

# THE RECORDINGS OF LENA WILSON

## An Annotated Tentative Discography

WILSON, Lena, singer died: 1950s  
Sister-in-law of Edith Wilson. Theatre appearances etc (1923 – 1931 at least); in ‚Lucky Sambo‘ show (1925); in ‚Deep Harlem‘ (1929); at Lenox Club with Cliff Jackson Orchestra (fall 1929). Many recordings (1922 – 1931).

This personnel-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: **Lena Wilson**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Lena Wilson*
- 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: (*Lena Wilson*)

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.

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.

Most recent and most easily accessible CD releases have been listed after each original record release number.

### LENA WILSON

001	<b>LENA WILSON</b>	the Jazz Masters	Long Island City, NY,	c. Sep. 1922
	Lena Wilson – voc;			
	( <i>Gus Aiken?</i> ) – tpt; ( <i>George Brashear ?</i> ) – tbn; ( <i>Julian Baugh</i> ) – clt;			
	<i>Fletcher Henderson</i> – pno; unknown – bbs			
	The Wicked Fives’ Blues	BS 14129,	Document	DOCD-5443
-2	The Wicked Fives’ Blues	BS 14129,	Document	DOCD-5602
	You’ve Got Everything A Sweet Daddy Needs But Me	BS 14129,	Document	DOCD-5443

The trumpet player certainly is a follower of the Johnny Dunn style ubiquitous in Harlem at this time, playing in strong military style with its staccato phrasing and its sharp triple bugle calls. I would suggest this player to be Gus Aiken who was able to perform in convincing Dunn style. The trombonist might be George ‘Lorenzo’ Brashear with his brash tailgate style. And then the clarinetist shows signs of the enigmatic Clarence Robinson of whom W.C. Allen says: “*An unidentified clarinetist, with a fine ensemble sense and a tone that reminds me of Johnny Dodds (I am sure, however, that it was NOT Dodds), whom I tentatively identify as Clarence Robinson.*” (Hendersonia, p.33/34). The pianist may well be Fletcher Henderson as given by Allen, although no personal stylistic traits can be identified.

The tuba player then might be one of a number of New York theatre musicians employed by band leaders like Eubie Blake. Chink Johnson might be a possibility. This session very probably has the same personnel as Josie Miles’ session of the same day for the same label!

#### Notes:

- Rust\*3: unknown – c; unknown – tb; unknown – cl; unknown – p; unknown – d.  
- W.C. Allen, *Hendersonia*, p.47/48: “*The next six titles are tentatively included as Henderson accompaniments, because of the use of the band name ‘Jazz Masters’.* The cornettist is not Joe Smith, however, but a weaker, less ‘hot’ man whom I cannot identify; the clarinetist also may be a different man than on the previous blues sessions.”

- Rust\*4,\*6: unknown – c; unknown – tb; unknown – cl; Fletcher Henderson – p; unknown – d.  
- BGR\*4: unknown – tpt; unknown – tbn; unknown – clt; poss Fletcher Henderson – pno; unknown – bbs

#### Discernible differences of takes:

*The accompaniment seems to be played from written parts and dissimilarities of takes might be minimal, but the following can be discerned*

-? *trombone retained in ensemble in first two bars of introduction*  
 -2 *muted trombone (straight mute) very prominent and loud in first two bars of intro, but playing same notes as in -?*

002	<b>LENA WILSON</b> the Nubian Five	New York,	Jan. 31, 1923
	Lena Wilson – voc;		
	<i>Jules Levy, Jr. – tpt; Ephraim Hannaford – tbn; Joe Samuels – clt;</i>		
	<i>Larry Briers – pno; unknown – dms</i>		
70041	He Used To Be Your Man But He's My Man Now	PA 020910,	Document DOCD-5443
70042	Memphis, Tennessee	PA 020910,	Document DOCD-5443

Lena Wilson obviously is accompanied by a white band here. As shown below this band had been assumed to be the Original Memphis Five (Rust\*3,\*4). Yet, on this same session the coloured vaudeville singer Sister Harris (possibly Estelle Harris) cut the consecutive matrix 70043 with a band also named 'Nubian Five' comprising the above listed personnel. The sounds of each bands seem to be identical so that I have taken over this personnel for this Lena Wilson session. The accompaniment is expertly played and very convincing, showing a beautiful clarinet player in creole style.

