

# THE RECORDINGS OF LUCILLE HEGAMIN

## An Annotated Tentative Name-Discography

HEGAMIN, Lucille (née Nelson), vocals born: Macon, Georgia, 1897; died: New York City, 1<sup>st</sup> March, 1970  
Was married to pianist William 'Bill' Hegamin from 1914 until 1923. Sang in church choir and local theatre before leaving home at 15 to tour with a Leonard Harper Revue. Was stranded in Georgia, Illinois, made her way to Chicago (c. 1914), sang at various clubs accompanied by Bill Hegamin, then moved to West Coast with own band – played long residency in Seattle, Washington. Moved to New York in late 1919, began recording career in 1920. Toured with own Blue Flame Syncopators in the early 1920s; solo residency at The Shuffle Inn (late 1921), subsequently fronted own Dixie Daisies. Worked with The Sunnyland Cotton Pickers (1926 and 1927); John C. Fullerton regular accompanying pianist. Played in several Broadway shows during the 1920s – was then known as 'The Cameo Girl'. Worked with George 'Doc' Hyde's Southernaires in the late 1920s, subsequently left the profession. In 1933 and 1934 did seasons at The Paradise in Atlantic City, then retired from music. Became a registered nurse in 1938. Appeared at several charity benefits during the early 1960s and recorded again in 1962. (J. Chilton, Who's Who of Jazz)

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

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Lucille Hegamin**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Lucille Hegamin*
- 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: (*Lucille Hegamin*)

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.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

Record Research 43, Len Kunstadt, The Lucille Hegamin Story: "*Lucille Hegamin is a phenomena (sic) as she began her career back in the days when the words Jazz and Blues were non-existent, and in the years to follow she made the transition between the minstrel song and the blues/jazz song. Mrs. Hegamin was and still (1961 – KBR) is a refined blues singer in the W.C. Handy tradition. As far as seniority is concerned Lucille was the second blues songstress of her race to make blues recordings. Only the late pioneer, Mamie Smith, preceded her by a short 3 months back in 1920.*"

After having researched, relistened and rechecked the recorded output of Mamie Smith and Edith Wilson, one fundamental problem concerning the discography of Lucille Hegamin became apparent: all (?) instrumental accompaniments are played from arrangements without soloistic exposure, except for a few solo breaks which nevertheless might also have been arranged and prefixed. Thus, the identities of the participating musicians are almost unrecognisable by comparison. The more so, as we do only know little of the personal styles of these early Harlem musicians. Identifying alternate takes are very difficult for the same reasons, but also, as Miss Hegamin adheres close to the published words, calling out no ad-lib interjections like other vaudeville/blues singers do.

### LUCILLE HEGAMIN

001 <b>LUCILLE HEGAMIN</b>	New York,	Oct. 11, 1920
Lucille Hegamin – voc;		
Fletcher Henderson – pno		
Dallas Blues	Vic unissued (test)	not on LP/CD

Unfortunately, as so often, no trace of this test has ever been found.

Notes:

- Allen, Hendersonia p.8: "Fletcher Henderson's first known recording was an audition test as accompanist to singer Lucille Hegamin. Miss Hegamin first recalled this session to us, and Rust's monumental tome reports details as found in the Victor files (no trace of the recording itself has ever been found)."

- BGR\*2,\*3,\*4: Fletcher Henderson pno.

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

002 LUCILLE HEGAMIN	Harris' Blues and Jazz Seven	New York,	c. Nov. 1920
Lucille Hegamin – voc;			
Wesley Johnson – cnt; James Reeve – tbn;			
(Edgar Campbell) – clt; Clarence Harris – alt;			
Bill Hegamin – pno; Ralph Escudero – bbs; Kaiser Marshall – dms			
18004-1	The Jazz Me Blues	Ban 1014,	Document DOCD-1011
18004-2	The Jazz Me Blues	Arto 9045,	Document DOCD-5419
18005-2	Everybody's Blues	Arto 9045,	Document DOCD-5419
18005-3	Everybody's Blues	Arto 9045	not on LP/CD

Lucille Hegamin herself identified the musicians on her first recording date (see below), and it has to be kept in mind that important events in life can usually be remembered with particular clarity. So, her recollections might be trusted, especially in this very case. Accordingly, Rust\*6 listed this personnel from RR 39 as did earlier editions of his colossal work, but without further listening. BGR\*4 list the same personnel but at last add the very prominent clarinetist, whom Rust let slip off. This man seems to be the most distinguished musician of the band, but he can be estimated only from doubling the trumpet part throughout, except for a few solo breaks. He may thus be identified as Edgar Campbell, whose known attitude this was, as "he wasn't much of a jazzman, but he was a good reader" (Bushell, Jazz from the Beginning, p. 18). Lucille Hegamin herself forgot to name him as she did forget to name the trumpet player. He is continuously named as Wesley Johnson until April 1922 in all the discographies. The source of this identification is not known to this writer, but it has to be considered that the trumpet work until the October 1921 date is of continuous sober quality, although played straight throughout, with the exception of the next session (Feb. 1921) where we possibly hear a different trumpeter. Wesley Johnson recorded with the Ford Dabney Orchestra for Victor on October 26, 1921, and with Ethel Waters on her first recording session for Cardinal on March 21, 1921. He certainly was a trained musician able to play semi-classical and early jazz charts.

As will be seen in Hegamin's future recording sessions, most of the accompanying music is arranged, what makes discrimination of different musicians nearly impossible. Only the clarinetists have some sort of individual freedom, but as their musical output throughout is in the Larry Shields of ODJB fame manner, most of this writer's aural memory of individual styles of the classic jazz clarinetists fails to fit and work when comparing.

Very nice is the rendition of 'Jazz Me Blues' with complete words, verse and chorus. Poor Bob Escudero seems to have been placed far from the recording horn. But keep Miss Hegamin's note in mind, that she "never recorded with them (Harris Blues an Jazz Seven – KBR) again"! Rust has exactly this personnel for the sessions of 26 February and 30 April 1922 again!

Notes:

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

- 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 Reeve, 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."

- BGR\*2: Harris' Blues and Jazz Seven: Wesley Johnson, tpt; Jim Reeve, tbn; unknown, clt; Clarence Harris, alt; Bill Hegamin, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.

- BGR\*3,\*4: Harris' Blues and Jazz Seven: Wesley Johnson, tpt; Jim Reeve, tbn; unknown, clt; Clarence Harris, alt; Bill Hegamin, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.

- Rust\*3,\*4,\*6: Harris' Blues and Jazz Seven: Wesley Johnson -t; Jim Reeve -tb; Clarence Harris -as; Bill Hegamin -p; Ralph Escudero -bb; Kaiser Marshall -d.

Discernible differences of takes:

18004-1: introduction and vamp: there are three trombone tailgate upward slurs G - C

18004-2: introduction and vamp: there are two trombone tailgate upward slurs G - C (the fixed first one missing)

18005: no test identification possible because no alternate take on CD.

003 LUCILLE HEGAMIN	her Blue Flame Syncopators	New York,	c. Feb. 1921
Lucille Hegamin – voc;			
Wesley Johnson – cnt; Charlie Irvis – tbn;			
unknown – clt; Harvey Boone – cms;			
Bill Hegamin – pno; Ralph Escudero – bbs; George Barber – dms			
18016-1	Arkansas Blues	Arto 9053,	Document DOCD-5419
18016-2	Arkansas Blues	Arto 9053,	Document DOCD-5573
18017-1	I'll Be Good But I'll Be Lonesome	Arto 9053,	Document DOCD-5419
18017-2	I'll Be Good But I'll Be Lonesome	Arto 9053,	Document DOCD-1011

This second Hegamin recording session shows a couple of differences from the first session. Rust\*6 claims the personnel to be possibly the same as for the preceding session. This is in contradiction to Hegamin's own statement that she did not record with her first accompanying band again (RR 39 p. 6). Following her statement and the definite presence of an accomplished C-melody-sax player – probably Harvey Boone as on the band photo (see RR 39-7 or Charters/Kunstadt, Jazz, A History of the New York Scene, p.99) - I assume this personnel mostly identical to the subsequent sessions.

This would deduce that we probably have the afore-mentioned Wesley Johnson on cnt (he may be the cornettist on the Hegamin band photo in RR 39-7) again – as continuously until October 1921, when Miss Hegamin started her 'Shuffle Along' engagement. Obviously, he is given some opportunity to play some ad-lib parts here making him sound a bit relaxed. He may possibly be another trumpet player, Jimmy Wade perhaps (see below).

