

# THE RECORDINGS OF JUNE CLARK

## An Annotated Tentative Personnelo - Discography

CLARK, June Algeria Junius born: Long Beach, New Jersey, 24th March, 1900; died: New York, 23rd February, 1963  
Family moved to Philadelphia in 1908. Was taught piano by his mother, then played bugle before graduating to baritone horn and cornet. Worked as a Pullman porter before becoming a professional musician with S.H. Dudley's 'Black Sensations'. June and James P. Johnson left the show and worked together in Toledo, Ohio, where they first met Jimmy Harrison. In late 1920 June returned to gig in Philadelphia, then joined band accompanying Josephine Stevens for a year. Did theatre tours with Willie 'The Lion' Smith and with 'Holiday in Dixie' show, show folded in Detroit, June worked in the Buick factory for a while, then rejoined Jimmy Harrison and played in Fess Williams' band. Settled in New York, led own bands at various venues: Ed Small's (sic), Palace Gardens, Tango Gardens, Monterey Club, etc., etc (1924-30). Also took band to Saratoga for summer of 1925 and worked for brief spells with various other leaders. Occasionally led own band during the early 1930s, also worked with banjoist Ferman Tapp, Wen Talbot, Jimmy Reynolds in New York (1933-35) and with Harry Marsh, George Baquet, etc., in Philadelphia (1934-35). Led band at Red Pirate Club, New York (late 1935 to early 1936), with Vance Dixon at the Quogue Inn, London Island, until September 1936, then six months with Charlie Skeets (sic) in New York. Quit regular playing owing to failing health, worked for a while as Louis Armstrong's road manager, then entered Otisville Sanitarium in August 1939 suffering from tuberculosis. Left Otisville in October 1941, worked as musical adviser to various bands, with Earl Hines as a musical assistant (1944), then became road manager for the famous boxer Sugar Ray Robinson, remained with Sugar Ray until forced to quit through illness shortly before his death. (J. Chilton, Who's Who in Jazz)

This seems to be the first attempt to compile a listing of June Clark's grammophone recordings. At least, I do not have knowledge of any other one. Whereas every Chicago-musician of note has received his appropriate share of mention, discographically or/and biographically, there is very little material, if any, on hand for all the great musicians of the Harlem scene, especially of pre-Armstrong days.

This list is the result of continuous listening, comparing and putting into a chronological order all the recordings I have found that possibly, probably, or even certainly contain June Clark as cornetist, together with all those recordings hitherto listed in the discos, LPs or CDs containing his name. I have also added and examined recordings as listed in the Rosenberg/Williams drafts as having been found in June Clark's uncle's house in New York.

It is through the kindness of Klaus-Uwe Dürr of Hamburg, that I became aware of the Rosenberg/Williams article "June Clark, the Story of a Forgotten Giant" in JAZZ INFORMATION II/16 of 1941. Jazz Information has long since disappeared now, having been the enterprise and work of two young New Yorkers in 1940/1941, who had to cease their publishing efforts when being drafted for war service, thus bringing a most valuable magazine to an abrupt end. This article was titled: "JUNE CLARK, The Story of a Forgotten Giant". The authors wrote: "Surely June Clark's is one of the strangest careers in jazz music. An outstanding jazzman of New York's roaring twenties, he played one of the most exciting horns of his time, according to the testimony of musicians who knew him. Yet two years ago, when June entered a sanitarium for pulmonary diseases, he had been completely forgotten by the biographers of jazz. Only a few clues remained: the name itself, hardly ever mentioned, and a vague but brilliant reputation. Now, after more than a year's investigation, we can tell June Clark's story for the first time."

It is interesting - perhaps caused by the article's publication just at the beginning of World War II, when people had other priorities in life than forgotten early jazz trumpeters, and this particularly in Europe - that nobody seems to have picked up the trails contained in the article. Even in Laurie Wright's magnificent STORYVILLE magazine you will find only very little mention of Clark.

This should now change, albeit much too late for the majority of interested jazz connoisseurs of classic jazz, whose ranks are constantly diminishing out of age.

From the INSTITUTE OF JAZZ STUDIES at Rutgers University, Newark, I received, through the good services of my nephew, Dr. Peter Alexander, of Fairfield/Ct., the drafts of the two authors Herman Rosenberg and Eugene Williams, together with question lists and letters between the two, one of them - Rosenberg - the interviewer at Municipal Sanitarium in Otisville, complaining about June's "too much rambling", little "general information instead of the dry facts - what kinds of jobs they were that June was talking about, what kind of music they played, etc. This is really important!" Or: "So we want the story completely with this 3rd trip (to Otisville) of yours. Don't waste time on unimportant details which I'll edit out anyway; .... and it's important to get some info on record dates even if you have to stick pins in the guy to get it." Or else: "Besides checking details of jobs 1923 on, find out more about the work: type of bands, how commercial, numbers they played, types of joints, what kind of customers, how good business was. Who did June go around with, any good stories." Or: "You don't know what a headache this story is - got myself a real case of jitters today trying to tie up your notes with other notes and make it all logical and correct. And no cigarettes!"

These drafts are part of the Hoefler papers, being held at the Institute of Jazz Studies, Rutgers University, Newark.

Yet, it should be said, that many of the questions that were phrased by Williams to be asked by Rosenberg and answered by June, noted in the drafts, were obviously not cleared before the publication of the article and therefore remain unanswered. Above all, this concerns the questions on his recordings. Had the interviewer been more intense or patient, or the interviewee more eloquent or equipped with a better memory, this little discography needed not to be written.

But, nevertheless, will the interested reader - and listener - now be able to discover a most interesting but still mostly unknown musical personality of the Jazz Age.

#### ACKNOWLEDGEMENTS

This little discography of one of the early masters of jazz trumpet playing, would not have been made possible without the work of a man, who devoted a great part of his life to reissue every recording of pre-war blues available to him on LP, and later, on CD.

As I see it, his work has been largely ignored by the jazz record collector. Although only very few recordings of the early years of jazz have been left unreissued in the last three or four decades, only very little of the classic blues (or vaudeville) singers' output had been made accessible, with the obvious exception of the great Bessie Smith's recordings. Even the irreplaceable sorcerer of restoring and profound connoisseur of early and classic jazz, John R.T. Davies, issued little jazz-blues on his strategically planned and placed reissues.

This task then was executed by Johnny Parth of Vienna, Austria, but, in contrast to most other producers of LP/CD, not aiming the most brilliant quality of sound (which, in other cases, sometimes led to a year-long delay of an announced issue because sufficiently qualified source material could not be found in time, or even the impossibility of reissue), but aiming to reissue every blues recording not issued elsewhere, and keeping it available. Halas, this last intention did obviously not materialize.

Thus Johnny Parth, by making all the classic blues/jazz singers' recordings accessible, enabled the interested jazz collector to gain a much deeper insight into the movements of early jazz musicians than hitherto possible, as they obviously had more chances to record behind a blues singer than they had in a band context, with the exception of famous soloists or members of name bands (of the 50 titles listed in this discography c. 30 are blues accompaniments).

By listening to Johnny's CDs presenting all the classic blues singers of the twenties, I was able to discover a number of recordings clearly comprising June Clark in the accompanying band, hitherto being listed as unknown in the discographies.

This, as I said, has only been possible through the great efforts and merits of Johnny Parth. I owe him a lot of thank for it. Without him this little work would not have been made possible.

Furthermore I would like to thank collectors Klaus-Uwe Dürr of Hamburg, Germany and Jörg Kuhfuss of Bonn, Germany, who were always willing to listen and discuss my reported finds, for their generous time invested, their patience and good advice. Also my thanks go to Christoffer Hillman and Richard Rains for advice, criticism and contradiction. Without these persons this list might have been longer, but my persuasion of its correctness would be weaker.

Moreover I have to thank STORYVILLE's Laurie Wright, Hans Endermann of The Netherlands and Franz Hoffmann of Brilon, Germany, for contributing most valuable information.

Also, I would like to thank Dr. Peter Alexander of Fairfield/CT for immediate messenger service, when required.

#### STYLISTICS

##### STYLE

June Clark was an extremely forceful player who would seemingly burst with power and drive.

##### TONE

Clark owns a fat tone, very strong, loud and urgent. Probably resulting from his relationship with Louis Armstrong, he tried to get a similar quality of tone and thus ruined his lip, which caused him to resign at Small's Sugar Cane in late 1925.

##### VIBRATO

He uses a rather irregular slow vibrato, which for me is a crucial criterion of Clark's playing when listening and trying to judge whether it is him or somebody else. And he maintains his vibrato over the whole length of a note. His vibrato starts immediately with the beginning of the tone, not, as very often the case with other trumpet players, being developed out of a straight note, loosening up into a "terminal" vibrato (Schuller, p. 97)

##### TIME

He always plays just a little split second before the beat, thus sounding hectic and erratic. Although this habit prevents his playing from swinging, he nevertheless plays with a lot of drive and fire.

##### PHRASING

Clark has a lot of Armstrong phrases and licks at his disposal, which caused Joe Turner to remark, that Clark was a "carbon copy" of Armstrong.

He certainly is not a follower of the early Harlem period Johnny Dunn school of "military" playing, as Bubber Miley was.

His style is more on the New Orleans - Chicago side, which became so much en vogue when Armstrong hit New York in late 1924. This is what Rex Stewart calls "Western Style".

June Clark learned this when getting acquainted with King Oliver and Louis Armstrong in Chicago.

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.



- BGR\*2,\*3,\*4: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs, poss others on some sides.

Recorded Tunes:

Dangerous Blues Key of F Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars ens)(Verse 16 bars voc + ens)(Chorus A1 32 bars AA' voc + ens)(Chorus A2 32 bars (ens 28 bars, voc + ens 4 bars))(Coda 2 bars cnt – ens)

I Want Some Lovin' Blues Key of C Arto, Bell, Globe, Hy-Tone  
(Intro 7 bars ens)(Verse 16 bars voc + ens)(Chorus A1 18 bars AA' voc + ens)(Chorus A2 18 bars voc + ens)(Chorus A3 18 bars ens)(Coda 2 bars cnt – ens)

The Also-Ran Blues Key of F Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars bells – ens)(Vamp 4 bars ens)(Verse 16 bars voc + ens)(Chorus A1 18 bars voc + ens)(Vamp 4 bars ens)(Verse 16 bars voc + ens)(Chorus A2 18 bars voc + ens)

Cry Baby Blues Key of Ab / Db Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars ens)(Vamp 4 bars reeds – ens)(Verse 16 bars voc + ens)(Chorus A1 20 bars AA' voc + ens)(Vamp 4 bars reeds – ens)(Verse 16 bars voc + ens)(Chorus A2 20 bars voc + ens)(Coda 4 bars ens)

You'll Think Of Me Blues Key of F / Bb Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars ens)(Vamp 4 bars ens)(Chorus A1 12 bars voc + ens)(Chorus A2 12 bars voc + ens)(Verse 8 bars voc + ens)(Chorus A3 12 bars voc + ens)(Chorus A4 12 bars ens)(Chorus A5 12 bars voc + ens)(Coda 2 bars clt – ens) (This is the only 12-bar blues in the series !)

This last item is one of the records found in June Clark's uncle's house!

003 **ALICE LESLIE CARTER** Jimmie Johnson's Jazz Boys New York, c. Sep. 1921  
Alice Leslie Carter – voc;  
June Clark – cnt; (Jimmy Harrison?) – tbn;  
unknown – clt; unknown – alt;  
James P. Johnson – pno (no pno audible); unknown - bbs  
Aunt Hagar's Children Blues Arto 9103, Doc DOCD-5508  
Down Home Blues Arto 9103, Doc DOCD-5508

Mainly the same of the above mentioned applies to this session. But on "Aunt Hagar ..." and "Down Home ..." I hear: cnt, tbn, clt, alt, bbs. Certainly no vln and no pno as in RUST.

Notes:

- Rust\*3,\*4,\*6: June Clark -t; unknown -tb; unknown -cl; unknown -vn; James P. Johnson -p; unknown -bb; possibly others on some sides  
- BGR\*2,\*3,\*4: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs, poss others on some sides.

Recorded Tunes:

Aunt Hagar's Children Blues Key of C Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars ens)(Vamp 2 bars ens)(Chorus A1 12 bars voc + ens)(Chorus A2 12 bars voc + ens)(Verse B1 16 bars voc + ens)(Chorus A3 12 bars voc + ens)(Vamp 2 bars voc + ens)(Verse B2 16 bars voc + ens)(Coda 2 bars clt – ens)

Down Home Blues Key of Ab Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Vamp 8 bars voc + ens)(Chorus B1 12 bars voc + ens)(Verse A2 16 bars ens)(Vamp 8 bars ens)(Chorus B2 12 bars voc + ens)(Coda 2 bars clt – ens)

004 **LAVINIA TURNER** James P. Johnson's Harmony Seven New York, c. Sep. 02, 1921  
Lavinia Turner – voc;  
June Clark, unknown – cnt; unknown – tbn; unknown – clt;  
James P. Johnson – pno; unknown – bjo  
69358 He Took It Away From Me PA 020627, Per 12034, Doc DOCD-5447  
69359 If I Were Your Daddy (And You Were A Woman To Me) PA 020627, Per 12034, Doc DOCD-5447

I hear: tpt, tbn, clt, pno, bjo. Maybe there is a saxophone in the background – some ensemble passages sound rather fat, but it can not be detected clearly. There are beautiful piano-passages by James P. on both titles. Confirmation of June Clark's presence comes from James P. Johnson himself! He is also heard on other Johnson accompaniments made for Hytone and other labels.

This is one of the records found in June Clark's uncle's house!

Notes:

- Rust\*3,\*4,\*6: 2t; tb; cl; ts; James P. Johnson -p; bjo.  
- BGR\*2,\*3,\*4: two unknown tpts; unknown, tbn; unknown, clt; unknown, ten; James P. Johnson, pno; unknown, bjo..

Recorded Tunes:

He Took It Away From Me Key of F Pathé Actuelle, Perfect  
(Intro 4 bars ens)(Chorus A1 20 bars AA' voc + ens)(Vamp 4 bars ens)(Verse B1 16 bars voc + ens)(Chorus A2 20 bars (voc + pno 8 bars, voc + ens 12 bars))(Chorus A3 20 bars (ens 12 bars, voc + ens 8 bars))(Coda 2 bars clt – ens)

If I Were Your Daddy Key of Eb Pathé Actuelle, Perfect  
(Intro 8 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Chorus B1 20 bars AA' voc + ens)(Chorus C1 12 bars pno)(Chorus B2 20 bars ens)(Chorus B3 20 bars voc + ens)(Coda 1 bar ens)

005 **LAVINIA TURNER** James P. Johnson's Harmony Seven New York, c. Sep. 1921  
Lavinia Turner – voc;  
June Clark, unknown – cnt; unknown – tbn; unknown – clt;  
James P. Johnson – pno; unknown – bjo  
69397 When The Rain Turns To Snow PA 020878, Per 12039, Doc DOCD-5447  
69398 Who'll Drive Your Blues Away? PA 020878, Per 12039, Doc DOCD-5447

I hear: tpt, tbn, clt, pno, bjo. Maybe there is a saxophone in the background – some ensemble passages sound rather fat, but it can not be detected clearly. Once again beautiful piano playing.

The title of the second tune is, as given by RUST: "Who Drives Your Cares (*sic*) Away". L. Turner clearly sings: "Who Drives Your Blues Away" !

Notes:

- Rust\*3,\*4,\*6: 2t; tb; cl; ts; James P. Johnson -p; bjo.

- BGR\*2,\*3,\*4: two unknown tpts; unknown, tbn; unknown, clt; unknown, ten; James P. Johnson, pno; unknown, bjo..

Recorded Tunes:

When The Rain Turns Into Snow Key of Bb Pathé Actuelle, Perfect  
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 12 bars voc + ens)(Chorus B1 18 bars AABA' voc + ens)(Vamp 4 bars ens)(Verse A2 12 bars voc + ens)(Chorus B2 18 bars voc + ens)(Chorus B3 18 bars (voc + pno 12 bars, voc + ens 6 bars))(Coda 2 bars clt - ens)  
Who'll Drive Your Blues Away Key of D Pathé Actuelle, Perfect  
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Chorus B1 18 bars AA' voc + ens)(Vamp 4 bars ens)(Verse A2 16 bars voc + ens)(Chorus B2 18 bars voc + ens)(Coda 2 bars pno - ens)

006 JIMMY JOHNSON'S JAZZ BOYS

New York, c. Oct. 1921

(June Clark) - cnt; unknown - tbn;

unknown - clt; possibly unknown - alt;

James P. Johnson - pno; unknown - bjo

Carolina Shout

Arto 9096,

Frog (E) DGF 73

This seems to be the same band that accompanies Alice Leslie Carter and Lavinia Turner. To my ears the personnel on all these 1921 recordings is very similar, so I think that this is James P. Johnson's working band at that time.

I don't hear bbs or dms, and there is no soprano-sax and only possibly an alto-sax.

The assumption that June Clark might be the trumpet player stems from the Swedish Classic Jazz Masters LP.

This is one of the records found in June Clark's uncle's house ! The flip-side is Alice Leslie Carter's "You'll Think Of Me Blues"

Notes:

- McCarthy, Carey, Jazz Directory: not listed

- Rust\*2: unknown cnt, tbn, clt, clt/sop/alt, James P. Johnson (pno), unknown bjo, bbs, dms.

- Rust\*3: unknown c; tb; cl-as; or ts; James P. Johnson -p; bj; d..

- Rust\*4,\*6: James P. Johnson -p dir. c/tb/cl-ss-as/bj/bb/d..

- Brown/Hilbert, 'James P. Johnson A Case of Mistaken Identity': unknown cornet (June Clark?), trombone, clarinet, alto sax; soprano sax; Johnson, piano; unknown banjo, brass bass, drums.

Recorded Tunes:

Carolina Shout Key of G / C Arto, Bell, Cleartone, Globe, Hy-Tone  
(Intro 4 bars ens)(strain A1 16 bars AA' ens)(strain A2 16 bars clt + ens)(strain B1 16 bars AA' ens)(strain C1 16 bars AA' ens)(strain C2 16 bars ens)(strain D1 16 bars AA' ens)(strain D2 16 bars clt + ens)(strain D3 16 bars AA' ens)(Coda 4 bars pno - ens)

007 ALICE LESLIE CARTER Jimmie Johnson's Jazz Boys

New York, c. Nov. 1921

Alice Leslie Carter - voc;

June Clark, poss. unknown - cnt; (Jimmy Harrison ?) - tbn;

unknown - clt; unknown - ten (1,2);

James P. Johnson - pno (3,4); unknown - bbs

Decatur Street Blues

Arto 9112,

Doc DOCD-5508

Got To Have My Daddy Blues

Arto 9112,

Doc DOCD-5508

Heart Broken Blues

Arto 9118,

Doc DOCD-5508

I Want My Daddy Now

Arto 9118,

Doc DOCD-5508

Mainly the same of the above mentioned applies to this session. But on "Decatur ..." and "Got To Have ..." I hear: (possibly) 2 cnt, tbn, clt, ten, bbs. Certainly no vln and no pno. On "Heart Broken ..." and "I Want ..." I hear: cnt, tbn, clt, pno, bbs, no vln and no ten. So there might have been two sessions, but lacking matrix-numbers, this is only my assumption.

Notes:

- Rust\*3,\*4,\*6: June Clark -t; unknown -tb; unknown -cl; unknown -vn; James P. Johnson -p; unknown -bb; possibly others on some sides

- BGR\*2: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs, poss others on some sides.

- BGR\*3,\*4: June Clark, cnt; unknown, tbn; unknown, clt; unknown, vln; James P. Johnson, pno; unknown, bbs. Unknown, ts, definitely present.

