

THE RECORDINGS OF SEYMOUR IRICK

An Annotated Tentative Personnel - Discography

IRICK, Seymour, trumpeter

born: Summerville, S.C., Feb. 1899; died: New York, 1929

In the 1920s he recorded with Lucille Hegamin, Martha Copeland (no - KBR), and Lemuel Fowler.

(Tucker, Bushell, Jazz from the Beginning)

STYLISTICS

STYLE

Irick's trumpet-style is determined by his business in early Harlem immediately after World War I, when ragtime was the music of young and modern people doing the two-step dance popularised by the Castles. This style is mainly built on a two-quarter rhythm, lacking the soft and flexible structure of the later used four-quarter rhythm, as used by Louis Armstrong and his successors. Like his colleagues in early Harlem, Irick handles a collection of assorted mutes. Throughout, he seems to play with a hard staccato. Irick plays eighth-notes the classical way, not the jazzy triplet-determined way (the middle-triplet left out). When playing final sustained notes of phrases he uses growl/dirty tones. He sometimes uses fast-running triplets and thus shows to be an amazing technician.

TONE

Irick's tone is very clean and metallic, but not voluminous. He fits perfectly into a duet with a saxophone, but is not suited to lead an ad-libbing 7-piece band in Southern collective style.

VIBRATO

Irick owns a medium-long vibrato with little amplitude.

TIME

Very stiff and not swinging, as usually in these early jazz times. Irick plays eighth-notes classically, not the triplet-determined way.

PHRASING

Irick plays mainly on the beat when improvising, often using eighth-notes, but little syncopation and no off-beat phrasing. He plays staccato phrases almost entirely, and does not use blues-tonality.

This personnel-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnel are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Seymour Irick
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Seymour Irick*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: unknown
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Seymour Irick*)

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

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

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

SEYMOUR IRICK

001 **LUCILLE HEGAMIN** her Blue Flame Syncopaters New York, c. Mar. 1921
 Lucille Hegamin – voc;
 Wesley Johnson – tpt; Charlie Irvis – tbn;
 unknown – clt; Harvey Boone – cms;
 Bill Hegamin or Fred Turnstall - pno; Ralph Escudero – bbs; George Barber – dms
 He's My Man (You'd Better Leave Him Alone) Arto 9058, Document DOCD-5419
 Mama Whip! Mama Spank! (If Her Daddy Don't Come Home) Arto 9058, Document DOCD-5419

Fred Turnstall is doubtful as Bushell says: “*He (Abba Labba, pianist – KBR) and Fred Turnstall never took a steady job.*” (Bushell, ‘Jazz from the Beginning’ p.20).

The band mostly play written scores for Miss Hegamin’s accompaniment. Therefore, individual traces of the musicians are scarce and hard to identify, if existent at all. But the musicians seem to be the same as in the preceding session, which does not correspond to the first session as assumed by Rust and BGR. And there is no violin on these sides.

The names of Seymour Irick, Herb Flemming and Maude Jones as listed in Rust*6 are too early here when considering that these men belonged to Lucille Hegamin’s accompanying band in November 1921.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Harris’ Blues and Jazz Seven: Wesley Johnson (tpt); Jan Reevy (tbn); Clarence Harris (sax); Wilson Kyer (pno); Bob Escudero (tu); Kaiser Marshall (dms).*

- E. Biagioni, *Herb Flemming p.15*: “John Chilton thinks that he (Flemming – KBR) made his jazz-record debut in late 1921 with Johnny Dunn. This is probably not correct, since Brian Rust’s most recent discography (Rust*3 – KBR) (contrarily to the somewhat older edition of the blues discography by Godrich & Dixon (BGR*2? – KBR)) names Herb as the trombonist for the recording sessions by blues singer Lucille Hegamin from c. March 1921 on.

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvey Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, d.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4,*6: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if used; Frank Robinson -d if used.

002 **LUCILLE HEGAMIN** her Blue Flame Syncopaters New York, c. May 1921
 Lucille Hegamin – voc;
 Wesley Johnson – cnt; Charlie Irvis – tbn;
 unknown – clt; Harvey Boone – cms;
 Bill Hegamin - pno; Ralph Escudero – bbs; George Barber - dms
 I Wonder Where My Brown Skin Daddy's Gone? Arto 9063, Document DOCD-5419
 You'll Want My Love Arto 9063, Document DOCD-5419

Aurally, we find the same accompanying personnel here as before. And still, no violin! There is no hint as to Seymour Irick’s presence on these sides. Also, the recording-date does not fit with Irick’s reported time of collaboration with Miss Hegamin’s band.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Harris’ Blues and Jazz Seven: Wesley Johnson (tpt); Jan Reevy (tbn); Clarence Harris (sax); Wilson Kyer (pno); Bob Escudero (tu); Kaiser Marshall (dms).*

- RR 39/7: “About May of 1921, Lucille Hegamin with her Arto publicity was on the road with a new band formed by Bill Hegamin. They were on an extended tour under the Cutting-Gellert Attractions management playing Pennsylvania, West Virginia and Ohio. Lucille, at that time coined the band title “Blue Flame Syncopaters”. According to L.H. there was no real significance to the name. “Some of the boys on Arto records who toured with me were Bill Hehamin, piano; Harvey Boone, sax; Charlie Irvis, trombone; George Barbour, drums. Band members of Sam Wooding were also on some of my records during this period. Bill Hegamin was on all my Arto dates.”

