

THE RECORDINGS OF JOHNNY DUNN

An Annotated Tentative Personelo - Discography

J. Chilton, *Who's Who of Jazz*: "Dunn, Johnny: born Memphis, Tennessee, 19th February 1897; died Paris, France, 20th August 1937. Attended Fisk University in Nashville. Began working as a solo act at the Metropolitan Theatre, Memphis (c. 1916), was signed by W.C. Handy and worked with Handy until c. 1920. Featured in 'Dixie To Broadway' revue, left to work in Mamie Smith's Jazz Hounds, then formed own Jazz Hounds accompanying Edith Wilson (appeared in 'Put & Take' show, 1921). Regular recording work with Perry Bradford during the early 1920s. Joined Will Vodery's Plantation Orchestra in February 1922, worked in Europe with the Plantation Orchestra (1923). Work in U.S. with Plantation Orchestra, also worked as a solo act and led own band. Sailed to Europe with 'Blackbirds of 1926' (1926). Returned to U.S.A., toured as a solo act, led own big band in New York (November 1927). Variety tour and residency in Chicago (March 1928), then led own Breakdown Band in New York (April 1928). Rejoined Lew Leslie's Blackbird company, left to work in Paris with Noble Sissle (1928), also featured with bassist John Ricks' band in Paris (September 1928). Formed own New Yorkers Band for work in Europe, during the early 1930s also worked with Joe Baker's Orchestra at the Casino de Paris. For the last few years of his life he worked mainly in Holland, also in Denmark (1935). Returned to Paris in 1937, died in the American Hospital."

B. Kernfeld, *The New Grove Dictionary of Jazz*: "Johnny Dunn: Dunn was one of the most influential jazz trumpeters before Louis Armstrong. His tone was strong and open, his articulation concise, and he often played staccato. Intricate passages, including triplet quarter-, eighth-, and/or 16th-notes and fills in double-time, were characteristic of his work, while other passages revealed a supple legato. His use of the mute to produce a wa-wa effect, exemplified on Dunn's Cornet Blues, influenced Bubber Miley (who replaced him in Mamie Smith's band); Miley employed similar techniques most notably in his important solos with Duke Ellington. Later Dunn stressed his relaxed legato, but his solos were marred by the interjection of stylized and outmoded staccato routines."

RR 46-6: "Louis Metcalf: „The importance of Johnny Dunn to early Negro blues and jazz in New York City cannot be more stressed. When I came to New York everybody was playing like Johnny – trumpeters, saxes, pianists and even banjoists were copying Dunn. He was perhaps the first Negro blues-jazz style in New York City which really caught on big. In fact it was hard for you to get a job playing jazz if you didn't catch on to the tricks of Johnny. Johnny was not only in demand by our people but by the white cabaret and club owners who were after him all the time. Dunn put jazz on an artist basis and as far as I'm concerned he got the respect of an artist. He insisted on having a featured spot in every show he was in."

Storyville 101-170: Bobby Booker's Life Story: "When I first arrived (c. 1922-23), Jack Hatton was playing at a place called the Garden of Joy, which was on 7th Avenue and 140th Street. He was a kind of trumpet player who liked all types of gimmicks; he had a hat and a derby, different kinds of mutes, he was quite an entertainer. He was in the category of Johnny Dunn, but Johnny Dunn was internationally known, and he had, well, a different kind of air around him. They both played about the same kind of horn. Johnny Dunn was a sporting kind of guy, wore gloves and carried a cane as he walked down 7th Avenue. He was very good for those times and he wasn't an ordinary acting kind of fellow, you knew he felt he was a great trumpet player. He had class."

S.B. Charters, L. Kunstadt, *Jazz: A History of the New York Scene* p 86: "Dunn was the first jazz celebrity, in the modern sense, to record, and although his name is almost forgotten now, he was one of the biggest names in the Negro entertainment world throughout most of the twenties. The jazz musicians who had recorded before Dunn, men in the Original Dixieland Jass Band, the Louisiana Five, and the other small groups, were still playing in the "syncopated band" style, with a noisy ensemble dominating the recordings. Dunn, on blues after blues, featured himself. His tone was thin and hard, and his technique was limited, but he could play more blues than anybody in New York. He was the first real blues man to record, even doing solo sides, with just rhythm accompaniment. He was the first cornet player to use a plunger, an ordinary plumber's toilet plunger, for a mute, and he introduced the "wa-wa" style still popular with many cornet players. Even with the limitations of his style, Dunn deserves to be better known."

L. Bergreen, *Louis Armstrong: An Extravagant Life* p.198: "Barney Bigard: What really started Joe into giving Louis his own chorus, and this is what Joe Oliver told me, was that one night they were playing when this guy Johnny Dunn walked in, who was cracked up to be a hell of a trumpet man in those days. Johnny Dunn was with a big show and the people were clamouring to hear what he would play. He walked on to the stand and said to Louis, 'Boy! Give me that horn. You don't know how to do.' That made Joe Oliver real angry and he told Louis, 'Go, get him.' Despite his apparent shyness and insecurity, Louis was a veteran of ferocious cutting contests in New Orleans, and when his prowess on the horn was challenged, he never failed to rise to the occasion, as Bigard relates. "Louis blew like the devil. Blew him out of that place. They looked for Johnny Dunn when Louis was finished but he had skipped out. They never found him in there again. So that's when Joe started to turn Louis loose by himself."

R.B. Allen, *Hendersonia* p.1: „New York's real equivalent of Buddy Bolden would probably have been trumpeter Johnny Dunn, who was the first jazz personality to achieve fame there and one of the first to preach the Southern blues instrumental style in the city. Until Louis Armstrong hit town in 1924, Dunn's was the dominant HOT trumpet style and he had many imitators, including Joe Smith (before he developed his famous lyrical style) and Howard Scott."

R. Stewart, *Boy Meets Horn* p.47: "I had first heard Johnny Dunn play back home in Washington when I was a boy. I thrilled to his artistry when he appeared at our local theatre. He was the first fellow I ever saw and heard playing the ragtime music, and you can bet that I was impressed. I gaped open-mouthed when I heard the sounds emanating from a long slender contraption played by a tall slender brownskin fellow on the stage. The contraption was a trumpet, a special type which I later found out was called an English coach horn (but to this day I don't know why or who manufactured this horn) (This horn is rather an "Aida trumpet" of Mr. Verdi's conception! – KBR). It was all of four feet long and had a very piercing tone. My uncle, with a smirk, told me that the player was Johnny Dunn, the "Ragtime King of the Trumpet." The smirk indicated that ragtime was something naughty, along with bootleg whiskey and the *Police Gazette* magazine. I was just flabbergasted when, later in the program, Dunn picked up another much shorter trumpet and made sounds like a horse whinnying and a rooster crowing! This was in a ragtime piece they called the *Livery Stable Blues*. On that same bill was the sensational Mamie Smith. Everybody in that crowded playhouse called for more of Mamie's songs, but I remember wishing that they would be quiet and let this tall, lanky brownskinned musician weave his own spell with that shiny gold trumpet. ... I am sure that that show was the first time I had laid eyes on a real trumpet, and being told that that shiny gold instrument was the same thing as my silver cornet didn't cut any ice with me. Further, Johnny made sounds on that horn such as I had never imagined. He made that horn moan, he made it chitter and wa-wa like a baby's crying. But the greatest effect of all was when he did the flutter tongue. This gimmick broke up the house. Dunn reserved it for special moments like when the band would be playing soft and sweet, with the lights way down low. He'd start on about the twelfth bar of a 16-bar starin and go from a whisper to a roar, flutter tonguing, and the crowd in the dance hall would answer with yells of approval."

DUNN, JOHNNY

STYLE

Dunn is easy to identify from his ubiquitous staccato style. Probably because of early influences he displays a unique "military" style with a lot of triplets derived from bugle signals. But at times he uses early blues derived phrases which hint to later instrumental jazz playing. He also uses a plunger or cub mute to a very personal and supple wa-wa playing, very expert and beautiful, even when compared with later Ellington men. His wa-wa playing is executed with a very own and expert after-the-beat phrasing in later years. He is quite adept in playing early blues style, yet rhythmically stiff and wooden. He always accentuates measures one and three (military two-beat) and never measures two and four (after-beat).

Dunn certainly was the most influential jazz trumpet player in Harlem, New York, before the arrival of Louis Armstrong in November 1924.

STONE

His tone is strong and open and secure, probably from his being a legitimate musician with a thorough instrumental education at Fisk University and having performed for a couple of years with W.C. Handy's band.

VIBRATO

Vibrato is not distinct because of his predominant staccato playing. But at times it can be heard as a vibrato of medium length and amplitude.

TIME

As Dunn's high-time was before the advent of Southern styles in Harlem, New York, off-beat phrasing or cross-rhythms were probably unknown to Dunn, and can therefore not be detected. In later recordings he proved to be quite adaptable, and his playing in the late 20s and 30s was much more fashionable and swinging, yet traces of his earlier style cannot be denied. He later developed kind of "lazy" behind-the-beat playing, mostly when using his plunger.

PHRASING

He displays simple staccato quarter-note phrases in change with triple staccato phrases and frequent double-timing. (Double-timing seems to have been his trade-mark and is frequently also used by his band members, possibly on his request?) Sometimes – in early recordings – he plays 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 military musician?) 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. He very often plays short repetitive phrases with slight variations at their ends.

- All recording sessions comprising Johnny Dunn in their documented or assumed personnels have been listed. Only discographies or articles in the author's collection have been used.

- Recording sessions listed here entirely in italics have formerly been listed as having Johnny Dunn on trumpet, but have been found to comprise other trumpet players with great certainty!

- It will be drawn heavily from ace discographer Walter C. Allen's article on Johnny Dunn in *Record Research* 76 of May 1966.

- In *Record Research* Walter C. Allen's comments are always given in advance of the record and its personnel. As I use to give my comment after the record I have taken my freedom to adjust Allen's cited text to my demands, thus: Allen's "... would be as follows" to my: "... would be as above" without further notation! Everything else is noted as given.