Recorded Tunes:

Decatur Street Blues Key of C Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Chorus B1 20 bars voc + ens)(Verse A2 16 bars (stop-time) voc + ens)(Chorus B2 20 bars voc + ens)(Coda 2 bars cnt - ens)

Got To Have My Daddy Blues Key of Bb/Eb Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars ens)(Chorus A1 12 bars voc + ens)(Chorus A2 12 bars voc + ens)(Verse B1 16 bars voc + ens)(Chorus C1 16 bars AABA voc + ens)(Chorus C2 16 bars AABA voc + ens)(Coda 2 bars clt - ens)

Heart Broken Blues Key of C Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 12 bars voc + ens)(Chorus B1 20 bars AB voc + ens)(Vamp 4 bars ens)(Verse A2 12 bars voc + ens)(Chorus B2 20 bars voc + ens)(Coda 4 bars ens)

I Want My Daddy Now Key of Ab Arto, Bell, Globe, Hy-Tone  
(Intro 4 bars ens)(Vamp 4 bars ens)(Verse A1 16 bars voc + ens)(Chorus B1 32 bars AA' voc + ens)(Chorus B2 32 bars AA' voc + ens)

008 MAMIE SMITH'S JAZZ HOUNDS

New York, c. Feb. 14, 1922

June Clark - cnt; Charlie Andrews - tbn;

Ernest Elliott - clt; Johnny Mullins - alt, vln;

Willie The Lion Smith or Everett Robbins - pno; Sam Walker - dms

70468-B

The Decatur Street Blues

OK 8030,

Doc DOCD-5358

70469-B

Carolina Blues

OK 8030,

Doc DOCD-5358

As opposed to Mamie Smith recordings of Oct. 12, 1921 (see "Doubtful Items" below) the reported personnel (Rosenberg/ Williams draft) seems to make sense. The trumpet/cornet player's tone, vibrato and phrasing could very well be that of a youthful and not yet fully developed June Clark. The recording date is more than a year ahead of Clark's acquaintance with Oliver and Armstrong.

I cannot comment on the trombone player.

Out of my knowledge of Ernest Elliott's playing I am rather certain that it is he. (I have to quote Garvin Bushell in 'Jazz from the Beginning', p. 13 : "Those guys had a style of clarinet playing that's been forgotten. Ernest Elliott had it, Jimmy O'Bryant had it, and Johnny Dodds had it.")

In the background I hear a violin playing long sustained notes. There is a very forceful pno player here, who may or may not be The Lion. Pno specialists are asked to comment. The name Everett Robbins as a possibility comes from RUST. There certainly is a drummer present, playing mainly wood-blocks.

This personnel was reported to Herman Rosenberg / Gene Williams by drummer George A. "Dinah" Taylor who worked with Clark in 1938 and was the drummer of the John Montague band (with Rex Stewart!) in 1924 in New York.

Notes:

- Rust\*3: prob: ? Bubber Miley -c; unknown tb; ? Garvin Bushell -cl; ? Leroy Parker -vn; unknown -p

- Rust\*4,\*6: prob: ? Bubber Miley -c; unknown tb; ? Garvin Bushell -cl; ? Leroy Parker -vn; unknown -p. Everett Robbins may be the pianist.

- BGR\*2,\*3,\*4: not listed

- G. Bushell, 'Jazz from the Beginning': this item not listed

Recorded Tunes:

The Decatur Street Blues Key of Bb

Okeh

(Intro 4 bars ens - tpt break)(Vamp 8 bars ens)(A1 Verse 8 bars ens)(B1 Chorus 20 bars ens)(C1 Interlude I 12 bars ens)(Bridge 4 bars ens)(B2 Chorus 20 bars ens)(D1 Interlude II 16 bars clt + ens)(B3 Chorus 20 bars ens)(Coda 3 bars tpt - ens)

This item is an analyzer's nightmare !!

Carolina Blues Key of D / B / D (Eb / C / Eb ?)

Okeh

(Intro 4 bars ens)(A1 Verse 16 bars AABA ens)(B1 Chorus 32 bars AA tpt + ens)(B2 Chorus 32 bars tbn - ens)(B3 Chorus 32 bars clt - tpt - pno - tbn 16 bars / ens 16 bars)(Tag 2 bars dms - ens)

009 **ETHEL WATERS** her Jazz Masters

Long Island City, NY,

c. Mar. 1923

Ethel Waters – voc;

June Clark - tpt; George Brashear – tbn; (Julian Baugh) - clt;

Fletcher Henderson – pno; unknown (John Mitchell or Charlie Dixon) - bjo

Long-Lost Mama

BS 14148,

Chronological Classics 775

Lost Out Blues

BS 14151,

Chronological Classics 775

These titles have hitherto been attributed to the forgoing Ethel Waters session. But very obviously there is a different trumpet player here, who seems to have listened to some Louis Armstrong at this early time, and who uses 'dirty' phrasing – very unusual for this time in New York. He also plays with a lot of pressure, physically and rhythmically – just at the edge of rushing. These habits may have caused June Clark to be assumed on trumpet in BGR\*2 and Rust\*3. As Howard Scott's first recording with Henderson was in November 1923 I presume that this trumpet player might really be June Clark. All his playing characteristics point to Clark – especially at this early time!

Brashear, again, is very much retained. But what can be heard fits with Brashear's style.

Edgar Campbell's playing habits – as described above – cannot be detected here, and the clarinet playing heard may well be that of Clarence Robinson as heard on earlier sides. It certainly is not that of Don Redman as might be assumed. Henderson's presence is undisputed, but Mitchell's presence has to be doubted because of his own testimony.

Notes:

- BGR\*2: June Clark or Howard Scott, tpt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo.

- BGR\*3,\*4: Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; Johnny Mitchell, bj.

- W.C. Allen, Hendersonia, p.51: prob Elmer Chambers, cornet; George Brashear, trombone; Edgar Campbell, clarinet; Fletcher

Henderson, piano; John Mitchell, banjo. "John Mitchell recalled that he had made one recording date with Fletcher Henderson, behind Ethel Waters, for Black Swan. The 'Jazz Masters' credit, and the presence of a banjo, suggested that this was the date in question. Later, on hearing these first three titles, he confirmed his own presence, and suggested the above names to the best of his recollection. He was not sure of the personnel, however, since he never played regularly with Henderson or his men; he described this session as a 'one-shot deal' for himself. The last two titles have the same instrumentation and are tentatively presumed to fit here."

- Rust\*3: June Clark or Howard Scott -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson - p; Johnny Mitchell - bj.

- Rust\*4,\*6: ?Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; John Mitchell, bj.

010 **VIOLA McCOY** Bob Ricketts' Band

New York,

Apr. 26, 1923

Viola McCoy – voc;

(June Clark) – cnt; unknown – tbn;

unknown – clt; unknown – alt;

Bob Ricketts – pno; Buddy Christian – bjo; unknown - dms

8355 Tired O' Waitin' Blues

Gnt 5151

not on LP/CD

8355-A Tired O' Waitin' Blues

Gnt 5151,

Document DOCD-5416

8356 Gulf Coast Blues

Gnt 5151

not on LP/CD

8356-A Gulf Coast Blues

Gnt 5151,

Document DOCD-5416

The trumpet/cornetist could be a youthful June Clark (this is my personal assumption or even guess!). His style cannot be attributed to any other early Harlem trumpet player of that quality. Judging from the similarity of this player's characteristics and June Clark's playing characteristics as recorded with the Blue Rhythm Orchestra and the Gulf Coast Seven of 1925 this man here could well be a developing June Clark. He certainly is not Thomas Morris! Just the same, the trombone player is not Irvis.

The little clarinet playing heard is strong and sounds to be "Western". There are none of Elliott's characteristic horrible pitch variations

What can be heard from the alto sax player is unattributable. As Bob Ricketts is listed as band leader it must be him on piano. He strongly leads the band from the piano. The banjo could be Buddy Christian here as listed, but certainly not Elmer Snowdon. And there seems to be drummer as can be heard from the strong rhythm and a well-placed cymbal crash in the middle of 'Tired O' Waitin' Blues'.

As Bob Ricketts belonged to the Clarence Williams agency the musicians heard here might have been chosen from the Clarence Williams stable.

Notes:

- Rust\*3,\*4,\*6: possibly Tom Morris -c; Charlie Irvis -tb; Ernest Elliott -cl; Bob Fuller -as; Bob Ricketts -p; Buddy Christian or Elmer Snowden -bj.

- BGR\*2,\*3,\*4: poss personnel: Tom Morris, cnt; Charlie Irvis, tbn; Ernest Elliott, clt; unknown alt; Bob Ricketts, pno; Buddy Christian or Elmer Snowden, bjo.

**KBR:** could be early J. Clark, just as B. Rickett's band recording, no sign of Irvis, bjo straight four-beat, sound reminds of Christian, there is a drummer!

**JK:** Not Morris, not Miley.

**DB:** as received. Technically better E.coast cornet. Sounds more like 002 than 001 to me but probably different from both.

**MR:** The players here are almost impossible to identify due to the recording quality and comparative lack of solo playing.

011 **BOB RICKETTS' BAND**

New York,

May 11, 1923

(June Clark) – cnt; unknown – tbn;

unknown – alt, clt; unknown – ten, clt;

Bob Ricketts – pno; unknown – bjo; unknown - dms

8368

Mean, Mean Mama

Gnt 5156,

Frog DGF 73

8369-A

If You Want To Keep Your Daddy Home

Gnt 5156,

Frog DGF 73

This seems to be almost the same personnel as on the Viola McCoy coupling of April 26, 1923 above.

The very prominent trumpet may be a youthful June Clark (my “educated” guess). We hear a second-rate trombone player who is impossible to identify.

Clarinet/alto sax is possibly played by Ernest Elliott, bearing his stated stylistic elements, yet not very apparent as he mainly has to play his written parts. There is another reed player on tenor sax.

Also impossible to identify – at least for me - are the banjo player and the drummer.

Notes:

- Rust\*3,\*4,\*6: unknown t; unknown tb; unknown cl; unknown -as; Bob Ricketts -p; unknown bj; unknown d.

On all these 1921/1923 recordings the trumpet/cornet playing is rather straight, so the personal style of June Clark – if he is present - cannot be detected. In 1923 Clark was greatly influenced by Joe King Oliver and Louis Armstrong. So, his playing and style changes drastically with the next recordings.

012 **GEORGE McCLENNON'S JAZZ DEVILS**

New York,

May 07, 1925

George McClennon - clt;

June Clark – cnt; Jonas Sweet Daddy Walker – tbn;

(Leonard Fields) – alt;

Eddie Heywood, Sr. – pno; unknown – bjo

73359-A

Home Alone Blues

OK 8236,

Jazz Oracle BDW 8022

73360-B

Anybody Here Want To Try My Cabbage ?

OK 8236,

Jazz Oracle BDW 8022

Listening to the beautiful George McClennon CD on JAZZ ORACLE the other day brought me some unexpected but pleasant surprises. To my ears this could be Mr. June Clark here on this session, possibly also on others (see below). Clark certainly had a relationship to George McClennon, having worked with him in 1922 in show business.

- June Clark: this trumpet/cornet player could possibly be a subdued June Clark. On “Anybody Here ...” this trumpet player attempts to play growl trumpet with astonishing results, being proof, that he really is a top rank man.

- Jonas ‘Sweet Daddy’ Walker: at times, the trombone player, although very much in the background, sounds remarkably like Harrison (tone, attack, vibrato), but this man’s 12 bar solo in “Anybody Here ...” Chorus A5 is just too crude to be by Harrison! But stylistically he fits right into J. Clark’s concept. Repeated listening reveals a strong similarity to E. Heywood’s trombonist on his Jazz Six session of October 1926!

- George McClennon: he is the leader, and you hear his gas-pipe clt anytime. As he seems not to be a distinguished part of the ensemble, I assume, that he just hired the Clark band playing their own repertoire, with him participating somehow. He is not singing here!

- unknown alto: no definite style discernible. But the sweet and singing tone seems to be the same as with the Blue Rhythm Orch., which made me think of Len Fields, but other characteristics of Fields (arpeggios, double tongue work, etc.) are lacking. But in “Home Alone Blues” Chorus A4 this musician starts a solo with a 3 bar sequence not obeying the changes but staying harmonically in the tonic, which can be heard elsewhere in Fields’ playing and seems to be a characteristic though negative part of his style. Yet, Fields did not join the Clark band before the summer, replacing Benny Carter! I do not dare to think of Carter!

- Eddie Heywood Sr.: his name is credited on the record label as the piano soloist. He is clearly the same man accompanying McClennon on earlier recordings. Listen to his octave runs!

- unknown bjo: no suggestion!

- There are no dms being heard.

Notes:

- Rust\*3,\*4,\*6: unknown -c; unknown -tb; George McClennon -cl -v; unknown -as; ? Eddie Heywood -p; unknown -bj; unknown -d

Recorded Tunes:

Home Alone Blues Key of C

OKeh

(Intro 8 bars ens)(A1 Chorus 20 bars AB ens)(B1 Verse 12 bars ens)(A2 Chorus 20 bars ens)(A3 Chorus 20 bars pno – ens)(A4 Chorus 20 bars alt – ens)(A5 Chorus 20 bars ens, middle break clt)(Coda 4 bars pno / ens)

Anybody Here Want To Try My Cabbage ? Key of F

OKeh

(Intro 4 bars ens)(A1 Chorus 16 bars AABA alt – ens)(B1 Verse 16 bars AA cnt – ens)(Bridge 4 bars ens)(A2 Chorus 16 bars cnt – ens)(A3 Chorus 16 bars pno – ens)(A4 Chorus 16 bars clt – ens)(A5 Chorus 16 bars (tbn 12 bars, ens 4 bars))

013 **GEORGE McCLENNON'S JAZZ DEVILS**

New York,

Jun. 11, 1925

George McClennon - clt, voc;

June Clark - cnt; unknown - tbn; unknown - alt, clt;

unknown - pno; unknown - bbs

73425-D Everybody But Me

OK 8337,

Jazz Oracle BDW 8022

73426-C Bologny

OK 8337,

Jazz Oracle BDW 8022

George McClennon was adopted by the great comedian Bert Williams in his childhood. Consequently he also started a stage career very early. On these titles here he attempts some kind of a Bert Williams copy.

The band plays a rather subdued straight accompaniment, with some hot tones here and there. Therefore identification of the musicians is nearly impossible, but the overall sound is very similar to the sides of May 07, 1925, and I cautiously tend to ascribe these sides to Clark.

Furthermore, the accompanying trumpet player uses triple tongue at the end of "Bologny", which is also used on "Stolen Kisses" of the session of June 18, 1926.

Discussion of individual musicians seems to be useless here. So my suggestions in the discography must remain in italics!

*Notes:*

*Rust\*3,\*4,\*6: unknown -c; unknown -tb; George McClennon -cl -v; unknown -as; ? Eddie Heywood -p; unknown -bj; unknown -d*

*Recorded Tunes:*

*Everybody But Me Key of Eb*

*OKeh*

*(Intro 4 bars ens)(Bridge 2 bars ens)(A1 Verse 16 bars voc - ens)(B1 Chorus 20 bars AA' voc - ens)(B2 Chorus 20 bars voc - ens)(Coda 4 bars tbn / ens)*

*Bologny Key of Eb*

*OKeh*

*(Intro 4 bars ens)(A1 Chorus 16+2 bars AABA' voc - ens)(A2 Chorus 16+2 bars voc - ens)(A3 Ch 16+2 bars voc - ens)(A4 Chorus 16+2 bars voc - ens)(A5 Chorus 16+2 bars voc - ens)*

#### 014 PERRY BRADFORD'S JAZZ PHOOLS

New York,

Oct. 07, 1925

*possibly:*

*Perry Bradford - voc;*

*Thornton G. Brown - cnt; Wilbur de Paris - tbn; William Elliott - sax;*

*Perry Bradford - pno; George Gilmore - bjo*

*E-1434 / 35 / 36W Lucy Long*

*Voc unissued*

*not on LP/CD*

*E-1437 / 38 / 39W I Ain't Gonna Play No Second Fiddle*

*Voc unissued*

*not on LP/CD*

VJM 188, Ate's Discographical Ramblings just recently have issued a note on the unissued Vocalion session of Perry Bradford's Jazz Phoools of 07 October 1925. It says: "In VJM #182 the rejected Vocalion session of 7 October 1925 by Perry Bradford's was discussed. Walter C. Allen was quoted saying that Bradford used Henderson men instead of his usual men. Coincidentally we found a note in the NY Morning Telegraph of 11 November 1925 which said that 'Bradford's Jazz Phoools' made their first record for Brunswick with personnel Dorner Brown, cornet, Thomas Paris, trombone, William Elliott, saxophone, and George Gilmore, banjo. Thornton Brown and Ernest Elliott were among Bradford's regulars."

It has to be questioned whether Thornton Brown and William Elliott were among Perry Bradford's regulars. Brown was part of the 'Original Jazz Hounds', a touring vaudeville band of the '7-11 Show', together with the named William(s) Elliott. Brown certainly was an accomplished cornettist/trumpeter, while William Elliott obviously had nothing to do with his famous namesake Ernest Elliott. Both musicians were used by Bradford only on the four sessions with 'Original Jazz Hounds' personnel (see above!).

I happened to have authored an article in N&N 70, July 2014 I uttered my assumption that the personnel on this unissued session might possibly be as follows. This has now been made obsolete. See below what I had written:

*"At the end of 1925 June Clark cut his lip and injured his teeth, which caused him to have a break for 3 weeks and take the band out of Smalls in December. Out of work the band had at least a few recording sessions with Perry Bradford.*

*We do not know when Perry Bradford aimed to recruit the Clark band for his own recording purposes. But I see the possibility, that Perry tried out the Clark band on this recording date with disappointing results. Disappointing for himself as for the Vocalion people. The disappointment might have been caused by Clark's increasing troubles with lips and teeth, trying to copy Louis Armstrong (Rosenberg/Williams draft: Fall 1925 June cut his lip and hurt his teeth making high F's at Small's).*

*So, when a later date for the recording was fixed for November 2nd, 1925, he might have been in an even worse shape, and Bradford recruited Louis with a bunch of Henderson men. But this is only guess-work!"*

*Notes:*

*- Rust\*2: personnel similar to the following? (of Nov. 02, 1925 - KBR)*

*- Rust\*3: personnel possibly similar to the next personnel below (of Nov. 02, 1925 - KBR)*

*- Rust\*4: instrumentation probably similar to the foregoing (Feb. 1924 - KBR); personnel unknown.*

*- Rust\*6: instrumentation probably similar to the foregoing (Feb. 1924 - KBR); Perry Bradford, v, dir: unknown personnel.*

#### 015 BLUE RHYTHM ORCHESTRA

New York,

Oct. 29, 1925

June Clark - cnt; Jimmy Harrison - tbn;

Buster Bailey - clt; Leonard Fields - alt;

Charlie "Smitty" Smith - pno; Will "Splivy" Escoffery - bjo

106358 Keep Your Temper

PA 36364, Per 14545,

Frog DGF 73

Because of the obvious correlation of this and the following sessions I have taken my liberty to discuss both sessions together under the following date.

Please, note, that 'Keep Your Temper' on Frog DGF 71 does in fact play the 'Keep Your Temper' of the Gulf Coast Seven session of Nov. 05, 1925. The Blue Rhythm Orchestra 'Keep Your Temper' has then been correctly reissued on Frog DGF 73 as shown here!