Storyville 1996/7 p. 206: (L.H.) Billed to appear at Richmond Market Armory with her Ten Blue Flame Syncopaters on Friday 13 May 1921 (Ad BAA 6/5/21 p1). (Wooding’s band? - KBR)

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvey Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, d.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; unknown, clt; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4,*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; unknown-cl; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

003 **LUCILLE HEGAMIN** her Blue Flame Syncopaters New York, c. May 1921
 Lucille Hegamin – voc;
 Wesley Johnson – cnt; Charlie Irvis – tbn;
 unknown – clt; Harvey Boone – cms;
 Bill Hegamin - pno; Ralph Escudero – bbs; George Barber - dms
 18070-2 I Like You Because You Have Such Loving Ways Arto 9068, Document DOCD-5419
 18071-2 Wang Wang Blues Arto 9068, Document DOCD-5419

And again, we obviously have the same band-personnel – without violin - on this session. Very interesting is the vocalized version of Wang Wang Blues – probably the very only one on record!

There is no hint as to Seymour Irick's presence on these sides. Also, the recording-date does not fit with Irick's reported time of collaboration with Miss Hegamin's band.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Harris' Blues and Jazz Seven: Wesley Johnson (tpt); Jan Reevy (tbn); Clarence Harris (sax); Wilson Kyer (pno); Bob Escudero (tu); Kaiser Marshall (dms).*

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, d.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4,*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

004 BLUE FLAME SYNCOPATORS

New York,

c. May 1921

Wesley Johnson – cnt; Charlie Irvis – tbn;

unknown – clt; Harvey Boone – cms;

Bill Hegamin - pno; unknown – bjo; Ralph Escudero – bbs; George Barber - dms

Strut Miss Lizzie

Arto 9069,

Document DOCD-5419

Sweet Mama, Papa's Getting Mad

Arto 9069,

Document DOCD-5419

For this session, Miss Hegamin allowed free play to her accompanists. Again, we obviously have the same personnel, but this time it is strengthened by a banjo, which is not noted in any discography. The banjo suddenly appears in the first strain C of 'Strut Miss Lizzie' with some triplets while its player doubles the melody lines in single-string manner for almost the entire second title. I wonder whether this player might be Lucille Hegamin herself. Do we have any knowledge of her being a banjo player? Or, might this be the generally listed Maud Jones doubling on banjo?

There is no hint as to Seymour Irick's presence on these sides. Also, the recording-date does not fit with Irick's reported time of collaboration with Miss Hegamin's band.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: not listed.*

- Storyville 1996/97, Lucille Hegamin: "Billed to appear at Richmond Market Armory with her Ten Blue Flame Syncopators on Fri 13 May, 1921 (Ad BAA 6/5/21 p1)"

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some; no vcl.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb; no vocal.

- BGR*4: not listed.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4: Probably: Wesley Johnson -t; Charlie Irvis -tb; unknown -cl; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

- Rust*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; unknown -cl; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb. The following two titles are instrumental performances by the Blue Flame Syncopators.

005 LUCILLE HEGAMIN her Blue Flame Syncopators

New York,

c. May-Jun. 1921

Lucille Hegamin – voc;

Wesley Johnson – cnt; Charlie Irvis – tbn;

unknown – clt; Harvey Boone – cms;

Bill Hegamin - pno; Ralph Escudero – bbs; George Barber - dms

18086-2 Lonesome Monday Morning Blues

Arto 9074,

Document DOCD-5419 ?

18086-3 Lonesome Monday Morning Blues

Arto 9074,

Document DOCD-5419 ?

Getting Old Blues

Arto 9074,

Document DOCD-5419

-2 Getting Old Blues

Arto 9074,

not on LP/CD

-3 Getting Old Blues

Arto 9074,

not on LP/CD

Only one take of both titles is reissued on the Document CD, but sadly Johnny Parth, the utmost meritorious producer of the Document series had obviously not been informed about the take-numbers of the titles on Arto 9074, so that we do not know now. And a confirmation of any alternate take of these titles is thus impossible.

The condition of the source material for this reissue was terrible. The band seems to be the same as before. Very prominent is – as before – the tasteful - possibly Southern – clarinetist. Who plays arranged reed parts together with Boone's C-melody-sax in the second title.

A drummer cannot be recognised here, possibly because of the meagre aural sound condition. On the sessions above he was only partly determinable by his temporary wood-block sounds. But the pianist is not determinable, as well!

Again, there is no hint as to Seymour Irick's presence on these sides. Also, the recording-date does not fit with Irick's reported time of collaboration with Miss Hegamin's band.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: not listed.*

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4,*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

Discernible differences of takes:

No identification of takes possible because of lack of alternate takes on LP/CD.

006 LUCILLE HEGAMIN her Blue Flame Syncopators	New York,	c. Oct. 1921
Lucille Hegamin – voc;		
Seymour Irick or (June Clark) – tpt; Herb Flemming – tbn;		
unknown – clt; Harvey Boone – cms; unknown – ten;		
Fred Tunstall - pno; Ralph Escudero – bbs; Frank Robinson - dms		
Mississippi Blues	Arto 9105,	Document DOCD-5419
Wabash Blues	Arto 9105,	Document DOCD-5419

The accompanying band features a restrained, unsecure and in the first title almost impossible to hear trumpet player. He may possibly be Seymour Irick, trumpet player in the recent accompanying band documented for November (see below). But also, there might be another solution to this problem as discussed below.