Notes:

- Compare Lizzie Miles with Creole Jazz Hounds Feb. 1923 ???  
 - Rust \*3, \*4: *Phil Napoleon – t; Charlie Panelli – tb; Jimmy Lytell – cl; Frank Signorelli – p; Jack Roth – d.*  
 - Rust \*6: *unknown – t; unknown – tb; unknown – cl; unknown – p; unknown – d. Aurally, the Nubian Five is not the Original Memphis Five, as has often been claimed. It is believed to be the Synco Jazz Band or a similar white studio group.*  
 - Rust \*6: *SISTER HARRIS acc Nubian Five Jan. 31, 1923, PA 020909: Sister Harris – voc; Jules Levy, Jr. – tpt; Ephraim Hannaford – tbn; Joe Samuels – clt; Larry Briers – pno; unknown – dms*  
 - BGR \*4: *unknown – tpt; unknown – tbn; unknown – clt; unknown – pno; unknown – d. Despite its name, this accompanying group appears aurally to be a white studio band, but is not likely to be members of the Original Memphis Five as sometimes claimed.*

003	<b>LENA WILSON</b> Johnny Dunn's Jazz Hounds	New York,	Feb. 26, 1923
	Lena Wilson – voc;		
	<i>(Johnny Dunn) – tpt; (Earl Granstaff) or (Herb Flemming) or (Calvin Jones) – tbn;</i>		
	<i>(Garvin Bushell) or (Ernest Elliott) or (Herschell Brassfield – clt, alt);</i>		
	<i>(Leroy Tibbs) or (George Rickson) or (Dan Wilson) – pno; (John Mitchell) – bjo</i>		
80875	I Don't Let No One Man Worry Me	Col unissued	not on LP/CD
80876	Humming Man	Col unissued	not on LP/CD

As these titles are unissued and no tests seem to have been found nothing can be said about musical contents or personnel.

Notes:

- Rust \*3, \*4, \*6: *acc by Johnny Dunn's Jazz Hounds: Johnny Dunn – tpt; Earl Granstaff, Herb Flemming or Calvin Jones – tbn; Garvin Bushell, Ernest Elliott or Herschell Brassfield – clt, alt; Leroy Tibbs, George Rickson or Dan Wilson – pno; John Mitchell or Sam Speed – bjo; poss others*  
 - Bushell/Tucker p.157: *no comment*  
 - BGR\*4: *Johnny Dunn, c; instrumentation and personnel otherwise unknown.*

004	<b>LENA WILSON</b> Perry Bradford's Jazz Phoools	New York,	c. early Apr. 1923
	Lena Wilson – voc;		
	Gus Aiken - tpt; Herb Flemming - tbn;		
	Perry Bradford - pno; Sam Speede – bjo		
1362-1	Deceitful Blues	Pm 12029,	Timeless CBC 1-073
1362-2	Deceitful Blues	Pm 12029,	Document DOCD-5443
1362-3	Deceitful Blues	Pm 12029,	Document DOCD-T002
1363-1	I Don't Let No One Man Worry Me	Pm 12029,	Timeless CBC 1-073
1363-2	I Don't Let No One Man Worry Me	Pm 12029,	Document DOCD-5443
1363-3	I Don't Let No One Man Worry Me	Pm 12029,	Document DOCD-5627

This is the first recording under the Perry Bradford's Jazz Phoools sign. I have listened to it after checking the session of late May (see below), generally dated May/June 1923. Rust's personnel for this session is vague or even non-existent. With first delving into the matter it became apparent that there are some familiar figures present and the sounds heard easily give hints to Gus Aiken in his Dunn-derived style of the time, a very fluent and elegant trombone player who has to be Flemming in contrast to Gus Aiken's brother Bud, who very often teamed with his trumpet playing brother, but plays in a less exuberant style than Flemming. Flemming had been with Lt. Europe's "Hell-Fighters Band" in Europe in World War I, and he certainly had learned how to play a trombone with all of its tricks and finesse, and accordingly he did not have any competitor at this early time in Harlem. Bradford can be heard with his own busy tinkle-tinkle-plink piano and a banjo player trying to sound like John Mitchell, but without his expertise. Then the next day I happened to skim through Record Research 79 finding the notice below re this session by W.C. Allen which perfectly verified my assumptions. Bradford and Speede were easy to identify. There is no reed player on these sides! Comparison with other recordings by Edith Wilson suggests that Aiken plays at a couple of other instances where Dunn is listed. (There even are a couple of recordings listed as Dunn's Jazz Hounds where a Sam Wooding aggregation plays!) Gus Aiken obviously was able to play exactly in the Dunn manner, so much so that nobody in the past doubted Dunn's presence and tried to find out whether it was really Dunn or somebody else. But this might be the subject of a subsequent article!