#### 016 BLUE RHYTHM ORCHESTRA

New York,

c. Nov. 04, 1925

June Clark - cnt; Jimmy Harrison - tbn;

Buster Bailey - clt; Leonard Fields - alt;

Charlie "Smitty" Smith - pno; Will "Splivy" Escoffery - bjo

106381 Santa Claus Blues

PA 36350, Per 14531,

Frog DGF 71

The quotations below make me conclude that these sides of the BLUE RHYTHM ORCHESTRA are in fact by JUNE CLARK'S CREOLE STOMPERS, augmented by Buster Bailey on clt, if it is he. The below mentioned characteristics of the alto player and the piano player are easily recognized on the records, so that the personnel should be thus:

- June Clark: aurally the cornet player is the same man as on the Gulf Coast Seven and not ? ---- Thomas or (presumably Big Charlie Thomas), as given in RUST, JAZZ RECORDS. Clark owns a fat tone and a very fiery approach and attack, although sometimes retarding the opening- notes of some phrases (lip trouble? or uncertainty what to play next ?), whereas --- Thomas has a lighter tone, uses a more lyrical style with high interval-jumps, very much like L. Armstrong at that time. Furthermore Clark owns a rather erratic approach to time/rhythm, which results in a kind of hectic succession of notes.
- Jimmy Harrison: interesting to hear Harrison's new concept of trombone-playing, like a second cornet as cited below. And mind his tone, vibrato, and attack, completely unlike any other trombone player at that time.
- Buster Bailey: although there is no source for this suggestion known to me, the style seems to be Bailey's. Bailey is not known to have been a permanent member of the group. But do we really know? There is no soprano-sax to be heard anywhere.
- Leonard Fields: this man's playing is exactly as cited below in 'Sources'. There is no soprano-sax to be heard anywhere. If the alto-player is indeed Len Fields, this should have some consequences to the personnels of Cl. Williams Blue Five of 12-15-1925 and ca. 01-22-1926 and Cl. Williams Stompers of 01-04-1926, maybe even to D. Ellington a.h. Orch. of 04-01-1926 ! Mentioning his name at the appropriate places in Tom Lord CLARENCE WILLIAMS seems quite reasonable! (See my Leonard Fields listing!)
- Charle 'Smitty' Smith: RUST and all other discographies list Willie "The Lion" Smith as pianist. This pianist here shows nothing of "The Lion's" characteristics. The pno breaks at the end of "Hold 'Er Deacon" with their simple "oom-pah" would exactly apply for "Smitty" Smith as quoted below. Therefore and because Clark's piano player at the time was "Smitty" Smith I think that "Smitty" is much more probable than "The Lion". Maybe "the Lion's" name was listed in early discographical times because "Keep Your Temper" is "the Lion's" tune and "Smitty" was practically unknown!
- Will 'Splivey' Escoffery: RUST and all other discographies list Buddy Christian. To me Buddy Christian does not seem to be the banjo player on these sides, comparing this man's style to that more straight-forward approach of Buddy Christian on the Clarence Williams Blue Five or the Gulf Coast Seven session of Nov. 05, 1925 (see below). Most probably this man is the said "Splivy" Escoffery (see below) as mentioned in JAZZ INFORMATION No.II/16 of 1941 as regular member of the June Clark band. He plays in that Ragtime derived banjo style common in Harlem in the early days as opposed to the straight 4/4 "Western" style of Buddy Christian. William "Splivey" Escoffery, who is not listed in RUST 6th ed., may yet be found in the RUST Artist index under "Spivey, -- (bj) having made recordings with Eliza Christmas Lee and with Lavinia Turner in 1921. He might even be the same man, who played bjo/gtr in Duke Ellington's first group at Armstrong High School in Washington DC in 1916, although named William Escoffery here (Lawrence, D. Ellington and his World, p. 12). Now, just look at the notes below re the personnels as listed in the various editions of Rust! That's what I would call some development!

#### Notes:

- VJM VLP 5 (LP) Cover text: probably Louis Armstrong and another (cornets); Charlie Irvis (trombone); Buster Bailey (clarinet and soprano saxophone); unknown (alto saxophone); probably Clarence Williams or Dan Parish (piano); Buddy Christian (banjo).
- Rust\*2: June Clark ? (tpt); Jimmy Harrison ? (tbn); Buster Bailey (clt, sop); Prince Robinson (ten); Willie "The Lion" Smith (pno); Buddy Christian (bjo)
- Rust\*3: ? --- Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss; Don Redman -cl -as; Clarence Williams or Willie "The Lion" Smith -p; Buddy Christian -bj
- Rust\*4: June Clark or --- Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss; Prince Robinson -ts; Willie "The Lion" Smith -p; Buddy Christian -bj
- Rust\*6: Charlie Thomas -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Prince Robinson -ts; Willie "The Lion" Smith -p; Buddy Christian -bj

#### Recorded Tunes:

*Keep Your Temper* Key of F / Bb / Eb / Bb Pathé Actuelle, Perfect  
 (Intro 8 bars ens)(A1 Chorus 32 bars ABAC alt + ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA' ( tbn 6 bars, reeds 2 bars, tbn 7 bars, ens 1 bar))(B2 Chorus 16 bars (clt 6 bars, reeds 2 bars, clt 7 bars, ens 1 bar))(Bridge 4 bars ens)(C1 Chorus 32 bars AA' (clt 28 bars, ens 4 bars))(Vamp 2 bars ens)(B3 Chorus 16 bars (ens 6 bars, reeds 2 bars, ens 8 bars))

*Santa Claus Blues* Key of Eb Pathé Actuelle, Perfect  
 (Intro 4 bars ens)(A1 Chorus 32 bars ABAC tbn + ens, tbn middle break)(B1 Verse 16 bars ens)(A2 Chorus 32 bars alt + ens, alt middle break)(A3 Chorus 32 bars ens, cnt middle break)

*Hold 'er Deacon* Key of C Pathé Actuelle, Perfect  
 (A1 Chorus 20 bars ens, clt breaks)(B1 Verse 16 bars ens)(Bridge 4 bars ens)(A2 Chorus 20 bars alt + ens)(A3 Chorus 20 bars ens, ens middle break, bjo breaks)(A4 Chorus 20 bars ens, pno middle break, pno breaks)(A5 Chorus 20 bars ens, tbn middle break, cnt + tbn + alt breaks)

#### Sources:

- "Small's Sugar Cane Club: Pianist Charlie Smith had a band at the Sugar Cane in 1923. Cornetist June Clark took it over and featured Jimmy Harrison, trombone; Benny Carter, C-melody-sax; Jazz Carson, drums; Prince Robinson, sax; Will "Splivy" Escoffery, banjo; and a fellow named "Stone" on clarinet." (booklet to THE SOUND OF HARLEM, Columbia C3L33)
- "June Clark and Jimmy Harrison used to have a band uptown at Connor's on 135<sup>th</sup> street, and all of us used to practically live in there. June was very good, but he couldn't read. They used to play some great jazz together. When Jimmy was in Fletcher's band later on, he was the best around." (Don Redman/Frank Driggs: Martin Williams, JAZZ PANORAMA)
- "Most likely we met at Smalls' Sugar Cane on Fifth Avenue. That would be about right because I also met Jimmy Harrison and June Clark there. They were the only musicians in town playing "Western" style with the exception of Happy Caldwell, who had grown up under the influence of Joe Oliver and Louis Armstrong. .... Hap started teaching me the Western "get-off" style of playing, which had a heavy accented back beat on the second and fourth bars. When you soloed, it was called "taking a Boston". (Rex Stewart, BOY MEETS HORN, p. 65)
- "Bamboo Inn: June Clark's Creole Stompers: Clark, cornet; Jimmy Harrison, trombone; Len Fields, alto sax; Harrison Jackson, tenor sax; Charlie Smith, piano; Buddy Christian, guitar; Bill Benford, bass; Joe "Jazz" Carson, drums, January 1926." (booklet to THE SOUND OF HARLEM, Columbia C3L33)
- "During the fall of 1925 the most exciting jazz band in Harlem, according to the many musicians who heard it, was June Clark's Creole Stompers at Ed Small's Sugar Cane Club (up until October 22<sup>nd</sup> when Small's Paradise opened on Seventh Avenue with Charlie Johnson's band). The main attraction was the brass duo of Clark and trombonist Jimmy Harrison, who modeled their choruses after the two-cornet style of King Oliver and Louis Armstrong." (booklet to THE SOUND OF HARLEM, Columbia C3L33)
- "I remember that in the early 'twenties, "Smalls" was located on the south-west corner of 135<sup>th</sup> Street and 5<sup>th</sup> Avenue. Trumpeter June Clark was the band-leader and Leonard Fields (sax) and Jimmy Harris (sic) (trombone) were in the band, but I don't remember the other names. I do remember that Basie was across the street with a four-piece combo." Freddie Skerritt (STORYVILLE 95, p.183)

- "Leonard Fields was on alto; I never heard anybody play like him, he was really fast and used to do double and triple tongue work on the saxophone." Bobby Booker's Life Story (STORYVILLE 101, p.176)  
 - "We would go to cabarets and dances to hear the better players as Jimmy Harrison, trombone; Leonard Fields, alto sax; ....." Leslie Carr Looks Back (STORYVILLE 139, p. 28)  
 - "I used to go into Small's Sugar Cane Club quite often..... They had a piano player that they were just crazy about. His name was Smitty, and he was also known as Fat Smitty. He knew all the songs and all the keys and everything, and he played a lot of comp. No matter how much piano anybody else played, nobody could comp for June and Jimmy like Smitty could. So far as they were concerned, he was it. .... Smitty would just be there with that oompa, oompa, oompa right there behind those cats, laying it on heavy. Oompa, oompa, oompa. That's what made Smitty so great. That's why those guys liked to play with Smitty so much. Oompa, oompa, oompa. Beautiful. Just beautiful." (Count Basie/Albert Murray: GOOD MORNING BLUES)

<b>017 GULF COAST SEVEN</b>	New York,	Nov. 05, 1925
June Clark – cnt; Jimmy Harrison – tbn;		
Leonard Fields – alt; Harrison Jackson – clt, ten;		
Charlie "Smitty" Smith – pno; Will "Splivv" Escoffery or Buddy Christian – bjo; Joe "Jazz" Carson – dms		
141245-4 Santa Claus Blues	Col 14107-D,	Frog DGF 32
141246-3 Keep Your Temper	Col 14107-D,	Frog DGF 32

Comparing these titles to the Blue Rhythm Orch. titles above, this is the same band with a few changes.

- June Clark: same man as last session.  
 - Jimmy Harrison: same man as last session.  
 - Leonard Fields: same man as last session.  
 - Harrison Jackson: RUST and all other discographies list Prince Robinson. I hear alt and ten/clt on these sides. The style of the tenorsax player is rather pedestrian and shows nothing of Prince Robinson's style on the Washingtonians of Sep. 07, 1925 (4 forceful bars in middle of alto chorus) or of his playing later on. So, this man here, whose clarinet playing is a little better than his tenor playing, may be the said Harrison Jackson. He later became a lawyer.  
 - Charlie Smith: same man as last session.  
 - Buddy Christian: seems logical. This man's style is that more straight-forward and light approach of bjo playing on the Cl. Williams Blue 5 of Buddy Christian.  
 - Joe "Jazz" Carson: you hear the appropriate cymbal-crashes at the right places which could have been executed by any drummer. There is no reason to doubt "Jazz" Carson, though. There seems to be some confusion about this drummer's name. The first Rosenberg/Williams draft names him as: "Jazz" Carson Williams. This then is changed to "Jazz" Joe Carson in the second draft, possibly after rechecking the name with June Clark. (Louis Metcalf, RR46/4: "I remember Eddie Carson on drums (with Marge Creath in St. Louis! – KBR). He was Josephine Baker's father.")  
 - I do not hear any tuba notes!

As I have constantly observed during my/our large research project on the recordings of Clarence Williams (N&N 58 – 61) it was common among composers/publishers to hire musicians from working bands for their own units playing and recording their recent compositions/publications. But very seldom did they hire more than two musicians of one distinct band. Often partnerships of trumpet / trombone players were engaged as cited above. Maybe it was not wanted to transpose the distinct sound of a working band on to the recording unit with another leader's name?! Not so Bradford. He engaged complete bands, even containing the band's leader as a playing member. So, Bradford hired one of the hottest bands in Harlem of the year 1925, residing at "Smalls' Sugar Cane Club" on 2212 Fifth Avenue, forerunner of "Smalls' Paradise". He had a photograph made of this band with himself leaning on the piano ('Pictorial History of Jazz' p. 129 and 'Born with the Blues' p. 147) which obviously was intended as a promotional photo for further use as a Bradford recording unit. So, it seems that Bradford had future plans with them. But only a handful of records resulted out of this combination, as I have shown in my comprehensive article on June Clark, which will be issued in the FROG Yearbook Vol. 4 later this year. Yet, a most interesting point should appropriately be added here: The band – June Clark's! – recorded two titles of their very own repertoire in their own arrangement here. In all other instances of the Gulf Coast Seven output the tunes and titles are Perry Bradford's!

Notes:

- Rust\*2: June Clark ? (cnt); Jimmy Harrison (tbn); Buster Bailey (clt, alt); Prince Robinson (ten); Willie "The Lion" Smith (pno); unknown (dms)

- Rust\*3,\*4,\*6: June Clark -c; Jimmy Harrison -tb; Buster Bailey -cl -ss -as; Prince Robinson -ts; ;Willie "The Lion" Smith -p; Buddy Christian -bj; ? Bill Benford -bb; "Jazz" Carson -d.

Recorded Tunes:

<u>Santa Claus Blues</u>	<u>Key of Eb</u>	<u>Columbia</u>
(Intro 4 bars ens)(B1 Verse 16 bars ens)(A1 Chorus 32 bars ABAC tbn + ens, tbn middle break)(A2 Chorus 32 bars alt + ens, alt middle break)(A3 Chorus 32 bars ens, cnt middle break)(C1 ½ Chorus 16 bars AC ens, clt breaks)		
<u>Keep Your Temper</u>	<u>Key of F / Bb / Eb / Bb</u>	<u>Columbia</u>
(Intro 8 bars ens)(A1 Chorus 32 bars ABAC alt + ens)(Bridge 4 bars ens)(B1 Chorus 16 bars AA' (tbn 6 bars, reeds 2 bars, tbn 7 bars, ens 1 bar))(B2 Chorus 16 bars (ten 14 bars, ens 2 bars))(Bridge 4 bars ens)(C1 Chorus 32 bars AA' (clt + ens 28 bars, ens 4 bars))(Vamp 2 bars ens)(B3 Chorus 16 bars (ens 6 bars, clt 2 bars, ens 8 bars))(B4 Chorus 16 bars ens, cnt middle break)		

<b>018 SARA MARTIN</b>	New York,	c. Nov. 16, 1925
Sara Martin – voc;		
Gus Aiken – tpt; Bud Aiken – tbn;		
unknown (Clarence Williams) – pno		
73753-B Down At The Razor Ball	OK 8283,	Document DOCD-5397
73754-A Mournful Blues	OK 8427,	Document DOCD-5397
73755-B Georgia Stockade Blues	OK 8427,	Document DOCD-5397

This definitely is not June Clark and Jimmy Harrison as given in all the discographies. I have attributed this trumpet playing to Thomas Morris first – and the trombone to Charlie Green, before finding out that these musicians very probably are Gus and Bud Aiken. Although Rust and Tom Lord give June Clark and Jimmy Harrison, this seems to be far off the truth when comparing these sides to the Blue Rhythm Orchestra or the Gulf Coast Seven and the following Sara Martin session of Nov. 23, 1925. This trumpet player here is more of the kind of Thomas Morris than J. Clark. There may be a slight possibility that it is June Clark on a very bad and calm day, maybe because

Jimmy Harrison is not with him here as it certainly is not Harrison on trombone. But this man's playing lacks Clark's fire and his vibrato, and his phrases and time are rather straight and mainly on the beat.

Notes:

- Rust\*3,\*4,\*6: June Clark -c; Jimmy Harrison -tb; Clarence Williams -p.  
 - BGR\*2,\*3,\*4: unknown, cnt; unknown, tbn; unknown, alt; Clarence Williams, pno; Buddy Christian, bjo  
 - Tom Lord, Clarence Williams: June Clark (cnt), probably Jimmy Harrison (tbn), Clarence Williams (pno)

Recorded Tunes:

Down At The Razor Ball Key of F OKeh  
 (Intro 4 bars ens)(A1 Verse 12 bars voc + ens)(B1 Chorus 16 bars ABCA voc + ens)(B2 Chorus 16 bars ens)(B3 Chorus 16 bars voc + ens)(Tag 2 bars voc + ens)(Coda 2 bars ens)  
Mournful Blues Key of C OKeh  
 (Intro 4 bars ens)(A1 Verse 12 bars bl voc + ens)(A2 Verse 12 bars bl voc + ens)(B1 Chorus 16 bars AA voc + ens)(B2 Chorus 16 bars voc (humming) + ens)(B3 Chorus 16 bars voc + ens)(Coda 2 bars cnt - ens)  
Georgia Stockade Blues Key of C OKeh  
 (Intro 4 bars ens)(A1 Verse 12 bars voc + ens)(B1 Chorus 20 bars AA' voc + ens)(B2 Chorus 20 bars voc + ens)

019 SARA MARTIN	Clarence Williams' Blue Five	New York,	Nov. 23, 1925
Sara Martin - voc;			
June Clark - cnt; Jimmy Harrison - tbn; Leonard Fields - alt;			
Clarence Williams - pno, voc (1,2); Buddy Christian - bjo			
73773-B	I'm Gonna Hoodoo You	OK 8270,	Doc DOCD-5397
73774-B	Your Going Ain't Giving Me The Blues	OK 8270,	Doc DOCD-5398
73775-B	What More Can A Monkey Woman Do	OK 8270,	Doc DOCD-5398

This is a Clarence Williams session, and Clarence seems to have taken advantage of the Clark's Creole Stompers' popularity in engaging the frontline of the band for backing Sara Martin.

John R.T. Davies ascribes the cornet-playing on these titles on his otherwise marvelous CD (Timeless) to the mysterious "Big Charlie" Thomas. Although I must admit a certain similarity, I am absolutely positive that this is Clark and not Thomas. Furthermore, as to his own testimony in JAZZ INFORMATION, did June Clark record "Hoodoo" with Sara Martin.

Again, when comparing these musicians with the musicians of the sessions above, the following can be stated:

- June Clark: same man as Gulf Coast Seven 05. Nov. 1925 session. June Clark himself declared having made this recording with Sara Martin!

- Jimmy Harrison: same man as Gulf Coast Seven 05. Nov. 1925 session.

- Leonard Fields: same man as Gulf Coast Seven 05. Nov. 1925 session.

- Clarence Williams: see Tom Lord: CLARENCE WILLIAMS

- Buddy Christian: see: Tom Lord: CLARENCE WILLIAMS

This is one of the records found in June Clark's uncle's house!

This personnel is confirmed by June Clark himself!