It is not possible to recognise whether we still have Charlie Irvis here on trombone, or Herb Flemming, already, who is present in November as documented below.

From the band sound, and then clearly in the coda break of the first title, we hear two saxophones beside the clarinet. As the first – upper – part is played by Boone on C-melody-sax, and the second part played by a tenor sax, I assume the tenor sax player to be a recent addition to the band. Obviously, the prominent clarinet mainly plays ad-lib parts. So, we have scored saxophone parts here, much earlier than the Henderson band had them! Again, a drummer cannot be determined here, but might nevertheless be present. And there certainly is no violin.

At this time Fred Tunstall might have been installed as pianist and leader of Hegamin's Blue Flame Syncopators, following Lucille and Bill Hegamin's divorce that must have happened in mid-1921.

Comparing this trumpeter's performance with Seymour Irick's recordings with Lem Fowler and Percy Glascoe, they do not necessarily be proof of his presence, as his obtrusive staccato playing in 1925 can not be found here. Yet, this may also be explained by the fact that this trumpeter had written scores to play.

A copy of this record was 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. As with all recordings with Clark's possible presence in the early 1920s, there is nothing to definitely identify his trumpet/cornet playing as it certainly is possible in his recordings from 1925 on. In the middle of the last chorus of 'Wabash Blues' there is a short ad-lib phrase of the cornet which – by attack and tonal quality - might as well be played by a juvenile June Clark.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown accompaniment.*

- Record Research 40 p.3: "In a recent discussion, veteran trombonist Herb Flemming interjected that he was a member of the SHUFFLE INN pit band during this period (i.e. early 1922). Other members of the band in addition to Herb Flemming, trombone, were: Seymore Irick, trumpet; Bill Hegamin, piano; Frank Roberts, drums & sax; and Maude Jones, violin. Thanks, Herb. (Ed.)"

- Storyville 1996/7 p. 206: (L.H.) at Shuffle Inn 131st & 7th. Orchestra led by Fred Tunstall, p; Seymour Irick, c; Herbert Fleming, tb; Maud Jones, vn; Frank Robinson, d (NYA 26/11/21).

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4,*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

007 LUCILLE HEGAMIN her Blue Flame Syncopators	New York,	c. Nov. 1921
Lucille Hegamin – voc;		
Seymour Irick – tpt; Herb Flemming – tbn;		
unknown – clt; Harvey Boone – cms; unknown – ten;		
Fred Tunstall - pno; Ralph Escudero – bbs; Frank Robinson - dms		
Ain't Givin' Nothin' Away	Arto 9119,	Document DOCD-5419
Can't Feel Jolly Blues	Arto 9119,	Document DOCD-5419

Aurally, we have the tamer cornettist of before again, thus perhaps Seymour Irick. But, there are no unequivocal musical signs of Irick's presence on this session. Although the sound of my CD leaves much to be desired I dare to list the instrumentation including a tenor sax as before. And again, a drummer can not be determined.

Judging from the note in the New York Age of 26 Nov. 1921 (see above) L. Hegamin appeared at the 'Shuffle Inn' 131st & 7th, accompanied by an orchestra including trumpeter Seymour Irick, trombonist Herb Flemming, violinist Maud Jones and drummer Frank Robinson. It would then be wise to assume these musicians to be present on this recording date, possibly also on the preceding date. It is interesting to note that we have a three-part reed section from the preceding date on, and we know that Miss Hegamin had divorced her former husband Bill Hegamin.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: not listed.*

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb; unknown pac or o, added.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, pac.

- Rust*4,*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p; Ralph Escudero -bb.

008 **LUCILLE HEGAMIN** her Blue Flame Syncopators New York, c. Jan. 1922
 Lucille Hegamin – voc;
 (Wesley Johnson), Seymour Irick – tpt; unknown or Herb Flemming – tbn;
 unknown – flt; Harvey Boone – cms; unknown – ten;
 Bill Hegamin or Fred Tunstall – pno; Ralph Escudero – bbs; Frank Robinson - dms
 He May Be Your Man But He Comes To See Me Sometimes Arto 9129, Document DOCD-5419
 You’ve Had Your Day Arto 9129, Document DOCD-5419

We now hear a complete big band accompaniment, encompassing two trumpets/cornets and three reeds, as noted in a newspaper advertisement of 6 May, 1921 in the Baltimore Afro-American (see above), yet with a flutist - who may be the clarinetist of the former sessions – on both titles. Because of the long-time interval to the May 1921 recordings above, Charlie Irvis’ presence on these later sessions has to be very doubtful. And again, Seymour Irick is not identifiable here, and the drummer is undeterminable and might as well be absent, together with the violinist.

Most discographies list an organ or a piano-accordion for this session. But this would certainly mean, that there would be chordal portions played by the organist – whether Fred Tunstall or anybody else. Instead, we only hear single-note passages as part of the reed-section, while the so prominent clarinet of before is silent. And these are flute notes to me, playing first-saxophone-parts, mostly in lower register, by a player who was not a very accomplished flutist. Or the scores did not reward further technique. Or, we do possibly hear the clarinetist who might have flirted with this particular instrument. Yet, on the second title he dares to play long sustained trills in a convincing manner. Perseverers of the organ or accordion idea might still declare, that the organist/accordionist plays the first melody-part of the reeds with his right hand on a reed-organ or a harmonium, but this certainly would not make any sense for the bandleader. Only, that the clarinetist would not have shown up for the session. And also, there is no violinist as listed before, who could then have substituted for the ailing clarinetist.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown accompaniment.