The trombonist is confined to playing background, being heard in some prominent arranged spots, only. But he owns a fine and soft tone, yet impossible to be definitely identified as Charlie Irvis.

The clarinetist presents some very strange chirping devices in his ad-lib parts, but he is a fine accomplished musician and very much to the fore.

On the second title we hear a prominent sax player who performs a straight rendition of the melody as written. This certainly points to a C-melody-sax, since these instruments were intended to enable reed players to play melody sheets without the necessity to transpose on the spot. This may be the first appearance of the later frequently used Harvey Boone, who is pictured with his C-melody-sax on the first Hegamin band photo (see RR 39-7 or Charters/Kunstadt, *Jazz, A History of the New York Scene*, p.99).

On piano we probably have Bill Hegamin, Lucille's husband at the time, following her own testimony. Leaves the brass bass player and the drummer, whose names we know from Miss Hegamin's reminiscences.

For Hegamin's second recording session Björn Englund proposed the Jimmy Wade musicians for her accompaniment (see below), yet, the sound does not support this assumption. But in fact, Wade stayed with Hegamin for about two years from 1915 on, and later for an undefined short period in mid-to-late 1922, or perhaps even later when the Wade band held a one-year-long engagement at the Club Alabam in Harlem 1926/7 (see below). Christopher Hillman in his very interesting and suggestive 'Chicago Swingers' does not mention any connection between Wade and his men – in particular Arnett Nelson – and Lucille Hegamin!

Notes:

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

- RR 39: "By June 1921 Lucille Hegamin was first in having her recorded version of 'Arkansas Blues' (Arto) on the market. It was a great hit for her. This blues was prolifically recorded by many for records and music rolls. ... Lucille's version found its way on to Black Swan, Banner, Puritan and other labels. Such was its popularity that these companies were buying up the masters in order to issue it on their respective labels. This formula seemed to follow suit on many of L.H.'s other Arto recordings. The prestige received from her Arto recordings made her a household name."

- Storyville 56 p. 55/6: Article by R. Gulliver "Jimmy Wade": "The earliest professional references date from 1915 when he (Wade) was engaged by pianist Bill Hegamin to join the newly formed accompaniment group for Lucille Hegamin, "The Blue Flame Syncopators". With them he toured the mid-west through to Seattle, Washington, where they stayed for almost two years." "Jimmy's wife of later times, Mrs. Marie Clemons, states that he (Wade) played overseas with a band during World War I and that this later qualified him for a grave monument. This suggests that he was drafted into the army for at least 1918, and would thus disprove that he was continually with Lucille Hegamin until 1922, as has been previously published. However, he and Bill Dover have been noted as members of the Blue Flame Syncopators during their time in New York, although Mrs. Clemons does not think it as early as 1920, when Lucille first arrived and recorded. An article in the *Melody Maker* (25 August 1956) lists Wade, Johnny Dunn, tpts; Bill Dover, Herb Flemming, -- Page, tbn; Lonnie Williams, te; Cecil Smith, reeds/tapdancer; Hegamin or Cyril Fullerton, pno; Buddy Christian, bjo; George Barber, Kaiser Marshall, dms. Strangely, discographies list few of these men, preferring the Harlem regulars of the period." "Bill Hegamin's fighting with his wife prior to their divorce in 1923 disrupted the band so both Wade and Dover returned to Chicago where Jimmy was offered the opportunity to gather a band for the "House That Jack Built" run by Albert Bouche. This was, I (Gulliver!) believe, in mid-to-late-1922."

- VJM 140 p.12: Björn Englund in his "Additions and Corrections to Jazz and Ragtime Records 1897 – 1942 (vulgo: Rust\*6!) lists: "Acc Jimmy Wade t / William Dover tb /Arnett Nelson cl, rest unknown." Source unknown. On request B. Englund states that he is not able to name his source, but that it may have been the Record Research team's internal memo papers which were on his disposal many years ago.

- BGR\*2, \*3: possibly: Harris' Blues and Jazz Seven: Wesley Johnson, tpt; Jim Reeve, tbn; unknown, clt; Clarence Harris, alt; Bill Hegamin, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.

- BGR\*4: Wesley Johnson, tpt; Jim Reeve, tbn; unknown, clt; Clarence Harris, alt; Bill Hegamin, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.

- Rust\*3, \*4, \*6: Possibly: Wesley Johnson -t; Jim Reeve -tb; Clarence Harris -as; Bill Hegamin -p; Ralph Escudero -bb; Kaiser Marshall -d.

Discernible differences of takes:

18016-1: first note (eb) of clarinet break in coda is started slightly before the beat (the clt breaks in this title are obviously written out and therefore almost identical!)

18016-2: first note (eb) of clarinet break in coda is started on the beat (the clt breaks in this title are obviously written out and therefore almost identical!)

18017-1: L.H. sings 8 bars after 16-bar instrumental part (12-bar chorus and 4-bar vamp), followed by 2 x 16-bar vocal (no C-melody-sax solo here!)

18017-2: L.H. sings 8 bars after 16-bar instrumental part (12-bar chorus and 4-bar vamp), followed by 16-bar C-melody-sax solo (did L.H. forget the words?) and L.H. 16-bar vocal

004 LUCILLE HEGAMIN	her Blue Flame Syncopators	New York,	c. Mar. 1921
Lucille Hegamin – voc;			
Wesley Johnson – tpt; Charlie Irvis – tbn;			
unknown – clt; Harvey Boone – cms;			
Bill Hegamin - 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

Again, 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 Reeve (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.

005 **LUCILLE HEGAMIN** her Blue Flame Syncopators 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!

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 Syncopators”. 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 Syncopators 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.

006 **LUCILLE HEGAMIN** her Blue Flame Syncopators 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!

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

007 **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?

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.

008	<b>LUCILLE HEGAMIN</b>	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; <i>George Barber - dms</i>			
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!

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.

009	<b>LUCILLE HEGAMIN</b>	her Blue Flame Syncopators	New York,	c. Oct. 1921
	Lucille Hegamin – voc; <i>Seymour Irick</i> or ( <i>June Clark</i> ) – cnt; <i>Charlie Irvis</i> or <i>Herb Flemming</i> – tbn; unknown – clt; <i>Harvey Boone</i> – cms; unknown – ten; <i>Bill Hegamin</i> or <i>Fred Turnstall</i> - pno; <i>Ralph Escudero</i> – bbs; <i>Frank Robinson</i> - 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 at the New York 'Shuffle Inn' (see below). But also, there might be another solution to this problem as discussed below.

Comparing this trumpeter's performance with Seymour Irick's recordings with Lem Fowler and Percy Glascoe 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, other than on 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.

It is not to recognise whether we still have Charlie Irvis on trombone here, or Herb Flemming, already, who is present in November as documented below (see part 2 of this series).

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 probably 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 Turnstall 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.

Notes:

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

- 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.)"

- Storyville 1996/7 p. 206: (L.H.) at Shuffle Inn 131<sup>st</sup> & 7<sup>th</sup>. Orchestra led by Fred Turnstall, 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.

010 **LUCILLE HEGAMIN** her Blue Flame Syncopators New York, c. Nov. 1921

Lucille Hegamin – voc;

Seymour Irick – cnt; Herb Flemming – tbn;

unknown – clt; Harvey Boone – cms; unknown – ten;

Bill Hegamin or Fred Turnstall - 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 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' 131<sup>st</sup> & 7<sup>th</sup>, 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.

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

011 **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 Turnstall - 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, 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 Turnstall or anybody else. Instead, we only hear single-note passages as part of the reed-section, while the so prominent clarinet of the previous session is silent. And these are flute sounds 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 of before 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. The only reason might be 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.

- 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.)"

- 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.

012	<b>LUCILLE HEGAMIN</b>	her Blue Flame Syncopaters	New York,	Feb. 26, 1922
	Lucille Hegamin – voc;			
	unknown – tpt; unknown – tbn;			
	unknown - clt; unknown - ten;			
	unknown – pno; unknown – bbs; <i>unknown - dms</i>			
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 Reevey, tbn; unknown, clt; Clarence Harris, alt; Wilson 'Peaches' Kyer, pno; Ralph Escudero, bbs; Kaiser Marshall, dms.

- BGR\*3,\*4: Wesley Johnson, t; Jim Reevey, 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 Reevey 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 Reevey -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

013	<b>LUCILLE HEGAMIN</b>	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; <i>unknown - dms</i>			
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, 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."