Recording date is from: *The Rise and Fall of Paramount Records, Vol. 1, Third Man Records.*

Note:

- *Info from Walter C. Allen in 'Filling In Discographically', Record Research 79 p. 10: "Johnny Dunn or Gus Aiken, cornet; Herb Flemming, trombone; Garvin Bushell, clarinet; George Rickson ?, piano; John Mitchell, banjo. This personnel, with Dunn, is from John Mitchell after hearing the record. However, the cornetist does not sound at all times like Dunn's other work, and according to the NEW YORK AGE, May 5, 1923, Dunn along with Rickson and other members of the Plantation Revue troupe had already sailed for England by that date. WCA suggests Gus Aiken as a more likely candidate for cornetist – although Aiken was a regular member of the Gonzell White troupe which toured the country and was in Cuba from June to December, 1923."*

- JAZZ INFORMATION 1-35 p.2: "Les Zacheis of Cedar Rapids, Iowa, writes that with the help of Dave Caughren he has obtained the correct personnel (sic!) of the Paramount/Claixonola records by Perry Bradford's Jazz Phoools. For 'Charleston South Carolina' - 'Hoola Boola Dance' (Claxtonola 40309) and 'Daybreak Blues' - 'Fadeaway Blues' (National 12255), also issued on other labels, this personnel was given by Perry Bradford himself: Gus Aiken, trumpet; Garvin Bushell, clarinet; Brassfield, clarinet and sax; (for other records, Bradford has given "Brass" Field, drummer! KBR) "Speed", banjo; Bradford, piano. Johnny Dunn is definitely not on these sides. According to Bradford, Dunn was in Europe when they were made (No, not yet! KBR)."

- Rust\*3, \*4, \*6: "probably similar to Johnny Dunn - c; Earl Granstaff, Herb Flemming or Calvin Jones - tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield - cl-as; Leroy Tibbs, George Rickson or Dan Wilson - p; John Mitchell or Sam Speed - bj; possibly others." (take your choice! - KBR)

- BGR\*4: "prob. Johnny Dunn, c; unknown, tb; prob. Perry Bradford, p; unknown, bj."

- Bushell/Tucker p.157: no comment by Bushell here, but "personnel as above?: Lena Wilson, v; Johnny Dunn, c; Earl Granstaff, Herb Flemming, or Calvin Jones, tb; Garvin Bushell, Ernest Elliott, and/or Herschel Brassfield. cl, as; Leroy Tibbs, George Rickson, or Dan Wilson, p; John Mitchell or Sam Speed, bj; others?"

Discernible differences of takes:

1362-1 bars 7/8 of first chorus: trumpet break - trombone coming in at the end with 4 upward notes

1362-2 bars 7/8 of first chorus: trumpet break - no trombone coming in

1362-3 bars 7/8 of first chorus: trumpet break - trombone playing one single note on beat 2 of break and coming in at the end with 7 upward notes

1363-1 bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - no background noise

bar 3 of ensemble chorus; bjo break with one tremolo

1363-2 bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - pno softly in background

bar 3 of ensemble chorus; bjo break with two tremolos

1363-3 bars 15/16 of first chorus (after 4 bars intro and 8 bars verse): vocal break - no background noise

bar 3 of ensemble chorus; bjo break with two tremolos

1362-1 and 1363-1 are reissued on CD Timeless CBC 1-073 'Perry Bradford Panorama',

1362-2 and 1363-2 are reissued on Document DOCD-5443 'Lena Wilson Vol.1',

1363-3 is on CD Document DOCD-5627 'Classic Blues, Jazz and Vaudeville Singers'.

005 LENA WILSON Perry Bradford's Jazz Phoools New York, c. late Apr. 1923

Lena Wilson - vco;

Gus Aiken or (Johnny Dunn) - tpt; Herb Flemming or Bud Aiken - tbn; Garvin Bushell - clt;

Leroy Tibbs or (Charlie "Smitty" Smith) - pno; Sam Speed - bjo

1378-2 Here's Your Opportunity Pm 12042 not on LP/CD

1378-3 Here's Your Opportunity Pm 12042, Document DOCD-5443

1379-3 Memphis, Tennessee Pm 12042, Document DOCD-5443

Note: Perry Bradford probably does not play on this recording!