- BGR*2: probably: Wesley Johnson, tpt; Charlie Irvis, tbn; Harvie Boone, alt; Bill Hegamin, pno; Ralph Escudero, bbs; with unknown vln on some; organ added.

- BGR*3: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; unknown vn some sides only; Bill Hegamin, p; Ralph Escudero, bb; unknown pac or o, added.

- BGR*4: probably: Wesley Johnson, t; Charlie Irvis, tb; unknown, cl; Harvey Boone, as; Bill Hegamin, p; Ralph Escudero, bb; unknown, pac.

- Rust*3: Wesley Johnson or Seymour Irick -t; Herb Flemming -tb; Harvey Boone -as; Maud Jones -vn when used; Bill Hegamin or Fred Turnstall -p; Ralph Escudero -bb if any; Frank Robinson -d if any.

- Rust*4: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p-or; Ralph Escudero -bb.

- Rust*6: Probably: Wesley Johnson -t; Charlie Irvis -tb; Harvey Boone -as; Maud Jones -vn on some sides; Bill Hegamin -p-or; Ralph Escudero -bb; Bill Hegamin? doubling organ, first side only.

RR 40 p.3: “In a recent discussion, veteran trombonist Herb Flemming interjected that he was a member of the SHUFFLE INN pit band during this period (i.e. early 1922). Other members of the band in addition to Herb Flemming, trombone, were: Seymore Irick, trumpet; Bill Hegamin, piano; Frank Roberts, drums & sax; and Maude Jones, violin. Thanks, Herb. (Ed.)”

009 **LUCILLE HEGAMIN** her Blue Flame Syncopators New York, Feb. 26, 1922
 Lucille Hegamin – voc;
 unknown – tpt; unknown – tbn;
 unknown - clt; unknown - ten;
 unknown – pno; unknown – bbs; unknown - dms
 996-1 I’ve Got The Wonder Where He Went And When He’s Coming Back Blues Pm 20108, Document DOCD-5419
 996-2 I’ve Got The Wonder Where He Went And When He’s Coming Back Blues Pm 20108, Document DOCD-1011
 996-3 I’ve Got The Wonder Where He Went And When He’s Coming Back Blues Pm 20108, Document DOCD-1011
 997-1 He May Be Your Man (But He Comes To See Me) Pm 20108, Document DOCD-1011
 997-2 He May Be Your Man (But He Comes To See Me) Pm 20108, Document DOCD-5573
 997-4 He May Be Your Man (But He Comes To See Me) Pm 20108, Document DOCD-5419

The personnel given by all the popular discographies must be wrong as these are all the musicians of the ‘Harris’ Blues and Jazz Seven’ accompanying Miss Hegamin on her first recording session of November 1920, of whom she said that she “never recorded with them (Harris’ Blues and Jazz Seven – KBR) again”! So, we have to look for other players.

Lucille Hegamin was with the show ‘Shuffle Along’ doing “mainly one-nighters playing theatres in Pennsylvania, New York, Vermont, Connecticut, etc. and even in Canada.” Miss Hegamin recalled: “Mr. Collins, the road manager for our Shuffle Along show, made arrangements a few times to hold up the train at least 3 minutes in order for me to get to New York to make new records. All this would happen Saturday nights in order for me to get to New York on Sunday to make my records. Sunday was the only day I had off from my show. I remember having Sam Wooding’s band on one of my dates at this time” (Len Kunstadt, ‘The Lucille Hegamin Story’ in RR 41-4). Regarding this citation she obviously was not accompanied by members of the ‘Shuffle Along’ band. It certainly would have been senseless to take the whole accompanying band with her to New York, but there must have been a group of studio musicians assembled by the Paramount people to work with her. The band consist of trumpet, trombone, clarinet, tenor sax, piano, tuba, and possibly drums – but these are inaudible. There are no scores used – with the exception of a four-bar introduction to the first title, and a two-bar vamp after the intro to the second title. The accompaniment consists almost entirely of ad-lib background playing by trumpet, trombone and tenor sax, with a very busy and rhythmically simple clarinet which pipes obtrusively from start to finish on both titles and each take, un-swinging and un-syncopated, but with lots of notes. The clarinetist would be the only musician to be recognised – if only I had ever consciously heard him play anywhere else. All other participants are drowned in the background and unable to recognise, even if there would be any individual stylistic traces.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown personnel.

- RR 39/6: “That’s how ‘Jazz Me Blues’ and ‘Everybody’s Blues’ came about for Arto Records.. Albury got his name on some of the labels. He was co-composer of ‘Everybody’s Blues’ He was not a musician. Actually Clarence Harris’ pick-up band was on the date. Clarence played sax. Escudero was on tuba, James Reevey, trombone and Kaiser Marshall drums. These are all I can recall. Oh yes, Bill Hegamin was on piano. The group was a one-shot pick-up band. Never recorded with them again.”