This personello-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: Johnny Dunn

- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Johnny Dunn*

- 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: (*Johnny Dunn*)

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

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

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

JOHNNY DUNN

001 HANDY'S MEMPHIS BLUES BAND	New York,	c. Sep. 1919
possibly: <i>Johnny Dunn</i> – tpt; <i>George Williams</i> – tbn; <i>Robert Young</i> , <i>James Osborne</i> – clt, alt; <i>Paul Wyer</i> , <i>Edward Wyer</i> , <i>Jim Turner</i> – vln; <i>Bobby Lee</i> – pno; <i>Ike Hatch</i> – bjo, voc; <i>George Higgins</i> – gr; <i>Sy Moore</i> – dms		
Beale Street Blues	Lyric 4211 unissued	not on LP/CD
Joe Turner Blues	Lyric 4211 unissued	not on LP/CD
Hesitating Blues	Lyric 4212 unissued	not on LP/CD
Yellow Dog Blues	Lyric 4212 unissued	not on LP/CD

These recordings by the W.C. Handy band have obviously never been issued although they have received their catalogue numbers and have been advertised in print. Whether Johnny Dunn had been a member of this recording band is at least highly speculative, the more so as the personnel for this session is listed identical to the personnel of the session of January 1922. This identity over a gap of three years certainly appears to be ridiculous. Because these sides have never been issued we will never hear whether Dunn might have been a member of the band. (See session of Jan. 1922)

Notes:

- Rust*6: *W.C. Handy* dir probably: *Johnny Dunn* – tpt; *George Williams* – tbn; *Robert Young*, *James Osborne* – clt, alt; *Paul Wyer*, *Edward Wyer*, *Jim Turner* – vln; *Bobby Lee* – pno; *Ike Hatch* – bjo, voc; *George Higgins* – gr; *Sy Moore* – dms

002 MAMIE SMITH her Jazz Hounds	New York,	Aug. 10, 1920
<i>Mamie Smith</i> – voc; <i>Addington Major</i> – tpt; <i>Dope Andrews</i> – tbn; <i>Bob Fuller</i> – clt; <i>Leroy Parker</i> – vln; <i>Willie The Lion Smith</i> - pno		
7529-C Crazy Blues	OK/Phonola 4169,	Doc DOCD 5357
7539-B <i>It's Right Here For You (If You Don't Get It, 'Tain't No Fault Of Mine)</i>	OK/Phonola 4169,	Doc DOCD 5357

Appropriate notes in my Mamie Smith Discography.

003 MAMIE SMITH her Jazz Hounds	New York,	Sep. 12, 1920
<i>Mamie Smith</i> – voc; <i>Addington Major</i> – tpt; <i>Dope Andrews</i> – tbn; <i>Bob Fuller</i> – clt; <i>Leroy Parker</i> – vln; <i>Willie The Lion Smith</i> - pno		
7589-C <i>Fare Thee Honey Blues</i>	OK/Phonola 4194,	Doc DOCD 5357
7590-B <i>The Road Is Rocky (But I Am Gonna Find My Way)</i>	OK/Phonola 4194,	Doc DOCD 5357

Appropriate notes in my Mamie Smith Discography.

004 MAMIE SMITH her Jazz Hounds	New York,	Nov. 05, 1920
<i>Mamie Smith</i> – voc; <i>Johnny Dunn</i> – tpt; unknown (tb-1) – tbn; <i>Garvin Bushell</i> – clt; <i>Leroy Parker</i> – vln; <i>Porter Grainger</i> – pno; <i>George Howell</i> - dms		
7642-B <i>Mem'ries Of You, Mammy</i>	OK/Phonola 4228,	Doc DOCD 5357
7643-B <i>If You Don't Want Me Blues</i>	OK/Phonola 4228,	Doc DOCD 5357

Dunn is very restrained on the first title but he livens up on the second title and might easily be identified by his style (staccato, triplets, etc). The trombone player probably is not the same as before (Andrews). He does play only faint tailgate style and is very retained. No name comes to mind as to this player could be. Yet, Bushell names Andrews. Lacking a name I would like to name this player as tb-1 for later discriminating a whole bunch of unknown trombonists.

From his own statement this obviously is Bushell's first record session.

DB: Bushell certainly recalled this as his first session and would surely have correctly remembered the personnel. But, as I read RR 57, the personnel is not from him but from Buster. Bushell, himself, is terrible. Dunn not as impressive or forceful as on his own sides of 21.12.1921 but very probable. Not much exposed trombone to judge. Different trombone from Aug./Sep. sessions. Not good, not tailgate. But Bushell in his book says only this 'could be' Andrews.

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

- RR 57: personnel as given to Len Kunstadt and Bob Colton by Buster Bailey (RR 57) (Bailey gives Elliott) and Garvin Bushell (RR57)
 - G. Bushell RR 57: "I made my first recordings for Okeh behind Mamie Smith. I believe it was Mamie's fourth record. Have to listen to it to make sure ... something with 'Mammy' in the title."
 - Bushell/Tucker, p.148: "I think this was 1921, not 1920. (Perry Bradford supplied dates for these Okeh sessions.) It could be Cutie Perkins on drums. Dope Andrews on trombone."
 - Rust*3: Johnny Dunn - c; ?Dope Andrews - tb; Garvin Bushell - cl; Leroy Parker - vn; Porter Grainger - p; ? George Howell - d
 - Rust*6: Johnny Dunn - c; ?Dope Andrews - tb; Garvin Bushell - cl; Leroy Parker - vn; Porter Grainger - p; ?George Howell - d.
 - BGR*4: Johnny Dunn - cnt; Dope Andrews - tbn; Ernest Elliott - clt; Leroy Parker - vln; Porter Grainger - pno

005	MAMIE SMITH	her Jazz Hounds	New York,	Nov. 06, 1920
	Mamie Smith - voc;			
	Johnny Dunn - tpt; unknown (tb-2) - tbn;			
	Ernest Elliott - clt; unknown (Leroy Parker) - vln;			
	Porter Grainger - pno; George Howell - dms			
7658-E	Don't Care Blues		OK 4253,	Doc DOCD 5357
7659-C	Lovin' Sam From Alabam		OK 4253,	Doc DOCD 5357

Certainly Dunn and very probably not Andrews.

This trombonist plays very boisterous and brash. His playing consists mainly of downward glissandos, very unlike Andrews' more functional tailgate style before. Also different from the man on the former session. Therefore I'd name him tb-2!

I am not fully convinced of Elliott's presence, but this player has that harsh and rather Bechet-like tone and Elliott's phrasing. But as Bushell's recollections (below) do not seem to be as reliable as I had hoped for after reading his book, he might as well have mixed up the sequence of clarinetists as told. RR 57 p 11: "In an interview with Len Kunstadt and Bob Colton, Garvin Bushell said: "Incidentally, I took Elliott's spot with Mamie and Bob Fuller took mine. Buster Bailey made some sides with Mamie while I was there. Coleman Hawkins came with Fuller; never heard any of the Hawkins sides." More reliable might be Buster Bailey's remarks in RR 57, and he certainly should have known!

Fine rhythm here!

DB: Why would Bushell not be present a day after Nov 5? He says he replaced Elliott. But it seems we have no personnel from Bushell for this. Better, more in tune, if piping, clarinet here and I guess Bushell on a better day. Trombone much busier and stiffer than player Aug/Sep but could be the same as Nov 5 nearer the recording horn? An alternative interpretation would be that Bushell and trombone so bad on Nov 5 they were replaced by Elliott and another.

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

- RR 57: personnel in part as given to Len Kunstadt and Bob Colton by Buster Bailey (RR 57).

- Rust*3, *6: same personnel as last, but Ernest Elliott may replace Bushell

- BGR*4: Johnny Dunn - cnt; Dope Andrews - tbn; Ernest Elliott, unknown - alt, clt; Leroy Parker - vln; Porter Grainger - pno; unknown - bjo

006	MAMIE SMITH'S JAZZ HOUNDS		New York,	Jan. 1921
	Johnny Dunn - tpt; unknown (tb-3) - tbn;			
	Garvin Bushell - clt; Leroy Parker - vln;			
	unknown - pno; Mert Perry or Carl 'Battle Axe' Kenney - dms, xyl			
7724-B	Royal Garden Blues		OK 4254,	Doc DOCD 5357
7725-B	Shim-Me-King's Blues		OK 4254,	Doc DOCD 5357

Certainly Dunn and Bushell, but the trombonist is busier than Andrews, and his tone is not as clear as on the earlier recordings. This certainly is another musician. Different trombonist from all sessions before! This man plays all the time, and not very functional at all. Therefore he is listed under tb-3.

Bushell gives three possible names for the drummer. Take your choice!

DB: Dunn, Bushell and awful trombonist, intrusive and stiff and out of tune, different from any other trombone so far. We seem to have the problem that Bushell names Andrews for every session when we have different players. Here, however, he seems not so sure of Andrews.

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

- partial personnel as given to Len Kunstadt and Bob Colton by Garvin Bushell (RR 57) and Bushell JftB p. 148: "the trombonist might be Dope Andrews, but Dope had a little more vibrato in his sound. The xylophone might be Raymond Green; I can't recall any other xylophone player around at that time. The Paul Biese trio, a white group on Columbia, used a combination of xylophone, saxophone, and banjo, but using xylophone was new for our group. This tune could have been by Porter Grainger, H. Qualli Clark, Freddie Bryant, or Shep Edmonds. The composer was usually the producer of the record date. The title comes from the 'shimmy' dance; a shimmy was just shaking your rear end. But this tune is too slow for blacks to shimmy to - it was just a title. I think Perry came up with the 'Jazz Hounds' name. Royal Garden Blues: You see, nobody could blow their notes since no one practiced in those days! You just picked up your horn, went out, and made the record. In the last five years I've practiced more than I did during the whole 1920s. Battle Axe might be playing xylophone. He was a drummer who also played bells and xylophone. He's the only drummer I know who did that. 'Royal Garden Blues' was one of our opening numbers with Mamie Smith. It might have been Johnny Dunn's choice to record that."

- Rust*2: Johnny Dunn - t; Dope Andrews - tb; Garvin Bushell - cl; Leroy Parker - vn; unknown - p; Mert Perry - xyl

- Rust*3, *6: Johnny Dunn - c; Dope Andrews - tb; Garvin Bushell - cl; ? Leroy Parker - vn or possibly a second reed; unknown - p; ? Mort Perry - d

007	MAMIE SMITH AND HER JAZZ HOUNDS		New York,	c. Feb. 21, 1921
	Mamie Smith - voc;			
	Johnny Dunn - tpt; (Lewis Clark ?) (tb-4) - tbn;			
	Buster Bailey - clt; unknown - vln;			
	Phil Worde - pno; Chink Johnson - bbs; unknown (Clarence Sheppard ?) - dms			
7788-B	Jazzbo Ball		OK 4295,	Doc DOCD 5357

7789-C

What Have I Done?

OK 4351,

Doc DOCD 5357

Certainly Dunn (triplets) and Bailey (clearly recognizable) who spent some time in New York at the time.

Tailgate trombonist probably not Andrews, a more sophisticated player than Andrews. He may be the man listed in the Chicago Defender of Feb. 12, 1921 as part of Mamie's touring band with the name of Lewis Clark. Lacking any known and apparent distinct features of his style he is listed as tb-4.

Good tuba player.

DB: Why no trombone from Buster? We have contradiction here KB – you have 'probably same trombone as Nov 5' there described an NOT tailgate whereas the man here you describe as tailgate (corrected! – KBR). I hear it tailgate and thus nearer Aug/Sep 1920. Triplets indeed but otherwise poor playing for Dunn, Also poor playing for Buster, out of tune.

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

- RR 57: personnel as given to Len Kunstadt and Bob Colton by Buster Bailey leaving out the trombone and the violin. See also RR 63.

- Rust*3: Johnny Dunn – c; Buster Bailey – cl; Chink Johnson – bb; unknown – x (not Mort Perry)

- Rust*6: Johnny Dunn – c; Buster Bailey – cl; unknown – vn; Phil Worde – p; Chink Johnson – bb; x not Mort Perry.