Notes:

- Rust\*3: --- Thomas -c; ? Charlie Irvis-tb; ? Buster Bailey -as; apparently Clarence Williams -p, definitely v where shown (1,2 - KBR); ?Buddy Christian -bj

- Rust\*4,\*6: --- Thomas -c; ? Charlie Irvis-tb; unknown -as; Clarence Williams -p -v; ?Buddy Christian -bj

BGR\*2: --- Thomas, cnt; poss Charlie Irvis, tbn; prob Buster Bailey, alt; Clarence Williams, pno, voc (1,2); prob Buddy Christian -bj

BGR\*3,\*4: --- Thomas, cnt; poss Charlie Irvis, tbn; unknown, alt; Clarence Williams, pno, voc (1,2); prob Buddy Christian -bj

Recorded Tunes:

I'm Gonna Hoodoo You Key of C OKeh  
 (Intro 4 bars ens)(Vamp 4 bars ens)(A1 Chorus 12 bars voc-duet + ens)(A2 Chorus 12 bars voc-duet + ens)(A3 Chorus 12 bars voc-duet + ens)(A4 Chorus 12 bars voc-duet + ens)(A5 Chorus 12 bars ens)  
Your Going Ain't Giving Me The Blues Key of C OKeh  
 (Intro 4 bars ens)(A1 Chorus 12 bars voc SM + ens)(A2 Chorus 12 bars voc CW + ens)(A3 Chorus 12 bars voc SM + ens)(A4 Chorus 12 bars voc CW + ens)(A5 Chorus 12 bars voc SM + ens)(A6 Chorus 12 bars voc-duet + ens)  
What More Can A Monkey Woman Do Key of C OKeh  
 (Intro 4 bars ens)(A1 Chorus 16 bars voc + ens)(A2 Chorus 16 bars voc + ens)(A3 Chorus 16 bars voc + ens)(A4 Chorus 16 bars voc + ens)(Coda 4 bars ens)

Sources :

- "With Louis gone, Clarence looks around for another hornman. TKD (4) inserts a note, which should come at this time. At this stage something must be said about June Clark. It is clear from information received from a number of sources - including both Clark and Williams - that Williams used Clark on a number of sessions, often in company with Jimmy Harrison (the two men played together with a Bradford unit) (?), and that these sessions fall in the period between Louis Armstrong's leaving New York - between the 2<sup>nd</sup> and 9<sup>th</sup> of November 1925 - and early 1926. "(Tom Lord, CLARENCE WILLIAMS, p. 142)

- "An article by Herman Rosenberg (34) on June Clark (the JAZZ INFORMATION article !) states: There's the vocal duet by Sara Martin and Clarence Williams, with the accompaniment by Clarence Williams' Blue Five; "I'm Gonna Hoodoo You", and "Your Going Ain't Giving Me The Blues" on Okeh 8270. According to June (Clark), the band included himself on cornet, Jimmy Harrison, trombone, Len Fields, sax, and Clarence Williams, piano. A third side from the same session (but not identified by June) was released on Okeh 8283. It's "What More Can A Monkey Woman Do ?" by Sara Martin, accompanied by Clarence Williams' Blue Five. .... The accompanying personnel has been open to question. The cornet has been given as June Clark by Rust (10) and Davies (6). He is the same man as on the session that follows this. Eva identifies him as ----- Thomas, a man older than the rest of the musicians, who had a lot of Louis Armstrong's licks. The trombone has been listed as Jimmy Harrison by Rust and Davies, however it sounds as if it might possibly be Charlie Irvis. The alto has quite a prominent part in the ensembles. He has been listed as Len Fields (10,6) on this and the next session (C. W. Blue Five, Dec. 15, 1925 Shake T. Thing / Get It Fixed !). Eva was questioned, but had no recollection of the name. The source of his name is obviously the June Clark article quoted above. Buster Bailey is now considered as quite possibly the alto. However, I feel that the alto on this session is the same as on the following session, where the clarinetist is definitely Bailey, so this alto must remain unknown. He is a strong "correct" player, with arpeggios at his fingertips, but still unknown. The piano has been accepted as played by Clarence, however it's hard to tell." (Tom Lord, CLARENCE WILLIAMS, p. 146)

Now, this is some irritating comment on this session! Why has the problem of personnel - if there really is one - been handled so complicated when it could have been handled very simply: June Clark tells Mr Rosenberg that he recorded "I'm Gonna Hoodoo You" and a

second title with Sara Martin, Rust and Davies follow this assertion, and these quotations could simply have been counterchecked with the Blue Rhythm Band and the Gulf Coast Seven recordings and everything would have been cleared at once. Here we have the direct statement of a participant only 15 years after the recording, but this seems to be so much unreliable, that Tom Lord prefers to neglect it and so his personnel, and then Rust's own following him, is far off the mark. Just listen to the Blue Rhythm Orchestras and the Gulf Coast Sevens consecutively, and then these Sara Martins, and you will at once recognize and be convinced!

Nevertheless, there is a strong similarity between June Clark and Charlie Thomas. John R. T. Davies has been confused here when compiling his CD on "Big" Charlie Thomas on TIMELESS.

Yet, by careful listening and comparing these two men, you will see (or hear respectively) that both men have a lot of Armstrong phrases and licks at their disposal, but Thomas has a rather light tone with little vibrato, whereas Clark owns a fat tone with much vibrato. His vibrato starts immediately with the beginning of the tone, not, as very often the case with other trumpet players, being developed out of a straight tone, loosening up into a "terminal" vibrato.

A very remarkable note on this session is contained in JAZZ INFORMATION Vol. I No.14 of Dec. 15, 1939: Harry E. Avery of Alameda, California, writes us concerning a previously unlisted Williams Blue Five item featuring Louis Armstrong. It is Sara Martin's "I'm Gonna Hoodoo You -- Your Going Ain't Giving Me The Blues", Okeh 8270, master numbers 73-773 and 73-774 respectively. Armstrong is very prominent, he says, in both intros. (*Now we know!*)

In my opinion the Sara Martin session of November 16, 1925 has, contrary to RUST, different musicians on cnt and tbn and not June Clark and Jimmy Harrison. Moreso, these titles are not mentioned in JAZZ INFORMATION: JUNE CLARK and are thus listed under "Doubtful Items" below!

020	<b>ALBERTA HUNTER</b>	Perry Bradford's Mean Four	New York,	c. Dec. 12, 1925
	Alberta Hunter – voc;			
	June Clark – cnt; Jimmy Harrison – tbn; Leonard Fields - alt;			
	Perry Bradford – pno			
73830-B	Your Jelly Roll Is Good	OK 8268,	Doc DOCD-5424	
73831-B	Take That Thing Away	OK 8268,	Doc DOCD-5424	

It is very interesting to note, that Perry Bradford in his book BORN WITH THE BLUES does not mention anything in regard of June Clark or Jimmy Harrison. There is only the photograph of the band, together with Perry Bradford on it. So, as it is known, there has been some connection, and, obviously Perry - as he did with Jimmy Wade - engaged June Clark's band for some recording purposes. This session seems to be the prove.

Now under Perry Bradford's guidance we again find the three horn-men of the Creole Stompers, this time backing Alberta Hunter:

- June Clark: same as above session

- Jimmy Harrison: same as above session

- Leonard Fields: same as above session

- Perry Bradford: piano is very much in the background, and as P. Bradford's piano-style is not well-known and seems not to have been very marked I am following the discographies.

Notes:

- Rust\*3,\*4,\*6: prob Bubber Miley -c; Charlie Green -tb; Don Redman -as; Perry Bradford -p

BGR\*2,\*3,\*4: unknown, cnt; unknown, tbn; unknown, alt; Perry Bradford -pno

Recorded Tunes:

<i>Your Jelly Roll Is Good</i>	<i>Key of Bb</i>	<i>OKeh</i>
<i>(Intro 4 bars ens)(A1 Verse 16 bars voc + ens)(B1 Chorus 32 bars AA' voc + ens)(B2 Chorus 32 bars (ens 24 bars, voc + ens 8 bars))</i>		
<i>Take That Thing Away</i>	<i>Key of F</i>	<i>OKeh</i>
<i>(Intro 4 bars ens)(A1 Verse 16 bars AB voc + ens)(B1 Chorus 18 bars AB voc + ens)(A2 Verse 16 bars ens)(B2 Chorus 18 bars voc + ens)(Coda 3 bars voc + ens)</i>		

021	<b>LOUISE VANT</b>	Perry Bradford's Mean Four	New York,	c. Jan. 04, 1926
	Louise Vant – voc;			
	June Clark – cnt; Jimmy Harrison – tbn ;			
	Charles "Smitty" Smith – pno; Will "Splivy" Escoffery – bjo			
73890-A	I'm Tired Of Everything But You	OK 8275,	Doc DOCD-5353	
73891-A	I Would Be Where I Am If You Hadn't Gone Away	OK 8275,	Doc DOCD-5353	
73892-B	Do Right Blues	OK 8293,	Doc DOCD-5353	

Once again, a Perry Bradford session, this time with cnt and tbn only, no alt, but pno and additional bjo.

- June Clark: same as above session

- Jimmy Harrison: same as above session

- Perry Bradford: same as above session, but the discos are in doubt and therefore add a question-mark after Bradford's name.

After Rosenberg/Williams draft Perry Bradford claimed that it was this band that was photographed, but lacking any signs of Bradford's individual stylistics and the retained and essential 'comping' this must be Charles 'Smitty' Smith here.

- banjo: I hear correspondence with the banjoist of the 'Blue Rhythm Band' player, therefore 'Splivy' Escoffery. Will 'Splivy' Escoffery was banjo player with the June Clark band at the time, and this banjo player's style is compatible to Escoffery's known playing. This definitely is not the style of Buddy Christian, who can be heard on the Gulf Coast Seven (pseudonym of the Clark band!) session of Nov. 05, 1925 (see also Names&Numbers 69 p 16).

The singer is terrible! (KBR)

Notes:

- Rust\*3,\*4,\*6: unknown -c; unknown -tb; ? Perry Bradford -p; unknown -bj

BGR\*2,\*3,\*4: unknown, cnt; unknown, tbn; pres Perry Bradford -pno; unknown, bjo

Recorded Tunes:

<i>I'm Tired Of Everything But You</i>	<i>Key of Eb</i>	<i>OKeh</i>
<i>(Intro 8 bars ens)(A1 Verse 16 bars voc + ens)(B1 Chorus 32 bars AA' voc + ens)(B2 Chorus 32 bars (ens 16 bars, voc + ens 16 bars))</i>		

*I Would Be Where I Am If I Hadn't Gone Away* Key of F OKeh  
 (Intro 4 bars ens)(A1 Verse 16 bars voc + ens)(B1 Chorus 20 bars AABA' voc + ens)(B2 Chorus 20 bars ens)(B3 Chorus 20 bars voc  
 + ens)(Coda 2 bars voc + ens)  
*Do Right Blues* Key of Bb OKeh  
 (Intro 4 bars ens)(A1 Chorus 12 bars voc + ens)(A2 Chorus 12 bars voc + ens)(A3 Chorus 12 bars voc + ens)(A4 Chorus 12 bars  
 cnt)(A5 Chorus 12 bars tbn)(A6 Chorus 12 bars voc + ens)(Coda 2 bars ens)

022 **TROY HARMONISTS** New York, c. Mar. 12, 1926  
 (June Clark) – cnt; unknown – tbn;  
 unknown – alt; unknown – ten;  
 Henry Troy – pno; unknown – bjo; unknown – bbs; unknown – dms  
 106711 Great Scott PA 7508, Per 108, Frog DGF 71

This elusive item has only recently been reissued by the Frog label. Earlier reissues were on one 10" LP "BIG BAND JAZZ" on John R. T. Davies' label RISTIC (and subsequently on BATEAU CHINOIS and AUDUBON and, subsequently, on Dick Bakker's GAPS 160, which nevertheless was an off-shoot of the former issues.). But as these issues have not been widely spread, there are only few collectors who know this item.

This seems to be the only title recorded by this band, the name of it has never shown up anywhere to my eyes. The Perfect label bears composer credit as "Troy – Waller". "This (item) has been put forward as a Waller item one feels purely on the strength of the composer credit since little piano is audible and that is uncharacteristic of Fats." (STORYVILLE 12, p. 36)

RUST gives every musician as unknown, as does John R. T. on his label jacket. And there certainly is not much to be differentiated, as the sound is more than lousy and the musicians seem to read and play an unfamiliar arrangement of peculiar origin. The main impression of the band is one of a hectic hurry.

Davies, on his LP jacket, assumes that "the personnel, apart from the absence of piano (sic), would seem to be similar to that of the Ross De Luxe Syncopators". This is a similarity which I can absolutely not see. What I hear is a colored band of standard dance band personnel of the time (tpt, tbn, alt, ten), playing a somewhat "raggy" tune composed by Fats Waller and Henry Troy (L. Wright, FATS IN FACT, p.444), the latter, perhaps also being the arranger (?) and bandleader. BUT: the name "Troy Harmonists" might also be derived from the small city of Troy in upstate New York - or even from eight other ones in the USA?!

The tune was copyrighted in February 1926, but has not been published. This seems to be the only recording of this tune.

- June Clark: when listening to all these above listed items with June Clark as trumpeter/cornetist, it seems reasonable to consider his presence on this title. The characteristics of his style are there and evident. Unfortunately, there are only 8 bars of cornet solo.

- trombone: impossible to identify and therefore left unknown

- alto sax: this alt player sounds rather stiff, and his possibilities are rather pedestrian when compared with Len Fields, member of June Clark's Creole Stompers. Therefore unknown.

- tenor sax: impossible to identify and therefore left unknown

- Henry Troy: maybe this is the Mr. Henry Troy of the band's name, who also is co-composer of the tune. I suggest Troy to be the pianist. But Mr. Troy might also be one of the other players. I was unable to find any proof of his being a piano player.

A Henry Troy was in the cast of "In Dahomey" as a singer (tenor voice), and subsequently in other shows, also in the "Mr. Lode of Koal Quartette". He was co-composer and/or lyricist to "Farmyard Blues" and "Cakewalkin' Babies From Home", together with Chris Smith, and other well-known titles.

- banjo: impossible to identify and therefore left unknown

- tuba: impossible to identify and therefore left unknown

- drums: impossible to identify and therefore left unknown

Notes:

- Rust\*2,\*3,\*4,\*6: unknown -t; unknown -tb; unknown -as; unknown -ts; unknown -p; unknown -bj; unknown -bb; unknown -d

Recorded Tunes:

Great Scott Key of Db Pathé Actuelle, Perfect  
 (Intro 8 bars ens)(A1 Chorus (shortened) 22 bars ens)(Vamp 8 bars ens)(B1 Verse 16 bars ens)(A2 Chorus 32 bars ens)(A3 Chorus  
 32 bars (alt 16 bars, ens 8 bars, cnt 8 bars))(A4 Chorus 32 bars ens)(Coda 6 bars ens)

023 **MARY STAFFORD** New York, c. Mar. 30, 1926  
 Mary Stafford – voc;  
 June Clark – cnt; Charlie Green – tbn;  
 Leonard Fields – alt; Harrison Jackson – ten, clt;  
 Perry Bradford – pno; unknown (Buddy Christian) – bjo  
 106749 Ain't Got Nobody To Grind My Coffee In The Morning PA 7502, Per 102, Archeophone 6006  
 106750 Take Your Finger Off It PA 7502, Per 102, Archeophone 6006

Bradford had already recorded for this label with Mary Jackson and his P.B Jazz Phoools in October 1923 leading a very competent unit of musicians from the West. His former association to this label might have led to a new recording contract as accompanist to this and the next blues lady. But it might easily have been June Clark's association to Pathe Actuelle Blue Rhythm Orchestra sessions of October/November 1925 that brought this unit into the recording studio.

Accordingly, we hear a contingent from June Clark's band of the time – June Clark and his Creole Band.

– June Clark: all Clark's characteristics clearly audible!

- trombone: and Clark obviously has his new trombonist with him, namely the very famous – and rightfully so – but difficult and tough Charlie Green, who had just left the Fletcher Henderson band to go on his own. He did not stay long with Clark, but was soon on his way to his hometown Omaha because of marital problems. Green had a tremendous technique, great improvisational abilities connected with a certain earthiness, which made him a dream partner for Bessie Smith. Yet with her he mainly displayed his roughness and earthiness, but should not be depreciated because of it. He could do much more than that on the slide-horn. For me this sounds very, very much like Green with his gruff tone and playing on the Hendersons and Bessies.

- alto sax: Leonard Fields? Although Len Fields comes to mind, this might possibly not be him, this man here lacking part of Fields' "correct" and singing style and tone. On the other hand, he plays a lot of chordal arpeggios, which could suggest Fields. I am not certain at all but dare to name Fields because of his still belonging to the band.

- clarinet/ tenor sax: I assume Harrison Jackson on the Bb pitched reeds here. For a short couple of months this otherwise obscure musician was tenor saxophonist and clarinetist with the Clark band in late 1925 and early 1926. He did not stay long with the band, and probably for

musical reasons he left the music business for good to become a lawyer. He can probably be heard on the Gulf Coast Seven session of Nov. 05, 1925 (see N&N 69 p 16) and these two PA sessions here, but his performances are not at all convincing. Buster Bailey certainly is far off the mark for this mediocre reed playing, and I wonder how his name could creep into the Rust editions. The clt playing definitely is not Buster Bailey's style (Bailey was much more virtuoso!), but typical for a saxophonist's clarinet playing. Furthermore, it is rather pedestrian and reminds of the clt playing on the Gulf Coast Seven. So, Harrison Jackson comes to mind, who still was a member of Clark's Creole Stompers.

- piano: on piano we certainly hear Bradford, recognizable from his treble figures which I call tinkle-tinkle-plink, very obvious at the end of the second title's verse. Yet, there are little recognizable and attributable characteristics of this pno player, except for some ninth chords, which are also used in some prearranged ensemble parts. (see next session of Caroline Johnson).

- banjo: The banjo player plays straight four-to-the-bar no-nonsense banjo and might therefore be Buddy Christian, who was successor of Will 'Splivey' Escoffery in the Clark band.

There is a strange moment in the clarinet solo of 'Take Your Fingers Off It': in bar 12 the clarinet plays two quarter-notes (Gb – F) which are immediately repeated by another player, probably the alto sax, that I had not on my list before. There is a great muddle of sound behind the singer, and it seems that there is not only a tenor sax cum clarinet in the personnel, but also a restrained alto sax, whose player then has to be Len Fields. And after close listening Mr. Field's arpeggiated playing becomes apparent.

Notes:

- Rust\*3,\*4,\*6: unknown c; unknown tb; Buster Bailey cl; unknown p; unknown bj

- BGR\*2,\*3: unknown c; unknown tb; Buster Bailey cl; unknown p; unknown bj

- BGR\*4: unknown c; unknown tb; unknown cl; unknown p; unknown bj

Recorded Tunes:

Ain't Got Nobody To Grind My Coffee In The Morning Key of Ab Pathé Actuelle, Perfect  
(Intro 4 bars ens)(Vamp 2 bars ens)(Verse 12 bars voc + ens)(Chorus A1 34 bars AA' voc + ens)(Chorus A2 34 bars AA' voc + ens)  
Take Your Fingers Off It Key of Eb Pathé Actuelle, Perfect  
(Intro 4 bars ens)(Vamp 2 bars ens)(Verse 16 bars voc + ens)(Chorus A1 18 bars ABCA' voc + ens)(Chorus A2 18 bars ABCA' clt)(Chorus A3 18 bars ABCA' voc + ens)

024 CAROLINE JOHNSON

New York,

c. Mar. 30, 1926

Caroline Johnson (Alta Brown?) – voc;

June Clark – cnt; Charlie Green – tbn;

Leonard Fields – alt; Harrison Jackson – clt;

Charlie "Smitty" Smith or Perry Bradford – pno, voc (1); unknown (Buddy Christian) – bjo

106751

Georgia Grind

PA 7503, Per 103,

Doc DOCD-5514

106752

Mama Stayed Out The Whole Night Long (But Mama Didn't Do No Wrong) PA 7503, Per 103, Doc DOCD-5514

These two titles by Caroline Johnson – whose real name might be Alta Brown – with their matrix numbers consecutive to the session listed above were obviously recorded on the same day, what made me adapt the recording date of the latter session to the former.

The whole performance starts with a singer who undoubtedly is not Miss Johnson. After some careful listening it becomes apparent that this is Perry Bradford himself with his very own unsecure and frail pitch singing one chorus of 'Georgia Grind' in Eb, the band then modulating to C for Miss Johnson's performance. The rest of the tune then stays in C.

Very clearly this is the same band/personnel as before. I would like you to hear and enjoy June Clark's heroic cornet playing. He certainly was one of the greatest cornet/trumpet players of the 1920s, and it is unbelievable that he could disappear into oblivion in the late 20s – at least as a musician.

- June Clark: All Clark's characteristics clearly audible again!

- trombone: although the trombone player is more subdued than on the previous session, he nevertheless seems to be Green with his gruff tone and playing.

