

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).

LENA WILSON

001	LENA WILSON	the Jazz Masters	Long Island City, NY,	c. Sep. 1922
	Lena Wilson – voc;			
	(Gus Aiken?) – tpt; (George Brashear ?) – tbn; (Julian Baugh) – clt;			
	Fletcher Henderson – pno; unknown – bbs			
-2		The Wicked Fives‘ Blues	BS 14129,	Document DOCD-5443
		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 cornetist 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	LENA WILSON	the Nubian Five	New York,	Jan. 31, 1923
	Lena Wilson – voc;			
	Jules Levy, Jr. – tpt; Ephraim Hannaford – tbn; Joe Samuels – clt;			
	Larry Briers – pno; unknown – dms			
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	LENA WILSON	Johnny Dunn's Jazz Hounds	New York,	Feb. 26, 1923
	Lena Wilson – voc;			
	(Johnny Dunn) – tpt; (Earl Granstaff) or (Herb Flemming) or (Calvin Jones) – tbn;			
	(Garvin Bushell) or (Ernest Elliott) or (Herschell Brassfield – clt, alt);			
	(Leroy Tibbs) or (George Rickson) or (Dan Wilson) – pno; (John Mitchell) – bjo			
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	LENA WILSON	Perry Bradford's Jazz Phoos	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 Phoos 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/Claxtonola records by Perry Bradford's Jazz Phoos. 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 Phoos	New York,	c. late Apr. 1923
	Lena Wilson – voc;			
	Gus Aiken - tpt; Gene Bud Aiken (or <i>Herb Flemming</i>)- tbn; <i>Garvin Bushell</i> - clt;			
	<i>Leroy Tibbs</i> (or <i>Charlie "Smitty" Smith</i>) - pno; Sam Speede - 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

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."

- 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; 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	LENA WILSON AND HER JAZZ HOUNDS		New York,	May 12, 1923
	Gus Aiken – tpt; Herb Flemming – tbn; Garvin Bushell – clt;			
	<i>(Leroy Tibbs)</i> – pno; John Mitchell – bjo			
81009-1		Deceitful Blues	Col A-3915,	Document DOCD-5443
81010-3		Memphis, Tennessee	Col A-3915,	Document DOCD-5443

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 **LENA WILSON** New York, May 23, 1923
 Lena Wilson – voc;
Fletcher Henderson – pno
 11480 Your Time Now (’Twill Be Mine After A While) Voc 14631, Document DOCD-5443

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 **LENA WILSON** New York, Jun. 05, 1923
 Lena Wilson – voc;
Fletcher Henderson – pno
 11557 I Need You To Drive My Blues Away Voc 14631, Document DOCD-5443

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 **LENA WILSON** New York, Jun. 15, 1923
 Lena Wilson – voc;
 Porter Grainger – pno
 10853 Sad ‘n’ Lonely Blues Br 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

011 **LENA WILSON** New York, Jun. 29, 1923
 Lena Wilson – voc;
Porter Grainger – pno
 10973 Bleeding Hearted Blues Br 2464, Document DOCD-5443
 10976 Chirpin’ The Blues Br 2464, Document DOCD-5443

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 **LENA WILSON** Fletcher Henderson and his Orchestra New York, Aug. 09, 1923
 Lena Wilson – voc;
 Elmer Chambers – tpt; Teddy Nixon – 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	LENA WILSON	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	LENA WILSON	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	LENA WILSON	New York,	Nov. 17, 1923
	Lena Wilson – voc;		
	Fletcher Henderson – 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	LENA WILSON	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 Hawaiian 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
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