Rust lists this session under the same date as before - and with the same personnel - without paying attention to the large gap in matrix numbers. Furthermore, there is a reed player here who is not on the session above. B&GR have separated sessions listed and list the reed player. Johnny Dunn had been to England early May until September 1923. So, as by this date it might have been Dunn here, but aurally this is the same trumpet player as on the foregoing session, thus Aiken. Gus Aiken plays very much in the Johnny Dunn style, but with a little more rhythmical freedom and a somewhat less brilliant tone, and - as Bushell expressed it - "If that's Gus Aiken, he's playing Johnny Dunn's patterns note for note". The trombone player lacks a bit of Flemming's brilliance and might therefore be Gus Aiken's brother Gene "Bud" Aiken, who - as always - plays in his no-nonsense style. The clarinetist might well be Garvin Bushell, as he belonged to this circle of musicians frequently engaged by Bradford, Dunn and cohorts. His technical ability is demonstrated in the first title where he on the spot repeats fast trumpet runs improvised by Aiken. Tone and vibrato are well in his range. The pianist shows nothing of Perry Bradford's characteristics (frequent treble figures), but plays in a simplified stride style, and might therefore be Leroy Tibbs, but might also be Charlie Smitty Smith of later Blue Rhythm Orchestra fame. The banjo player is Sam Speede with his straight four beat playing and his difficulties keeping time when playing arpeggios.

Recording date is from: The Rise and Fall of Paramount Records, Vol. 1, Third Man Records.

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

- Rust\*3, \*4, \*6: "probably similar to Johnny Dunn - c; Earl Granstaff, Herb Flemming or Calvin Jones - tb; Garvin Bushell, Ernest Elliott and/or Herschel Brassfield - cl-as; Leroy Tibbs, George Rickson or Dan Wilson - p; John Mitchell or Sam Speed - bj; possibly others."

- B&GR\*4: "prob. Johnny Dunn, c; unknown, tb; unknown, cl; prob. Perry Bradford, p; unknown, bj."

- Bushell/Tucker p.157: no comment by Bushell here, so possibly not Bushell on this session! but: "personnel as above?: Lena Wilson, v; Johnny Dunn, c; Earl Granstaff, Herb Flemming, or Calvin Jones, tb; Garvin Bushell, Ernest Elliott, and/or Herschel Brassfield. cl, as; Leroy Tibbs, George Rickson, or Dan Wilson, p; John Mitchell or Sam Speed, bj; others?"

Discernible differences of takes:

As take -2 of the first title does not seem to be reissued, apparent differences cannot be stated!

1378-3 and 1379-3 are reissued on CD Timeless CBC 1-073 'Perry Bradford Panorama' and on Document DOCD-5443 'Lena Wilson'.

1378-2 seems to be unreissued.

006 LENA WILSON New York, May 09, 1923

Lena Wilson - voc;

Porter Grainger - pno

27894-3 'Tain't Nobody's Biz-ness If I Do Vic 19085, Document DOCD-5443

27895-4 Triflin' Blues (Daddy Don't You Trifle) Vic 19085, Document DOCD-5443

This piano accompanist really plays a romping and exuberant stride piano and is thus very different from what I have got to know from Porter Grainger. But this is very fine and I therefore probably have to change my opinion re Porter Grainger - given that it is really he on this recording. But - as my good friend Jörg Kuhfuss just reports - the label says: Porter Grainger, and this should then be a reference recording for other sessions featuring him.

Notes:

- Rust\*3,\*4,\*6: Porter Grainger - p
- BGR\*2,\*3,\*4: Porter Grainger, pno.

007	<b>LENA WILSON AND HER JAZZ HOUNDS</b> Gus Aiken – tpt; Herb Flemming – tbn; Garvin Bushell – clt; (Leroy Tibbs) – pno; John Mitchell – bjo 81009-1 Deceitful Blues 81010-3 Memphis, Tennessee	New York,  Col A-3915, Col A-3915,	May 12, 1923  Document DOCD-5443 Document DOCD-5443
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This trumpet player is a much more assured player owning a more brilliant tone than the musician named as such in earlier sessions of my Gus Aiken discography. He, yet, seems to be Gus Aiken on the strength of this trumpeter's style – and being named thus in Rust and Godrich/Dixon for some of the sessions. Furthermore Aiken's presence in this session is still open to some doubt because of the date problem. But if this is Aiken: what a wonderful trumpet player he was at this time, if still in Dunn's traits which he would leave when touring Cuba. Herb Flemming and Garvin Bushell obviously are there on the session, as well as John Mitchell. But the pianist – listed as George Rickson in Rust and BGR – was in England at this time. I would suggest Leroy Tibbs instead.

