*4: unknown, c; unknown, tb; unknown, cl/as; poss. Bob Fuller, cl/ts; unknown, p; unknown, bj.

- Archeophone 6006 liner notes: trumpet; trombone; clarinet – alto sax; clarinet – tenor sax; piano; banjo

020	EDITH WILSON AND DOC STRAINE	New York,	Mar. 06, 1925
	Edith Wilson, Doc Straine – voc duet;		
	Earres Prince - pno		
140415-1	It's Gonna Be A Cold, Cold Winter	Col 14066-D,	Archeophone 6006
140416-1	There'll Be Some Changes Made	Col 14066-D,	Archeophone 6006

This personnel is obviously from the record label or from recording ledgers.

DB: Not heard but no questions on personnel I think.

Note: For this session the following personnels have been listed:

- RR 73: "One of the featured dancers at the Club Alabam in early 1924 had been "Doc" Straine, and that fall, he teamed up with Edith Wilson as a vaudeville attraction. They appeared in theatres, and by December 1924 were at the Cotton Club in New York. They made one record date together, her last date for Columbia."

- Rust*6: Edith Wilson, Doc Straine – voc duet; Earres Prince - pno

021	EDITH WILSON Sam Wooding and his Orchestra	Berlin,	1928
	Edith Wilson – voc;		
	probable personnel of the Wooding band		
	unknown titles	DG / Pol unissued	not on LP/CD

Note:

- RR 73: "Edith Wilson was later to sing in Europe with Sam Wooding (1928), and performed in HOT CHOCOLATES (1929) and HOT RHYTHM (1930). Later, she played the part of 'Aunt Jemima' on radio an TV. She was sister-in-law of singer Lena Wilson, about whom we will soon provide some information. I would be glad to hear of her present whereabouts or activities."

022	EDITH WILSON	New York,	c. Nov. 1929
	Edith Wilson – voc;		
	Charlie Gaines – tpt; Wilbur de Paris – tbn;		
	Albert Socarras – clt, flt; Emerson Harper – alt;		
	Harry Brooks – pno; Sam Speede – bjo		
E-31558-	(What Did I Do To Be So) Black And Blue	Br 4685,	Archeophone 6006
E-31559-	My Man Is Good For Nothing But Love	Br 4685,	Archeophone 6006

This personnel obviously is taken from the Leroy Smith band. But the discographers forgot to hear and name the flutist. This man – as can be unmistakably heard - also plays the clarinet. This would probably mean that Emerson Harper plays the alto sax throughout. Although a very accomplished but unsung musician, he is not known to have played the flute. Because of stylistical reasons and the vicinity to Clarence Williams' circles I tend to name the flutist/clarinetist as Albert Socarras. But I have to add that somewhere in my memory there are snippets of a flute player brother of one of Harlem's band leaders. I only do not remember the very name.

But listen to a very beautifully swinging band accompaniment of the second title. As I have been corrected by Mark Berresford some time ago, the prominent bass part is not by a tuba, but by the piano player's left hand! Great!

Note:

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

- BGR*2: acc by unknown orchestra (no details)

- BGR*3,*4: Charlie Gaines, t; Wilbur de Paris, tb; Emerson Harper, cl; Harry Brooks, p; Sam Speed, bj

- Rust*6: Charlie Gaines, t; Wilbur de Paris, tb; Emerson Harper, cl; Harry Brooks, p; Sam Speed, bj.

- BGR*4: Charlie Gaines – tpt; Wilbur de Paris – tbn; Emerson Harper – clt; Harry Brooks – pno; Sam Speede – bjo

023 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

Sep. 11, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;

Hilton Jefferson – alt, clt; Happy Caldwell – ten;

Earl Frazier – pno, cel; Bernard Addison – bjo, gtr; Billy Taylor – bbs; Tommy Benford – dms;

Edith Wilson – voc

63645-3 Loving You The Way I Do

Vic unissued on 78,

Frog DGF 12

63646-3 The Penalty Of Love

Vic unissued on 78,

Frog DGF 12

As none of these two sides are issued and no tests have been found nothing can be said about the personnel and the music recorded. There is evidence that this the same personnel as at the following recording session.