- alto sax: although almost inaudible, there is an alto player here who has to be Leonard Fields.

- clarinet/tenor sax: obviously same player as previous session, doubling ten on both titles, thus possibly Jackson

- piano: as the singer in the first chorus of "Georgia Grind" is certainly Perry Bradford, it can be assumed that he is also acting as piano player. Bradford seems to have used a somewhat arpeggiated style, which can also be heard on Bradford's Gang of April 21, 1926.

But the pno break at the end (Coda) of "Mama Stayed Out ...." is very much in the kind of Charlie Smith's breaks heard in "Hold 'Er, Deacon" of the Blue Rhythm Orch., and "When The Jazz Band ..." and "Just Blues ..." by Thomas Morris' Past Jazz Masters. I therefore tend to assume it is Smith on piano here, just as on the Mary Staffords above. And, if I am right that it is the personnel of the Clark band of early 1926 here, Smith's presence naturally is of greater probability.

- banjo: unknown, but very probably as above

- male voc: this is certainly P. Bradford singing the first chorus with his characteristic frail and shaky intonation (compare with his session of his Jazz Phools of April 21, 1925).

Notes:

- Rust\*3,\*4: unknown c; unknown p; or, according to some sources: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj

- Rust\*6: ? Tom Morris c; unknown tb; unknown cl; unknown as; unknown p; unknown bj; unknown male voc(1)

- BGR\*2,\*3: acc by either unknown c; unknown p; or, according to some sources: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj

- BGR\*4: unknown c; unknown tb; unknown cl; unknown as; unknown p; unknown bj; unknown male voc(1)

Recorded Tunes:

Georgia Grind Key of Eb / C Pathé Actuelle, Perfect  
(Intro 4 bars ens – clt)(Chorus A1 12 bars voc (Bradford) + ens key of Eb, modulation to G7)(Chorus B1 12 bars voc + ens key of C)(Chorus B2 12 bars voc + ens)(Chorus B3 12 bars voc + ens)(Chorus B4 12 bars voc + ens)

Mama Stayed Out The Whole Hight Long (But Mama Didn't Do No Wrong) Key of Eb Pathé Actuelle, Perfect  
(Intro 4 bars ens)(Vamp 2 bars ens)(Verse 20 bars voc + ens)(Chorus A1 18 bars AABA' voc + ens)(Chorus A2 18 bars AABA' voc + ens)(Coda 4 bars pno – ens)

Sources:

Interview Harrison Smith: "I had the first ten Black Pattis that were rolled off the press, and I gave them to a girl named Alta Brown who recorded as Caroline Johnson. Her name was Alta (sic!) Brown, and she was an ex-member of the Dixie Jubilee Singers. She made a record with Fats (Waller) for Gennett called Mama's Gonna Stay Out All Night Long, or some crazy thing. (Caroline Johnson cut this title for Pathe-Actuelle 7503 backed by Georgia Grind – see Godrich-Dixon – no personnel given – D.S-B). But you see that was the aftermath of a session. They recorded these spiritual songs for a little church in Harlem called Little Mount Zion Baptist Church. So they recorded

the spiritual selections, and afterwards Fats got the organ jumpin' because he was thirsty and wanted to get out and get a shower of booze, and she fell in line and cut the only blues she ever recorded. She was a girl from Panama ... A very beautiful girl." (STORYVILLE 47, p 169) As can be seen above, the quoted title was not recorded with Fats Waller, but accompanied by the above named band. The Waller sessions were held on April 16<sup>th</sup> and April 24<sup>th</sup>, for Gennett. So Harrison Smith must have mixed the whole thing up. But now we know her real name and that she was a very beautiful girl!

**025 CLARENCE WILLIAMS STOMPERS**

New York, Apr. 07, 1926

Thomas Morris, Bubber Miley – tpt; Charlie Irvis – tbn; Don Redman – alt, clt, voc;  
Clarence Williams – pno; Buddy Christian – bjo; Henry "Bass" Edwards – bbs

74090-B Jackass Blues

OK 40598,

Chronological Classics 718

74091-B What's The Matter Now?

OK 40598,

Chronological Classics 718

This is a very interesting session! Two trumpet/cornet players are clearly distinguished. But there is no sign of June Clark, although listed on the Fontana LP. Miley plays lead and solo throughout on Jackass Blues (by the way, Bubber Miley always played trumpet, not cornet, despite all quotations in the discos!). The trombone introduction is very much in the manner of Irvis, and not Charlie Green. Listen to Henderson's Jackass Blues (Dixie Stompers, Apr. 14, 1926), where Green plays this intro in a completely different, his own style! The reed player is undoubtedly Redman, as is Williams on piano.

Williams started using a tuba on his recordings on January 04, 1926 with his first "Stompers" session. This player is named St. Clair in Rust and T. Lord, Clarence Williams, whereas it is clearly Edwards, judging from the tone and the player's approach. The same applies to all Williams' recordings in 1926 up to December 10., when St. Clair takes over (Okeh 8443), again judging from tone and general approach. Now this seems to be some kind of 'All Star' unit from early Harlem, as - apart from the now usual Ellington contingent - we also have Don Redman from the Henderson band (unmistakable for his singing alone) and bandleader and previous C. Williams alumnus Thomas Morris. This seems to be the last of Clarence's recordings including Morris, the others dating from the period before 1925 and thus not discussed here.

Notes:

- LP, Clarence Williams Recordings 1926 – 1930, Fontana (Du) 682 088 TL: June Clark and unknown, trumpets, unknown trombone,

Buster Bailey (?) and Don Redman, clarinets/altos, Clarence Williams, piano, Buddy Christian, banjo, unknown drums

- Rust\*2: Bubber Miley, Tom Morris (cnts); Joe Nanton (tbn); Buster Bailey (sop, alt); Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); Bass Edwrds (bbs).

- Rust\*3: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v -a; Clarence Williams -p; unknown bj; unknown bb.

- T. Lord, Clarence Williams: Bubber Miley, Thomas Morris (cnts); possibly Charlie Green (tbn), Don Redman (clt, alt, vcl); Clarence Williams (pno); Leroy Harris or Buddy Christian (bjo); possibly Bass Edwards (bbs).

- Rust\*4: Bubber Miley -Tom Morris -c; ?Joe Nanton -tb; Don Redman -cl -as -v; Clarence Williams -p; Leroy Harris or Buddy Christian -bj; unknown bb.

- Rust\*6: Bubber Miley, Tom Morris, c; ?Joe Nanton, tb; Don Redman, cl, as, v; Clarence Williams, p; Leroy Harris or Buddy Christian, bj; Harry Edwards, bb.

- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Bubber Miley, Thomas Morris (tp), Charlie Irvis (tb), Don Redman (cl, as, vcl), Clarence Williams (p); Buddy Christian or Leroy Harris (bj); prob Cyrus St. Clair (bb). „Rust has ?Joe Nanton (tb) and unknown (bb). Lor's Clarence williams discography has poss Charlie Green (tb) and „Bass“ Edwardsb(bb), the sleeve of Fj-121 has unknown (tb), Ernest Elliott? (as) and St. Clair (bb). We all finally agreed that the trumpet players are Morris and an off form Miley, after Goran E. had expressed some doubt about the latter at first. The trombonist is aurally Irvis, although he plays note for note the standard solo on Jackass Blues recorded by Charlie Green twice with Fletcher Henderson. The alto sax player is clearly Redman, who also doubles on clarinet. The brass bass man plays long notes nd a more legato style than „Bass“ Edwards on the previous Clarence Williams and Sara Martin sessions with Miley and is probably St. Clair.“

**026 PERRY BRADFORD AND HIS GANG**

New York, Apr. 21, 1926

Gus Aiken – tpt; unknown (Charlie Green?) – tbn;

unknown – alt; unknown – ten;

Perry Bradford – pno; unknown (Sam Speede?) – bjo;

Perry Bradford, Gus Horsley, Bert Howell, unknown - voc quartet

141992-2 Just Met A Friend From My Home Town

Col 14142-D,

Timeless CBC 1-073

141993-1 So's Your Old Man

Col 14142-D,

Timeless CBC 1-073

This really is an unusual recording. But this is not a June Clark item as assumed in the cover text of the Timeless CD (see below).

Bradford obviously had great interest to feature the present vocal quartet of which he probably was a member. The band certainly is attributed a secondary role in the proceedings and it is to be asked what purpose Bradford pursued in recording exactly these two titles other than cash in on his own latest compositions. The results must have been disappointing, judging alone from the fact that the above mentioned CDs are the only reissues of these titles ever. I assume that sales figures of the original issues must have been diminutive. M. Rader assumes that the unfamiliarity of these two recordings featuring Bradford's singing quartet is implied by collector's lacking estimation. But these sides certainly are musically rewarding.

The instrumentation definitely is: trumpet, trombone, alto sax, tenor sax, piano and banjo. There certainly is no clarinet as listed in Rust.

The Timeless CD booklet states June Clark as possible trumpet player, but I am sorry to say that there are none of June Clark's characteristics heard here. It seems that June Clark is a favourite guess for unknown trumpeters from the Harlem scene of the mid 1920s for researchers and CD booklet writers, just as shown in my article on 'Lem Fowler's Favorites' elsewhere in this issue. But I confess that I also thought of Clark's presence here when compiling my article on this elusive musician some years ago (see the Frog Blues and Jazz Annual Vol. 4). Yet, the vibrato is different, the tone, the phrasing, the attack. Only the slightly irregular time might be in common with Clark. This trumpeter here certainly knows how to play written parts, and he is able to perform a hot lead part for a dance band. But there certainly were a whole lot of able and hot horn men in Harlem at the time. Without definite commitment I see the possibility of Gus Aiken's presence here, just as on the next item. The stylistic similarity of the trumpet parts played both on this and the following recording – disregarding the identical arrangements – I did not recognize until working on this article.

The rather limited trombonist is difficult to classify as he only delivers simple 'tailgate' glissandos and no melodious trombone part as can be heard on the next item below. But he reminds me of Charlie Green on the Perry Bradford's Jazz Phools of November 02, 1925, half a year earlier, where he performs in therather crude style which is familiar from many Bessie Smith sides. And we know of him as a heavy drinker who might easily have been in a state a being drunk here. At the time of this recording he was not with Henderson anymore, had also probably just left the June Clark band to hurry home to Omaha because of marital problems. But this is only 'educated' guess-work.

The reed players only play written parts and are therefore impossible to determine. But the tenor sax man reminds me of Albert Happy Caldwell with his strong playing and sharp tone (see my article on 'Lem Fowler's Favorites' in this issue). Again, no definite identification from my side!

Easy to identify is Perry Bradford himself on piano with his right-hand arpeggios. Listen only to his accompaniment to the trumpet chorus in the first title.

To my ears the banjo part is comparable to what I know of Sam Speede, and it might easily be him. Gus Horsley as noted in the CD booklet should be ruled out now as a possibility after Han Enderman's article in N&N 72.

For the names of the four singers I am grateful to Han Enderman, whose statements I am gladly following (see N&N 72 p.18).

The instrumental parts played on this session obviously are identical to those of the following session, and it therefore seems feasible to assume a written arrangement, possibly from Bradford's hand.

Notes:

- C. Delaunay, *New Hot Discography 1948/1963: Johnny Dunn (c); Garvin Bushell (cl); Perry Bradford (p)*

- Rust\*2,\*3,\*4,\*6: unknown cnt; tbn; clt; alt; pno; bjo; Perry Bradford vcl; unknown male quartet vcl

- Timeless CD booklet: ? June Clark, t; unknown tb; cl; as; as; p; ? Gus Horsley, bj; unknown vocal quartet, possibly including Bradford.

Recorded tunes:

*Just Met A Friend From My Home Town* Key of Bb Columbia  
(Intro 8 bars ens)(A1 Chorus 32 bars AB voc quartet)(B1 Verse 16 bars voc quartet)(A2 Chorus 32 bars cnt + tbn)(A3 Chorus 32 bars voc quartet)(A4 Chorus 32 bars ens – bjo breaks)(Coda 4 bars ten – bjo – ens)

*So's Your Old Man* Key of C/F Columbia  
(Intro 8 bars ens)(A1 Chorus 16 bars AABA voc quartet)(B1 Verse 16 bars AA' ens)(Bridge 2 bars ens)(A2 Chorus 16 bars ens)(Bridge 2 bars ens)(Vamp 8 bars ens)(A3 Chorus 16 bars voc quartet)(B2 Verse 16 bars voc quartet)(Bridge 2 bars ens)(A4 Chorus 16 bars ens)(Bridge 2 bars ens)(Vamp 8 bars ens)(A5 Chorus 16 bars voc quartet)(A6 Chorus 16 bars ens)(Coda 4 bars voc – ens)

**027 FRANKIE AND HER JAZZ DEVILS**

New York,

c. May 18, 1926

Frankie – voc;

June Clark – cnt; unknown – clt;

Willie Gant – pno

106873 You Can't Guess How Good It Is ('Till You Try It For Yourself)

PA 7507, Per 107,

Doc DOCD-5510

106874 Those Creeping Sneaking Blues

PA 7507, Per 107,

Doc DOCD-5510

I discovered this session in July 2006 when listening to obscure blues/vaudeville singers, and my immediate reaction was, that this could be June Clark on cnt. Certainly, my reaction was rather emotional, but this way of instinctive judgement must not be the worst. I have learned to trust it, not necessarily, but rather often. So, I added this session into my June Clark list.

- trumpet/cornet: I hear a player with a strong and urging tone, just as Clark's. He is not playing assuredly in the beginning of the first title. Clark's vibrato cannot be heard, if only in very subdued form. But time and phrasing is always up front of the beat. So, I see a strong possibility of Clark's presence.

- clarinet: a rather straight clt player with no recognizable characteristics.

- piano: a strong pno player, but obviously unidentified yet. 19-04-2021: recent research on pianist Willie Gant has brought me to the insight that this pianist may well be the named musician (see Record Research 30, p. 4 and my Willie Gant list elsewhere on this website). Our pianist here plays a strong ragtime derived style like Gant in earlier recordings (see above), and shows a special liking for fast upward runs in his right hand.

According to Dixon / Godrich BLUES & GOSPEL RECORDS this singer's name is probably Jane Howard.

Notes:

Record Research 30, p.4: "Gant reported recording several sessions during this period for Columbia, Pathe and Grey Gull with the band and also as a pianist with pick-up outfits. None of the recording are total solo endeavors and according to Gant these sessions were the last of his recordings. Owing to a lack of substantial statistical evidence these recordings are still in the realm of obscurity and are demanding of future research."

- BGR\*2,\*3: unknown tpt, clt, pno.

- BGR\*4: unknown t; unknown cl; unknown p.

- Rust\*3,\*4,\*6: unknown -t; unknown -cl; unknown -p.

Tunes Structures:

*You Can't Guess How Good It Is* Key of F Pathé Actuelle, Perfect  
(Intro 4 bars ens)(A Verse 16 bars voc + ens)(B1 Chorus 16 bars AB voc + ens)(B2 Chorus 16 bars ens)(B3 Chorus 16 bars voc + ens)(Coda 4 bars ens)

*Those Creeping Sneaking Blues* Key of F Pathé Actuelle, Perfect  
(Intro 4 bars ens)(A Verse 8 bars voc+ ens)(B1 Chorus 18 bars AB voc + ens)(B2 Chorus 18 bars (8 bars ens – 10 bars voc + ens)(Coda 2 bars ens)

**028 GEORGE McCLENNON'S JAZZ DEVILS**

New York,

c. Jun. 18, 1926

June Clark – cnt; Joe Williams – tbn;

George McClellon – clt; Leonard Fields or Joe Garland – alt, bar;

unknown – pno; unknown – bjo; unknown – bbs

74177-A Stolen Kisses

OK 8329,

Jazz Oracle BDW 8022

74178-A While You're Sneakin' Out Somebody Else Is Eazin' In

OK 8329,

Jazz Oracle BDW 8022

And again, this seems to be June Clark, possibly with Joe Williams on trombone, who was his partner after Charlie Green left. This is a fantastic and inspiring band, when concentrating on the band and leaving Mr. McClellon aside, but his playing obviously was the taste of the day.

- cornet/trumpet: there are a lot of Louis Armstrong's phrases and licks in this trumpet player's performance, which leads me to cite pianist Joe Turner (as told to Johnny Simmen in 1952 / booklet of SOLO ART CD): "... Then I joined the red hot band of trumpeter June Clark, who was a carbon copy of Louis Armstrong. June and Jimmy Harrison were known as the greatest brass team of that wonderful period. "Jazz" Carson, a fine drummer, completed our quartet." If any record of this period is "a carbon copy of Louis Armstrong", then it is this one, for me June Clark in full flight.

- trombone: if this is the Clark band, it might be Charlie Green, but more likely his successor in the Clark band, Joe Williams. We only know 3 recordings of his, accompanying Bessie Smith, but he was a trombone player with a reputation in Harlem. He played with a row of name

bands, i.e. Willie Gant's band at Smalls Paradise (PICTORIAL HISTORY OF JAZZ), Billy Fowler and others, and even subbed for Charlie Green with the Henderson band because of their similarity of style. The style seems to be more Williams' ("an extra touch of tension and nastiness" G. Schuller, EARLY JAZZ) than Green's, judging from the Bessie Smith recordings, but they have often been mixed up. (on Williams see also STORYVILLE 87/98)

Only, I do not know when exactly Williams succeeded Green in the Clark band!

- clarinet: same as on other McClennon sessions above

- alto and baritone sax: maybe this still is Leonard Fields, but no characteristics discernable, except for the tone. Joe Garland played with June Clark, presumably after Fields left, and he is known to have played bar and alt before concentrating on ten.

- piano: no comment possible

- banjo: the JAZZ ORACLE CD says "possibly Buddy Christian". Maybe there is a Buddy Christian specialist somewhere, who might comment?

- tuba: no comment, no characteristics discernable.

Notes:

*Rust\*3,\*4,\*6: unknown -c; unknown -tb; George McClennon -cl -v; unknown -as; ? Eddie Heywood -p; unknown -bj; unknown -d*

Recorded Tunes:

*Stolen Kisses* *Key of G* OKeh  
(Intro 4 bars ens)(A1 Chorus 32 bars AA' alt – ens)(A2 Chorus 32 bars cnt – ens)(Bridge 8 bars alt)(B1 Verse 16 bars AA' ens)(A3 Chorus 32 bars bjo – ens)(A4 Chorus 32 bars ens)(Coda 2 bars ens)

*While You're Sneakin' Out Somebody Else Is Eazin' In* *Key of F* OKeh  
(Intro 8 bars ens)(A1 Chorus 32 bars ABCA alt – ens)(B1 Verse 16 bars ens)(A2 Chorus 32 bars bar – clt)(A3 Chorus 32 bars cnt – ens - break alt)(A4 Chorus 32 bars (tbn – ens 16 bars, break clt, ens 16 bars))

## 029 OKEH MELODY STARS

New York,

August 23, 1926

June Clark, Big Charlie Thomas – tpt/cnt; Charlie Irvis – tbn;

unknown – alt, clt; (*Happy Caldwell*) – ten;

*Porter Grainger* (or *Vivian Wright?*) – pno; Buddy Christian – bjo;

Clarence Todd – voc

74310-A Look Out, Mr. Jazz

OK 8382

not on LP/CD ?

74310-B Look Out, Mr. Jazz

OK 8382,

? Timeless CBC 1-030

74311-A A Glass Of Beer, A Hot Dog And You

OK 8382

not on LP/CD

74311-B A Glass Of Beer, A Hot Dog And You

OK 8382

not on LP/CD

*Note: The Timeless CD booklet gives matrix-number 74311-A for 'Look Out, Mr. Jazz'*

As stated above, it is definitely June Clark here on first trumpet/cornet with his strong tone, his permanent irregular vibrato and his very personal fiery and hasty attack.