- 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:

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.

014	<b>LUCILLE HEGAMIN</b>	Wooding's Society Entertainers	New York,	Jul. 16, 1922
	Lucille Hegamin – voc;			
	Elmer Chambers – tpt; (Robert Horton) – tbn;			
	unknown – clt; Rollin Smith - ten;			
	Sam Wooding – pno; (John Warren) – bbs; Joe Young - dms			
1119-1	I've Got To Cool My Puppies Now		Pm 20151,	Document DOCD-5420
1119-2	I've Got To Cool My Puppies Now		Pm 20151,	Document DOCD-1011
1119-3	I've Got To Cool My Puppies Now		Pm 20151,	Document DOCD-5626
1120-1	Send Back My Honey Man		Pm 20151,	Document DOCD-1011
1120-2	Send Back My Honey Man		Pm 20151,	Document DOCD-1011
1120-3	Send Back My Honey Man		Pm 20151,	Document DOCD-5420

Of the Paramount dates Lucille recounts, this one unanimously is seen as the Sam Wooding one. And I will gladly admit.

I do not know and could not find the source of this personnel, but I assume that some wise men had the opportunity to ask Sam Wooding while he was still living. And this personnel is accepted from BGR\*2 and Rust\*3 on without any modification, except, that probably John Warren was the tuba player at this time.

Elmer Chambers is easily recognisable from his distinct personal 6/8 phrasing, known from early Henderson discs. But the trombonist certainly is not Herb Flemming, as he himself recounts to have been invited to join the Sam Wooding band not earlier than 1925, when the Berlin tour of 'Hot Chocolates' with the Wooding band was in preparation. Flemming remembers having heard the Wooding band at the Nest Club in c. 1923, but he does not remember to have played with them then, nor earlier (E. Biagioni, Herb Flemming, A Jazz Pioneer Around the World). (Re Robert Horton, see Johnny Dunn's Original Jazz Hounds, Feb. 24, 1922)

The clarinetist is listed as Garvin Bushell in the discos, but he cannot be on this session as he joined the Sam Wooding band at about the 'Nest Club' opening at October 18, 1923. And he did not restrict this statement in any way.

The unnamed tuba player might be John Warren.

The accompaniment is not scored. Instead, everything is played ad-lib, as often in these early days of jazz accompaniment.

The clarinet plays the upper part, being supported by the trumpet, while tenor sax and trombone deliver chordal supplements. There is no banjo audible, and I think that Miss Hegamin did not want one in her accompaniment, as there also is none in the preceding sessions. But there are a few spots where I believe to hear some wood-block sounds.

Notes:

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

- 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 probably some or all of the following, and possibly others: Elmer Chambers, tpt; Herb Fleming, tbn; Garvin Bushell, clt, alt; Rollen Smith, ten; Sam Wooding, pno; Charlie Dixon, bjo; unknown, bbs; Joe Young, dms.

- BGR\*3,\*4: Wooding's Society Entertainers: prob Elmer Chambers, t; prob Herb Flemming, tb; prob Garvin Bushell, cl, as; Rollen Smith, ts; Sam Wooding, p; prob Charlie Dixon, bj; unknown, bb; prob Joe Young, d; poss others.

- Rust\*3: Sam Wooding's Society Entertainers: including probably some or all of the following and possibly others also: Elmer Chambers -t; Herb Flemming -tb; Garvin Bushell -cl -as; Rollen Smith -ts; Sam Wooding -p; Joe Young -d.



- Rust\*4,\*6: Wooding's Society Entertainers: Elmer Chambers -t; Herb Flemming -tb; Garvin Bushell -cl -as; Rollen Smith -ts; Sam Wooding -p -dir; Charlie Dixon -bj; unknown -bb; Joe Young -d.

Discernible differences of takes:

1119-1: introduction with c. 132 beats/m, no strong drum-strokes  
 1119-2: introduction very fast with c. 168 beats/m, strong drum-strokes on the beat  
 1119-3: introduction medium fast with c. 144 beats/m, no strong drum-strokes  
 1120-1: bar 8 of introduction: trumpet plays 1 triplet, 2 eighths and 1 quarter note, tempo c. 132 beats/m.  
 1120-2: bar 8 of introduction: trumpet plays 4 eighths and 1 quarter note, tempo c. 138 beats/m.  
 1120-3: bar 8 of introduction: trumpet plays 4 eighths and 1 quarter note, tempo c. 126 beats/m.

015	<b>LUCILLE HEGAMIN</b>	her Bang-Up Six from Georgia	New York,	c. Jul. 23, 1922
	Lucille Hegamin – voc;			
	unknown – tpt; unknown – tbn;			
	unknown – clt; unknown – cms;			
	unknown – pno; unknown – bbs			
232-A	I've Got What It Takes But It Breaks My Heart To Give It Away		Cam 254,	Document DOCD-5420
233-A	Can't Get Lovin' Blues		Cam 254,	Document DOCD-5420

On this recording session we really seem to have a 'Bang-Up' group from Georgia, only, that they do not succeed. What we hear are a very restrained but hot trumpet player, throughout muted with a straight-mute; a nearly inaudible trombonist; a rather incompetent and un-swinging piping clarinetist; a saxophonist who plays C-melody-sax on the first title, performing a saxophone part of mainly sustained chord-notes. This player, at least, seems to be secure in his playing, and I wonder whether he might be Harvey Boone, as on earlier dates. The pianist entirely plays accompaniment to the band, supported by the tuba-player. With the exception of Harvey Boone, I would not dare to adjoin any name to any instrumentalist. But: there certainly is no Don Redman playing the clarinet or any of the saxophones here, nor is there a banjo strummed by Sterling Conaway, nor any banjo at all as in all Rust ditions.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown personnel.*  
 - RR 41-5: L. Kunstadt, *The Lucille Hegamin Story, Part 3: "Frank Hennings of Cameo Records called me up one day and asked me to come down to their combined office and studio at 249 W 57 Street (across the street from Carnegie Hall) to discuss business and immediately I was signed to an exclusive contract for one year. I also received an exclusive contract for any band I would pick up to accompany myself. I picked up musicians from Will Vodery's Plantation Review band. Also used Don Redman and Sterling Conaway for recording purposes*  
 - BGR\*2: unknown, tpt; unknown, tbn; prob Don Redman, clt, alt; unknown, pno; Sterling Conaway, bjo; unknown, dms  
 - BGR\*3,\*4: unknown, t; unknown, tb; unknown, cl, as; unknown, p; unknown, bj; unknown, bb  
 - Rust\*3,\*4,\*6: unknown -t; unknown -tb; ? Don Redman -cl -as; unknown -p; Sterling Conaway -bj; unknown -d.

016	<b>LUCILLE HEGAMIN</b>	her Blue Flame Syncopators	New York,	c. Aug. 1922
	Lucille Hegamin – voc;			
	Demas Dean – tpt; (George?) Wilson – tbn;			
	unknown – clt; Harold Hatter – alt;			
	J. Cyril Fullerton – pno; unknown – bbs; George Barbour – dms			
	Voodoo Blues		Arto 9169,	Document DOCD-1011
	You Can Have Him I Don't Want Him Blues		Arto 9169,	Document DOCD-1011

Regarding Lucille Hegamin's recollections, this now should be the 'Jazz Jubilee' band as named in Record Research. But there seem to be some differences as to the hitherto noted personnel. There certainly is a clarinet player and a saxophonist – presumably on alto sax. I do not hear any banjo notes. But the drummer's cymbal is exquisitely audible – for the time - in 'Voodoo Blues'.

The trumpet player may well be Demas Dean with his Johnny-Dunn-oriented clean and classic legitimate trumpet style.

Rust lists only two trombonists by the surname Wilson: one Gus Wilson, who definitely is Teddy Wilson's brother and who certainly may not be responsible for participation in 1922 recording sessions in New York, and a George Wilson who may be the trombonist of Fats Waller's big band session of December 1935. (Emmett Matthews' session of 10 April 1936 has Fred Robinson on trombone and not George Wilson, and his session 8 September 1936 has no trombonist at all, not as in Rust!) This George Wilson might well be our man here with Lucille Hegamin. John Anderson is listed in Rust and BGR with Clara Smith on 23 May 1928 and as part of Jesse Stone's trombone section of a New York recording session in 1937. But he is documented as trombonist of Elmer Snowden's Washingtonians in late 1923, and on Clara Smith's session he can be heard as a respectable bluesy trombone player with good tone and a modern style. Unfortunately, there are no outstanding spots of individual trombone sounds to attach them to either of these two named trombonists.