- RR 41/4: During her Shuffle Along travels, Lucille came into New York to do some free lance dates for Paramount and/or Plaza. Lucille recalls: I remember having Sam Wooding's band on one of my dates at this time.”
- BGR*2: including some or all of the following: Wesley Johnson, tpt; Jim Reevy, tbn; unknown, clt; Clarence Harris, alt; Wilson 'Peaches' Kyer, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.
- BGR*3,*4: Wesley Johnson, t; Jim Reevy, tb; unknown, cl; Clarence Harris, as; Wilton 'Peaches' Kyer, p; Ralph Escudero, bb; Kaiser Marshall, d. (These may not all be present)
- Rust*3: probable personnel: Wesley Johnson or Seymour Irick -t; Jim Reevy or Herb Flemming -tb; Clarence Harris -as; Maud Jones -vn if any; Wilson 'Peaches' Kyer or Fred Turnstall -p; Ralph Escudero -bb; Frank Robinson or Kaiser Marshall -d if any.
- Rust*4,*6: Probably: Wesley Johnson -t; Jim Reevy -tb; unknown -cl; Clarence Harris -as; Wilson 'Peaches' Kyer -p; Ralph Escudero -bb; Kaiser Marshall -d; or a group drawn from this personnel.

Discernible differences of takes:

- 996-1: band introduction: trumpet playing 8 eighth notes in first bar, with slight trombone glissando leading to count 1 of fourth bar (note Bb)
- 996-2: band introduction: trumpet playing 6 eighth and 1 quarter note in first bar, with prominent trombone tailgate glissando leading to count 1 of fourth bar (note Bb)
- 996-3: band introduction: trumpet playing 8 eighth notes in first bar; no trombone tailgate glissando leading to count 1 of fourth bar.
- 997-1: band introduction: trumpet nearly inaudible in first three bars, strong clt throughout
- 997-2: band introduction: trumpet nearly inaudible - unisono with tenor sax - in first three bars, clt in background
- 997-4: band introduction: strong trumpet playing in 6/8 manner in first bar, clt in background

010 **LUCILLE HEGAMIN** her Blue Flame Syncopaters

New York,

Apr. 30, 1922

Lucille Hegamin – voc;

unknown – tpt; (Herb Flemming) – tbn;

Edgar Campbell - clt; unknown - ten;

unknown – pno; (Ralph Escudero) – bbs; unknown - dms

1046-1 State Street Blues

Pm 20127,

Document DOCD-1011

1046-2 State Street Blues

Pm 20127,

Document DOCD-5419

1046-3 State Street Blues

Pm 20127,

Document DOCD-1011

1047-1 High Brown Blues

Pm 20127,

Document DOCD-1011

1047-2 High Brown Blues

Pm 20127,

Document DOCD-5419

1047-3 High Brown Blues

Pm 20127,

Document DOCD-1011

And once again, Rust and BGR list the musicians of 'Harris' Blues and Jazz Seven' of whom Miss Hegamin said that she "never recorded with them again" after her first recording session!

This band use scored parts for Miss Hegamin's accompaniment throughout. The instrumentation seems to be the same as on the preceding recording session. But again, personal identities cannot be recognised – with one distinct exception.

The clarinetist is not ad-libbing as on the preceding session, but is integrated in the band score, while in 'High Brown Blues' permanently doubling the melody as sung by L. Hegamin. This habit is conveyed and known of early clarinetist Edgar Campbell, who felt unable to play ad-lib parts. There is a strong and secure trombonist with good tone, whom I would cautiously identify as Herb Flemming. Piano, trumpet and tenor sax are mostly restrained and un-identifiable, but there is a proficient tuba player doing all these beautiful eighth-notes upward runs in the choruses of 'State Street Blues'. His name might be Ralph Escudero, participant of the 'Shuffle Along' show band, but therefore improbable for being present in New York for a session of this kind. But maybe, he accompanied Miss Hegamin on her Saturday/Sunday tour to New York?

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown personnel.

- RR 39/6: "That's how 'Jazz Me Blues' and 'Everybody's Blues' came about for Arto Records.. Albury got his name on some of the labels. He was co-composer of 'Everybody's Blues' He was not a musician. Actually Clarence Harris' pick-up band was on the date. Clarence played sax. Escudero was on tuba, James Reevey, trombone and Kaiser Marshall drums. These are all I can recall. Oh yes, Bill Hegamin was on piano. The group was a one-shot pick-up band. Never recorded with them again."

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- BGR*2: including some or all of the following: Wesley Johnson, tpt; Jim Reevy, tbn; unknown, clt; Clarence Harris, alt; Wilson 'Peaches' Kyer, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.

- BGR*3,*4: Wesley Johnson, t; Jim Reevy, tb; unknown, cl; Clarence Harris, as; Wilton 'Peaches' Kyer, p; Ralph Escudero, bb; Kaiser Marshall, d. (These may not all be present)

- Rust*3: probable personnel: Wesley Johnson or Seymour Irick -t; Jim Reevy or Herb Flemming -tb; Clarence Harris -as; Maud Jones -vn if any; Wilson 'Peaches' Kyer or Fred Turnstall -p; Ralph Escudero -bb; Frank Robinson or Kaiser Marshall -d if any.

- Rust*4,*6: Probably: Wesley Johnson -t; Jim Reevy -tb; unknown -cl; Clarence Harris -as; Wilson 'Peaches' Kyer -p; Ralph Escudero -bb; Kaiser Marshall -d; or a group drawn from this personnel.