**DB** : agree seemingly better player but there is some delicate mute work on 'Deceitful' not altogether unlike that on 023 – 028 of Aiken disco.

Notes:

- RR 79-10: "This personnel, with Dunn, is from John Mitchell after hearing the record. However, the cornetist does not sound at all times like Dunn's other work, and according to the New York Age, May 5, 1923, Dunn along with Rickson and other members of the Plantation Revue troupe had already sailed for England by that date. WCA suggests Gus Aiken as a more likely candidate for cornetist – although Aiken was a regular member of the Gonzell White troupe which toured the country and was in Cuba from June to December 1923." (Gus Aiken was in Cuba from Mid-May until End-December 1923, but this session probably has been recorded before his departure - KBR)
- Rust\*3,\*4,\*6: ? Gus Aiken – c; Herb Flemming – tb; Garvin Bushell – cl; ? George Rickson – p; John Mitchell – bj.
- Bushell/Tucker p.157: no comment by Bushell here, so possibly not Bushell on this session!
- BGR \*4: prob Gus Aiken, c; Herb Flemming, tb; Garvin Bushell, cl; poss George Rickson, p; John Mitchell, bj.

008	<b>LENA WILSON</b> Lena Wilson – voc; <b>Fletcher Henderson</b> – pno 11480 Your Time Now ('Twill Be Mine After A While)	New York,  Voc 14631,	May 23, 1923  Document DOCD-5443
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Fletcher Henderson as accompanist noted on the label, therefore no reason to assume anybody else. Typically solid Henderson, and not that bad.

Notes:

- Delaunay: Fletcher Henderson (p)
- WCAllen p56: Fletcher Henderson piano.
- BGR\*2,\*3,\*4: Fletcher Henderson -p
- Rust\*3,\*4,\*6: Fletcher Henderson -p

009	<b>LENA WILSON</b> Lena Wilson – voc; <b>Fletcher Henderson</b> – pno 11557 I Need You To Drive My Blues Away	New York,  Voc 14631,	Jun. 05, 1923  Document DOCD-5443
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And Henderson again on accompanying piano. He certainly owned a respected craftsmanship, though with little enthusiasm.

Notes:

- Delaunay: Fletcher Henderson (p)
- WCAllen p65: Fletcher Henderson piano.
- BGR\*2,\*3,\*4: Fletcher Henderson -p
- Rust\*3,\*4,\*6: Fletcher Henderson -p

010	<b>LENA WILSON</b> Lena Wilson – voc; Porter Grainger – pno 10853 Sad 'n' Lonely Blues	New York,  Br unissued	Jun. 15, 1923  not on LP/CD
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As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- BGR\*3,\*4: Porter Grainger -p
- Rust\*4,\*6: Porter Grainger -p

011	<b>LENA WILSON</b> Lena Wilson – voc; <b>Porter Grainger</b> – pno 10973 Bleeding Hearted Blues 10976 Chirpin' The Blues	New York,  Br 2464, Br 2464,	Jun. 29, 1923  Document DOCD-5443 Document DOCD-5443
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Porter Grainger's name is listed on the record label (Jörg Kuhfuss), and he certainly plays a pleasant accompaniment in stride style.

Notes:

- Rust\*3,\*4,\*6: Porter Grainger - p

- BGR\*2, \*3, \*4: Porter Grainger, pno.

012	<b>LENA WILSON</b>	Fletcher Henderson and his Orchestra	New York,	Aug. 09, 1923
	Lena Wilson – voc;			
	Elmer Chambers – tpt; <i>Teddy Nixon</i> – tbn;			
	Don Redman – clt; Coleman Hawkins – ten;			
	Fletcher Henderson – pno; Charlie Dixon – bjo			
11823	Afternoon Blues		Voc 14651,	Document DOCD-5443
11825	Michigan Water Blues		Voc 14651,	Document DOCD-5443
11826	Michigan Water Blues		Voc 14651,	Document DOCD-5443

No tuba and no drums are present as listed in early Rust and BGR, and we hear Chambers only on cornet. All other personnel as listed above, certainly no Edgar Campbell. On 'Michigan Water Blues' there is Fletcher Henderson on pno only!