These sides feature a clarinetist in addition to the saxophone. As Harold Hatter is listed as saxophonist in L. Hegamin's recollections, I assume that the clarinet was added for recording purposes and to complete the band to satisfy the demands of the arrangements, as there always is a clarinet on all hitherto heard and discussed recordings by Hegamin.

Both titles have very nice and interesting arrangements, from Mr. Fullerton's pencil, as I assume, and more rewarding than all others on former recordings.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: not listed.*  
 - RR 41-5: L. Kunstadt, *The Lucille Hegamin Story, Part 3: Soon after the Lafayette engagement (c. May 1922 – KBR) I got the idea for my 'Jazz Jubilee' presentation. I obtained the services of dancer, singer 'Broadway Jimmy' Parker who had just closed with the Broadway show of 'SeeSaw'. At this time, I made the acquaintance of J. Cyril Fullerton who was to become my regular pianist in years to come. ... He came along as leader of a group of musicians I needed for my Jazz Jubilee' band. There were Harold Hatter, sax (from New London, Conn.); Demas Dean, trumpet (from Sag Harbor L.I.); ? Wilson, trombone; George Barber, drums (from New York City); and, of course, J. Cyril Fullerton, pianist and leader. This was the original band. There were some additions later on. May have been some changes, too. ... Later-on we picked up the great Johnny Dunn for our band and in addition we featured him in his own version of St. James Infirmary. Johnny had previously worked with Bill and me at the 'Lybia'. Johnny stayed with 'Jazz Jubilee' just a few months. Another chap we picked up for our band for a short time was Don Redman. Also, we added a fine banjoist, Sterling Conaway (of the famous musical Conaways) who hailed from Washington, D.C. and had played with Duke Ellington years before. 'Jazz Jubilee' played such New York Loew's Theatres as 'Loew's State' (week of October 9, 1922) and 'Loew's Delancey Street' (week of October 16, 1922).  
 - Storyville 72 p.209: Peter Carr, Demas Dean, Travellin' Man: "The following summer (1922? - KBR) I went home for a couple of weeks. Then Cyril Fullerton, who was also a pre-med student at Howard, and a fine pianist, called me to come to New York. Fullerton's home was in*

New York City. He had met Lucille Hegamin, a blues singer, and she asked him to help her get a jazz band together for her vaudeville act. We rehearsed for a couple of weeks, trumpet, piano alto sax, banjo, trombone and drums. There were Cyril Fullerton, piano, myself on trumpet, Harold Hatter, sax and piano, George Barbour, drums, Anderson, trombone. On banjo, Conaway replaced Bateman and Maceo Jefferson replaced Conaway. Hatter, who later worked with Willie The Lion Smith at the Capitol Nit Club, Lennox Avenue in Harlem, was replaced by Don Redman. The vaudeville act turned out so well that we worked all the rest of the summer in and around New York and Boston, Massachusetts. In fact, I was late getting back to school! I left Washington for New York later in 1924.”

- BGR\*2: Demas Dean, tpt; --- Anderson, tbn; Don Redman, clt, alt; Cyrill J. Fullerton, pno; Sterling Conaway or Maceo Jefferson, bjo; unknown, bbs; George Barber, dms

- BGR\*3,\*4: Demas Dean, c; --- Wilson, tb; Harold Hatter, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

- Rust\*3,\*4: Demas Dean -t; ? John Anderson -tb; Don Redman -cl -as; Cyril J. Fullerton -p; Sterling Conaway or Maceo Jefferson -bj; George Barber -d.

- Rust\*6: Demas Dean, t; ? John Anderson, tb; Don Redman, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

017	<b>LUCILLE HEGAMIN</b>	her Blue Flame Syncopators	New York,	Sep. 1922
	Lucille Hegamin – voc;			
	Demas Dean – tpt; John Anderson – tbn;			
	unknown – clt; Harold Hatter – alt;			
	J. Cyril Fullerton – pno; unknown – bbs; George Barbour – dms			
274-C	Beale Street Mama (Why Don't You Come Back Home?)		Cam 270,	Document DOCD-5420
275-B	Aggravatin' Papa (Don't You Try To Two-Time Me)		Cam 270,	Document DOCD-5420

As before, I hear the 'Jazz Jubilee' band with a clarinet player and a saxophonist – presumably on alto sax again. Again, I do not hear a banjo. From the trombone breaks in 'Beale Street Mama' I would intuitively name John Anderson as trombonist with his moderate legato style, heard on Clara Smith's May 1928 recording. Band photos for advertising purposes were usually made at the start of a band's career. And the band photo of the 'Jazz Jubilee' band (RR 41-5) had Mr. Wilson on it. It may therefore only show the initial band personnel of a month ago. As we know, changes of personnel were not exceptional in show business.

Notes:

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

- BGR\*2: Demas Dean, tpt; --- Anderson, tbn; Don Redman, clt, alt; Cyrill J. Fullerton, pno; Sterling Conaway or Maceo Jefferson, bjo; unknown, bbs; George Barber, dms

- BGR\*3,\*4: Demas Dean, c; --- Wilson, tb; Harold Hatter, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

- Rust\*3,\*4: Demas Dean -t; ? John Anderson -tb; Don Redman -cl -as; Cyril J. Fullerton -p; Sterling Conaway or Maceo Jefferson -bj; George Barber -d.

- Rust\*6: Demas Dean, t; ? John Anderson, tb; Don Redman, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

018	<b>LUCILLE HEGAMIN</b>	her Blue Flame Syncopators	New York,	Oct. 1922
	Lucille Hegamin – voc;			
	Demas Dean – tpt; John Anderson – tbn;			
	(Don Redman) – clt; Harold Hatter – alt;			
	J. Cyril Fullerton – pno; unknown – bbs; George Barbour – dms			
305-A	Papa, Papa		Cam 287,	Document DOCD-5420
305-B	Papa, Papa		Cam 287,	Document DOCD-1011
306-B	He May Be Your Man, But He Comes To See Me Sometimes		Cam 287,	Document DOCD-5420

With the same band as before we now have another – more daring and exuberant - clarinet player, who may well be Don Redman to my ears. But still, there is no banjo heard. And still, there is a good and secure tuba player. A nice band of early Harlem times.

Notes:

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

- RR 41-5: L. Kunstadt, *The Lucille Hegamin Story, Part 3: Soon after the Lafayette engagement (c. May 1922 – KBR) I got the idea for my 'Jazz Jubilee' presentation. I obtained the services of dancer, singer 'Broadway Jimmy' Parker who had just closed with the Broadway show of 'SeeSaw'. At this time, I made the acquaintance of J. Cyril Fullerton who was to become my regular pianist in years to come. ... He came along as leader of a group of musicians I needed for my Jazz Jubilee' band. There were Harold Hatter, sax (from New London, Conn.); Demas Dean, trumpet (from Sag Harbor L.I.); ? Wilson, trombone; George Barber, drums (from New York City); and, of course, J. Cyrill Fullerton, pianist and leader. This was the original band. There were some additions later on. May have been some changes, too. ... Later-on we picked up the great Johnny Dunn for our band and in addition we featured him in his own version of St. James Infirmary. Johnny had previously worked with Bill and me at the 'Lybia'. Johnny stayed with 'Jazz Jubilee' just a few months. Another chap we picked up for our band for a short time was Don Redman. Also, we added a fine banjoist, Sterling Conaway (of the famous musical Conaways) who hailed from Washington, D.C. and had played with Duke Ellington years before. 'Jazz Jubilee' played such New York Loew's Theatres as 'Loew's State' (week of October 9, 1922) and 'Loew's Delancey Street' (week of October 16, 1922).*

- *ibid.*: "I picked up musicians from Will Vodery's Plantation Review Band. Also used Don Redman and Sterling Conaway for recording purposes. Johnny Dunn nearly recorded with me but at the last moment he couldn't make it. I cannot recall if any of my 'Jazz Jubilee' jazz band were on these early Cameo records. Some of them may have been."

- BGR\*2: Demas Dean, tpt; --- Anderson, tbn; Don Redman, clt, alt; Cyrill J. Fullerton, pno; Sterling Conaway or Maceo Jefferson, bjo; unknown, bbs; George Barber, dms

- BGR\*3,\*4: Demas Dean, c; --- Wilson, tb; Harold Hatter, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

- Rust\*3,\*4: Demas Dean -t; ? John Anderson -tb; Don Redman -cl -as; Cyril J. Fullerton -p; Sterling Conaway or Maceo Jefferson -bj; George Barber -d.