- BGR*4: Johnny Dunn – cnt; unknown – tbn; Buster Bailey – clt; Leroy Parker – vln; Phil Worde – pno; Harry Hull or Chink Johnson – bbs; unknown – dms

- Storyville 1996/7 p.229: "Personnel of Mamie Smith's Jazz Hounds in Chicago Defender of Feb. 12, 1921 "Mamie's show was touring in the Carolinas in February 1921 and a report in the Defender names the Jazz Hounds as: Lewis Clark, tbn; Raymond Beryman, clt; John W. Jones, sax; Percy R. Terry, pno; Clarence Sheppard, dms. – All names unknown to discographers. It seems likely that some of these may have participated in the New York session later that month rather than the personnel currently quoted in the standard sources (what is the source of this?). Certainly Buster Bailey of those listed is suspect as John Chilton notes in 'Who's Who' that he was a member of Erskine Tate's Vendome Orchestra from 1919 to 1923 with a brief visit to New York in 1921. However, adverts for the Vendome show the orchestra in residence for the whole of this period. Tate himself did make a three week trip to the south in May 1921, including a visit to his home town of Memphis, but the orchestra is still featured in adverts. Johnny Dunn had been working in the show 'Broadway to Dixie' and might have been called in for the recordings and then joined the group for the forthcoming tour, but he was not with Mamie for too long as subsequent information shows."

008 MAMIE SMITH'S JAZZ HOUNDS

New York,

c. Feb. 22, 1921

Mamie Smith – voc (5,6);

Johnny Dunn – tpt; unknown (Lewis Clark ?) (tb-4) – tbn;

Buster Bailey – clt; Leroy Parker – vln;

Phil Worde – pno; Chink Johnson – bbs; Carl 'Battle Axe' Kenney – dms, xyl

7790-A That Thing Called Love

OK 4296,

Doc DOCD 5357

7791-A Old Time Blues

OK 4296,

Doc DOCD 5357

7792-C Baby, You Made Me Fall For You

OK 4305,

Doc DOCD 5357

7793-B You Can't Keep A Good Man Down

OK 4305,

Doc DOCD 5357

7794-C Frankie Blues

OK 4856,

Doc DOCD 5357

7795-A "U" Need Some Lovin' Blues

OK 4295,

Doc DOCD 5357

Dunn and Bailey unmistakable.

There is a trombone on all but the first title, stylistically probably not Dope Andrews, who seems to be the same man as on the last session and named as tb-4 (poss. Lewis Clark).

Pianist is not identifiable. Because of RR 57's denial of Mert Perry's presence, the busy xylophone player has to be 'Battle Axe' when following Bushell's comment on the above January 1920 session. His name was Carl Kenney, and he was one of the ace drummers of the Jim Europe band. The woodblock playing probably indicates the player's past as military and concert musician, which would perfectly fit to 'Battle Axe' Kenney. (He was not the man who stabbed Europe to death. That man was Herbert Wright.) RR 57 does not substantiate Perry's exclusion. As these musicians may not be recruited from Mamie's touring band and other sources, the strong tuba may be Chink Johnson, and not Harry Hull of the later Vodery band.

DB: agree not trombone of Aug/Sep 1920, nearer Nov 5, 1920.

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

- RR 57, but both leave the trombonist out, who seems not to play on 7790. RR 57 says: xylophone is not played by Mort Perry.

- Rust*2: Johnny Dunn – tpt; (no tbn !); Buster Bailey – clt; Leroy Parker – vln (3,4 only); Phil Worde – pno; Harry Hull – bbs; Mort Perry – dms, xyl

- Rust*3: same personnel as above, but ? Leroy Parker – vn; ? Phil Worde – p added

- Rust*6: as above, but with no vocals; ?Leroy Parker – vn added

- BGR*4: same personnel as before (titles 5,6)

009 MAMIE SMITH her Jazz Band

New York,

May 1921

Mamie Smith – voc;

unknown (Johnny Dunn?) – tpt; unknown (tb-5) – tbn;

unknown (Buster Bailey?) – clt; unknown – vln;

Phil Worde – pno; Carl 'Battle Axe' Kenney – dms

7959-C Dangerous Blues

OK 4351, Doc DOCD 5357

The trumpet player is much too poor to be Dunn and must therefore be questioned to be him. But he certainly is a Dunn follower. Also, Bailey had been in New York in February and is nowhere documented as having stayed on. His presence is strongly doubted as well. There is a violin in the background. Trombone is much too crude to be Flemming as by Rust (Flemming really was an early virtuoso of jazz trombone). Still too crude to be possibly Dope Andrews (tailgate style) or rather different and therefore tb-5!

The drummer is the same as on the previous session.

DB: sad stuff. Dunn triplets but otherwise not as strong as usual, if he. Wavery and out of tune. Buster also poor. Where are his runs? Did he do out of tune corny gaspise? I would query both Dunn and Buster. Buster did not put himself here, as I read RR. Trombone similar 003, 004.

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

- RR 57 has 'no details' re this session.

- Storyville 1996/7: "(Smith) has closed a tour and now in New York (BAA 13/5/21 4/2). New York record date after which Dunn probably quit and Mamie left for Chicago where she opened with a matinee performance on Sunday 22 May and stayed for eight days."

- Rust*3, *6: Johnny Dunn - c; Herb Flemming - tb; Buster Bailey - cl; Phil Worde - p; Mort Perry - d, x

- BGR*4: Johnny Dunn - cnt; poss. Herb Flemming - tbn; Buster Bailey - clt; poss. Leroy Parker - vln; Phil Worde - pno; Mort Perry - dms

010 MAMIE SMITH AND HER JAZZ BAND

New York, c. Aug. 05, 1921

Mamie Smith - voc;

Jules Levy, Julius Berkin - tpt; Ephraim Hannaford - tbn;

Nathan Glantz - clt; unknown - clt, alt or cms; Joseph Samuels - vln;

Larry Briers - pno; unknown bbs (1)

70075-B Daddy, Your Mama Is Lonesome For You

OK 4416,

Doc DOCD 5357

70076-A I Want A Jazzy Kiss

OK 4623,

Doc DOCD 5357

Appropriate notes in my Mamie Smith Discography.

011 EDITH WILSON

New York, Sep. 12, 1921

Edith Wilson - voc;

unknown (Johnny Dunn) - tpt; unknown - tbn;

unknown (Garvin Bushell) - clt; unknown - vln;

unknown - pno

79983 Nervous Blues

Col unissued

not on LP/CD

*Note: This personnel from Rust*6*

012 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York, Sep. 15, 1921

Edith Wilson - voc;

Johnny Dunn - tpt; unknown (Dope Andrews?) - tbn;

Garvin Bushell - clt; unknown (Cordy Williams) - vln;

Dan Wilson - pno

79983-6 Nervous Blues

Col A-3479

79989-2 Vampin' Liza Jane

Col A-3479

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.

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 of May 1922 and the followings.

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 the photo 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 Geechie 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.

013 EDITH WILSON	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.

Note: This personnel from Rust*6

014 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.

Note: This personnel from Rust*6

015 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,	RST JPCD-1522-2
80014-4 Frankie	Col A-3506,	RST JPCD-1522-2

This obviously is 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 Wilson's session of Sep. 15, 1921.

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:

- 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.

016 EDITH WILSON and JOHNNY DUNN'S ORIGINAL 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,	RST JPCD-1522-2
80112-2 The West Texas Blues	Col A-3537,	RST JPCD-1522-2

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 – taking this for granted – might be referential for other Flemming recordings. Johnny Dunn on trombone, so to say.

The predominant clarinetist very probably is Elliott because of Mitchell's comment and Elliott's characteristics (Bushell was with Ethel Waters now – see notes below). Elliott 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. Following Chilton (see above) Dunn did join the Vodery band in 1922. XXXXXXXXXX This then could mean that he did not have access to Vodery's men at this time, making Brassfield's – and tuba man Hull's – presence at least doubtful! 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, Edith's husband and accompanist, as listed, although there is no individual style to detect. Banjo virtuoso John Mitchell is present on his own statement (his first record session, which certainly would have left a strong mark in Mitchell's memory), 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 (see below).

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 Waters's 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."

Johnny Dunn, cornet; Herb Flemming, trombone; Ernest Elliott, clarinet; possibly Herschel Brassfield, clarinet and sax; Dan Wilson, piano; John Mitchell, banjo; Harry Hull, tuba.

- Rust*3, *6: Johnny Dunn, c; Herb Flemming, tb; Ernest Elliott, Herschel Brassfield, cl, as; Dan Wilson, p; John Mitchell, b; Harry Hull, bb.

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

017 JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York, Dec. 21, 1921

Johnny Dunn – tpt; Herb Flemming – tbn; Ernest Elliot, Herschel Brassfield – clt;
Dan Wilson – pno; John Mitchell – bjo; Harry Hull – bbs

80113-1 Bugle Blues

Col A3541, VJM VLP 11, Frog DGF 33

80114-1 Birmingham Blues

Col A3541, VJM VLP 11, Frog DGF 33

This is the first of Johnny Dunn's recordings under his name and with his Original Jazz Hounds, recorded immediately following the above listed Edith Wilson session. Everything said about the personnel applies exactly for this very session. So, see above! Piano same as before, thus Wilson.

Notes:

- RR 76: "The first instrumental record under Dunn's name took place at the same session as one of his Edith Wilson dates (see last – KBR). Instrumentation is the same, and the personnel would be as above. This was John Mitchell's first record date." Personnel given – with assistance by John Mitchell, Harold Flakser, and Carl Kendziora – is: Johnny Dunn, cornet; Herb Flemming, trombone; Ernest Elliott, and possibly Herschel Brassfield, clarinets, saxes; Dan Wilson, piano; John Mitchell, banjo; Harry Hull, tuba.

- Delaunay, New Hot Discography, 1948: Personnels uncertain but featuring Johnny Dunn (c); Cal Jones and Bud Aiken (tb); Garvin Bushell (as); George Rickson and Dan Wilson (p); Cokey Spivey and John Mitchell (g). (This personnel for all Dunn records 1921 – 1923! KBR)

- Rust*3, *6: Johnny Dunn, c; Herb Flemming, tb; Herschel Brassfield, cl, as; Ernest Elliott, cl, ts; Dan Wilson, p; John Mitchell, b; Harry Hull, bb.

- FROG DGF 33 (CD booklet): Johnny Dunn – tpt; Herb Flemming – tbn; Ernest Elliot, Herschel Brassfield – clt; Dan Wilson – pno; John Mitchell – bjo; ?Harry Hull – bbs

018 HANDY'S MEMPHIS BLUES BAND

New York,

Jan. 1922

unknown, unknown – tpt; unknown – tbn;

unknown – clt; unknown – ten; poss unknown – saxes; unknown – vln;

unknown – pno; unknown – bjo; unknown – bbs; unknown – dms

970-2 St. Louis Blues

Pm 20098,

MA 7006

970-3 St. Louis Blues

Pm, Ban, BS

on LP/CD ?

971-1 Yellow Dog Blues

Pm, Ban, BS

on LP/CD ?

971-2 Yellow Dog Blues

Pm, Ban, BS

on LP/CD ?

971-3 Yellow Dog Blues

Pm 20098,

MA 7006

As with the following recording of Katherine Handy this session only produced straight renditions of two W.C. Handy compositions played by a big band with appropriate instrumentation (prob. 2 tpt, tbn, clt, saxes, bbs). Apart from the last chorus of the second title there is nothing which might show Johnny Dunn's presence. Only in these few bars we can hear a trumpeter playing hot melody trumpet. But he could be anybody able to go beyond straight playing, and it is not what would be expected from Dunn. This player seems to hail from a southern part of the USA as he plays in a "western" trumpet style.