Notes:

- *Delauney*: acc. by *Orch.*

- *Rust*\*3: *Howard Scott*, *Elmer Chambers* –c; *Teddy Nixon* –tb; *Edgar Campbell* –cl; *Don Redman* –cl –as; *Coleman Hawkins* –cl –ts; *Fletcher Henderson* –p; *Charlie Dixon* –bj; *Ralph Escudero* –bb; *Kaiser Marshall* –d. *Fletcher Henderson* pno only on second title.

- BGR\*2: *Howard Scott*, *Elmer Chambers*, cnts; *Teddy Nixon*, tbn; *Edgar Campbell*, clt; *Don Redman*, clt/alt; *Coleman Hawkins*, clt/ten; *Fletcher Henderson*, pno; *Charlie Dixon*, bjo; *Ralph Escudero*, bbs; *Kaiser Marshall*, dms. *Fletcher Henderson* pno only on second title.

- *WCAllen* p69: *Elmer Chambers* – cornet; prob *Teddy Nixon* – trombone; *Don Redman* – clarinet; *Coleman Hawkins*, tenor sax; *Fletcher Henderson* – piano; prob *Charlie Dixon* – banjo

- BGR\*3,\*4: *Elmer Chambers*, c; prob *Teddy Nixon*, tb; *Don Redman*, cl; *Coleman Hawkins*, ts; *Fletcher Henderson*, p; *Charlie Dixon*, bj. *Fletcher Henderson* pno only on second title.

- *Rust*\*4,\*6: *Elmer Chambers* – c; *Teddy Nixon* – tb; *Don Redman* – cl; *Coleman Hawkins*, ts; *Fletcher Henderson* – p; *Charlie Dixon* – bj. *Fletcher Henderson* pno only on second title.

Discernible differences of takes:

11825 last bar of piano coda: 4 eighth notes and 1 quarter note

11826 last bar of piano coda: three eighth notes and 1 pointed quarter note

013	<b>LENA WILSON</b>		New York,	Aug. 22, 1923
	Lena Wilson – voc;			
	Porter Grainger – pno			
28398	'Tain't No Tellin'		Vic unissued	not on LP/CD
28399	Wish I Had You		Vic unissued	not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- BGR\*3,\*4: Porter Grainger –p

- *Rust*\*4,\*6: Porter Grainger –p

014	<b>LENA WILSON</b>		New York,	Oct. 18, 1923
	Lena Wilson – voc;			
	Fletcher Henderson – pno			
28399	Wish I Had You		Vic unissued	not on LP/CD

As no tests of this session seem to have survived, nothing can be said about the music.

Notes:

- *WCAllen* p74: *Fletcher Henderson* piano.

- BGR\*2,\*3,\*4: *Fletcher Henderson* –p

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

015	<b>LENA WILSON</b>		New York,	Nov. 17, 1923
	Lena Wilson – voc;			
	<b>Fletcher Henderson</b> – pno			
70411	Mistreatin' Daddy		PA 032015,	Document DOCD-1005
70412	Love Ain't Blind No More		PA 032015,	Document DOCD-1005

Fletcher Henderson again on accompanying piano. Predictable and honest, but a surprising chromatic downward run at the end of Henderson's solo on the second title.

Notes:

- *Delaunay*: not listed

- *WCAllen* p80: *Fletcher Henderson* piano.

- BGR\*2,\*3,\*4: *Fletcher Henderson* –p

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

016	<b>LENA WILSON</b>		New York,	Nov./Dec. 1923
	Lena Wilson – voc;			
	Fletcher Henderson – pno			
31019-2	Tantalizin' Mama		Ajax 17014	not on LP/CD
31020-2	Down South Blues		Ajax 17014	not on LP/CD

This session seems not to have been reissued on LP or CD and could thus not be checked.