- Rust\*6: Demas Dean, t; ? John Anderson, tb; Don Redman, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.

Discernible differences of takes:

- 305-A: band slows down after introduction (c. 122 to 118 beats/m). Clarinet in bars 12/13 of second chorus: succession of syncopations (quarter – eighth – quarter – eighth – quarter).  
 305-B: band slows down after introduction (c. 130 to 118 beats/m). Clarinet in bars 12/13 of second chorus: succession of fast triple upward chord changes.

- 019 **LUCILLE HEGAMIN** her Blue Flame Syncopators New York, Dec. 1922  
 Lucille Hegamin – voc;  
 Demas Dean – tpt; John Anderson – tbn;  
 unknown – clt; Harold Hatter – ten;  
 J. Cyril Fullerton – pno; unknown – bbs; George Barbour - dms  
 365-A Syncopatin' Mama Cam 317, Document DOCD-5420  
 366-C Your Man – My Man Cam 317, Document DOCD-5420

Aurally, this is the same band as before, but we seem to have another clarinetist here. Other than before, a drummer cannot be heard, but may be present.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown acc.  
 - RR 41/5: see preceding session  
 - BGR\*2,\*3,\*4: unknown, cnt; unknown, tbn; unknown, clt; unknown, pno; unknown, dms  
 - Rust\*3,\*4,\*6: unknown -c; unknown -tb; unknown -cl; unknown -p; unknown -d.

- 020 **LUCILLE HEGAMIN** New York, Jan. 1923  
 Lucille Hegamin – voc;  
 Demas Dean – tpt; John Anderson – tbn;  
 unknown – clt; Harold Hatter – ten;  
 J. Cyril Fullerton – pno; unknown – bbs; George Barbour - dms  
 389-E Six Months In Jail Cam unissued, test L. Heg. not on LP/CD  
 390-B Strut Me Cam unissued, test L. Heg. not on LP/CD

Tests of these recordings were in Lucille Hegamin's possession. As these two titles are un-reissued, nothing can be said about the musicians and the musical results of the session.

Notes:

- RR 86- 6: C. Kendziora, Behind the Cobwebs: "She (Miss Hegamin - KBR) has test pressings of the following Cameo masters for which we have so far been unable to find issues: 389-E, Six Months In Jail; 390-B, Strut Me; 1078-A, Sweet Temptation Man."  
 - BGR\*2,\*3,\*4: unknown, cnt; unknown, tbn; unknown, clt; unknown, pno; unknown, dms  
 - Rust\*3: not listed  
 - Rust\*4,\*6: unknown -c; unknown -tb; unknown -cl; unknown -p; unknown -d.

- 021 **LUCILLE HEGAMIN** her Blue Flame Syncopators New York, Mar. 1923  
 Lucille Hegamin – voc;  
 (Demas Dean) – tpt; John Anderson – tbn;  
 unknown – clt; (Harold Hatter) – ten;  
 J. Cyril Fullerton – pno; unknown – bbs; George Barbour - dms  
 462-A Waitin' For The Evenin' Mail Cam 317, Document DOCD-5420  
 463-A Now You've Got Him, Can You Hold Him? Cam 317, Document DOCD-5420  
 463-B Now You've Got Him, Can You Hold Him? Cam 317, Document DOCD-1011

And again, we obviously have the 'Jazz Jubilee' band here as before. Only the trumpet player sounds a bit weak and we have to wonder if this really should be the strong and exact Demas Dean.

Notes:

- Carey, McCarthy, Jazz Directory Vol. 4: unknown acc.  
 - BGR\*2: probably: Demas Dean, tpt; --- Anderson, tbn; Don Redman, clt, alt; Cyril J. Fullerton, pno; Sterling Conaway or Maceo Jefferson, bjo; unknown, bbs; George Barber, dms  
 - BGR\*3,\*4: probably: Demas Dean, c; --- Wilson, tb; Harold Hatter, cl, as; Cyril J. Fullerton, p; Sterling Conaway or Maceo Jefferson, bj; unknown, bb; George Barber, d.  
 - Rust\*3,\*4,\*6: probably: Demas Dean -t; ? John Anderson -tb; Don Redman -cl -as; Cyril J. Fullerton -p; Sterling Conaway or Maceo Jefferson -bj; George Barber -d.

Discernible differences of takes:

- 463-A: 4-bar vamp (after introduction): clarinet plays 3 eighth notes f-f- bb on measures 3/4 at the end of bar 4 only  
 463-B: 4-bar vamp (after introduction): clarinet plays 3 eighth notes f-f- bb on measures 3/4 at the end bars 3 and 4

- 022 **LUCILLE HEGAMIN** the Dixie Daisies New York, Mar. 1923  
 Lucille Hegamin – voc;  
 Abe Small – tpt; Ephriam Hannaford – tbn; (Morris Payes?) – clt;  
 (Ray Romano) – pno;  
 Bob Haring – dir  
 468-B Two-Time Dan Cam 354, Document DOCD-5420  
 469-A Wet Yo' Thumb Cam 354, Document DOCD-5420

This is Miss Hegamin's first recording accompanied by Cameo's house band, the 'Dixie Daisies'.

As luck has it, a CD of the 'Dixie Daisies' was recently issued by the American 'Rivermont' label. (By the way, a very big 'thank-you' to the Rivermont people for the daring task of still issuing CDs! – KBR.) They got German collector Ralph Wondraschek – a specialist on this kind of jazz recordings – to provide the recordings and write a comprehensive CD booklet listing personnels for the recordings. Cameo recording

ledgers are lost, and so the author's identifications have to be aural, within the personnels of bands known to have recorded for Cameo at the given time. According to Mr. Wondraschek, Arthur Lange and his Orchestra were responsible for providing musicians for the 'Dixie Daisies' in 1923. And he delivers personnels, while Rust's ADBD 1917-1942 does not. (The Arthur Lange Orchestra was also used by Roger Wolfe Kahn under his own name from late 1923 on.) As Lucille Hegamin's accompaniments are almost entirely scored, individual traces of the employed musicians are hard to recognise and to compare. Thus, I shall use some of the given names with reservation. Thank you, Mr. Wondraschek, for the research!

I hear a legitimate and strong trumpet player who, yet, is restricted to play the music without any attempts to play hot or blue. He does not swing at all and seems not to be a jazz musician, although he uses "dirty" tones some times, but these may be required in the music. His name is given by Carl Kendziora as Abe Small.

The trombonist uses tailgate phrases throughout, but also shows himself to be a legitimate musician with good technique and good tone. He also mainly plays written scores. He may be Ephriam Hannaford, trombonist of the 'Tampa Blue Jazz Band' of 1921 and their off-shoots. (Mr. Wondraschek writes that Hannaford's hand-written draft registration cards have his fore-name as Ephriam. I was informed by my collecting-friend Michael Rader that Mr. Hannaford's headstone actually shows his fore-name as "Ephriam" – and not as "Ephraim", as should be anticipated.)

Clarinetist Morris Payes is Arthur Lange's reeds soloist at the time, and Ray Romano the pianist of the band. Bob Haring is mentioned as arranger of dance band orchestrations in 'The Billboard' of 10 November, 1927 (*Bruce Bastin, 'Never Sell A Copyright', p.45*). He might thus be arranger of the scores used by Miss Hegamin here, director of the band, and possibly pianist, as well.

Notes:

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

- RR 86- 6: C. Kendziora, *Behind the Cobwebs*: "Miss Hegamin has identified the Dixie Daisies as the house band under the direction of Bob Haring. The trumpet was usually Abe Small."

- BGR\*2, \*3, \*4: unknown, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bbs (this was a white group, led by Bob Haring)

- Rust\*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bb.

- Rust\*4, \*6: ? Jules Levey, Jr. -c; Ephraim Hannaford, tb; ? Joe Samuels, cl; ? Larry Briers, p; unknown, bb.

023 LUCILLE HEGAMIN

New York,

Jun. 1923

Lucille Hegamin – voc;

J. Russell Robinson – pno

553-A Bleeding Hearted Blues

Cam 397,

Document DOCD-5420

554-A Down Hearted Blues

Cam 381,

Document DOCD-5420

558-A Wanna Go South Again Blues

Cam 381,

Document DOCD-5420

Unfortunately, the accompanist's name is not printed on the labels and thus documented. Han Enderman informed me that the labels of Cam 397 and 381 do not bear Robinson's name. But, as his name is listed everywhere in all the discographies, I am not the person to doubt it.