It is interesting to note that Handy's score for the St. Louis Blues recorded here also includes the 'Ole Miss' strain!

Notes: at least one take of each title has been reissued on CD

- Rust*3: Probably similar to: Johnny Dunn – c; George Williams – tbn; Robert Young, James Osborne – clt, alt; Paul Wyer, Edward Wyer, Jim Turner – vln; Bobby Lee – pno; Ike Hatch – bjo, voc; George Higgins – gtr; Sy Moore – dms
 - Rust*6: ?W.C. Handy - c; unknown – tb; unknown – clt; unknown – as; unknown – ts; unknown – vn; unknown – p; unknown – bj; unknown – bb; unknown – d.
 - D. Robertson, W.C. Handy p 190: “He returned to the recording studios himself for two sessions in January and March 1922 for Paramount. The performers were advertised as “W.C.Handy’s Memphis Blues Orchestra,” but several are believed to have been pickup musicians brought in by Paramount to give Handy’s recordings a more contemporary sound. There was one very familiar face to Handy among the session’s musicians, however: Jim Turner is credited as playing among the violinists. At this first session, Handy also at last recorded the “St. Louis Blues,” a workman-like version with a particular emphasis by him with his cornet to the tango measures, which introduce his version.”

019 KATHERINE HANDY *Handy’s Memphis Blues Orchestra* New York, c. Jan. 1922
 Katherine Handy – voc; acc. band possibly including:
 unknown, others – tpt; George Williams, unknown – tbn;
 James Osborne – clt, alt; unknown – flt;
 unknown – alto-horn; unknown – baritone-horn;
 Bobby Lee – pno; unknown - bbs
 B-102-1 *Loveless Love* Pm 12011, Doc DOCD-5511

This recording features W.C. Handy’s daughter singing her father’s composition “Loveless Love,” which clearly is based on the folksong “Careless Love”. Her accompanying band may comprise Johnny Dunn among the trumpeters, but there is not a single typical phrase that might be a hint to his presence. Instead, the whole performance is played straight by a kind of band using marching band instrumentation. There is no real sign of Dunn’s participation in this session.

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

- Rust*3, *6: probably including Johnny Dunn – c; George Williams – tb; James Osborn – cl, as; Bobby lee – p; others.
 - BGR*4: probably Johnny Dunn – c; George Williams – tb; James Osborne – cl, as; Bobby Lee – p; others.
 - CD booklet to Doc DOCD-5511: The accompaniment is by Handy’s Memphis Blues Orchestra, possibly a group of musicians actually drawn from Memphis. If so, their style may give some idea of what Handy’s band sounded like some ten years earlier when he earned the title of “Father of the Blues.” Their playing has a typical marching and ragtime quality, and they attempt as well to revise the habanera rhythm that Handy used successfully in “St. Louis Blues.”

020 EDITH WILSON and THE ORIGINAL JAZZ HOUNDS New York, Jan. 21, 1922
 Edith Wilson – voc;
 unknown – tpt; unknown – tbn; unknown (cl-1) – clt;
 Leroy Tibbs – pno; Sam Speede – bjo
 80150-4 *Wicked Blues* Col A-3558, RST JPCD-1522-2
 80151-1 *Birmingham Blues* Col A-3558, RST JPCD-1522-2

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. He sounds like a Chicago man adding some Dunn licks to his style. 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 squeeking 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 consecutive sessions, but he probably is a man not heard before. He appears on later sessions and should be called cl-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 Dec. 21, 1921 and thus probably Elliott. I do not hear this other than previously (Sep. 15, 1921 ‘Vampin’ Liza’) and (Jan. 21, 1922 ‘Birmingham Blues’). Identical phrasing. Same player. 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 – 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?"

021 ORIGINAL JAZZ HOUNDS

New York, Feb. 23, 1922

unknown (Elmer Chambers) – tpt; unknown (Robert Horton) – tbn;
unknown – clt; unknown - alt;
unknown (Sam Wooding) – pno; unknown (Charlie Dixon) – bjo;
Bob Ricketts – arr (1)

80214-2 Put And Take
80215-2 Moanful Blues

Col A3579 Jazz Oracle BDW 8070
Col A3579 Jazz Oracle BDW 8070

The cornetist might be Chambers as stated, but certainly further investigation has to be done to identify this player. I do not hear Chambers' characteristics as known from the Henderson band, but this might be explained by his straight playing throughout the record. The trombonist might be Robert Horton, but lacking comparable recordings of this player I am unable to judge.

I hear a clarinetist who certainly is not Bushell because of his very limited phrasing abilities. He seems to come from a military background and plays in a very stiff unswinging manner. I hear an alto sax on the second title and a saxophone of indeterminable kind on the first title.

This then might possibly be a c-melody-sax, which sounds silky in a strange way, and I am not certain about that. A tenor saxophone obviously is not in the personnel. So Rollen Smith can probably be deleted, only that he might be the alto/c-melody saxophonist. There certainly is no violin.

The pianist might be anyone of the time. And I doubt the presence of Charlie Dixon, whose playing style with the Henderson band is very different from what can be heard here. But he is not the man from the session before! Also, there is no drummer.

Finally it must be said that there is no distinct and obvious musical proof of the presence of the above/below listed players! The conclusion that the Sam Wooding band is responsible for these sides must therefore be questioned. Furthermore has this record absolutely nothing to do with Johnny Dunn.

DB: What an awful noise. This can't be dumped upon Dunn who was always better than this. Could be any musical rabble. Speculation is waste of time.

Notes:

- RR 76-7: "An article in the Chicago Defender, May 13, 1922, p.8, gives a photo and lists the personnel of Sam Wooding's Society Syncopators: Elmer Chambers, cornet; R.H. Horton, trombone; Rollen Smith, sax; Charles E. Jackson, violin; Wooding, piano; Charles Dixon, banjo; Joe Young, drums. It went on to say that "this orchestra has been employed by Perry Bradford for Columbia Records." As a result of careful listening to all the Edith Wilson and Johnny Dunn records previous to May 1922 (these are the only known Columbias by Perry Bradford-organized groups), the following session is the only one that fits. As confirmation, in 'New Hot Discography, page 111, it is stated that this record used the Sam Wooding band, presumably on the basis of information from Perry Bradford; and the Columbia matrix list gives the band name only as the Original Jazz Hounds, with no mention of Dunn. The cornetist is not as prominent as on other Dunn records, and the usual Dunn breaks are absent, so even though it is difficult to believe that Johnny Dunn is not present on a record issued under his own name, this may be the case. It is fair to say, however, that this record was played for John Mitchell, and he gave the personnel as: Dunn, cornet; Earl Granstaff, trombone; Hersal Brassfield and Rollen Smith, reeds; Dan Wilson, piano; Mitchell, banjo. He did not identify the violinist, but if made up of men from the Plantation Orchestra, it might have been Allie Ross or Will Tyler." (So much as for the reliability of musicians identify their playing companions! – KBR)

- Rust*3: Elmer Chambers – tpt; Robert Horton – tbn; Rollen Smith – ten; Charles E. Jackson – vln; Sam Wooding – pno; Charlie Dixon – bjo; Joe Young – dms. An alto sax appears to be present, however, and no drums can be heard. Bob Ricketts – arr

- Rust*6: Elmer Chambers – tpt; Robert Horton – tbn; unknown – alt; Rollen Smith – ten; Charles E. Jackson – vln; Sam Wooding – pno; Charlie Dixon – bjo; Bob Ricketts – arr. "The ... two sides, although labelled as Johnny Dunn's Original Jazz Hounds, are entered in the Columbia files simply as Original Jazz Hounds, and neither the cornet work nor the arrangements are typical of Dunn. They may be the sides referred to in the 'Chicago Defender' of May 13, 1922, in connection with Sam Wooding's Orchestra having recently recorded for Columbia (such records, if they were made, were not issued under Wooding's name)."

- Jazz Oracle BDW 8070 CD set: see booklet

022 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
80305 Stingaree Blues

Col unissued not on LP/CD
Col unissued not on LP/CD

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

Notes:

- 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 programmes. (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."

023 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 (cl -1) - clt; Will Tyler or Charlie Jackson – vln;

Leroy Tibbs – pno; Sam Speede – bjo

80356-3	<i>Mammy, I'm Thinking Of You</i>	Col A-3634,	RST JPCD-1522-2
80357-3	<i>Take It 'Cause It's All Yours</i>	Col A-3634,	RST JPCD-1522-2

Appropriate notes in my Edith Wilson Discography.

024 EDITH WILSON and JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

New York, Jun. 09, 1922

Edith Wilson – voc;
unknown (Gus Aiken) – tpt; unknown (Eugene Bud Aiken) – tbn; unknown (cl-1) – clt;
Leroy Tibbs – pno; Sam Speede – bjo

80382-4	<i>He May Be Your Man (But He Comes To See Me Sometimes)</i>	Col A-3653,	RST JPCD-1522-2
80383-4	<i>Rules And Regulations "Signed Razor Jim"</i>	Col A-3653,	RST JPCD-1522-2

Appropriate notes in my Edith Wilson Discography.

025 MAMIE SMITH AND HER JAZZ HOUNDS

New York, c. Jun. 10, 1922

Mamie Smith – voc;
George Mullen – tpt; Cecil Carpenter – tbn;
Bob Fuller – clt, alt; Coleman Hawkins – ten; George Bell – vln;
Charles Matson – pno; Curtis Mosby – dms

70729-C	<i>Mamie Smith Blues</i>	OK 4658,	Doc DOCD 5359
70730-A	<i>Alabama Blues</i>	OK 4658,	Doc DOCD 5359

Appropriate notes in my Mamie Smith Discography.

026 ETTA MOONEY

Long Island City, NY, c. Jun. 1922

Etta Mooney – voc;
Joe Smith – cnt; George Brashear – tbn; Clarence Robinson – clt;
Fletcher Henderson – pno

<i>Early Every Morn (I Want Some Lovin')</i>	BS 14118, Pm 12151,	Doc DOCD-5342
<i>Lonesome Monday Morning Blues</i>	BS 14118, Pm 12151,	Doc DOCD-5342

There is absolutely no sign of Johnny Dunn's presence here as assumed in Rust*3. The trumpet player certainly is Dunn influenced, but Walter C. Allen certainly is right by naming him as Joe Smith, of whom we know of his early stylistic assimilation to the Dunn style. The other players may be as given.

So, this is no Johnny Dunn item!

DB: No have! But Robinson is a hypothesis of W.C. Allen. There is absolutely no evidence to name him. Brashear is hardly less speculative.

Notes:

- W.C. Allen, *Hendersonia* p. 38: „Rust's remark in the first edition of his *Jazz Records, A to Z*, that this record is „of no jazz interest“ is incorrect: 'Morn' has some fine cornet work by Joe Smith!"

- Rust*3: acc. by ?Johnny Dunn – c; unknown – tb; unknown – cl; unknown – p; unknown – bb.

- Rust*6: acc. by Joe Smith – ct; George Brashear – tb; ?Clarence Robinson – cl; Fletcher Henderson – p.