On second trumpet/cornet – and thus mainly in the background – is the mysterious, but beautifully poetic "Big Charlie" Thomas. (I make no attempt to repeat what his mystery is and what is known about him. This can be easily read in the booklet to the Timeless CD CBC 1-030 bearing his very name.) Listen to his breaks in the last chorus of "Look Out, Mr. Jazz". Mr. Thomas displays a very light and slim tone with a wide vibrato and a phrasing very close to Louis Armstrong's recordings of the time, using wide interval jumps. And I am fairly certain that he leads the band in the out chorus of 'A Glass Of Beer, A Hot Dog And You'.

The trombonist has finally been identified as Charlie Irvis in Rust\*6, and this is certainly correct. Irvis plays with his usual vigour and legato style and is easy to identify.

There is an alto player who doubles clarinet throughout on "Look Out, Mr. Jazz". I feel unable to identify this player as there is too little to judge, and his performance lacks recognizable stylistic characteristics. On alto, which he plays throughout the second title, he only plays set parts, which makes him even more undistinguishable. So, no assumption here.

It might be possible to find a name for the beautifully driving tenorist, but I do not know which one. He plays powerfully in a simplified Hawkins manner, but still using strong staccato technique, getting rather old-fashioned at the time, and he has a good and strong tone. He is not Prince Robinson, but Benny Waters from the Charlie Johnson band might be a reasonable possibility – and a possible clue to the altoist? Or rather Happy Caldwell who seems to have been very busy in Harlem in mid-1926. Or, perhaps, one of the youngsters, such as Arville Harris or Elmer Williams. Judging from the other musicians he must have been an accomplished musician. And: there were not so many respectable tenor saxophonists in Harlem at the time. (Will reed specialists, please, listen carefully and let me know what they think?) After comparison to Happy Caldwell's solos on the Morris Seven Hot Babies sides I feel inclined to see him as the tenor sax player here, cautiously judging from style, tone and vibrato.

Both titles are Porter Grainger's compositions. Thus, it would be appropriate to assume Grainger's presence on piano here. Yet, after listening to his vocal-group accompaniments (Harmony Hounds, P. Grainger's Three Jazz Songsters, Buddy Christian's Four Cry-Babies, P. Grainger's Jubilee Singers) I have been unable to find anything compatible with what can be heard from the pianist on the Okeh Melody Stars. Grainger here employs desperately simple piano comping and chording behind the singers, almost without any melodious alterations contrary to what is heard in the vocal chorus of "Look Out, Mr. Jazz". His own probable accompaniment to these same titles recorded by Sara Martin on September 05, 1926 (this is not Clarence Williams!) may give a hint to his possible presence on the Okeh Melody Stars session. With Martin and other singers Dolly Ross or Clint Jones he shows a little more melodious style which may correspond with what can be heard on 'Look Out, Mr. Jazz' in the background to the vocal chorus: a simple eighth-note chordal arpeggio. So, Grainger's presence cannot be ruled out, but may be probable rather than definite.

Storyville 1998/9 p.195 lists a quote from the Baltimore Afro-American: "Vivian Wright, former pianist with Sammy Lewis". She obviously "herded with Okeh Stompers, noted recording artists" (sic). (BAA25/9/26, 6/3) Her former activity as noted here might possibly be proof of her possible presence. But lacking any musical information on Miss Wright nothing can be said about her stylistically. So, Porter Grainger's possible presence seems to be more reasonable and probable.

The very strong and straight banjo player probably is Buddy Christian, pianist and banjo player from New Orleans, as noted in the Chicago Defender 16/4/27 p.6: "Buddy Christian, banjo with Clarence Williams Blue Five, Okeh jazz band, playing with Charles A. Watson's (sic) Dreamland Orchestra on West 125<sup>th</sup> Street, New York, every evening." We are familiar with his very sober four-to-the-bar strumming from many Clarence Williams recordings.

Singer Clarence Todd is listed on the record label.

Notes:

- Rust\*2: Clarence Williams (pno) dir. unknown group; Clarence Todd (vcl)

- Storyville 21, p93: Clarence Todd (vcl) acc 2 unknown cnt, tbn, alt, ten, pno and bjo (Bob Graf says that his copy is in rather poor shape and he is unable to determine whether bass or drums are present. One of the reedmen doubles clarinet on the first side. He says that although the record doesn't have a Clarence Williams sound it is still a very fine record.)

- Rust\*3,\*4: 2c / tb / cl-as / ts / p / bj / Clarence Todd -v

- Rust\*6: Charlie Thomas and another, c / Charlie Irvis, tb / cl, as / ts / p / bj / Clarence Todd, v

- L. Wright, OKeh Race Records: vocal chorus by Clarence Todd (Bob Graf owned a copy of this record which used take -a on both sides, but he kept no record of label type or stampers. Jazz Records shows take -B used for each side. The only copy inspected is as above (74311-a / 74310-b)).

Recorded Tunes:

74310-B *Look Out, Mr. Jazz* key of C (or Bb?) OKeh  
(Chorus 1 32 bars ABAC ens JC lead - nice BCT in bars 16 - 21) (Verse 16 bars ens) (Chorus 2 32 bars voc - ten, pno in background) (Chorus 3 32 bars ens JC lead - cnt, tbn, clt breaks)

(CD plays B natural, but that would be a very uncommon pitch. Sara Martin on her recording sings in C, not Db as given by Tom Lord)

74311 *A Glass Of Beer, A Hot Dog And You* key of G (or F?) OKeh  
(Chorus 1 32 bars ABCA' ens JC lead) (Chorus 2 32 bars ten 16 - ens 8 - ten 8) (Verse 16 bars ens) (Chorus 3 32 bars voc - ens in background) (Chorus 4 32 bars ens BCT lead 16 - saxophones 8 - ens 8)

(record probably plays Gb. Sara Martin on her recording sings in G, not Ab as given by Tom Lord)

Notable differences of takes:

74310: no alternate take reissued, so no comment possible

74311: this title still un-reissued (although held) and no alternate reissued, so no comment possible

030 THE WASHINGTONIANS

New York,

Apr. 30, 1927

Louis Metcalf, June Clark - tpt; Joe Nanton - tbn;

Otto Hardwick, Harry Carney - alt, clt; Rudy Jackson - ten, clt;

Duke Ellington - pno; Fred Guy - bjo; Mack Shaw - bbs; Sonny Greer - dms;

Rube Bloom - arr

E-4965 / E-22809 Soliloquy

Br 3526,

Chronological Classics 539

After all these afore-mentioned recordings, there is only one recording of June Clark left, which is the WASHINGTONIANS session of April 30, 1927, more than a year later than the CREOLE STOMPERS sessions.

This is the Ellington band of the day, June Clark subbing for Bubber Miley. Miley is known for his alcohol abuse and his resulting unreliability. So, this might have been one of the occasions that Ellington had to replace the erratic and unreliable Miley, another one being the session of Nov. 03, 1927, with Jabbo Smith substituting for Miley.

It is said that Ellington only once in his life fired a musician from his band, Miley, regardless of this musician's importance for the band. I assume that Metcalf mainly played first trumpet parts in the Ellington band, with Miley, as main soloist and crowd-puller, taking the second parts and being the get-off man. This is what can be detected here. But June Clark, as sub for Miley, is not provided with any solo spots on this title. The trumpet-soloist on this title is, to my ears, clearly Louis Metcalf, who also plays first trumpet part. So June Clark is only heard dimly playing second trumpet part, which could have been played by any trumpet player of quality. This assumption is confirmed by a note in the Rosenberg/Williams drafts, that Clark played only section work here.

As there is only one title listed, there might have been others recorded on this day. (Can it be that other titles were rejected because of Miley's absence, and therefore the recordings being below Ellington's - or the company's - demands?)

Personnel is as quoted in W. E. Timmer, D. E. AND HIS SIDEMEN and also in L. Massagli - L. Pusateri - G. Volonté D.E. STORY ON RECORDS (1966 ed.).

Frank Dutton in STORYVILLE and RUST give Mack Shaw on bbs and unknown ten/clt.

On matters reed section, besides of Otto Hardwick, there still seems to be much uncertainty and controversy.

Mark Tucker in "D.E. THE EARLY YEARS" is very cautious with this problem.

1. tpt: Louis Metcalf: the tone and vibrato of the first-trumpet player and the soloist (A1) are the same and clearly by L. Metcalf.

2. tpt: June Clark: although Massagli - Pusateri - Volonté D.E. STORY ON RECORDS (1966 ed.) list June Clark as trumpet soloist, I hear Metcalf. As other titles of this session are non-existent, there unfortunately is no comparison. Clark's solos on additional titles might have been very interesting. The Rosenberg/Williams draft says Clark did only section work. That's what I hear!

tbn: Joe Nanton: Ellington's regular trombone player at this time

alt, clt: Otto Hardwick, ? Harry Carney: see above

ten, clt: ? Prince Robinson or? Rudy Jackson: see above

pno: Duke Ellington: no question

bjo: Fred Guy: Ellington's regular banjo player at this time

bbs: Bass Edwards or Mack Shaw: see above

dms: Sonny Greer: no question again, and .... listen to his cymbals!

Notes:

- Jazz Directory Vol.3: June Clark, Louis Metcalfe (tpt); Joe "Tricky Sam" Nanton (tbn); Otto Hardwicke (alt, sop); Harry Carney (bar, alt); Rudy Jackson (clt, ten); Duke Ellington (p); Fred Guy (bj); "Bass" Edwards (tu); Sonny Greer (d).

Rust\*3,\*4,\*6: June Clark, Louis Metcalf -t; Joe Nanton -tb; Otto Hardwick -ss -as -bar; Prince Robinson - ? and another -cl -ts; Duke Ellington -p -a -ldr; Fred Guy -bj; Bass Edwards -bb; Sonny Greer -d.

Recorded Tunes:

Soliloquy Key of F Arr. by Bube Bloom (W. Boutelje ?) Brunswick, Vocalion  
(Intro 4 bars ens)(A1 Chorus 30 bars AA'B (tpt LM 10 bars, ens 8 bars, tbn JN 4 bars, ens 8 bars))(B1 Chorus 18 bars AA' ens)(Bridge 4 bars ens)(C1 Verse 16 bars pno DE)(C2 Verse 16 bars ens)(A2 Chorus 30 bars ens)(Coda 4 bars ens)

031 FOWLER'S FAVORITES

New York,

Jul. 05, 1927

Leonard Davis, cnt; George Washington, tbn;

Eugene Mikell, clt, alt; Happy Caldwell, ten, sop;

Lem Fowler, pno, voc (1); Paul Burnett, bjo; Billy Taylor, bbs; Sammy Hodges, dms.

144627-1 Percolatin' Blues

Col 14230-D,

Frog DGF 66

144628-3 Hot Strut

Col 14230-D,

Frog DGF 66

A great recording, but no June Clark here!

I had these tracks on an old VJM LP, but I never paid them much attention because the sound of the band was so muddy and lacked any brilliance. This now has changed drastically with the advent of FROG DGF 66. It is certainly true what Mark Berresford says in his notes:

""Percolatin' Blues" and "Hot Strut" are justifiably considered to be among the finest Harlem jazz sides of the 1920s". This session is included here because of the suggestion of Clark as trumpeter in the Lem Fowler CD on the FROG label. I have been able to find the correct personnel of these 'Favorites' as shown above. The interested reader/listener can find my research in my article "A Case of Sudden Enlightenment" elsewhere on this website!

Notes:

- *Jazz Directory Vol.3 (1956): Lem Fowler (p, vcl); unknown tpt; tbn; ten; alt, clt; bj; tu; d.*
- *Rust\*2 (1961): unknown tpt; unknown tbn; unknown clt/alt; unknown ten; Lemuel Fowler pno/vcl; unknown bjo; unknown bbs; unknown dms*
- *Rust\*3 (1969): unknown t; unknown tb; ? Ernest Elliott -cl -ss;? Charlie Holmes -as; unknown -ts; Lemuel Fowler -p -v; unknown -bj; unknown -bb; unknown -d*
- *Rust\*4 (1978): t; tb; ? Ernest Elliott -cl -ss;? Charlie Holmes -as; ts; Lemuel Fowler -p -v; bj;bb; d*
- *Rust\*6 (2002): unknown t; tb; ? Ernest Elliott -cl -ss;? Charlie Holmes -as; ts; Lemuel Fowler -p -v; bj;bb; d*
- *FROG DGF 66 CD booklet (2007): ?June Clark, t; unknown tb; ?Ernest Elliott, cl-ss-as; ?Benny Waters, ss-ts; Lemuel Fowler, p-v; unknown bj; bb; d.*

Recorded tunes:

<u>Percolatin' Blues</u>	<u>Key of Bb / Eb</u>	<u>Columbia</u>
<i>(Intro 4 bars clt - ens)(A1 Verse I 16 bars AA ens)(A2 Verse I 16 bars clt 8 bars / tbn 4 bars / clt 4 bars)(B1 Verse II 32 bars AB ens 16 bars / sop + clt 16 bars)B2 Verse II 32 bars voc + ens)(A2 Verse I 16 bars ens)(Bridge 4 bars ens) (C1 Chorus 18 bars AA' tbn)(C2 Chorus 32 bars alt + ten)(C3 Chorus ens)</i>		
<u>Hot Strut</u>	<u>Key of Bb / Eb</u>	<u>Columbia</u>
<i>(Intro 4 bars ens)(A1 Verse I 18 bars AA' ens)(A2 Verse I 18 bars ten)(B1 Verse II 16 bars AA ens)(B2 Verse II clt + ten 8 bars / tbn 8 bars)(A3 Verse I 18 bars ens)(Bridge 4 bars pno)(C1 Chorus 16 bars AA alt + ten 8 bars / alt - ens 8 bars)(C2 Chorus 16 bars pno)(C3 Chorus 16 bars ens)(Cody 8 bars ens)</i>		

DOUBTFUL ITEMS

This section lists all recordings which have been assumed to have June Clark playing in the personnel, either in the Rosenberg / Williams draft, or on LP cover personnels or CD booklets, or in the literature on hand. Also listed are recordings the author assumes to possibly have Clark on cornet/trumpet.

All the below recordings - with the exception of most of the Brown And Terry's Jazzola Boys - have been carefully listened to. None of these recordings can honestly be attributed to June Clark, although most of them contain good and secure, albeit mostly straight trumpet work, and therefore cannot be definitely denied as Clark items either!

The Brown & Terry's Jazzola Boys (personnel from TIMELESS CBC 1-045) seem to be a white band.

The Clarence Williams items are generally accepted as being accompanied by a white band, the Tampa Blue Jazz Band, just as the Daisy Martin of Dec. 1921.

Rickett's Stars accompanying Lizzie Miles, Kitty Brown and Esther Bigeou have a trumpet player who plays very little, and this throughout straight and with little vibrato. There might be a vague possibility of a youthful Clark's presence, but I am unable to have a secure opinion.

So, no definite sign of June Clark on these recordings!

Herman Rosenberg / Eugene Williams in their draft to their later article in JAZZ INFORMATION list a number of Okeh's first race records speculating about June Clark's possible presence. These recordings are:

<b>DAISY MARTIN</b> her Jazz Bell Hops	New York,	c. Apr. 15, 1921
Daisy Martin - voc;		
probably:		
Gus Aiken - tpt; Jake Frazier - tbn; Garvin Bushell - clt, alt;		
Dude Finley - pno; unknown - bjo; unknown - bbs		
7854-A	Play 'Em For Mama Sing 'Em For Me	OK 8001

7855-B	I Won't Be Back 'Till You Change Your Ways	OK 8001	
<b>BROWN AND TERRY'S JAZZOLA BOYS</b>		New York,	Jun. 1921
unknown - cnt; ? Lewis - tbn;			
Raymond Berryman - clt; John W. Jones - ten;			
Percy R. Terry - pno; unknown - bbs; Clarence Sheppard - dms			
7980-A	The Darktown Strutters' Ball	OK 8006	
7982-A	Hesitating Blues	OK 8006	
7983-A	Saxophone Blues	OK 8017	
<b>BROWN AND TERRY'S JAZZOLA BOYS</b>		New York,	Sep. 1921
probably:			
unknown - cnt; ? Lewis - tbn;			
Raymond Berryman - clt; John W. Jones - ten;			
Percy R. Terry - pno; unknown - bbs; Clarence Sheppard - dms			
70185-A	Yelping Hound Blues	OK 8018	
70186-B	All By Myself	OK 8014	
70187-	Jump Steady Blues	OK 8021	
70188-B	Down By The Old Swimming Hole	OK 8017	
70189-A	Anna In Indiana	OK 8014	
70190-A	Aunt Hagar's Blues	OK 8018	
<b>DAISY MARTIN</b> the Tampa Blue Jazz Band		New York,	c. Dec. 05, 1921
Daisy Martin - voc; Clarence Williams - voc (1);			
Jules Levy, Jr. - cnt; <i>Ephraim Hannaford</i> - tbn; Joe Samuels - clt, bsx;			
Larry Briers - pno; unknown - dms			
70352-A	Brown Skin (Who You For?)	OK 8027	
70353-B	If You Don't Want Me, Please, Don't Dog Me Around	OK 8027	
<b>LIZZIE MILES</b> Ricketts' Stars		New York,	Jan. 1923
Lizzie Miles - voc;			
unknown - cnt; unknown - tbn;			
unknown - clt; unknown - alt;			
Bob Ricketts - pno; unknown - bbs			
71249-B	The Yellow Dog Blues	OK 8052	
71250-B	The Black Bottom Blues	OK 8050	
71251-A	He Used To Be Your Man But He's My Man Now	OK 8048	
71254-B	Sweet Smellin' Mama (Poro Blues)	OK 8048	
71255-B	The Trixie Blues	OK 8049	
<b>KITTY BROWN</b> Ricketts' Stars		New York,	Feb. 1923
Kitty Brown - voc;			
unknown - cnt; unknown - tbn;			
unknown - clt; unknown - alt;			
Bob Ricketts - pno; unknown - bbs; unknown - dms			
71274-A	Evil Blues	OK 8052	
71275-B	Mean Eyes	OK 8053	
<b>ESTHER BIGEOU</b> Ricketts' Stars		New York,	Mar. 1923
Esther Bigeou - voc;			
unknown - cnt; unknown - tbn;			
unknown - clt; unknown - alt;			
Bob Ricketts - pno; unknown - bbs			
71322-B	Aggravatin' Papa (Don't You Try To Two-Time Me)	OK 8053	
71323-C	Four O'Clock Blues	OK 8054	
<b>MAMIE SMITH AND HER JAZZ HOUNDS</b>		New York,	c. Oct. 12, 1921
Mamie Smith - voc (1);			
<i>Bubber Miley</i> - tpt; unknown - tbn; unknown ( <i>Ernest Elliott?</i> ) - clt;			
unknown - pno; unknown - dms			
70246-B	Let's Agree To Disagree	OK 4511	
70247-B	Rambling Blues	OK 8024	
70248-B	Cubanita	OK 8024	

Drummer George A. "Dinah" Taylor, who played with Clark in 1938 and who was the drummer of the John Montague band (with Rex Stewart on cornet in 1924), told Gene Williams / Herman Rosenberg that June Clark made Okeh records with Mamie Smith's Jazz Hounds with this personnel: June Clark, trumpet; Charlie Andrews, trombone; Elliott - clarinet; Johnny Mullins - alto & violin; Lion, piano; Sam Walker, drums.

Elsewhere in their draft Rosenberg / Williams take this session in consideration as a possible June Clark item. The same goes for the Mamie Smith session of Feb. 14, 1922 (see above).

After repeated listening I tend not to regard this as a June Clark item, as the trumpet player here uses the kind of triplet playing which has been Johnny Dunn's trademark in the early years of Harlem music. Although Clark had not yet met Joe Oliver and Louis Armstrong in Chicago, nowhere in early recordings with his participation do I hear anything like these triplets. When comparing these three items with the two by Mamie Smith of Feb. 1922 (see above) it becomes apparent that there are two different trumpet players involved, Clark being possibly present on the Feb. 1922 session.