J. Russell Robinson was pianist of the Original Dixieland Jazz Band for some time. Lacking any published piano sheets of the recorded titles, I am unable to discriminate how much individual ad-lib playing is presented on these sides. What can be heard seems to be played from music, throughout. It, yet, is executed with some swing and power. Miss Hegamin sings with swing, a strong voice and very assured, and with a clear diction, but consequently following the song-sheets and no ad-libbing in the blues context. Yet, in the middle of 'Down Hearted Blues' she improvises an "instrumental" chorus without words, rather unusual for this time.

Notes:

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

- BGR\*2, \*3, \*4: J. Russell Robinson, pno.

- Rust\*3, \*4, \*6: J. Russell Robinson -p.

024 LUCILLE HEGAMIN

New York,

Jun. 1923

Lucille Hegamin – voc;

J. Cyril Fullerton – pno

559-D Some Early Morning

Cam 407,

Document DOCD-5420

563-D Land Of Cotton Blues

Cam 407,

Document DOCD-5420

As from Han Enderman, the pianist is documented on the record labels, and thus certain. J. Cyril Fullerton (sic - KBR) was Miss Hegamin's accompanist for some years and was thus much more acquainted with Lucille Hegamin's music and style than J. Russell Robinson, above. He plays jazzy and much less academical than Robinson, and more on the jazz/blues side of music.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Cyril J. Fullerton (p)*

- RR 41-5: Lucille Hegamin: "At this time (mid-1922 – KBR) I made the acquaintance of J. Cyril Fullerton who was to become my regular pianist in years to come."

- BGR\*2, \*3, \*4: Cyril J. Fullerton, pno.

- Rust\*3, \*4, \*6: Cyril J. Fullerton -p.

025 LUCILLE HEGAMIN

New York,

Jun. 1923

Lucille Hegamin – voc;

J. Russell Robinson – pno

564-B Sweet Papa Joe

Cam 397,

Document DOCD-5420

Again, it is J. Russell Robinson as accompanist, playing from scores and strictly sticking to the melody. This kind of piano accompaniment is not so well suited for vaudeville/blues or popular music presented by black artists. But it might nevertheless have been demanded by the record company officials.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: Cyril J. Fullerton (p)*

- BGR\*2, \*3, \*4: J. Russell Robinson, pno.

- Rust\*3, \*4, \*6: J. Russell Robinson -p.

026 **LUCILLE HEGAMIN** the Dixie Daisies New York, Aug. 1923  
 Lucille Hegamin – voc;  
*Abe Small* – tpt; *Ephriam Hannaford* – tbn; (*Morris Payes?*) – clt;  
*(Ray Romano)* – pno; *Arthur Campbell* – bbs;  
*Bob Haring* – dir  
 600-A Sam Jones Blues (You Ain't Talkin' To Mrs. Jones) Cam 433, Document DOCD-5420  
 601-A St. Louis Gal Cam 433, Document DOCD-5420

I hear the musicians of Hegamin's Cameo session of March 1923, reinforced by a strong tuba player, now. We hear the same legitimate but unjazzy trumpet player, the apt trombonist with good tone and good technique, possibly the same clarinetist, yet much more to the fore than in the March session (listen to his nice lower register in 'Sam Jones Blues'), and probably the same pianist. But, if this really is Mr. Payes on clarinet as named in the Rivermont CD-booklet, on these sides he must be hiding his tendency to play a modified gaspipe-clarinet. I do not hear alto sax nor a banjo! Possibly, the musicians – except the trumpeter – partly play ad-lib accompaniments here. Both these titles were recorded by the 'Dixie Daisies' as instrumentals this same month.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: not listed.*  
 - BGR\*2,\*3: unknown, tpt; unknown, tbn; unknown, clt; unknown, alt; unknown, pno; unknown, bjo; unknown, bbs  
 - Rust\*3,\*4,\*6: unknown -t; unknown -tb; unknown -cl; unknown -as; unknown -p; unknown -bj; unknown -bb.

027 **LUCILLE HEGAMIN** the Dixie Daisies New York, c. Sep. 04, 1923  
 Lucille Hegamin – voc;  
*Abe Small* – tpt; *Ephriam Hannaford* – tbn; (*Morris Payes?*) – clt;  
*(Ray Romano)* – pno; *Arthur Campbell* – bbs;  
*Bob Haring* – dir  
 622-E Cold, Cold Winter Blues Cam 415, Document DOCD-5420  
 623-D Dina Cam 415, Document DOCD-5420

Everything said before applies for these titles, only, that everything seems to be written down in scores. But it really sounds nice, yet not jazzy at all. Again, we hear five musicians only.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown acc.*  
 - BGR\*2,\*3,\*4: unknown, tpt; unknown, tbn; unknown, clt; unknown, alt; unknown, pno; unknown, bjo; unknown, bbs  
 - Rust\*3,\*4,\*6: unknown -t; unknown -tb; unknown -cl; unknown -as; unknown -p; unknown -bj; unknown -bb.

028 **FANNY BAKER** New York, c. Oct. 1923  
*Martha Pryor* – voc;  
 unknown – tpt; unknown – tbn;  
 unknown – clt; unknown – flt;  
 unknown – pno; unknown – bjo; unknown – bbs  
 689-B *Lovey Come Back* Muse 391, Document DOCD-5420

This is not Lucille Hegamin! Document DOCD-5420 Lucille Hegamin Vol. 2 contains this title, falsely attributed to Miss Hegamin, yet in fact featuring white vaudeville artiste Martha Pryor. This title was issued on Muse as by Fannie Baker, a pseudonym also used for Lucille Hegamin recordings issued on Muse and Tremont. I have however listed this title as it is included in Document's fantastic Lucille Hegamin series of four CDs, erroneously taken for a Hegamin item. (Thanks, Han and Coen!!!)

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: not listed.*  
 - BGR\*2,\*3: not listed.  
 - BGR\*4: "Cameo matrix 689-B, *Lovey Come Back*, reissued on CD as by Lucille Hegamin, is by white cabaret artiste Martha Pryor."  
 - Rust\*3,\*4,\*6: not listed

029 **LUCILLE HEGAMIN** the Dixie Daisies New York, late Oct. 1923  
 Lucille Hegamin – voc;  
*Abe Small* – tpt; *Ephriam Hannaford* – tbn; (*Owen Bartlett?*) – ten;  
*J. Russell Robinson* – pno; *Arthur Campbell* – bbs;  
*Bob Haring* – dir  
 695-A Chattanooga Man Cam 494, Document DOCD-5421  
 696-A Rampart Street Blues Cam 494, Document DOCD-5421

I assume this to be the Cameo house band under Bob Haring again, yet with a tenor sax player here in place of the clarinetist. Still, there is no banjo heard. The pianist plays a nice solo accompaniment in the first chorus of 'Chattanooga Man' in fashionable stride-style. It is Chris Smith's – author of Document's CD excellent booklet texts to the L. Hegamin series - opinion that this pianist might be the formerly heard J. Russell Robinson. Comparing his playing with Mr. Robinson's other piano accompaniments I can only support Mr. Smith's view. The tenor sax player may improvise a large part of his playing.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: not listed.*  
 - BGR\*2,\*3,\*4: unknown, tpt; unknown, tbn; unknown, clt; unknown, alt; unknown, pno; unknown, bjo; unknown, bbs  
 - Rust\*3: J. Russell Robinson -p.  
 - Rust\*4,\*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -as; unknown, -p; unknown, -bj; unknown, -bb.