- BGR*4: acc. by Joe Smith – ct; George Brashear – tb; ?Clarence Robinson – cl; Fletcher Henderson – p.

027 EDITH WILSON her Jazz Hounds

New York, Jul. 13, 1922

Edith Wilson – voc;
unknown (Gus Aiken) – tpt; unknown (Eugene Bud Aiken) – tbn; unknown (cl-1) – clt;
Leroy Tibbs – pno; Sam Speede – bjo

80449-2	<i>Lonesome Mama Blues</i>	Col A-3674,	RST JPCD-1522-2
80450-4	<i>What Do You Care (What I Do)</i>	Col A-3674,	RST JPCD-1522-2

Appropriate notes in my Mamie Smith Discography.

Although these last four Edith Wilson 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 Jan. 21, 1922 to July 13, 1922 have nothing in common with Johnny Dunn's band. This group is much further in developing an advanced jazz style than Dunn was at this time. This might possibly be explained by their increased gaining experience when part of this personnel were 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 four 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! The session of Feb. 23, 1922 Original Jazz Hounds may be part of the whole series. And this series may indeed represent a body of recordings of Wilson's accompanying band of the time, apart from the Dunn circle.

DB: I hear this as undoubtedly same player as 020 and thus Dunn.

028 MAMIE SMITH'S JAZZ HOUNDS

New York, c. Aug. 15, 1922

unknown (Joe Smith) – tpt; Cecil Carpenter – tbn;
Herschel Brassfield – alt, clt; Coleman Hawkins – ten; George Bell – vln;

<i>Everett Robbins – pno; Sam Speede – bjo; unknown - dms</i>		
70777-B	<i>Stuttering</i>	OK 8036, Doc DOCD 5359
70778-C	<i>Those Longing For You Blues</i>	OK 8072, Doc DOCD 5359

Appropriate notes in my Mamie Smith Discography.

029 JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS	New York,	Aug. 18, 1922
<i>Johnny Dunn – tpt; Earl Granstaff – tbn;</i>		
<i>Hersal Brassfield – alt, arr (2); Rollen Smith – ten;</i>		
<i>George Rickson – pno; John Mitchell – bjo</i>		
80529	<i>Four O'Clock Blues</i>	Col unissued not on LP/CD
80530-2	<i>Hawaiian Blues</i>	Col A3729, VJM VLP 11, Frog DGF 33

This then seems to be a secured Dunn personnel as all the participants are said to come from Will Vodery's Plantation band. Listen to Rickson's great piano playing in Hawaiian Blues! He also seems to have been one of the unsung heroes of jazz. He is distinctly a different piano player from the one assumed to be Leroy Tibbs on the foregoing Edith Wilson sessions.

Brassfield is credited as arranger and shows a forward looking way of writing for a Harlem big band. Arrangements used on the following Dunn band sides might be by him as well.

Notes:

- RR 76-7: "On the next (including this one! – KBR) few Dunn sessions, there is no such question as to personnel (as on session Feb. 23 1922 – KBR). John Mitchell has studied several of these, and the personnels given are a synthesis of his identifications. The men were drawn largely from the Will Vodery orchestra at the Plantation. Note the arranger credits on some of these – possibly the earliest examples of such credits." Dunn, cornet; Earl Granstaff, trombone; Hersal Brassfield and Rollen Smith, saxes; George Rickson, piano; Mitchell, banjo.

- Delaunay, *New Hot Discography, 1948: Personnels uncertain but featuring Johnny Dunn (c); Cal Jones and Bud Aiken (tb); Garvin Bushell (as); George Rickson and Dan Wilson (p); Cokey Spivey and John Mitchell (g). (This personnel for all Dunn records 1921 – 1923! -KBR)*

- Rust*3, *6: *Johnny Dunn – tpt; Earl Granstaff – tbn; Herschel Brassfield – clt, sop, alt, arr; Rollen Smith – ten; George Rickson – pno; John Mitchell – bjo*

- FROG DGF 33 (CD booklet): *Johnny Dunn – tpt; Earl Granstaff – tbn; Herschel Brassfield – alt, arr; Rollin Smith – ten; George Rickson – pno; John Mitchell – bjo*

030 MAMIE SMITH'S JAZZ HOUNDS	New York,	c. Aug. 22, 1922
<i>Mamie Smith – voc (1,2);</i>		
<i>unknown (Joe Smith) – tpt; Cecil Carpenter – tbn;</i>		
<i>Bob Fuller – clt, alt; Coleman Hawkins – ten;</i>		
<i>Everett Robbins – pno; Sam Speede – bjo; unknown - dms</i>		
70790-B	<i>Got To Cool My Doggies Now</i>	OK 4670, Doc DOCD 5359
70791-B	<i>You Can Have Him, I Don't Want Him, Didn't Love Him Anyhow Blues</i>	OK 4670, Doc DOCD 5359
70792-A	<i>Strut Your Material</i>	OK 8036, Doc DOCD 5359

Appropriate notes in my Mamie Smith Discography.

031 MAMIE SMITH'S JAZZ HOUNDS	New York,	c. Aug. 30, 1922
<i>Mamie Smith – voc;</i>		
<i>Joe Smith – cnt; Cecil Carpenter – tbn;</i>		
<i>unknown (Bob Fuller) – alt, clt; Coleman Hawkins – ten; George Bell – vln;</i>		
<i>Everett Robbins – pno; unknown - dms</i>		
70809-A	<i>Wish That I Could But I Can't Forgive Blues</i>	OK 4689, Doc DOCD 5359

Appropriate notes in my Mamie Smith Discography.

032 EVA TAYLOR	New York,	c. Sep. 1922
<i>Eva Taylor – voc;</i>		
<i>unknown – tpt; unknown – clt; unknown (Willie Lewis?) – alt;</i>		
<i>Clarence Williams or Edgar Dowell – pno</i>		
	<i>New Moon</i>	BS 2103, Doc DOCD-5408

There certainly is nothing in the trumpeter's playing that reminds – if only fairly – of Johnny Dunn! This trumpet player comes from the Southern/Chicago school of trumpet players. Because of this I would also doubt Gus Aiken's presence! This very trumpet player is not a follower of Dunn's style, not at all. I hear traces of people like Natty Dominique.

The clarinetist does not sound like Bushell of the time as we know him. This clarinetist plays a no-nonsense clarinet obligato, not the ubiquitous screeching and piping practiced in New York at the time, and might also come from Chicago or the south.

The alto saxophonist only plays a straight rendering of the melody and might thus very well be Willie Lewis (later with Sam Wooding), of whose improvisational abilities and style I have no knowledge.

The pianist's playing is strict chordal and accompanying. Clarence's well known phrases cannot be heard, but I think to recognize his rhythmic way to play an accompaniment or a melody and would like to list him as a probability.

Notes:

- Storyville 15-22: "Eva Taylor: Johnny Dunn was on a lot of our records. Now I come to think of it I think he was the cornet man on that first record I did. (Brian Rust has since acquired a tape copy of the disc and confirms that Dunn is probable)."
- Lord, Clarence Williams p. 23: "Identified on the label as piano accompaniment, it actually includes trumpet, clarinet, alto and piano. Eva has suggested Johnny Dunn on trumpet. Len Kunstadt suggests Gus Aiken and Garvin Bushell (clt). The piano is possibly Clarence Williams. If this is true it is his first appearance as pianist on record. The pianist's role is primarily chordal accompaniment. Of possible concern is the fact that "Willie Lewis recalled recording with Clarence Williams, Eva Taylor and Edgar Dowell. He further mentioned OKeh and Black Swan as possible labels" (RR 65, Dec. 1964). The estimation of the date is from Rust."
- Rust*3, *6: acc by ? Johnny Dunn - c / ? Garvin Bushell - cl / unknown - as / ? Clarence Williams - p. The label states merely "Piano Acc."
- BGR*4: acc. poss Johnny Dunn, c; poss Garvin Bushell, cl; unknown, as ; poss Clarence Williams, p.

033 **EDITH WILSON** New York, Sep. 18, 1922
 Edith Wilson - voc;
 unknown (Johnny Dunn) - tpt; unknown (Herb Flemming) - tbn; unknown (Garvin Bushell) - clt;
 unknown (Dan Wilson or Leroy Tibbs) - pno; unknown (John Mitchell) - 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.
 - This personnel according to Rust*6

034 **JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS** New York, Sep. 21, 1922
 Johnny Dunn - tpt; Earl Granstaff - tbn;
 Herschel Brassfield - alt; Rollen Smith - ten;
 George Rickson - pno; John Mitchell - bjo; unknown - bells
 80529-5 Four O'Clock Blues Col A3729, VJM VLP 11, Frog DGF 33

As on the date of August 18, 1922 this seems to be a secured personnel. The virtuoso on the bells might have been Bradford himself.

Notes:

- RR 76-7: "Remake - Same instrumentation" "On the next (including this one! - KBR) few Dunn sessions, there is no such question as to personnel (as on session Feb. 23 1922 - KBR). John Mitchell has studied several of these, and the personnels given are a synthesis of his identifications. The men were drawn largely from the Will Vodery orchestra at the Plantation. Note the arranger credits on some of these - possibly the earliest examples of such credits." - Delaunay, New Hot Discography, 1948: Personnels uncertain but featuring Johnny Dunn (c); Cal Jones and Bud Aiken (tb); Garvin Bushell (as); George Rickson and Dan Wilson (p); Cokey Spivey and John Mitchell (g). (This personnel for all Dunn records 1921 - 1923! KBR)
- Rust*3, *6: Johnny Dunn - tpt; Earl Granstaff - tbn; Herschel Brassfield - clt, sop, alt, arr; Rollen Smith - ten; George Rickson - pno; John Mitchell - bjo
- FROG DGF 33 (CD booklet): As last; unknown band member - chimes

035 EDITH WILSON her Jazz Hounds	New York,	Oct. 02, 1922
Edith Wilson - voc; unknown (Johnny Dunn or Gus Aiken) - tpt; Eugene Bud Aiken - tbn; Garvin Bushell - clt; Leroy Tibbs - pno; John Mitchell - 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. I still hear this as Dunn.

MR: Probably same band as on July 13, 1922 - 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.

036 **EDITH WILSON** New York, Nov. 22, 1922
 Edith Wilson - voc;
 unknown (Johnny Dunn) - tpt; unknown (Herb Flemming) - tbn; unknown (Garvin Bushell) - clt;
 unknown (Dan Wilson or Leroy Tibbs) - pno; unknown (John Mitchell) - 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

Notes:

- RR 73 does not list this session.
- Bushell/Tucker p.157 list this unissued session, but leave it uncommented.
- This personnel according to Rust*6

037 MAMIE SMITH AND HER JAZZ HOUNDS

New York, c. Dec. 08, 1922

Mamie Smith – voc;

Joe Smith – cnt; Cecil Carpenter – tbn;

Bob Fuller – clt; Coleman Hawkins – ten; George Bell – vln;

Harvey Brooks – pno; Cutie Perkins – dms

71085-A Mean Man

OK 4856,

Doc DOCD 5359

71086-B The Darktown Flappers Ball

OK 4767,

Doc DOCD 5359

Appropriate notes in my Mamie Smith Discography.