Notes:

- *Delaunay*: not listed
- *WCAllen p79*: Fletcher Henderson piano.
- *BGR\*2,\*3,\*4*: Fletcher Henderson -p
- *Rust\*3,\*4,\*6*: Fletcher Henderson -p

017 **LENA WILSON** Conaway's Rag-Pickers New York, Feb. 14, 1924  
 Lena Wilson – voc;  
 Lincoln M. Conaway – stg; Clarence Conaway – uke; *Sterling Conaway* – gtr  
 12524 / 26 Hula Blues Br 2590, Document DOCD-5443  
 12527 / 29 Four-Flushin' Papa (You've Gotta Play Straight With Me) Br 2590, Document DOCD-5443

The accompaniment is supplied by a group of well-known musicians of the early Harlem period, all three on different string instruments. But the whole affair seems to be aimed at the consument of Hawaiiaian folk music, and is not rewarding for the jazz listener.

Notes:

- *Rust\*3,\*4,\*6*: Lincoln M. Conaway – stg; Clarence Conaway – uke; ? *Sterling Conaway* – gtr
- *BGR\*4*: Lincoln M. Conaway – stg; Clarence Conaway – uke; unknown – gtr

018 **LENA WILSON** New York, c. Mar. 1924  
 Lena Wilson – voc;  
 Porter Grainger – pno  
 42582-2 'Tain't No Tellin' (What The Blues Will Make You Do) Em 10745, Document DOCD-5443  
 42583-2 I Don't Love Nobody (So I Don't Have No Blues) Em 10745, Document DOCD-5443

Beautiful and stomping stride style piano accompaniment by possibly Porter Grainger.

Notes:

- *Rust\*2*: poss Fletcher Henderson, pno.
- *BGR\*3,\*4*: unknown -p
- *Rust\*3*: ? Fletcher Henderson -p
- *Rust\*4,\*6*: (Porter Grainger?) -p

019 **LENA WILSON** New York, Apr. 09-23, 1924  
 Lena Wilson – voc;  
 Porter Grainger – pno  
 31551 He Wasn't Born In Araby, But He's A Sheikin' Fool Ajax 17025 not on LP/CD  
 31553 If You Love Me, Act Like Me Ajax 17025 not on LP/CD

This session seems not to have been reissued on LP or CD and could thus not be checked.

Notes:

- *BGR\*2,\*3,\*4*: Porter Grainger -p
- *Rust\*3,\*4,\*6*: Porter Grainger -p

020 **LENA WILSON** New York, Feb. 04, 1930  
 Lena Wilson – voc;  
 Cliff Jackson – pno  
 149960-2 Baby, It Upsets Me So Cl 5036-C, Document DOCD-5451  
 149961-3 Chiropractor Blues Cl 5036-C, Document DOCD-5451

The very swinging and urgent accompaniment is by Cliff Jackson, one of the big names of Harlem stride piano. Typical his broken rhythms.

Notes:

- *BGR\*2,\*3,\*4*: Cliff Jackson -p
- *Rust\*3,\*4,\*6*: Cliff Jackson -p
- *John Collinson, Storyville 147-110*: Cliff Jackson, p. "The files do not name Cliff Jackson."

021 **LENA WILSON** New York, Feb. 06, 1930  
 Lena Wilson – voc;  
 Cliff Jackson – pno  
 149970-3 I'm A Stationary Mama (Looking For A Permanent Man) Cl 6038-G, Document DOCD-5451  
 149971-3 Find Out What They Like (And How They Like It) Cl 6038-G, Document DOCD-5451

The swinging and urgent accompaniment again is by Cliff Jackson, one of the big names of Harlem stride piano.

Notes:

- *BGR\*2,\*3,\*4*: Cliff Jackson -p
- *Rust\*3,\*4,\*6*: Cliff Jackson -p
- *John Collinson, Storyville 147-110*: Cliff Jackson, p. "The files do not name Cliff Jackson."

022 **LENA WILSON** New York, Jul. 17, 1931  
 Lena Wilson – voc;  
 Cliff Jackson – pno  
 151690-2 What's Your Price? Col 14618-D, Document DOCD-5451  
 151691-1 My Man O' War Col 14618-D, Document DOCD-5451

The swinging and urgent accompaniment is by Cliff Jackson, one of the big names of Harlem stride piano.

Notes:

- BGR\*2,\*3,\*4: *Cliff Jackson -p*
- Rust\*3,\*4,\*6: *Cliff Jackson -p*
- John Collinson, *Storyville 147-110: Cliff Jackson, p.* "Files name *Cliff Jackson.*"

My sincerest thanks to Jörg Kuhfuss for checking through his large collection to verify accompanists.

K.-B. Rau  
17-06-2016  
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