030 **LUCILLE HEGAMIN** New York, early Nov. 1923  
 Lucille Hegamin – voc;  
 J. Russell Robinson – pno

703-A	Reckless Daddy	Cam 450	not on LP/CD
703-B	Reckless Daddy	Cam 450,	Document DOCD-5421
704-B	Always Be Careful Mama	Cam 450,	Document DOCD-5421

Chris Smith, CD booklet to Document DOCD-5420: "*J. Russell Robinson, billed as "the white boy with the colored fingers" by QRS when he made piano-rolls for them, had worked as W.C. Handy's personal manager (he wrote the lyrics of 'Memphis Blues') and was briefly a member of the Original Dixieland Jazz Band.*"

Len Kunstadt, The Lucille Hegamin Story Part 3, Record Research 41: "*J. Russell Robinson (who was my pianist on some of my later Cameo records) and Roy Turk wrote exclusively for my Cameo recordings.*"

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: J. Russell Robinson (p)*

- BGR\*2,\*3,\*4: *J. Russell Robinson, pno*

- Rust\*3,\*4,\*6: *J. Russell Robinson -p.*

Discernible differences of takes:

703: *as take -A is not reissued in any form, comparison of either takes is impossible.*

031	<b>LUCILLE HEGAMIN</b> the Dixie Daisies	New York,	c. Dec. 08, 1923
	Lucille Hegamin – voc;		
	<i>Abe Small</i> – tpt; <i>Ephriam Hannaford</i> – tbn; ( <i>Morris Payes</i> ) – clt;		
	( <i>Ray Romano</i> ?) – pno; <i>Arthur Campbell</i> – bbs;		
	<i>Bob Haring</i> – dir		
750-A	If You Don't Give Me What I Want (I'm Gonna Get It Somewhere Else)	Cam 461,	Document DOCD-5421
751-C	You May Be Fast "But" Mama's Gonna Slow You Down	Cam 461,	Document DOCD-5421

And again, I hear the Cameo house band with their straight trumpet player named Abe Small. There is no saxophone and no banjo, but an improvising clarinetist. He shows gaspipe-clarinet characteristics and might thus well be Mr. Payes, clarinet and alto saxophonist of the Arthur Lange Orchestra. Also, there is a strong tuba player playing four-to-the-bar rhythm, and obviously a jazz pianist.

Notes:

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

- RR 86-6: *C. Kendziora, Behind the Cobwebs: "Miss Hegamin has identified the Dixie Daisies as the house band under the direction of Bob Haring. The trumpet was usually Abe Small."*

- BGR\*2,\*3,\*4: *unknown, tpt; unknown, tbn; unknown, clt; unknown, alt; unknown, pno; unknown, bjo; unknown, bbs*

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

032	<b>LUCILLE HEGAMIN</b> the Dixie Daisies	New York,	Apr. 1924
	Lucille Hegamin – voc;		
	<i>Abe Small</i> – tpt; <i>Ephriam Hannaford</i> – tbn; ( <i>Morris Payes</i> ) – clt;		
	( <i>Ray Romano</i> ) – pno; <i>Arthur Campbell</i> – bbs;		
	<i>Bob Haring</i> – dir		
921-A	Mama's The Boss	Cam 612,	Document DOCD-5421
922-A	If You'll Come Back	Cam 613,	Document DOCD-5421

Same remarks as above. But there is a different pianist here, who restricts himself to playing very simple four-to-the-bar chordal pounding without any alternation except when required by the score. I am slightly in doubt about the presence of a tuba, but there very probably is one, playing along with the pianist's bass-notes.

Notes:

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

- BGR\*2,\*3,\*4: *unknown, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bbs*

- Rust\*3: *not listed*

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

033	<b>LUCILLE HEGAMIN</b> the Dixie Daisies	New York,	Aug. 1924
	Lucille Hegamin – voc;		
	<i>Abe Small</i> – tpt; <i>Ephriam Hannaford</i> – tbn; ( <i>Morris Payes</i> ?) – clt;		
	( <i>Ray Romano</i> ) – pno; <i>Arthur Campbell</i> – bbs;		
	<i>Bob Haring</i> – dir		
1077-B	I Threw A Good Man Over For You	Cam 613,	Document DOCD-5421
1078-A	Sweet Temptation Man	Cam 612,	Document DOCD-5421

Same remarks as above. Also, the presence of a tuba is un-certain. Still, the accompaniment is – almost – entirely scored.

Notes:

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

- RR 86-6: *C. Kendziora, Behind the Cobwebs: "She (Miss Hegamin - KBR) has test pressings of the following Cameo masters for which we have so far been unable to find issues: 389-E, Six Months In Jail; 390-B, Strut Me; 1078-A, Sweet Temptation Man."*

- BGR\*2,\*3,\*4: *unknown, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bbs*

- Rust\*3: *not listed.*

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

034	<b>LUCILLE HEGAMIN</b> the Dixie Daisies	New York,	c. Oct. 1924
	Lucille Hegamin – voc;		
	<i>Abe Small</i> – tpt; <i>Ephriam Hannaford</i> – tbn;		
	unknown – flt; ( <i>Owen Bartlett</i> ?) – ten;		
	( <i>Ray Romano</i> ) – pno; <i>Arthur Campbell</i> – bbs;		

Bob Haring – dir

1172-A	Hard-Hearted Hannah	Cam 624,	Document DOCD-5421
1173-A	Easy Goin' Mama (Don't Play Hard-To-Get With Me)	Cam 624,	Document DOCD-5421

Same remarks as above. Here, a tuba is clearly determined. There is no clarinet here, but a flute instead, playing along with the trumpet for long parts, and a tenor sax, easily detectable in the introduction of 'Easy Goin' Mama'. The accompaniment is entirely scored.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown acc.*  
 - BGR\*2,\*3: unknown, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bbs  
 - BGR\*4: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, vn (1); unknown, bb (2)  
 - Rust\*3,\*4,\*6: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bb.

035 **LUCILLE HEGAMIN** the Dixie Daisies New York, early Feb. 1925

Lucille Hegamin – voc;

R.Q. Dickerson – tpt; DePriest Wheeler – tbn; (David Jones) – clt;

Earres Prince – pno; Jimmy Smith – bbs;

unknown – train-whistle (1,2)

1358-A	Alabama Bound	Cam 701,	Document DOCD-1011
1358-C	Alabama Bound	Cam 701,	Document DOCD-5421
1359-B	Hot Tamale Molly	Cam 723,	Document DOCD-5421
1360-B	Every Time I Pick A Sweetie	Cam 701,	Document DOCD-1011
1360-C	Every Time I Pick A Sweetie	Cam 701,	Document DOCD-5421

This, now, certainly is a different band under the 'Dixie Daisies' banner. The trumpet player – very different from the former musician named Abe Small – uses a distinctly hot embouchure combined with a straight-mute and a jazzy attack, but a strange 6/8 phrasing frequently.

He may possibly play ad-lib parts. The trombonist shows a robust early jazz style of Southern (or Western) origin with occasional tailgate slurs, played with a sharp tonal colour. The clarinet player restrains himself to moderate but expertly chosen chordal notes in a legato style. Pianist and tuba player deliver a strong fundamental rhythm without banjo or drums.

Just as with Edith Wilson's recording session of 17 December 1924 I felt urged to check a possible connection here with the house band of the Cotton Club of this time, the 'Cotton Club Orchestra' under Andy Preer's direction. Very much to my surprise I found what I had hoped for, but had not expected. Miss Hegamin's accompanists here – in my opinion – were R.Q. Dickerson on trumpet with his strong St. Louis style, DePriest Wheeler on trombone, possibly David Jones on clarinet, Earres Prince pounding on piano in oom-pah manner and the band's founder and early leader, Jimmy Smith, on tuba. If I am wrong in David Jones as clarinetist, Lorenzo Tio, Jr. might possibly be an alternative. This - together with next session – certainly is an important amendment of my R.Q. Dickerson list/article as published in Names&Numbers 8!

Please, note that Document DOCD-5421 has numbers 14 and 15 turned over: 'Every Time I Pick A Sweetie' first, 'Hot Tamale Molly' second!

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown acc.*  
 - RR 43-6: "In January 1925 L.H. was featured at the Cotton Club in New York. It was during this tenure that she broadcasted 3 times weekly over WHN with the Cotton Club houseband, Andy Preer and his Cotton Club Syncopaters (sic – KBR)".  
 - BGR\*2,\*3: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs  
 - BGR\*4: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bj; unknown, bb  
 - Rust\*3,\*4,\*6: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.

Discernible differences of takes:

1358-A -C: I am unable to recognise and determine any musical differences which must be minimal (arrangements!). I have to trust the stated take-numbers. Also, L.H. adheres close to the published words, with no interjections.

1360-B: trumpet in bars 14/15/16 of initial verse: 1 whole note d in bar 15, followed by 1 quarter note db in bar 16.