Discernible differences of takes:

- 1046-1: band introduction: 2 trombone tailgate slurs into second and third bars leading to Eb, in last bar only Eb – Bb quarter notes - no slur; trumpet playing 12 eighth and 1 quarter notes in last two bars.
- 1046-2: band introduction: 3 trombone tailgate slurs into second and third bars leading to Eb, leading to Eb – Bb in last bar; trumpet playing 8 eighth and 3 quarter notes in last two bars.
- 1046-3: band introduction: 1 trombone tailgate slur into second bar leading to Eb, in last bar only Eb – Bb quarter notes - no slur; trumpet playing 12 eighth and 1 quarter notes in last two bars.
- 1047-1: bar 7 of first chorus (after 24-bars verse): clarinet plays upward jumps Eb – eb three times, starting with syncopated high eb on first measure of bar 7.
- 1047-2: bar 7 of first chorus (after 24-bars verse): clarinet plays downward jumps eb – Eb four times, ending on first measure of bar 8.
- 1047-3: bar 7 of first chorus (after 24-bars verse): clarinet plays downward jumps eb – Eb three times, ending with a sole high eb on first measure of bar 8.

Seymour Irick – tpt; John Lindsay – tbn;
 George McClennon – clt; (*Joe Garland*) – alt;
 Clarence Williams – pno; unknown – bjo; (*Louis Cottrell*) – dms
 72524-B New Orleans Wiggle OK 8150, Jazz Oracle BDW 8022
 72525-B Michigan Water Blues OK 8150, Jazz Oracle BDW 8022

This George McClennon session is nowhere else assumed to include Irick but in the CD booklet of the Canadian Jazz Oracle CDBDG 8022 'George McClennon', and subsequently used in an article on Seymour Irick on the excellent website on www.yestercenturypop.com. I only very recently came into knowledge of this assumption. But having listened, I whole-heartedly have to agree to this very fine identification. This then makes me revoke my assignation of a larger part of this personnel to the Armand Piron band as published in my article on McClennon in Names&Numbers 67.

Before discussing this recording session, the reader is reminded that the Armand Piron band from New Orleans spent considerable time in New York in the hope of hitting the big time there. We know that Clarence Williams as A&R man for OKeh was busy to book the Piron band in New York. What would be more reasonable than that he tried to present the band on the OKeh label when the band was preparing for the Roseland engagement and connect them to other stars of his stable? From a photograph in Perry Bradford's book 'Born With The Blues' we know that Williams promoted the band under the name 'Williams' Ten Jazz Kings'. So, when you look at the titles recorded here and listen to the music it becomes quite obvious that musicians of the Piron band might be responsible here.

They certainly were in New York from November 1923 until June 1924 when they recorded for a couple of labels. In May/June 1924 they played a two-week engagement at Roseland Ballroom (the first coloured band there) and were an immediate hit. But they are also thought of being present from at least May 1923 on, when they had been engaged into the fashionable Cotton Club for some time. Clarence Williams, former business partner of Piron and his A&R man in New York, tried to find work for the band and also used their men for a couple of his own recordings, mainly under the 'Clarence Williams' Harmonizers' name.

With the Jazz Oracle booklet in mind, we have to look a little closer:

- Trumpet: Yes, this definitely is Seymour Irick, as first noted by the Jazz Oracle people on their George McClennon CD, possibly here trying to adept to a more Southern style.
- Trombone: If we accept all what is said above, it is easy to accept John Lindsay as trombonist here. Lindsay was trombone man in the Piron band at the time. This trombonist here plays a rather weird rhythmical figure in the repeated strain C of the recording which is not typical for Lindsay I have been told, but – as his playing is nearly identical in all three strains – this seems to be written down for him or have been part of the used arrangement and may therefore not be used as a counter-evidence. He does not play this part in Piron's recording of 'New Orleans Wiggle'. A most remarkable trombone break is played in strain B of 'New Orleans Wiggle', as it appears identically in King Oliver's 'Chattanooga Stomp' of October 15, 1923. (For this very recording session Ed Atkins has invariably been listed by everybody as trombonist – although with a question-mark – but this similarity or even identity should be reconsidered with regard to Lindsay's possible presence on the Olivers, and not simply being explained as "common currency for New Orleans players" as by a very well-known discographer.) What we hear is entirely in Lindsay's limited range of trombone-playing in the Piron band.
- Alto sax: The alto player would accordingly then be Louis Warnick of the Piron band, if we kept the Piron relation. But his playing is definitely different from Warnick's style as known from the Piron sides. Particularly, Warnick continually displays a very short and fast vibrato with little altitude, what is not heard here from our altoist. Instead, I believe to hear the same manner of playing heard on George McClennon's session of May 09, 1924, thus five days before. And on this session I assume the young Joe Garland to be the altoist. He just then was joining the Seminole Syncopators of Atlanta, then in New York (see my George McClennon article elsewhere on this website)
- Piano: The piano player can only be heard soloing in the short breaks in 'Michigan Water Blues'. These are straight renditions and played in perfect Clarence Williams style and rhythm. The tune is his own composition. Therefore – and because of the overall typical 4/4 pounding of both pianist's hands – definitely Clarence Williams!
- Banjo: The banjo player with all his 'tremoloing' is very different from all I know of Charles Bocage of the Piron band (although he certainly could do it and even shows it somewhere on the Piron sides in a couple of breaks), and from Buddy Christian as well, so that I would like to leave him unknown. He sounds more like a New York man. He very often tremoloes, starting on measures one – or three – of a bar which sounds a bit military or classical, what is rather uncommon for jazz banjoists of the time.
- Drums: The drummer can only be heard with a single cymbal crash at the end of the second title. But because of Cottrell being Piron's drummer he should be seen as a probability. The cymbal sound is compatible with Cottrell's on the Piron, and it is Cottrell's habit to play woodblock on the C-strain or the last chorus of a tune.