038 EDITH WILSON her Jazz Hounds

New York, Dec. 14, 1922

Edith Wilson – voc;

unknown (Gus Aiken or Johnny Dunn) – tpt; Earl Granstaff – tbn; Ernest Elliott (or Clarence Robinson?) – clt;

George Rickson – pno; John Mitchell – 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 July 13, 1922, Oct. 2, 1922 and thus Jan. 21, 1922 and, by exclusion of other candidates, Granstaff. Not busy enough for Flemming, if he on Dec. 21, 1921. Clarinet extract MP3 similar phrase to preceding (session June 9, 1922) 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. No reason to amend previous personnel as in Edith Wilson list. Clt is nearest to Elliott. Robinson is whimsy.

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.

039 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).

040 ETTA MOONEY

Long Island City, NY, c. Dec. 1922

Etta Mooney – voc;

unknown – tpt; unknown – tbn; unknown – clt;

unknown – pno; unknown – bbs

469-1 Cootie For Your Tootie

BS 14134, Pm 12152, RST JPCD-1526-2

470- Harmony Blues

BS 14134, Pm 12152, RST JPCD-1526-2

Throw It In The Creek (Don't Want Your Lovin' No More)

BS unissued ? not on LP/CD

There is nothing in the trumpeter's simple staccato playing to suggest Johnny Dunn's presence. It has to be kept in mind that very many early Harlem trumpet players based their style on Dunn's. This player here is one of them. There is a nice melodic clarinetist, a rather rudimentary trombonist, a pianist and a tuba player. They together play a throughout arranged accompaniment to Miss Mooney's vocal. There is nothing to suggest Johnny Dunn!

Notes:

- Rust*3: acc. by ?Johnny Dunn – c; unknown – tb; unknown – cl; unknown – p; unknown – bb.

- Rust*6: acc. by unknown – t; unknown – tb; unknown – cl; unknown – p; unknown – bb.

- BGR*4: acc. by unknown – t; unknown – tb; unknown – cl; unknown – p; unknown – bb.

041 **JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS** New York, Feb. 14, 1923
 Johnny Dunn – tpt; Earl Granstaff – tbn;
 Hersal Brassfield – alt; Rollen Smith – ten;
 George Rickson – pno; John Mitchell – bjo; Harry Hull – bbs; Perry Bradford – castanets;
 Perry Bradford, another – voc (1);
 80859-3 Hallelujah Blues Col A3839, VJM VLP 11, Frog DGF 33
 80860-2 Spanish Dreams – Espanola Blues Col A3839, VJM VLP 11, Frog DGF 33

The recording card of Spanish Dreams lists take 80860-1 as rejected (R. Wondraschek). Rust is obviously wrong here. We hear the same band of Vodery men under Dunn's name here. The banjo player certainly is Mitchell and not Speede as given somewhere else. Additionally we have a tuba here to support the rhythm, assumably played by Vodery's tuba man, Harry Hull. And again, we find Mr. Bradford as percussionist and singer.

Notes:

- RR 76-7: "Same instrumentation, probably same personnel" "On the next (including this one! – KBR) few Dunn sessions, there is no such question as to personnel (as on session Feb. 23 1922 – KBR). John Mitchell has studied several of these, and the personnels given are a synthesis of his identifications. The men were drawn largely from the Will Vodery orchestra at the Plantation. Note the arranger credits on some of these – possibly the earliest examples of such credits."

- Delaunay, *New Hot Discography, 1948: Personnels uncertain but featuring Johnny Dunn (c); Cal Jones and Bud Aiken (tb); Garvin Bushell (as); George Rickson and Dan Wilson (p); Cokey Spivey and John Mitchell (g). (This personnel for all Dunn records 1921 – 1923! KBR)*

- Rust*3, *6: ? Harry Hull – bb added; Sam Speed – bj replaces Mitchell; Perry Bradford and another – v (chanting the word "Hallelujah").

- FROG DGF 33 (CD booklet): Johnny Dunn – tpt; Earl Granstaff – tbn; Herschel Brassfield – alt; Rollen Smith – ten; George Rickson – pno; Sam Speed – bjo; ? Harry Hull – bbs; Perry Bradford and another – vocal exhortation. Bradford probably plays castanets on 80860-2.

042 **JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS** New York, Feb. 20, 1923
 unknown (Johnny Dunn) – tpt; unknown (Earl Granstaff) – tbn;
 unknown (Herschel Brassfield) – alt, clt; unknown (Rollen Smith) – ten, clt;
 unknown (George Rickson) – pno; unknown (John Mitchell) – bjo; unknown (Harry Hull) – bbs
 80866 I Promised Not To Holler, But Hey! Hey! Col unissued not on LP/CD
 80867 Careless Blues Col unissued not on LP/CD

Notes:

- This personnel according to Rust*6

043 **LENA WILSON and Johnny Dunn's Jazz Hounds** New York, Feb. 26, 1923
 Lena Wilson – voc;
 unknown (Johnny Dunn) – tpt; unknown (Earl Granstaff or Herb Flemming or Calvin Jones) – tbn;
 unknown (Garvin Bushell or Ernest Elliott or Herschel Brassfield) – clt, alt);
 unknown (Leroy Tibbs or George Rickson or Dan Wilson) – pno; unknown (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

Notes:

- The above personnel from Rust*6

- BGR*4: Johnny Dunn, c; instrumentation and personnel otherwise unknown.

044 **JOHNNY DUNN'S ORIGINAL JAZZ BAND** New York, Mar. 13, 1923
 Johnny Dunn – tpt; Earl Granstaff – tbn;
 Herschel Brassfield – alt; Rollen Smith – ten;
 George Rickson – pno; John Mitchell or Sam Speede – bjo; Harry Hull – bbs
 80866 I Promised Not To Holler, But Hey! Hey! Col unissued not on LP/CD
 80898-1 Dixie Blues Col A3878, VJM VLP 11, Frog DGF 33

The recording card of Dixie Blues lists take 80898-2 as rejected (R. Wondraschek). Rust is obviously wrong here. Dunn, Granstaff, Brassfield and Smith seem to be on this session again. As is George Rickson with his exuberant piano style. But on banjo I hear a restrained Mitchell or Sam Speede playing with unusually many arpeggios. The tuba player is very much in the background.

Notes:

- RR 76-7: "Same instrumentation, probably similar personnel" "On the next few (including this one! – KBR) Dunn sessions, there is no such question as to personnel (as on session Feb. 23 1922 – KBR). John Mitchell has studied several of these, and the personnels given are a synthesis of his identifications. The men were drawn largely from the Will Vodery orchestra at the Plantation. Note the arranger credits on some of these – possibly the earliest examples of such credits."

- Delaunay, *New Hot Discography, 1948: Personnels uncertain but featuring Johnny Dunn (c); Cal Jones and Bud Aiken (tb); Garvin Bushell (as); George Rickson and Dan Wilson (p); Cokey Spivey and John Mitchell (g). (This personnel for all Dunn records 1921 – 1923! KBR)*

- Rust*3, *6: *As last (Feb. 14, 1923 – KBR).*
 - FROG DGF 33 (CD booklet): *As last, Bradford omitted (Feb. 14, 1923 – KBR)*

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

Appropriate notes in my Perry Bradford Jazz Phoools Discography (Names & Numbers 70).

046 JOHNNY DUNN'S ORIGINAL JAZZ BAND	New York,	Apr. 11, 1923
<i>Johnny Dunn – tpt; Earl Granstaff – tbn;</i>		
<i>Herschel Brassfield, unknown – alt; Rollen Smith – ten, clt;</i>		
<i>George Rickson – pno; John Mitchell – bjo; Harry Hull – bbs; Jesse Baltimore - dms</i>		
80947-2	<i>Sugar Blues</i>	<i>Col A3878, VJM VLP 11, Frog DGF 33</i>

Johnny Dunn, Earl Granstaff and George Rickson seem to be undisputed. Then we hear two alto saxophonists, one of them the always rhapsodic Herschel Brassfield with his strong tone, and another one with a leaner tone, but much jazzier playing. He improvises above the melody of the verse played by Brassfield after the introduction, and again in the first chorus. I certainly do not have any clue as to his identity. The published personnel of the Vodery band of the time only comprise one alto player, Brassfield. This personnel is shown and documented as having sailed to England aboard the Cunard liner 'Albania' (Howard Rye, Visiting Firemen 13, Storyville 133). As all orchestra parts of a big band required two altos, the name of the second player might have been lost or forgotten. Can it be that the second alto man of the band simply did not make the trip and stayed behind? In the second chorus we then hear what was later called a chase chorus: a succession of short 4-bar phrases by a succession of different players one after another (in this order: Dunn – Granstaff – Brassfield – Dunn – unknown alto – prob. Smith, clt). As we hear the two altos played in the last chorus it has to be Rollen Smith on clarinet over the ensemble. His style is really antiquated for this time and does not correspond to any of the altoists, but certainly fits to his tenor playing. It is Rickson again on piano, and definitely Mitchell on banjo. Once again the tuba is only faintly heard and may be Hull. At the end we hear a cymbal played in the coda which seems to be the same one as played on Noble Sissle's "Kansas City Kitty" recorded in England in 1929, and might therefore be proof of Jesse Baltimore's presence.

Notes:

- RR 76-7: "Add a third reed man playing clarinet and sax, also a drummer (possibly Jesse Baltimore, regular percussionist with Vodery)." "On the next (including this one! – KBR) few Dunn sessions, there is no such question as to personnel (as on session Feb. 23 1922 – KBR). John Mitchell has studied several of these, and the personnels given are a synthesis of his identifications. The men were drawn largely from the Will Vodery orchestra at the Plantation. Note the arranger credits on some of these – possibly the earliest examples of such credits." -

- Delaunay, *New Hot Discography, 1948: Personnels uncertain but featuring Johnny Dunn (c); Cal Jones and Bud Aiken (tb); Garvin Bushell (as); George Rickson and Dan Wilson (p); Cokey Spivey and John Mitchell (g). (This personnel for all Dunn records 1921 – 1923! KBR)*

- Rust*3, *6: *unknown cl, as / ? Jesse Baltimore, d, added.*
 - FROG DGF 33 (CD booklet): *Johnny Dunn – trumpet; Earl Granstaff – trombone; unknown - clarinet; Herschel Brassfield – alto sax; Rollin Smith – alto and tenor sax; George Rickson – piano; John Mitchell – banjo; ? Jesse Baltimore - dms*

047 JOHNNY DUNN'S ORIGINAL JAZZ BAND	New York,	Apr. 19, 1923
<i>Johnny Dunn, unknown – tpt; Earl Granstaff – tbn;</i>		
<i>unknown – alt; Rollen Smith – ten;</i>		
<i>George Rickson – pno; John Mitchell – bjo</i>		
80975-2	<i>Sweet Lovin' Mama – Please Come Back To Me</i>	<i>Col A3893, VJM VLP 11, Frog DGF 33</i>
80976-2	<i>Vamping Sal – The Sheba Of Georgia</i>	<i>Col A3893, VJM VLP 11, Frog DGF 33</i>

We hear Dunn on solo trumpet and another trumpet player, who in my ears is a rather unsecure and timid player. He plays the break in the introduction of "Sweet Lovin' Mama", and later on he plays the first part of the melody in the first chorus, Dunn playing the breaks. Then in the following chorus he seems to play the "wa-wa" answering Dunn's phrases, but this might also be executed by Dunn himself playing straight into the microphone and alternately to the side. Granstaff certainly is on trombone. On alto sax we have the unknown player of the last session again, this time replacing Brassfield. In "Vamping Sal" this player seems to be ordered to play in the rhapsodic Brassfield manner. I feel uncertain whether there is a tenor sax player! Three-part sections as heard seem to be composed of unknown alto, unknown trumpet and Granstaff on trombone.