The clarinet player may well be Ernest Elliott as I have come to know him from Thomas Morris' Past Jazz Masters of Aug. 07, 1923. It is not Garvin Bushell (see note below).

The reported violin player is inaudible here and his presence has to be questioned.

Similarly this pno player here is a less assured player than the one of Feb. 1922.

Singer Mamie Smith is only on "Let's Agree ....", the other items being instrumentals !

Notes:

- Rust\*6: ? Bubber Miley, c / tb / ? Garvin Bushell, cl / ? Leroy Parker, vn / p / d

Tunes:

Let's Agree To Disagree Key of F OKeh

(Intro 4 bars ens)(Vamp 4 bars ens)(A1 Verse 16 bars AA' voc + ens)(B1 Chorus 16 bars AA' voc + ens)(Vamp 4 bars ens)(A2 Verse 16 bars voc + ens)(B2 Chorus 16 bars (ens 8 bars / voc + ens 8 bars))(Coda 4 bars clt - ens (Mendelssohn's wedding march))

Rambling Blues Key of F OKeh

(Intro 4 bars ens)(A1 Verse 16 bars AB ens)(B1 Chorus 16 bars AA'BA ens)(B2 Chorus 16 bars ens)(Vamp 8 bars ens)(Vamp 8 bars ens)(B3 Chorus 16 bars ens)(B4 1/2 Chorus 8 bars ens)(Coda 4 bars ens)

Cubanita Key of F OKeh

(Intro 4 bars ens)(A1 Verse 24 bars ABA ens)(B1 Chorus 32 ABAC ens)(B2 Chorus 32 bars ens)

An interesting sidelight to this Mamie Smith session has been given recently by clarinetist, Garvin Bushell, who played on many early sessions. *Let's Agree To Disagree* was played to him but he denied his presence: *I never had that fast vibrato*, although he offered two interesting insights into similar sessions: *I hated dates like this because you had to read so much. You had no chance to put in anything of your own. I didn't want to read, because I figured I could play it better than they could write. ... I don't think they'd hire Bubber Miley for a date like this where reading was involved; Bubber didn't have much chops then. Besides, that cornet is too stiff to be Bubber.* (Bruce Bastin, NEVER SELL A COPYRIGHT, p. 8)

**TRIXIE SMITH**

Trixie Smith - voc;

unknown - cnt; unknown - tbn;

unknown - clt; unknown - ten; unknown - vln;

unknown - pno; unknown - bjo

P-161-1 Desperate Blues

New York,

c. Sep. 1921

P-161-2 Desperate Blues

BS, Pm

P-162-1 Trixie's Blues

BS, Pm

BS, Pm

These recordings have been checked because of their chronological vicinity to other recordings by James P. Johnson bands.

Personnel seems to be as listed above (no bbs as in RUST, and prob. ten plus clt).

There is no hint to June Clark here, but this cannot be found in these early (pre 1925) recordings, anyway.

But on "Desperate Blues" is a respectable case of an early violin solo chorus!

Notes:

- Rust\*6: unknown, t; unknown, tb; unknown, cl, as; unknown, vn; unknown, p; unknown, bj; unknown, bb.

Tunes:

Desperate Blues Key of Eb Black Swan

(Intro 4 bars ens)(Vamp 4 bars ens)(A1 Verse I 16 bars AB voc + ens)(B1 Chorus 16 bars AB voc + ens)(C1 Verse II 16 bars voc + ens)(B2 Chorus 16 bars vln + ens)(B3 Chorus 16 bars voc + ens)(Coda 4 bars ens)

Trixie's Blues Key of C Black Swan

(Intro 4 bars ens)(Vamp 4 bars ens)(A1 Verse 12 bars AB voc + ens)(B1 Chorus 12 bars bl voc + ens)(B2 Chorus 12 bars bl voc + ens)(B3 Chorus 12 bars bl voc + ens)(A2 Verse 12 bars ens)(B4 Chorus 12 bars bl voc + ens)(B5 Chorus 12 bars bl voc + ens)

**LUCILLE HEGAMIN**

Lucille Hegamin - voc;

probably:

Wesley Johnson - tpt; Charlie Irvis - tbn;

unknown - clt; Harvey Boone - alt; unknown - ten;

Bill Hegamin - pno

Mississippi Blues

Wabash Blues

New York,

c. Oct. 1921

Arto, Bell, Globe, HT

Arto, Bell, Globe, HT

This record is listed here because a copy of it has been found in June Clark's uncle's house in New York, and might therefore have been belonging to June Clark's own property. (It might as well have been a gift to his uncle, thus indicating June's presence and participation ?!) The accompanying band features an unsecure and in the first title almost impossible to hear trumpet player whose identity is impossible to uncover.

As with all these here listed recordings of Clark's possible presence, there is nothing to definitely identify his trumpet/cornet playing as it certainly is possible in his recordings from 1925 on. So, we have to wait for the idealist who is able and willing to have computer programs developed to identify and discriminate different individual instrumental styles in early jazz.

Notes:

- Rust\*6: possibly: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb.

Tunes:

Mississippi Blues Key of F Arto, Bell, Globe, HT

(Intro 4 bars ens)(A1 Verse 16 bars AB voc + ens)(B1 Chorus 32 bars AA' voc + ens)(B2 Chorus 32 bars voc + ens)

(Coda 4 bars saxes - clt - ens)

*Wabash Blues* *Key of Bb* *Arto, Bell, Globe, HT*  
 (Intro 4 bars ens)(A1 Verse 16 bars AB voc + ens)(B1 Chorus 32 bars AB voc + ens)(Vamp 8 bars voc + ens)(B2 Chorus 32 bars  
 voc + ens)

**DOROTHY DODD**

Dorothy Dodd - voc;

New York,

c. Oct. 1921

unknown - tpt; unknown - tbn; unknown - clt;

unknown - pno; unknown - bjo (if at all)

I Ain't Gonna Be Nobody's Fool

Arto, Bell, Globe, HT

I've Got The Blues

Arto, Bell, Globe, HT

This record is listed here because a copy of it has been found in June Clark's uncle's house in New York.

The accompanying band features a secure and prominent trumpet player whose identity is impossible to uncover. Dorothy Dodd has been found out by Howard Rye to have been a white singer. So, there only is a very faint possibility of June Clark's presence here.

Notes:

- Rust\*6: acc by unknown jazz band..

Tunes:

*I Ain't Gonna Be Nobody's Fool* *Key of Eb* *Arto, Bell, Globe, HT*  
 (Intro 4 bars ens)(Vamp 4 bars ens)(A1 Verse 12 bars AB voc + ens)(B1 Chorus 32 bars AB voc + ens)(B2  
 1/2 Chorus 16 bars ens)(B3 Chorus 32 bars voc + ens)

*I've Got The Blues* *Key of D* *Arto, Bell, Globe, HT*  
 (Intro 4 bars ens)(Vamp 4 bars ens)(A1 Verse 16 bars AA' voc + ens)(B1 Chorus 28 bars ABA'C voc + ens)(Vamp 16 bars voc +  
 ens)(B2 Chorus 28 bars voc + ens)

**TRIXIE SMITH** James P. Johnson's Harmony Eight

New York,

c. Nov. 1921

Trixie Smith - voc;

unknown - cnt; unknown - tbn;

unknown - clt; unknown - alt;

unknown - vln;

James P. Johnson - pno

P-282-1 You Missed A Good Woman When You Picked All Over Me

BS, Pm

P-282-2 You Missed A Good Woman When You Picked All Over Me

BS, Pm

P-283-2 Long Lost Weary Blues

BS, Pm

These recordings have been checked because of the James P. Johnson band accompaniment.

Personnel seems to be as listed above, but no bjo as in RUST, and probably alt, not ten.

Other than for Clark's confirmed presence on some Johnson band accompaniments, there again is no hint to June Clark here.

Furthermore, the trumpet player is very weak and unobtrusive.

Notes:

- Rust\*6: unknown, c; unknown, tb; unknown, cl; ?Walter Watkins, ts; unknown, vn; unknown, p; unknown, bj.

Tunes:

*You Missed A Good Woman When You Picked All Over Me* *Key of Eb* *Black Swan*  
 (Intro 4 bars ens)(Vamp 4 bars ens)(A1 Verse 16 bars AB voc + ens)(B1 Chorus 24 bars voc + ens)(Vamp 4 bars ens)(A2 Verse 16  
 bars voc + ens)(B2 Chorus 24 bars voc + ens)(Coda 4 bars ens)

*Long Lost Weary Blues* *Key of Eb* *Black Swan*  
 (Intro 4 bars ens)(Vamp 2 bars ens)(A1 Verse 16 bars AB voc + ens)(B1 Chorus 16 bars AA' voc + ens)(A2 Verse 16 bars ens)(B2  
 Chorus 16 bars clt + ens)(B3 Chorus 16 bars voc + ens)(Coda 2 bars tbn - ens)

This chorus is very akin to "I'm Busy And You Can't Come In" as composed and performed by Clarence Williams.

The trombone part in the coda sounds as if played by two trombones.

**JAMES P. JOHNSON'S HARMONY EIGHT**

New York,

Dec. 05, 1921

June Clark, unknown - cnt; unknown - tbn;

unknown - clt; unknown - alt; Walter Watkins - ten;

James P. Johnson - pno; unknown - bjo;

unknown - bbs (if at all)

70350-B Dear Old Southland

OK/Apex, Starr

70351-C Bandana Days (Intro. Love Will Find A Way)

OK/Apex, Starr

There is a strong and jazzy trumpet/cornet-lead in 70351 which could well be June Clark. I have therefore listed this item as a possible but doubtful J. Clark recording. But this is certainly the author's guess-work!

Notes:

- Brown, Hilbert, James P. Johnson, A Case of Mistaken Identity: two unknown cornets; unknown trombone, clarinet, alto sax; possibly Walter Watkins, alto and tenor sax; Johnson, piano; unknown banjo, drums.

- Rust\*6: unknown, 2t; unknown, tb; unknown, cl,as; unknown, as or ts; James P. Johnson, p; unknown, bj; unknown, d.

Tunes:

*Dear Old Southland* *Key of F* *OKeh/Apex, Starr Gennett*  
 (Intro 4 bars ens)(A1 Chorus 16 bars AA' ten - ens)(A2 Chorus 16 bars tbn - ens)(B1 Verse 16 bars AA' ens)(B2 Verse 16 bars  
 ens)(A3 Chorus 16 bars ens)(B3 Verse 16 bars ens)(A4 Chorus 16 bars ens)(Tag 2 bars ens)

*Bandana Days (introducing Love Will Find A Way)* *Key of Bb / F / Bb* *OKeh/Apex, Starr Gennett*  
 (Intro 4 bars ens)(A1 Verse 16 bars AA' ens)(B1 Chorus I (Bandana Babies) 32 bars AA' tpt (Clark?) - ens)(Bridge 8 bars ens)(C1  
 Chorus II (Love Will Find A Way) 32 bars AA' ten - tpts)(B2 Chorus I (Bandana Babies) 32 bars ens)(Coda 4 bars tpt - ens)

<b>ETHEL WATERS</b>	Jazz Masters	New York,	c. Mar 1923
Ethel Waters – voc;			
<i>Howard Scott</i> – cnt; <i>George Brashear</i> – tbn;			
<i>Clarence Robinson</i> – clt;			
Fletcher Henderson – pno ; <i>John Mitchell</i> – bjo			
564-	Memphis Man	BS, Pm	
565-	Midnight Blues	BS, Pm	
	Brown Baby	BS, Pm	
-2	Brown Baby	BS, Pm	

Listening reveals a trumpet player that sounds familiar from early Fletcher Henderson recordings. Rust lists ? Chambers. In my opinion Chambers owns a rather rhythmically square style. This man here is jazzier. So, I see the possibility of Howard Scott.

Notes:

- Rust\*6: ?*Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; John Mitchell, bj.*

Tunes:

Memphis Man Key of D / G *Black Swan, Paramount*  
 (Intro 4 bars ens)(Vamp 4 bars ens)(A1 Verse I 16 bars AA voc - ens)(B1 Verse II 16 bars AA voc - ens)(C1 Chorus 16 bars voc - ens)(C2 Chorus 16 bars voc - ens)

Midnight Blues Key of F *Black Swan, Paramount*  
 (Intro 6 bars ens)(A1 Chorus 24 bars AA voc - ens)(A2 Chorus 24 bars voc - ens)(A3 Chorus 24 bars AA ens 12 bars / voc - ens 12 bars)

Brown Baby Key of C / F / C *Black Swan, Paramount*  
 (Intro 6 bars ens)(A1 Chorus 24 bars AA voc - ens)(A2 Chorus 24 bars voc - ens)(A3 Chorus 24 bars AA ens 12 bars / voc - ens 12 bars)

<b>ETHEL WATERS</b>	her Jazz Masters	Long Island City, NY,	c. Mar. 1923
Ethel Waters – voc;			
<i>June Clark</i> - tpt; <i>George Brashear</i> – tbn; ( <i>Clarence Robinson</i> ) - clt;			
Fletcher Henderson – pno; unknown ( <i>John Mitchell</i> or <i>Charlie Dixon</i> ) - bjo			
	Long-Lost Mama	BS 14148,	Chronological Classics 775
	Lost Out Blues	BS 14151,	Chronological Classics 775

These titles have hitherto been attributed to the forgoing Ethel Waters session. But very obviously there is a different trumpet player here, who seems to have listened to some Louis Armstrong at this early time, and who uses ‘dirty’ phrasing – very unusual for this time in New York. He also plays with a lot of pressure, physically and rhythmically – just at the edge of rushing. These habits may have caused June Clark to be assumed on trumpet in BGR\*2 and Rust\*3. As Howard Scott’s first recording with Henderson was in November 1923 I presume that this trumpet player might really be June Clark. All his playing characteristics point to Clark – especially at this early time!

Brashear, again, is very much retained. But what can be heard fits with Brashear’s style.

Edgar Campbell’s playing habits – as described above – cannot be detected here, and the clarinet playing heard may well be that of Clarence Robinson as heard on earlier sides. It certainly is that of Don Redman as might be assumed. Henderson’s presence is undisputed, but Mitchell’s presence has to be doubted because of his own testimony.

Notes:

- BGR\*2: *June Clark* or *Howard Scott, tpt; Henry Brashear, tbn; Clarence Robinson, clt; Fletcher Henderson, pno; Johnny Mitchell, bjo.*

- BGR\*3,\*4: *Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; Johnny Mitchell, bj.*

- *W.C. Allen, Hendersonia, p.51: prob Elmer Chambers, cornet; George Brashear, trombone; Edgar Campbell, clarinet; Fletcher Henderson, piano; John Mitchell, banjo. “John Mitchell recalled that he had made one recording date with Fletcher Henderson, behind Ethel Waters, for Black Swan. The ‘Jazz Masters’ credit, and the presence of a banjo, suggested that this was the date in question. Later, on hearing these first three titles, he confirmed his own presence, and suggested the above names to the best of his recollection. He was not sure of the personnel, however, since he never played regularly with Henderson or his men; he described this session as a ‘one-shot deal’ for himself. The last two titles have the same instrumentation and are tentatively presumed to fit here.”*

- Rust\*3: *June Clark* or *Howard Scott -c; George Brashear -tb; Clarence Robinson -cl; Fletcher Henderson -p; Johnny Mitchell -bj.*

- Rust\*4,\*6: ?*Elmer Chambers, c; George Brashear, tb; Edgar Campbell, cl; Fletcher Henderson, p; John Mitchell, bj.*

Tunes:

Long-Lost Mama Key of F *Black Swan, Paramount*  
 (Intro 4 bars ens)(A1 Verse 12 bars AB voc + ens)(B1 Chorus 32 bars AA’ voc + ens)(B2 Chorus 32 bars ens with prominent tpt)(B3 Chorus 32 bars voc + ens)

Lost Out Blues Key of D / G (Eb / Ab ?) *Black Swan, Paramount*  
 (Intro 6 bars clt - ens)(A1 Verse I 12 bars voc + ens)(B1 Verse II 16 bars AA voc + ens)(C1 Chorus 16 bars AB clt - ens)(C2 Chorus 16 bars voc + ens)(C3 Chorus 16 bars voc + ens)(Tag 2 bars ens)

## THE SOURCES

Clark, June (Algeria Junius) (*b* Long Branch, NJ, 24 March 1900; *d* New York, 23 Feb 1963). Cornetist. With James P. Johnson he toured in the revue *Black Sensations* and played in Toledo, Ohio, where the two met Jimmy Harrison and invited him to join them; the group accompanied the blues singer Alice Leslie Carter on recordings made in New York in 1921. Clark toured with Willie "The Lion" Smith and played again with Harrison before settling in New York, where he led a band that included the young Benny Carter (1924). In 1925 he made recordings with Smith as a member of the Gulf Coast Seven (including *Santa Claus Blues*, Col. 14107D) and with Harrison and Clarence Williams as an accompanist to Sara Martin. He worked as a leader and as a sideman with many bands until 1937, when ill health compelled him to retire.

(Barry Kernfeld, *THE NEW GROVE DICTIONARY OF JAZZ*, p. 217)

CLARK, Algeria Junius "June" (trumpet)

Reported to have played on some Clarence Williams recording dates.

1920 – to NYC w. Fess Williams Band

1921 – rec. with Alice Leslie Carter (2 sessions)

March 1923 – w. Ethel Waters

Summer 1925 – Saratoga, NY

10/29/25 – rec. w. Blue Rhythm Orch

11/4/25 – rec. w. Blue Rhythm Orch

11/5/25 – rec. w. Gulf Coast Seven

11/16/25 – rec. w. Sara Martin

4/30/27 – rec. W. Duke Ellington

Early 1930s – own band, Fernan (sic) Tapp, Wen Talbert, Jimmy Reynolds bands

1934 and 1935 – Philadelphia

Late 1935 to early 1936 – New York.

(Tom Lord, *CLARENCE WILLIAMS*, p.520)

"We also worked at Vic Hamilton's Cabaret in Philadelphia; they had two cabarets, one upstairs and one downstairs. June Clark, who was quite a trumpet player, was working upstairs with a lady piano player /I think her name was Minnie Timber), but the place just couldn't support the two acts, so we lost the job.

(Barclay Draper, David Griffith, *HOT JAZZ From Harlem To Storyville*, p. 193)

"She (*Valaida Snow*) also had a similarly arresting effect on some of her fellow performers offstage. "Everybody in the act had eyes for Valaida," (*Willie The Lion*) Smith noted. June Clark went overboard for her; Bunny Allen, our tenor vocalist, spent most of his spare time chasing after her, and he carried a gun; and finally even Will Mastin showed interest. .... Three of those musicians were just then in *Holiday in Dixieland* - Willie (The Lion) Smith, George McClennon and June Clark, all figures of some significance during the formative years of jazz in New York. .... June Clark, meanwhile, made just a handful of appearances on record, although his two sides with the Gulf Coast Seven for Columbia in 1925 secured him a very modest place in jazz history if for no other reason than the sheer ribaldry of his playing. Whether or not he succeeded in catching Valaida's eye, he likely caught her ear as the first trumpeter that she would have known personally to be fully conversant with the developing jazz idiom.

(M. Miller, *HIGH HAT, TRUMPET AND RHYTHM; The Life and Music of Valaida Snow*, p. 25/27/28)

"Every head turned as two tall, sharply dressed look-a-likes promenaded into view, immaculate in Harris tweed suits with caps to match. Lips were buzz-buzzing and eyes questioned, "Who are these guys?" None of the younger fellows who were my cronies knew them, but they created so much excitement as they sauntered into the elegant Touraine Restaurant (where all the monied gentry and their ladies dined) that I slunk in behind them even though I was unaccustomed to that exalted atmosphere.