This is what I thought and wrote about this trumpeter in my earlier article:

"So, for me, it is very certainly Peter Bocage on tpt/cnt with his distinct New Orleans flavour and inner rhythm. Bocage was an immensely experienced musician from his many years of duty in the Crescent City. He could play 'legitimately', i.e. the music, and he could get hot and play all those sensitive rhythmical variations typical for musicians from the south. He also used mutes to get hot intonation and heat into the climaxes of the tunes. This can easily be heard here. He sounds a bit rougher than on the Piron recordings, but he is out of the restrictions of written music here and can let loose. Interesting to hear that he changed functions with the alto player on 'New Orleans Wiggle' as on the Piron recording. On the first strain of the McClennon recording the trumpet holds the chord tone and the alto completes the phrase whereas the Piron recording has this figure the other way around. This enables Bocage to play a very fast and expertly executed triplet break at the end of the first strain which is not on the Piron side. I am unable to follow the McClennon CD booklet attributing this fine trumpet part to the very little known (Lem Fowler) trumpet player Seymour Irick. His style is much too stiff and too much Ragtime derived than our man's here."
 That said and written in 2013, I decidedly revoke!

Notes:

- Record Research 66, p.5: probably Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (?) (bjo); unknown (dms)
- Rust*2: Tom Morris (cnt); Charlie Irvis (tbn); George McClennon (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (?) (bjo); unknown (dms)
- Rust*3: unknown -c (possibly 2); ?John Lindsay -tb; George McClennon -cl; unknown -as; ?Clarence Williams -p; ?Buddy Christian -bj; unknown -d
- Rust*4, *6: ?2 -c; probably: John Lindsay -tb; George McClennon -cl; unknown -as; Clarence Williams -p; Buddy Christian -bj; unknown -d
- Jazz Oracle CD BDW 8022, CD-booklet personnel: possibly Seymore Irick; poss John Lindsay (tb); George McClennon (clt); unknown (as); poss Clarence Williams (p); poss Buddy Christian (bjo); unknown (d, woodblocks)

012 FOWLER'S WASHBOARD WONDERS

Clarence Wheeler – tpt; Percy Glascoe – clt, alt, cms;
 Lemuel Fowler - pno; Stanley Harding - wbd
 140870-3 Dodgin' My Man

New York, Aug. 27, 1925

Col 14096-D, Frog DGF 66

140871-3 Pig Foot Shuffle Col 14096-D, Frog DGF 66

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: unknown (tp); unknown (cl); Lem Fowler (p); unknown (wb)
- D. Mahony, *Columbia 13/14000-D Series*: Lem Fowler, p; unknown, tpt; unknown, clt/sax; unknown, wbd
- Rust*2: Seymour Irick (tpt); Percy Glascoe (cl, alt); Lem Fowler (pno); unknown (wbd).
- Rust*3,*4,*6: Clarence Wheeler -t; Percy Glascoe -cl -as; Lem Fowler -p; unknown -wb.

013 JIM - DANDIES

New York, Oct. 24, 1925

Seymour Irick – tpt; Percy Glascoe – clt, sop;

Lem Fowler – pno; Richard Ward – dms

141188-1 Shake That Thing Har 55-H, Frog DGF 66

141189-1 Charleston Geechie Dance Har 55-H, Frog DGF 66

The legendary Seymour Irick is on trumpet here. His time is stiff and unadventurous, but he displays a good technique, and shows a somewhat softened Johnny Dunn influence. His legend might be based on his reputation of a lady's man (which, by the way, brought him an untimely death). Glascoe doubles on soprano-sax here.

This coupling is one of two hitherto undisputedly and unquestionedly containing Seymour Irick as trumpeter in its personnel. Frog DGF 66 is the first reissue of these two recordings, and we have to be very thankful to the Frog people for their affection towards this kind of early jazz music.

We hear an urgently driving trumpet player with sharp and strong tone, but with little improvisational talent we usually expect from well-known jazz musicians. But this still was the time of strongly ragtime-derived music in Harlem, although for other – younger – musicians Louis Armstrong's one-year already presence in Fletcher Henderson's band had caused a strict change of musical direction into rhythmically different ways. Our man's way of playing here wears out in presenting a row of little-altered variations of the given melodic material and using the different mutes on-hand for achieving a kind of jazz music which is far from the Southern – or Western – style that Armstrong presented in Harlem at this very time, and that became standard for jazz playing in the future. Johnny Dunn and Jack Hattton were the prototypes of this kind of trumpet playing in early Harlem, and we have to accept this style as a model of this special time.

Percy Glascoe is a ,remnant' of this time, as well, although he performs in a somewhat looser style, presenting parts of his solos in free improvisation with little reference to the given melodies.

Fowler on piano restricts himself to fundamental chordal and rhythmic work. The drummer – as usual – is confined to rudimentally use a drum and a cymbal, without bass-drum and hte snares.

This obviously is a simple kind of jazz music, although the players were experienced and legitimate musicians.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
- Rust*2: Seymour Irick (tpt); Percy Glascoe (clt, alt); Lem Fowler (pno); Richard Ward (wbd).
- Rust*3,*4,*6: Seymour Irick -t; Percy Glascoe -cl -ss -as; Lem Fowler -p; Richard Ward -wb.