Notes:

- Victor Master Book, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson

- Rust*2: not listed

- Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

- Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

024 BUBBER MILEY AND HIS MILEAGE MAKERS

New York,

Sep. 17, 1930

Ward Pinkett, unknown, Bubber Miley – tpt; Wilbur de Paris – tbn;

Hilton Jefferson – alt, clt; Happy Caldwell – ten, clt;

Earl Frazier – pno, cel; Bernard Addison – bjo; unknown (Billy Taylor?) – bbs, sbs; Tommy Benford – dms;

Edith Wilson – voc

63645-6 Loving You The Way I Do

Vic 23010,

Frog DGF 11

63646-5 The Penalty Of Love

Vic 23010,

Frog DGF 11

This personnel only has two reed players, probably Hilton Jefferson and Happy Caldwell. Both start 'Loving You The Way I Do' on clarinets, and I assume that we hear Caldwell playing the lead/melody, and Jefferson playing the obligato. Caldwell's tone is sharp and Jefferson's accompagnato is more modern in style and fluent than Caldwell's playing. The clarinet obligato behind Edith Wilson in chorus 2 and again in the coda also is in that more modern style – not Dodds derived – and for me by Jefferson. But, lacking documental evidence on Caldwell's development in tone and general style, I am uncertain here. Does anyone interested in reed players want to comment? There is no guitar here on these sides, and thus Addison's presence should be questioned, the more so as Tommy Benford (see above) did not remember Addison's presence and was unable to attribute a name. This might turn out to be true for all these Miley sessions! Can anybody let me know who first assumed Bernard Addison to play on these sides? On bass – tuba and string bass – we possibly have Billy Taylor here again, according to Tommy Benford's testimony.

Notes:

- Victor Master Book, Vol. 2: 3t / tb / 2s / p / bj - g / bb / d, vocalist: Edith Wilson

- Rust*2: Bubber Miley, unknown (tpt); unknown (Charlie Irvis?) (tbn); Hilton Jefferson, unknown (alt, clt); Happy Caldwell (ten); Earl Fraser (pno); Bernard Addison (bjo, gtr); unknown (bbs); unknown (dms); Edith Wilson (voc)

- Rust*3: Bubber Miley, unknown, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

- Rust*6: Bubber Miley, Ward Pinkett, unknown -t; unknown -tb; Hilton Jefferson -as -cl; Happy Caldwell -ts; Earl Frazier -p; ?Bernard Addison -bj -g; unknown -sb; Tommy Benford -d; Edith Wilson -v

Tunes:

Loving You The Way I Do Key of F / Eb / F

Victor

(Chorus 1 32 bars AABA cel EF 8 – clts HC lead/clt HJ obligato 16 – tbn WdP 7 – ens 1)(Bridge 1 bar modulation F – Eb)(Chorus 2 32 bars AABA voc EW clt obligato HJ? modulation Eb – F)(Chorus 3 32 bars AABA lead tpt? melody+ tpt BM 16 – pno EF 8 – ens + clt HJ? 8)

The Penalty Of Love Key of F / Ab / D

Victor

(Chorus 1 32 bars AABA ens modulation F - Ab)(Chorus 2 24 bars ABA (2. eight of chorus omitted) ens modulation Ab – D)(Chorus 3 31 bars AABA voc EW)(Coda 12 bars voc EW 10 – ens 2)

025 EDITH WILSON

New York,

Oct. 06, 1930

Edith Wilson – voc;

unknown – tpt;

unknown – ten, clt; unknown – ten, clt; unknown – vln;

unknown – pno; unknown – gtr; unknown – sbs

63371-3 My Handy Man Ain't Handy No More

Vic V-38624,

Archeophone 6006

63372-2 I'll Get Even With You

Vic V-38624,

Archeophone 6006

There is a prominent guitarist who – literally – pulls a faint string in my mind in the direction of Eddie Lang!? The accompanying band might have a white personnel with an able trumpet player. But this certainly is not my field.

Note: For this session the following personnels have been listed:

- Rust*3: unknown c; cl-as; cl-ts; vn; p; g; sb

- Rust*6 gives no personnel, only instrumentation.

026 **EDITH WILSON**

Edith Wilson – voc;

unknown – tpt; unknown – pno; unknown – gtr

63371-5 My Handy Man Ain't Handy No More

New York,

Oct. 28, 1930

Vic V-38624,

Archeophone 6006

Note: For this session the following personnels have been listed:

- Rust*3: unknown c; p; g

- Rust*6 gives no personnel, only instrumentation.

Sources:

Rust*6

Record Research 73

Mahony, Columbia 13/14000-D Series

W.C. Allen, Hendersonia