Luckily, I found a spot at the counter, and, over coffee and pie, I proceeded to watch with great curiosity as the various entertainers and musicians paused to chat at the strangers' table. Florence Mills, Dancing Dotson, Johnny Dunn, and Battle Ax (famed drummer of Jim Europe's band) were among the people who greeted the fellows, so I knew they had to be big-timers.

Then, my ears really perked up as James P. Johnson, the famous pianist and composer of *Carolina Shout* and *Keep Off The Grass* (very popular ragtime hits), entered the restaurant, looked around, and rushed up to greet them, exclaiming, "Hi there, Jimmy. Watcha know, June? Well, I see that you birds finally made the Apple. Where are you staying? Man, wait until these New York cats hear what you can do on those horns!" Then, turning to the Lion, Willie Smith, he said, "Willie, these are the bimbos that I told you I heard out in the Windy City, and you can bet a man that they can get off on them horns and blow a "Boston" that will swing you into bad health" (a Boston was a real get-off). He continued, "Meet Mr. June Clark, trumpet man, and his sidekick, Big Jim Harrison, whose trombone makes the whores moan."

(Rex Stewart, *JAZZ MASTERS OF THE 30s*, p.53)

"I worked in dance halls with June Clark, not playing what someone might call hot jazz but just dance music. We played uptown and downtown; perhaps we also played at the Tango Palace the man mentioned to me, but I distinctly remember we played at Small's – not the one I played at later with Charlie Johnson, but nother one, over on Fifth Avenue. (*Could it have been Small's Sugar Cane Club? – H O N*) That sounds familiar. If that was the only other Small's, it was probably the place. (*Where you still playing C melody, or had you switched to alto? – H O N*) The jobs with June Clark may have been the last times I played C melody."

(Benny Carter, Hank O'Neal, *The GHOSTS of HARLEM*, p.161)

"Small's Sugar Cane Club: Pianist Charlie Smith had a band at the Sugar Cane in 1923. Cornetist June Clark took it over and featured Jimmy Harrison, trombone; Benny Carter, C-melody-sax; Jazz Carson, drums; Prince Robinson, sax; Will "Splivy" Escoffery, banjo; and a fellow named "Stone" on clarinet.

(booklet to *THE SOUND OF HARLEM*, Columbia C3L33)

"Saturday, March 14 – New York: Palace Garden Club; grand opening. The opening night program was featured with pleasing offerings by popular artists and an abundance of music, which was furnished by Fletcher Henderson and his original Roseland Orchestra and June Clarke's Creole Orchestra."

(New York *AMSTERDAM NEWS*, March 18, 1925 in W. C. Allen *HENDERSONIA*, p. 142)

"Switching from C-melody to alto sax was good for me musically and therefore professionally. When I went to June Clark's band he wanted me to play alto, on which I had a start thanks to the Lion."

With June Clark in 1924 Carter played in a number of dime-a-dance or taxi-dance halls that called themselves dancing schools or academies. Most of them were for white men, and the only women present were paid "hostesses." A few halls were plush; even the big Broadway halls such as the Roseland, Arcadia and Empire, featuring good bands, also provided hostesses for unaccompanied men. So did such halls in Harlem. They also provided work for black musicians who went on to careers in jazz. Carter worked with the Clark band in halls called Danceland and Tango Palace, in various parts of Manhattan on West 125<sup>th</sup> Street and on East 86<sup>th</sup> and 14<sup>th</sup> Streets. .... In the summer of 1925 Carter went to Saratoga Springs, New York, with June Clark, where he met an attractive young woman ....." (M. Berger, E. Berger, J. Patrick, BENNY CARTER A Life in American Music, p. 54/55)

"I never heard the band that Charlie Johnson had in Smalls' Paradise. I didn't even know about Jimmy Harrison playing in that band for a while. I knew Jimmy when he was working with June Clark in the place Smalls used to have over on Fifth Avenue before he opened the Smalls' Paradise on Seventh."

(Count Basie / Albert Murray, GOOD MORNING BLUES, p.7)

"June Clark and Jimmy Harrison used to have a band uptown at Connor's on 135<sup>th</sup> street, and all of us used to practically live in there. June was very good, but he couldn't read. They used to play some great jazz together. When Jimmy was in Fletcher's band later on, he was the best around.

(Don Redman/Frank Driggs: Martin Williams JAZZ PANORAMA)

"Most likely we met at Smalls' Sugar Cane on Fifth Avenue. That would be about right because I also met Jimmy Harrison and June Clark there. They were the only musicians in town playing "Western" style with the exception of Happy Caldwell, who had grown up under the influence of Joe Oliver and Louis Armstrong. .... Hap started teaching me the Western "get-off" style of playing, which had a heavy accented back beat on the second and fourth bars (*sic*). When you soloed, it was called "taking a Boston".

(Rex Stewart, BOY MEETS HORN, p. 65)

"I also worked at the first Small's, the one over on Fifth Avenue. Now that was a fine place. I remember they had dancing waiters, who were terrific, and a good band. June Clark led the band. He was a wonderful trumpet player, but he drank too much and practically killed himself. They had a stride pianist named Charlie Smith, who was very good."

(Tommy Benford, THE GHOSTS OF HARLEM, p. 108)

"During the fall of 1925 the most exciting jazz band in Harlem, according to the many musicians who heard it, was June Clark's Creole Stompers at Ed Small's Sugar Cane Club (up until October 22<sup>nd</sup> when Small's Paradise opened on Seventh Avenue with Charlie Johnson's band). The main attraction was the brass duo of Clark and trombonist Jimmy Harrison, who modeled their choruses after the two-cornet style of King Oliver and Louis Armstrong.

(booklet to THE SOUND OF HARLEM, Columbia C3L33)

"I remember that in the early 'twenties, "Smalls'" was located on the south-west corner of 135<sup>th</sup> Street and 5<sup>th</sup> Avenue. Trumpeter June Clark was the band-leader and Leonard Fields (sax) and Jimmy Harris (*sic*) (trombone) were in the band, but I don't remember the other names. I do remember that Basie was across the street with a four-piece combo.

(Freddie Skerritt, STORYVILLE 95, p.183)

"Leonard Fields was on alto; I never heard anybody play like him, he was really fast and used to do double and triple tongue work on the saxophone.

(Bobby Booker's Life Story, STORYVILLE 101, p.176)

"We would go to cabarets and dances to hear the better players as Jimmy Harrison, trombone; Leonard Fields, alto sax; .....

(Leslie Carr Looks Back, STORYVILLE 139, p. 28)

"Before Smalls' Paradise opened over on Seventh Avenue between 134<sup>th</sup> and 135<sup>th</sup> streets, there was a Small' Sugar Cane Club a few blocks down Fifth Avenue from Leroy's. That is where I used to go to listen to a hell of a combo that June Clark had in there with the great Jimmy Harrison on trombone. .... I guess June must have heard me playing up at Leroy's because that first time he came up to me and said he was looking for me. That's how I got my big chance to go in there and sit in and play that gig with those two fabulous guys and that great little band. I forget the name of the boy, who played banjo, and there was a saxophone player from Kentucky, which is also where Jimmy Harrison was from; and the drummer was called Jazz. His last name was Carson, and he was also known as Cripple Jazz because there was something wrong with his legs, but that didn't stop him from being a bitch of a drummer. He and I became pretty good friends, and later on we used to work on a few other gigs together.

Naturally I considered myself very lucky to have the chance to go in there and fill in with that band. Because you didn't just come down there and sit in and play along with those guys like you could do in a lot of other places. Those cats were too bad for that. You could get yourself very embarrassed trying to mess around with the kind of stuff they were playing. Most musicians just went in there to listen and learn something. Anybody that got up there with that pair better sure know what he was doing, because they didn't show anybody any mercy on the bandstand. The only guy I remember that used to come in the Sugar Cane and cut it along with June Clark and Jimmy Harrison in those days was Rex Stewart. Old Rex was still in his teens at that time, but he was already playing a lot of cornet.

June and Jimmy were known to be just about the hottest, toughest brass team in town. June was a first-rate cornet and trumpet man, and Jimmy Harrison was doing trumpet notes on the trombone that you couldn't believe until you heard him and saw him at the same time. Sometimes when he and June really got into something it sounded like they had two trumpets in there. Most trombone players didn't tangle with him. They were no contest for him. ....

I got a chance to work with June again some time later on when he was working downtown on Fourteenth Street and Seventh Avenue at a place called the Dreamland or maybe it was the Tango Gardens or some place like that. By that time, the Sugar Cane had closed, because Smalls had opened his big new place called Smalls' Paradise over on Seventh Avenue between 134<sup>th</sup> and 135<sup>th</sup> streets and was using a different kind of band because he was featuring floor shows and dancing, and it was another kind of thing over there. The Sugar Cane was one of those cozy downstairs neighborhood spots like Leroy's and the Nest and places like that. But Smalls' Paradise was in competition with places like Connie's Inn and the Cotton Club.

Anyway, June was working downtown, and I think he came and got me because Smitty was having another one of his attacks, and I was available because I was out of Leroy's for the time being. So I went down to the Dreamland. But that turned out to be a different scene in more ways than one. ....

But the thing about it was that you had to take those things and read them right off from the go. And that was a little rough for me because I still hadn't learned to sight-read yet. I could play it. I could play anything I could hear. I could listen to the first chorus and play it. Sometimes I could get by because I would figure out the first chorus and go on from there. But when they started modulating, and those mothers did modulate, that was a problem. As long as it was one of those stocks of just one sheet, anything was okay, because I could put my ear down on that, since all the changes were just about the same. But then they were beginning to make a lot of arrangements for combinations, and they started changing keys and using special choruses and special effects, like hitting chimes for the break. That tricked me.

So I came to work one night and June Clark told me that another piano player was going to work at it for a little while. And that is how I found out about Joe Turner, the fabulous piano player from Baltimore, Eubie Blake's hometown. ....

After a couple of days, June came by my apartment. I remember that I had bought a new suit and I was putting it on, and he sat there awhile, and I finally asked him what he was doing over there at that time, and that was when he told me. He said Joe Turner was coming into the group, and he gave me some money and said I didn't have to show up. Which meant I was fired. Joe Turner had taken the job."  
(Count Basie / Albert Murray, GOOD MORNING BLUES, p.71-73)

"At that time, the team of June Clark and Jimmy Harrison were just closing at Smalls'. I caught them at the Lincoln Theater, where I heard this trombone playing real high like a cornet and not like any trombone I had listened to before. His style was long smears, just like the dixieland boys play now. I can picture him now with his long legs crossed, lolling in an inadequate chair, big head leaning on one side while he held a Coca-Cola bottle in the bell of his trombone, and he was just swinging like mad. It was new to me and the rest of the cats, because Jim Harrison had recently come off the road where he had picked up Louis Armstrong's stuff, and we could hardly wait until the show was over to meet this genial giant. Jimmy and June had played around Chicago a lot and absorbed the feeling of what we later discovered was the greatest team of them all. They played what they called "Western style" and started the New Yorkers thinking when they told us that King Oliver and Louis were the greatest in the world. These statements were greeted by derision and questions like "How about Johnny Dunn and Bubber Miley and Jack Hatton?", who were considered the blowingest cats in those parts at that time. That made Jimmy roar, and he had a mighty laugh, telling us that Louis would get to New York one of these days and he'd show us how to blow. Jimmy was born or grew up in Louisville, Kentucky, but the family soon moved to Detroit where his father ran a restaurant. His two sisters and his mother baked wonderful pies which were famous in that neighborhood. Jim, who was the night cook, ate a lot of them, too. Jimmy was some eater. Finally his father had to tell him that business was not good enough for him to eat all those pies and he had to hire a different man. Lucky for us that he gave up cooking to be a trombone player!

So here I was hired to replace June Clark, and a real swinging trombone player from Newark, New Jersey, Herb Gregory, replaced Jimmy Harrison. Herb and I tried our best to copy Jimmy and June but we didn't get anywhere with that.  
(Rex Stewart, BOY MEETS HORN, p. 44)

"Bamboo Inn: June Clark's Creole Stompers: Clark, cornet; Jimmy Harrison, trombone; Len Fields, alto sax; Harrison Jackson, tenor sax; Charlie Smith, piano; Buddy Christian, guitar; Bill Benford, bass; Joe "Jazz" Carson, drums, January 1926.  
(booklet to THE SOUND OF HARLEM, Columbia C3L33)

"Charlie Green left, probably to join June Clark" (*between Apr. 14. and May 14. 1926*)  
(W. C. Allen, HENDERSONIA p. 170)

".... Then I joined the red hot band of trumpeter June Clark, who was a carbon copy of Louis Armstrong. June and Jimmy Harrison were known as the greatest brass team of that wonderful period. "Jazz" Carson, a fine drummer, completed our quartet."  
(Joe Turner, booklet to SOLO ART CD)

"(Louis Armstrong) must have dropped by Smalls' Sugar Cane when June Clark and Jimmy Harrison were working in there, because they were crazy about him and so was Rex Stewart, and I understand that June and Rex used to hang out with him, or as near him as they could get, as often as possible. But I missed him all the while he was in New York."  
(Count Basie / Albert Murray, GOOD MORNING BLUES, p.96)

"With Louis (Armstrong) gone, Clarence looks around for another hornman. TKD (4) inserts a note, which should come at this time. - At this stage something must be said about June Clark. It is clear from information received from a number of sources - including both Clark and Williams - that Williams used Clark on a number of sessions, often in company with Jimmy Harrison (the two men played together with a Bradford unit), and that these sessions fall in the period between Louis Armstrong's leaving New York - between the 2<sup>nd</sup> and 9<sup>th</sup> of November 1925 - and early 1926."  
(Tom Lord, CLARENCE WILLIAMS, p. 142)

"The Washingtonians' version of "Soliloquy" is rhythmically square and somewhat lackluster. Miley's absence from the date may be partly responsible for the low level of intensity. But the main problem stems from the band's adherence to written notation; throughout, Ellington's players closely follow Boutelje's arrangement, perhaps under instructions from the Brunswick people to render it "straight." Miley's replacement, June Clark (from Long Branch, New Jersey, Greer's hometown), plays lead trumpet (*no, Metcalf!*) sweetly and accurately, occasionally adding melody and rhythmic embellishments to make his part hotter. ....  
(M. Tucker, ELLINGTON The Early Years, p. 217)

"Pianist Lloyd Phillips told Jeff Aldam (*Jazz Monthly*) that he played in June Clark's band at the Club Monterey about this time (1927). The personnel he gave was June Clark (trumpet), Jimmy Archey (trombone), Bob ... (alto sax), Ted McRae (tenor), Lloyd Phillips (piano), Ferman Tapp (banjo, guitar), ... Scott (bass), Manzie Johnson (drums, Victoria Spivey (vocals). There is no way, unfortunately, of putting this group into its proper chronological sequence. Saxophonist Leslie Carr says that when he was at the Club Monterey with June Clark, Archey was not in the band. Incidentally the Club Monterey was formerly the Kentucky Club, where Duke Ellington's band once played. In June Clark's band, the personnel was Ted McRae (tenor sax), Lloyd Phillips (piano), Ferman Tapp (banjo, guitar), June (trumpet), a fellow on drums named George, "Scottie" on bass and Les Carr on alto. Trombonist Jimmy Harrison, who is often believed to have been in this band, was actually playing uptown in Harlem at Connie's Inn, 7<sup>th</sup> Avenue at 131<sup>st</sup> St.  
(Peter Carr, JIMMY ARCHEY The Little Giant of the Trombone, p. 31)

"During this period (*c. 1929*), I also worked with trumpeter June Clark at the Tango Palace, a dancing school. We left there and went to the Bluebird Dancing School, but later returned to the Tango Palace with a small five-piece band.  
(Herbie "Cat" Cowens: David Griffith, HOT JAZZ From Harlem To Storyville, p. 235)

"The first real professional job I played was with June Clark's band in 1931. .... So I went down and started working for June Clark at Hogan's Dancing School on 14th Street. I learned to fake tunes, and play tunes from memory. You really got plenty of practice there, and I continued to study as well. Musicians didn't really like to work in a dancing school, because it was continuous playing, but if they were out of work and needed money, they would go there. The rhythm section usually stayed on, but the horn players would come and go. June Clark was terrific then, a very good trumpet player, and a great friend of Louis Armstrong. Teddy McRae, Rudy Powell and Howard Johnson were some of the saxophone players who worked there. Lloyd Phillips, who later was Pearl Bailey's accompanist, played there, and he was a wonderful pianist."

(Lawrence Lucie: Stanley Dance, THE WORLD OF SWING, p. 346)

Promoter Ernie Anderson was quoted in MELODY MAKER (July 7, 1951, p. 9) to the effect that trumpeter June Clark "played with Fletcher Henderson in his heyday." No mention of this association was made in the lengthy biography of Clark in JAZZ INFORMATION, vol. II No. 16 (Nov. 1941, p. 11)."

(W. C. Allen, HENDERSONIA, p. 484)

"Same way with Sarah Vaughn. I had her playing on a second piano. "She's a musician," I said, "and the union supersedes. You have to keep out of it. You know how I first heard her? June Clark and I were drinking all day, and Ella Fitzgerald was singing with some kind of quartet behind her – four boys – and I said, "June, let's go see Ella. ...."

(Earl Hines in Stanley Dance, THE WORLD OF EARL HINES, p. 282)

"Also present was an even older friend, June Clark. Of Louis's age, June had been a prominent trumpeter on the New York scene in the 1920s, but tuberculosis put an end to his playing career, and, as often said, there was no reason for him to go on with trumpet anyway after Louis had accomplished. For a time, he'd been Louis's road manager; later he became Sugar Ray Robinson's right-hand man.

Louis now excused himself, explaining that he wanted to catch a nap before the next show. He and June disappeared behind a partition, and Jeann gestured to us to be quiet. Soon we heard the most beautiful whistling: it was Louis's solo from the 1930 recording of "Sweethearts On Parade", not-perfect, with all the right inflections. June emerged, saying, sotto voce: "He's asleep." It was a very special lullaby. Jeann informed us that June could whistle almost all of Louis's famous solos."

(Dan Morgenstern, LIVING WITH JAZZ, p. 13)

#### THE PHOTOGRAPHS

There is a well-known photograph of June Clark's / Perry Bradford's band in Keepnews/Grauer A PICTORIAL HISTORY OF JAZZ, Driggs/Lewine BLACK BEAUTY, WHITE HEAT, Perry Bradford BORN WITH THE BLUES and Basie/Murray GOOD MORNING BLUES.

All three books name June Clark, Jimmy Harrison, Perry Bradford. GOOD MORNING BLUES names also Charles "Smitty" Smith.

I have a faint recollection of having read the banjo-player's name as Sam Speede, but I cannot recall where.

Leaves the alto-player! Comparing this musician with fotos of the Alex Jackson band (Fernet SWING OUT or booklet to CD RICHMOND RARITIES Jazz Oracle BDW 8008) where Len Fields is listed as clt,alt (good and assured alto-solo on I CALL YOU SUGAR but comparison to above named titles impossible) shows no similarities whatsoever.

..... But I believe to have found this sax-player's face on a foto of Leon Abbey "Jazz Lips Revue" band (STORYVILLE 73/7) as ---- Kennedy. This man's first name seems to have been Gene (see Allen/Rust/Wright "KING" OLIVER p. 102). He is also listed in Russell Wooding Orchestra (STORYVILLE 72/215).

So the photograph may show: Gene Kennedy, Sam Speede (*wrong! but .... Will "Splivey" Escoffery!*), Charles "Smitty" Smith, Perry Bradford, Jimmy Harrison, June Clark.

RUST lists "Spivvey" bj in several instances. These may all apply to Will "Splivey" Escoffery of the above mentioned personnel.

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