014 FOWLER'S WASHBOARD WONDERS

New York, Oct. 28, 1925

Seymour Irick – tpt; Percy Glascoe – clt, cms;

Lemuel Fowler - pno; Al Brunson - wbd

141202-3 The Florida Blues Col 14111-D, Frog DGF 66

141203-2 Salty Dog Col 14111-D, Frog DGF 66

This coupling is the other one hitherto undisputedly and unquestionedly containing Seymour Irick as trumpeter in its personnel. Provided that this long-lasting assumption is correct, we may – and we do not have any other choice – take this player's trumpet style as exemplary for Irick's trumpet style. Luckily, we are in a situation to possess an expertly reissued CD of Lem Fowler's entire recorded band-work on the above listed Frog CD. And this enables us in an incomparably better way to hear and assimilate this music of 1925 than with the only comparable earlier issue on the LP of the British VJM label of the 1960s.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: unknown (tp); unknown (cl); Lem Fowler (p); unknown (wb)
- D. Mahony, *Columbia 13/14000-D Series*: Lem Fowler, p; unknown, tpt; unknown, clt/sax; unknown, wbd
- Rust*2: Seymour Irick (tpt); Percy Glascoe (clt, alt); unknown (ten); Lem Fowler (pno); unknown (sbs); unknown (wbd).
- Rust*3,*4,*6: Seymour Irick -t; Percy Glascoe -cl -as; Lem Fowler -p; Al Brunson -wb.

015 MARTHA COPELAND

New York, Dec. 21, 1926

Martha Copeland – voc;

Bubber Miley – tpt; Cliff Jackson – pno

143203-1 On Decoration Day (They'll Know Where To Bring Your Flowers To) Col 14189-D, Document DOCD-5372

143204-4 Fortune Teller Blues Col 14189-D, Document DOCD-5372

Once again, a record not to think much about as the personnel is documented on the record label. But, unfortunately, we have to state Bubber Miley's decline here (see also session 147 of my Choo Choo Jazzers list). Again, we hear the beautiful piano playing of Cliff Jackson.

Notes:

- Record Research 77-8: not listed.
- D. Mahony, *Columbia 13/14000-D Series*: Files: acc. Bubber Miley, cnt; Cliff Jackson, p
- BGR*2,*3,*4: Bubber Miley, cnt; Cliff Jackson, pno.
- Rust*3,*4: Seymour Irick -t; Cliff Jackson -p.
- Rust*6: Bubber Miley, c; Cliff Jackson, p.
- VJM 177, Bob Hitchens, *Choo Choo Jazzers*: "... Copeland addresses "Bubber". These references are valuable as these sessions, i.e. this, and the McCoy's preceding and following have an unusually subdued Bubber Miley. Earlier references named Seymour Irick (tp) possibly because of this fact."

SOURCES:

Walter C. Allen, *Hendersonia*, p. 12: “Although I have relied primarily on this personnel (for Black Swan records – KBR) for many of the ‘probable’ identifications, I would like to suggest alternatively that the Black Swan ‘house-orchestra’ MAY have included SOME of the men from the following pool of musicians who were then actively recording in New York. This list does not presume to be complete: TRUMPETS – Russell Smith, Clifton ‘Pike’ Davis, Ed Cox, Bubber Miley, Seymour Irick, Willie Hicks, Wesley Johnson, Frank De Broite, Cricket Smith.”

Tucker/Bushell, *Jazz from the Beginning*, p. 45: “By this time I was known as a vaudeville clarinet player; I’d been out on the road with Mamie Smith, Ethel Waters, and “Modern Cocktail”. So another act sent for me. Adams and Robinson were a dance team, and their agent talked them into getting a band because they could make more money: put it on vaudeville and make it a big headline act. Bert Adams was the piano player, and Clarence Robinson was the dancer and singer (he also produced a lot of the floor shows around New York). They got Seymour Irick on trumpet, Lew Henry on trombone, Mert Perry on drums, and myself. We didn’t have any bass. ... Seymour Irick was an erratic Geechie*. He had a good philosophy, and he was a pinchpenny. All he talked about was money. He kept himself clean and dressed well. ... Towards the latter part of the act we had various dancers, and finally Bill Basie replaced Fats (Waller – KBR) on piano. Then Seymour Irick was shot. He had a room in Johnny Hudgin’s house, in the South Bronx, and a white girl shot and killed him. We couldn’t get another good trumpet player.” (* “Geechie” refers generally to blacks from the coastal areas of South Carolina and Georgia. Many members of the Jenkins’ Orphanage Bands, from Charleston, South Carolina, would be considered (or called) Geechies).

M. Tucker, *Ellington – The Early Years*, p. 85: “The dancer Clarence Robinson had organized “Liza and Her Shuffling Sextet”, which featured singer Katie Crippen and a five-piece band that included trombonist Lew Henry, clarinetist Garvin Bushell, trumpeter Seymour Irick, drummer Mert Perry, and Fats Waller on piano. The act had been traveling the Keith and Poli circuits; in Washington it appeared at the Gayety Theater.”

www.yestercenturypop.com, seymour irick: This website presents a much better inside into Irick’s music than found here, but it includes a George McClennon session that is nowhere else assumed to include Irick. (But hearty thanks for being mentioned so kindly in this extraordinary piece! – KBR)

K.-B. Rau
03-05-2021