George Rickson is on piano and Mitchell on banjo again.

Notes:

- RR 76-7: "Dunn, cornet; Earl Granstaff, trombone; Hersal Brassfield, Rollen Smith, clarinets and saxes; George Rickson, piano; Mitchell, banjo. (Personnel from John Mitchell; he also thought Harry Hull, tuba, was present, but no tuba seems to be audible.)" "On the next (including this one! – KBR) few Dunn sessions, there is no such question as to personnel (as on session Feb. 23 1922 – KBR). John Mitchell has studied several of these, and the personnels given are a synthesis of his identifications. The men were drawn largely from the Will Vodery orchestra at the Plantation. Note the arranger credits on some of these – possibly the earliest examples of such credits." -

- Delaunay, *New Hot Discography, 1948: Personnels uncertain but featuring Johnny Dunn (c); Cal Jones and Bud Aiken (tb); Garvin Bushell (as); George Rickson and Dan Wilson (p); Cokey Spivey and John Mitchell (g). (This personnel for all Dunn records 1921 – 1923! KBR)*

- Rust*3, *6: *As for August 18, 1922.*

- FROG DGF 33 (CD booklet): As last (Apr. 10, 1923 – KBR), but unknown clarinet and ? Baltimore omitted.

048 LENA WILSON Perry Bradford's Jazz Phoools New York, c. late Apr. 1923
 Lena Wilson – voc;
 Gus Aiken - tpt; Gene Bud Aiken (or Herb Flemming)- 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, Doc DOCD-5443
 1379-3 Memphis, Tennessee Pm 12042, Doc DOCD-5443

Appropriate notes in my P. B. Jazz Phoools Discography (Names & Numbers 70).

016 GREENLEE & DRAYTON New York, c. 1923
 Eddie Greenlee, Thaddeus Drayton – voc duet;
 Johnny Dunn – tpt; Sidney Bechet – sop;
 Clarence Williams – pno
 Original Charleston Strut OK unissued not on LP/CD

The only sources for this unissued session are Jazz Directory and Lord, reporting Bechet's recollection. Nothing about it could be found in the accessible literature on Bechet. As no tests seem to have been found, nothing can be said about the music. In Lord, Clarence Williams this session is filed in February without any further reason. Because of the note below, I have taken my liberty to file it at about before Dunn's departure to England (ca. May 10, 1923).

Notes:

- Storyville 13: Johnny Dunn (cnt); Sidney Bechet (sop); Clarence Williams (pno) "The only source for the above is the Sidney Bechet discography compiled by Jorgen Grunnet Jepsen."
 - Jazz Directory Vol. 4: Johnny Dunn (cnt); Sidney Bechet (sop); Clarence Williams (pno) The record label is given here as Columbia.
 - H. Mauerer, Sidney Bechet Discography: Johnny Dunn (cnt); Sidney Bechet (sop); Clarence Williams (pno)
 - Lord, Clarence Williams p 34: Johnny Dunn (cnt); Sidney Bechet (sop); Clarence Williams (pno) "According to TKD Sidney Bechet told Dave Mylne of the following recording session. It is mentioned in Jazz Directory Note that although this session is included this early in the year 1923 (February – KBR), the first copyright date is in May. This, while not conclusive evidence, might suggest that the session took place later in this year."

RR 75 p. : "As discussed in my previous article on Edith Wilson, Johnny Dunn, Earl Granstaff and Hershel Brassfield were members of the Will Vodery Orchestra with the Plantation Revue, and all went to England for four months, early May – Sept. 1923. They could not therefore have been on either of these sessions (to follow)." As were Spike Davis - tpt, Rollen Smith - ten, George Rickson - pno; George Francis - bjo; Harry Hull – bbs and Jesse Baltimore – dms.
Storyville 133 p.12: "On 10 May 1923, the real Plantation Revue company from Sam Salvin's Plantation Restaurant in New York City arrived at London's George V Dock aboard the Cunard liner Albania. They had sailed from New York on 29 April (Lloyd's list, 30 April 23)." Members were: Clifton Pike Davis, Johnny Dunn – tpt; Earl Granstaff – tbn; Herschel Brassfield, Rollen Smith – reeds; Floyd Hickman – vln; George Rickson - pno; George Francis – bjo; Harry Hull – bbs; Jesse Baltimore – dms.

Appropriately Dunn's presence on the following sessions up until early October 1923 – although repeatedly stated and listed – is impossible!

049 LENA WILSON Jazz Hounds New York, May 12, 1923
 Gus Aiken – tpt; Herb Flemming – tbn; Garvin Bushell – clt;
 unknown (Leroy Tibbs) – pno; John Mitchell – bjo
 81009-1 Deceitful Blues Col
 81010-3 Memphis, Tennessee Col

Appropriate notes will be found in my Lena Wilson Discography (in work).

050 THE GULF COAST SEVEN New York, May 17, 1923
 Gus Aiken – tpt; Eugene Bud Aiken – tbn;
 Garvin Bushell – clt; unknown – ten;
 Charlie "Smitty" Smith – pno; John Mitchell – bjo
 81021-3 Fade Away Blues Col A-3916, Timeless CBC 1-073
 81022-3 Daybreak Blues Col A-3916, Timeless CBC 1-073

Appropriate notes in my Gulf Coast Seven Discography (Names & Numbers 69).

051 PERRY BRADFORD'S JAZZ PHOOLS New York, c. mid May 1923
 Gus Aiken – tpt; Bud Aiken – tbn; Garvin Bushell – clt, alt;
 Charles Smith – pno; Samuel Speede – bjo
 1429-1 Fade Away Blues Pm 12041 Timeless CBC 1-073

1429-2	<i>Fade Away Blues</i>	<i>Pm 12041,</i>	<i>Frog DGF 56</i>
1429-3	<i>Fade Away Blues</i>	<i>Pm 12041,</i>	<i>Doc DOCD-5353</i>
1430-1	<i>Daybreak Blues (Original BugleBlues)</i>	<i>Pm 12041,</i>	<i>Biograph BLP-12007</i>
1430-2	<i>Daybreak Blues (Original BugleBlues)</i>	<i>Pm 12041,</i>	<i>Frog DGF 56</i>
1430-3	<i>Daybreak Blues (Original BugleBlues)</i>	<i>Pm 12041,</i>	<i>Timeless CBC 1-073</i>

Appropriate notes in my P. B. Jazz Phoools Discography (Names & Numbers 70).

052 ETHEL RIDLEY	<i>Bradford's Jazz Phoools</i>	<i>New York,</i>	<i>Jun. 26, 1923</i>
<i>Ethel Ridley – voc;</i>			
<i>unknown – tpt; unknown (Calvin Jones?) – tbn;</i>			
<i>unknown – alt; unknown – ten, clt;</i>			
<i>unknown (Leroy Tibbs ?) – pno; unknown - bjo</i>			
28234-2	<i>Memphis, Tennessee</i>	<i>Vic 19111,</i>	<i>Doc DOCD-5353</i>
28235-3	<i>If Anybody Here Wants A Real Kind Mama (Here's Your Opportunity)</i>	<i>Vic 19111,</i>	<i>Doc DOCD-5353</i>

Appropriate notes in my P. B. Jazz Phoools Discography(Names & Numbers 70).

053 JOHNNY DUNN AND HIS JAZZ BAND		<i>New York,</i>	<i>Oct. 30, 1923</i>
<i>Johnny Dunn – tpt; unknown – tbn;</i>			
<i>unknown – alt; unknown (Rollen Smith?) – ten;</i>			
<i>unknown (George Rickson?) – pno; unknown (Sam Speede?) – bjo, ?cymbal; unknown (Harry Hull?) – bbs;</i>			
<i>two unknown voices (2)</i>			
81321-3	<i>Jazzin' Babies Blues</i>	<i>Col 13004-D, VJM VLP 11, Frog DGF 33</i>	
81322-2	<i>I Promised Not To Holler, But Hey! Hey!</i>	<i>Col 13004-D, VJM VLP 11, Frog DGF 33</i>	

Now, back from his tour to England, Dunn is in the studio again. He probably brought with him a contingent from the Vodery band again, a member of which he was until 1925.

It is Dunn on trumpet, but not Granstaff on trombone, ho had stayed in Europe after the Plantation show tour to London.

This trombone player is rhythmically less interesting than Granstaff and plays in a very simple style.

On alto I think to hear the hitherto unknown alto player of the last two sessions, not Brassfield anymore. The tenor player might be Rollin Smith again, but as we do not have any distinct and recognizable characteristic of his style – if he really had one – it might also be anyone, the more so as it is not sure whether Smith returned with the Vodery band, as there were members that did not, and stayed in Europe. Later, Smith had an eminent career as a singer in Europe.

The pianist might be a restrained George Rickson, although his pianistics can only be heard in the trumpet chorus of the last title. There is simple and rhythmic banjo playing with two solo breaks in the second title, appropriate for Sam Speede, not Mitchell. Harry Hull may be the tuba player. Of the drummer – if there is one – only a final cymbal stroke after the first title can be heard which might also have been executed by the banjo player (see next Dunn session!), or even anybody else.

Notes:

- RR 76-10: “Dunn made one more band record for Columbia soon after his return; possibly with members of the Vodery orchestra. Dunn remained with Vodery at least through 1925.” Dunn, cornet; unknown trombone, clarinet/sax, sax, piano, banjo, tuba, drums.

- Delaunay, *New Hot Discography, 1948: Personnels uncertain but featuring Johnny Dunn (c); Cal Jones and Bud Aiken (tb); Garvin Bushell (as); George Rickson and Dan Wilson (p); Cokey Spivey and John Mitchell (g). (This personnel for all Dunn records 1921 – 1923! KBR)*

- Rust*3, *6: *As for August 18, 1922.*

- FROG DGF 33 (CD booklet): *As last (Apr. 10, 1923 – KBR), but unknown clarinet and ? Baltimore omitted.*

054 PERRY BRADFORD'S JAZZ PHOOLS		<i>New York,</i>	<i>Feb. 1924</i>
<i>unknown, Bubber Miley – tpt; Charlie Irvis – tbn;</i>			
<i>unknown – clt; Otto Hardwick – alt; unknown (Coleman Hawkins) – ten;</i>			
<i>Perry Bradford – pno; Elmer Snowden – bjo; Harry Hull – bbs</i>			
1668-1	<i>Charlestown, South Carolina</i>	<i>Pm 20309,</i>	<i>Frog DGF 56</i>
1668-2	<i>Charlestown, South Carolina</i>	<i>Pm 20309,</i>	<i>Timeless CBC 1-073</i>
1669-1	<i>Hoola Boola Dance</i>	<i>Pm 20309,</i>	<i>Frog DGF 56</i>
1669-3	<i>Hoola Boola Dance</i>	<i>Pm 20309,</i>	<i>Timeless CBC 1-073</i>

Appropriate notes in my P. B. Jazz Phoools Discography (Names & Numbers 70).

055 JOHNNY DUNN		<i>New York,</i>	<i>Apr. 11, 1924</i>
<i>Johnny Dunn – tpt;</i>			
<i>Leroy Tibbs – pno; Samuel Speede – bjo, cymbal</i>			
81685-3	<i>Dunn's Cornet Blues</i>	<i>Col 124-D,</i>	<i>Frog DGF 33</i>
81686-1	<i>You've Never Heard The Blues</i>	<i>Col 124-D,</i>	<i>Frog DGF 33</i>

The question of the cymbal player may be solved at first: in the introduction of the first title the pianist obviously starts his chords too early after the cymbal crash to be the ‘cymbalist’ himself, but after the cymbal crash the banjo player is unheard of for two bars and then again with a slight delay, which may be caused by him taking up the banjo after the crash, which is probably executed by his finger only – without a stick – as it comes immediately after the last banjo tremolo, and then stopped by his left hand.

The three player's presence are certified by the Columbia files, and may therefore serve as clues for their own distinct styles. But unfortunately Leroy Tibbs, a very interesting member of the Harlem Stride school of pianists and later band leader in his own right is very much in the background.

Samuel Speede has gained a lot of rhythmical security compared to earlier years.

Notes:

- RR 76-10: "He made only one more record under his own name (Co. 124-D; see Rust, p.185) before going to England again with the "Black Birds" revue in 1926. The personnel, as given, is from the Columbia files. His records with the Plantation- Orchestra on English Columbia, and his later ones, have been documented in Rust, pp. 185 and 512).

- Rust*3, *6: Dunn, cornet solos; acc. by Leroy Tibbs, p (and probably cymbal); Sam Speed, bj.

- FROG DGF 33 (CD booklet): Johnny Dunn (trumpet or cornet) acc. Leroy Tibbs (piano) Samuel Speed (banjo). Someone hits a cymbal at the beginning and end of 81685-3.

056 PLANTATION ORCHESTRA

London,

Dec. 01, 1926

Johnny Dunn, Pike Davis – tpt; Calvin Jones – tbn;

Rudolph Dunbar, Nelson Kincaid – alt, sop; Alonzo Williams – ten, sop;

Ralph "Shrimp" Jones, George Smith – vln;

George Rickson – pno; Maceo Jefferson – bjo; Bill Benford – bbs; Jesse Baltimore – dms

A-4519-2 Silver Rose

Col E 4185, WR SH 965, Frog DGF 33

A-4520-1 Arabella's Wedding Day

Col E 4238, WR SH 965, Frog DGF 33

A-4521-1 Smiling Joe

Col E 4185, WR SH 965, Frog DGF 33

A-4522-1 For Baby And Me

Col E 4238, WR SH 965, Frog DGF 33

This is a later version of the Plantation Orchestra that went to England in 1923. Dunn is still a member and the personnel seem to be an established one since all discographies list the same musicians. As these recordings had been made in London, there might have been a better care involved to honour the musicians' merits and expertise. I therefore refrain from listing all entries.

Johnny Dunn plays first trumpet and thus leads the ensemble through all titles. He is not the trumpet soloist!

Notes:

- Rust *3, *6, FROG DGF 33 (CD booklet): Personnel as above

The sequence of improvised (?) instrumental solos is:

Silver Rose: Rickson – pno 16 bars, Davis – tpt (ride-out over band) 8 bars

Arabella's Wedding Day: Davis – tpt 32 bars, Davis – tpt (ride-out over band) 14 bars

Smiling Joe: Jones – tbn Verse 12 bars, Davis – tpt 32 bars, Dunn – tpt (ride-out over band) 32 bars

For Baby And Me: no solos, but a chorus for 2 soprano saxes and strings

057 JOHNNY DUNN AND HIS BAND

New York,

Mar. 13, 1928

Johnny Dunn – tpt; Herb Flemming – tbn; Garvin Bushell – alt, clt, sop (5);

Jelly Roll Morton – pno; John Mitchell – bjo; Harry Hull or Chink Johnson – bbs; Mert Perry – dms

145759-1 Sergeant Dunn's Bugle Call Blues

Col 14306-D, MJCD 139, Frog DGF 33

145759-2 Sergeant Dunn's Bugle Call Blues

Col 14306-D, Frog DGF 33

145760-2 Ham And Eggs

Col 14358-D, Frog DGF 33

145761-1 Buffalo Blues

Col 14306-D, Frog DGF 33

145762-3 You Need Some Loving

Col 14358-D, Frog DGF 33

Dunn, Morton, Bushell, Mitchell and Perry obviously are not in question and therefore confirmed by Bushell.

Bushell assumes Jimmy Harrison on trombone instead of Flemming. Out of my own knowledge I can easily rule out Harrison's presence.

This trombonist's style is far from Harrison's! I would still assume Flemming on trombone. The trombone playing is expert and elegant and I see no reason not to hear and name Flemming. It certainly is within his abilities and his Dunn-derived style of earlier years.

Bushell obviously plays soprano sax in the second half of the first chorus of 'You Need Some Loving'. This title also features a beautiful Dunn chorus using his wa-wa style.

If it is Mitchell on banjo, he has put aside most of his banjo gimmicks of the early twenties to play a secure and functional banjo part for the band. This might have been the consequence of his years with the Sam Wooding band.

As there are no obvious characteristics known of Hull's tuba style nor any of Chink Johnson, I feel uncertain as to his identity. There certainly is a remarkable tuba break and fast tonguing in the first title (both takes) together with strong and secure tone and phrasing and the player might thus be Johnson. In any case: this is expert and virtuoso tuba playing! But: he loses the beat after Dunn's wa-wa chorus in 'Sgt. Dunn's Bugle Call Blues' take -2 and starts the following ensemble chorus on the after-beat, only to completely stop playing until after Bushell's alto chorus! The drummer has been named somewhere as Sidney Catlett. But Catlett did not come to New York until a much later date.

Finally it has to be said that this is a very beautiful and remarkable session showing Dunn at his own personal best, great soloing by Flemming and Bushell and a wonderful rhythm section. Only Morton seems to be a little out of place here.

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Notes:

- Bushell/Tucker p.161: "Sergeant Dunn's Bugle Call Blues: I remember this date for Columbia, with Jelly Roll and Mert Perry. The trombone doesn't sound like Herb Flemming; it's too rough for Herb. It sounds more like Jimmy Harrison. Also, I don't remember being able to tongue that fast on saxophone. The sound is like mine, though. As for the tuba, I don't think Harry Hull could have played that fast double-tonguing; it may be Chink Johnson. This is what a big band used to sound without music; a conglomeration of nothing. Now you can see why Fletcher Henderson's band became such a sensation, because they had it down on paper and played in tune. Buffalo Blues: These are head arrangements. It sounds like Chink Johnson to me, not Harry Hull. This is a pretty number. If an arrangement could have been made for it, it would have been a fantastic record. Some parts of the clarinet solo sound like me, others like Percy Glascoe."

- L. Wright, Mr. Jelly Lord p.53: "Columbia clearly had second thoughts about several aspects of this session. The file cards were originally made out as Johnny Dunn and His Original Jazz Hounds. On the first and third titles the word 'original' is crossed out and on the second and fourth the whole legend is crossed out and replaced by Johnny Dunn and His Band. ... Although all sources agree Herb Flemming for this session, he told John Chilton he had no recollection of it."

- *Delaunay, New Hot Discography, 1948: Johnny Dunn ©; Herbert Flemming (tb); Garvin Bushell (s); Jelly Roll Morton (p); John Mitchell (bjo); Harry Hull (tuba).*
 - *Rust*3, *6: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl, as; Jelly Roll Morton, p; John Mitchell, bj; Harry Hull, bb; ? Mort Perry, d.*
 - *FROG DGF 33 (CD booklet): Johnny Dunn (trumpet) Herb Flemming (trombone) Garvin Bushell (clarinet, alto sax) Jelly-Roll Morton (piano) John Mitchell (banjo) Harry Hull (brass Bass) Mort or Mert Perry (drums)*

058 DUNN'S ORIGINAL JAZZ HOUNDS

New York,

Mar. 25, 1928

Johnny Dunn – tpt; *Charlie Irvis* – tbn;unknown (*Garvin Bushell*) – alt, clt; *Arville Harris* – ten, clt;James P. Johnson, Thomas Fats Waller – pno; *Harry Hull* or *Joe Watts* - sbs

E-7232 What's The Use Of Being Alone?

Voc 1176,

Frog DGF 33

E-7233 What's The Use Of Being Alone?

Voc unissued

not on LP/CD

E-7234 Original Bugle Blues

Voc unissued

not on LP/CD

E-7235 Original Bugle Blues

Voc 1176,

Frog DGF 33

This session must certainly rate as one of the most unusual combinations in the whole history of jazz!

Dunn is certain as trumpeter and leader. Certainly, not Flemming on trombone as given elsewhere! I tend to hear him as Irvis because of tone, vibrato and phrasing. The clarinet soloist is Arville Harris, and we might thus conclude that this session has become reality with the help of Waller/Johnson musical circles, just as the famous Fats Waller and his Buddies of March 1929. Judging from the alto solo in the second title I am not convinced of Bushell's presence. In his book Bushell does not comment on this session, which he does when he has recollections. Bushell's alto style is a bit more on the intellectual but melodic side, and he owns a slimmer tone than heard here (compare last session of March 13, 1928). Thus, it might be Herschel Brassfield on alto here as listed by Laurie Wright, but in lack of any characteristics of Brassfield's style six years after the early Dunn sessions I feel unable to admit. This alto player certainly lacks Brassfield's rhapsodic abilities as shown in 1922. Brassfield seems to have spent a spell of time in Los Angeles in the mid-twenties, and it is not known when – or even if – he was back in New York. (He is believed to be on a Georgia Strutters recording session of May 23, 1927.)

There certainly is no banjo at all. But I think to hear a string bass who does not play when the two pianos solo, and might be Harry Hull or Joe Watts, string bassists engaged for recording purposes by James P. Johnson in 1928/9. This musician bows his instrument in the second title.

This is a very interesting, amusing and charming recording session in this writer's – and listener's – ears!

Notes:

- *Carey/McCarthy Jazz Directory Vol. 2: Johnny Dunn (cor) with unknown group*

- *Bushell/Tucker JFTB: No comment*

- *L. Wright "Fats" In Fact p 42: Johnny Dunn, c; Herb Flemming, tb; Garvin Bushell, cl (1)/as; Herschel Brassfield, as; James P.*

Johnson, Fats Waller, p.

- *Rust*3, *6: Johnny Dunn, c; ? Herb Flemming, tb; ? Garin Bushell, cl, as; unknown, as; James P. Johnson, Fats Waller, p; ? John Mitchell, bj.*

- *FROG DGF 33 (CD booklet): Johnny Dunn (trumpet) ?Herb Flemming (trombone) Garvin Bushell, Herschel Brassfield (clarinet, alto sax), James P. Johnson, Fats Waller (pianos)*