1360-C: trumpet in bars 14/15/16 of initial verse: 1 upbeat quarter note db in bar 14, then 1 half note d in bar 15, then 1 quarter note db in bar 16

036 **LUCILLE HEGAMIN** the Dixie Daisies New York, c. Apr. 22, 1925

Lucille Hegamin – voc;

R.Q. Dickerson – tpt; DePriest Wheeler – tbn; (David Jones) – clt;

Earres Prince – pno; Jimmy Smith – bbs; LeRoy Maxey - dms

1424-B	My Sugar	Cam 777,	Document DOCD-5421
1426-A	I Had Someone Else Before I Had You (And I'll Have Someone After You've Gone)	Cam 777,	Document DOCD-5421

The same as said before obviously applies to this session. Although two or three months later, Miss Hegamin is accompanied by the same musicians again, in a very jazzy St. Louis or Western style band consisting of some of the 'Cotton Club Orchestra' musicians behind Miss Hegamin. A drummer is added here, so probably LeRoy Maxey, key member of the 'Cotton Club Orchestra' and of later 'Missourians' and Cab Calloway fame.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4: unknown acc.*  
 - Storyville 146 p. 66 Edward S. Walker: "1925/6: Bill Hegamin and his New York Singing Syncopators went to Plaza Hotel (Shanghai) in August 1925 and left Shanghai c. June 1926. Personnel included Hegamin d/ldr; Darnell Howard, Clinton Morman and Bailey Jackson, reeds. Does anyone know if Lucille went with Bill as there are no recordings by her between April 1925 and February 1926?"  
 - Storyville 147 p. 91: "There is no mention of Lucille Hegamin in either of these (some reports cited in foregoing article - KBR) reports."  
 - Storyville 1996/97-206: "An advert in the Baltimore Afro-American (26/11/25 p5) showed that she was to appear at the Regent Theater, Baltimore. She was on tour with a band and a review of a performance in the same paper (2/1/26 5/1) gives the personnel of her accompanying band as J.C.Fullerton, p/ldr; James Bell, Russell Procope, Horace Langhorne, sax/cl (the latter also dancing); Clifford Bryant, c; Cecil Carpenter, tb; Walter Thomas, bj; James Harrison, d; Joseph Johnson, sousa."  
 - BGR\*2,\*3: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.  
 - BGR\*4: unknown, t; unknown, tb; unknown, cl; unknown, p; unknown, bj; unknown, bb; unknown, d.  
 - Rust\*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.  
 - Rust\*4,\*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -p; unknown, -bb; unknown, -d.

037	<b>LUCILLE HEGAMIN</b>	the Dixie Daisies	New York,	Feb. 1926
	Lucille Hegamin – voc;			
	Clifford Bryant – cnt; Cecil Carpenter – tbn;			
	Russell Procope or (Horace Langhorne) or (James Bell) – clt;			
	J. Cyril Fullerton – pno; Joseph Johnson – bbs			
1811-A	No Man's Mama		Cam 877,	Document DOCD-1011
1811-C	No Man's Mama		Cam 877,	Document DOCD-5421
1812-A	Dinah		Cam 877,	Document DOCD-1011
1812-C	Dinah		Cam 877,	Document DOCD-5421

According to Lucille Hegamin's recollections (see below) we have a definite list of her musicians now. Only, that she had collected a small formation out of her big band here. Thus, trumpet and trombone players may be certain, as well as pianist and tuba player. But there seems to be only one clarinet on the recording, and we have to single out one of the reed-men, who certainly all could play the clarinet. We do not have any ascertained examples of Mr. Langhorne's or Mr. Bell's sound and style on the clarinet, and I would not dare to ascribe the clarinet notes on these sides to any of them, but what can be heard in 'Dinah' suggests a clarinetist with a beautiful and soft wooden tone, and this might well accord with what we know from Russell Procope of later years. These may well be Russell Procope's earliest recordings, as noted in Storyville 1996/97 below. Still, the instrumentation is the same as on nearly all other Hegamin recordings before, although she now had a big band at disposal. This might probably be explained by the use of Miss Hegamin's former band book for her now larger band.

Notes:

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

- Storyville 146 p. 66, Edward S. Walker: "1925/6: Bill Hegamin and his New York Singing Syncopators went to Plaza Hotel (Shanghai) in August 1925 and left Shanghai c. June 1926. Personnel included Hegamin d/ldr; Darnell Howard, Clinton Morman and Bailey Jackson, reeds. Does anyone know if Lucille went with Bill as there are no recordings by her between April 1925 and February 1926?"

- Storyville 147 p. 91: "There is no mention of Lucille Hegamin in either of these (some reports cited in foregoing article - KBR) reports."

- Storyville 1996/97-206: "An advert in the Baltimore Afro-American (26/11/25 p5) showed that she was to appear at the Regent Theater, Baltimore. She was on tour with a band and a review of a performance in the same paper (2/1/26 5/1) gives the personnel of her accompanying band as J.C. Fullerton, p/ldr; James Bell, Russell Procope, Horace Langhorne, sax/cl (the latter also dancing); Clifford Bryant, c; Cecil Carpenter, tb; Walter Thomas, bj; James Harrison, d; Joseph Johnson, sousa."

- Storyville 1996/7 p. 206: On her return to New York, she made a record date for Cameo which produced matrices 1811/1812 with a band, which is presently shown as the white 'Dixie Daisies'. However, this does not sound like the Dixie Daisies and it seems more likely that she would have used personnel from the group that she had been with her on tour. If so, these could be Russell Procope's first recordings. Clearly the band disbanded soon after getting back to New York as subsequent references mention Cyril Fullerton as 'her pianist and former director of her band'.

- RR 43-6: "In November of that year (1925 - KBR) Lucille formed a band to be known as 'Lucille Hegamin and Her Sunnyland Cotton Pickers' with pianist, J. Cyril Fullerton as musical Director. The personnel consisted of Walter Powell, later replaced by Clifford Bryant, cornet; Cecil Carpenter, trombone; Russell Procope, Horace Langhorn (he later with 'Cliff Jackson and his Krazy Kats' in 1930 - KBR) and James Bell (later probably with the 'Blackbirds of Paradise' - KBR), reeds; Walter Thomas, banjo; Joseph Johnson, tuba, and George Taylor (probably George A. "Dinah" Taylor who worked with June Clark and was the drummer of the John Montague band (with Rex Stewart!) in 1924 in New York - KBR), later replaced by James Harrison on drums. The unit played such theatres as the Hyperion in New Haven, Conn., the Lincoln Theatre in New York City and the Regent in Baltimore, Maryland. Although the press reviews were laudatory and the theatre patronage a-plenty, the unit was only in existence for about 4 months. The inability to obtain assurance of consecutive bookings and the failure of the Keith circuit bookers to provide time caused the disbanding of the unit in February 1926."

- BGR\*2: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.

- BGR\*3,\*4: unknown, t; unknown, tb; unknown, cl; unknown, as; unknown, p; unknown, bj; unknown, bb.

- Rust\*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.

- Rust\*4,\*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -p; unknown, -bb; unknown, -d.

Discernible differences of takes:

1811-A: trumpet break in bars 15/16 of second chorus: starts with sequence of 5 even eighth notes

1811-C: trumpet break in bars 15/16 of second chorus: starts with triplet, then dotted quarter note (blue-note Db)

1812-A: trumpet in introduction bar 3 plays 1 eighth note C and half note A

1812-C: trumpet in introduction bar 3 plays 2 eighth notes C - A and dotted half note A (syncopated)

038	<b>LUCILLE HEGAMIN</b>	the Dixie Daisies	New York,	Feb. 1926
	Clifford Bryant – cnt; Cecil Carpenter – tbn;			
	James Bell, Russell Procope, Horace Langhorne – clt;			
	unknown, unknown – vln;			
	J. Cyril Fullerton – pno; Walter Thomas – bjo; Joseph Johnson – bbs; James Harrison - dms			
1821-D	Poor Papa (He's Got Nuthin' At All)		Cam 902,	Document DOCD-5421

This again seems to be the big band personnel quoted in RR 43, but obviously complete and not reduced in number as before. The 2-bar 'vamps' after the two 8-bar introduction I hear played by one – or two? – violin(s), and the reeds-players only use their clarinets, not their saxophones here. Their parts are beautifully arranged and voiced, exploiting full advantage of the clarinets wooden and soft tonal qualities.

Notes:

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

- RR 43-6: Lucille Hegamin and Her Sunnyland Cotton Pickers: see above session

- Storyville 1996/97-206: On her return to New York, she made a record date for Cameo which produced matrices 1811/1812 with a band, which is presently shown as the white 'Dixie Daisies'. However, this does not sound like the Dixie Daisies and it seems more likely that she would have used personnel from the group that she had been with her on tour. If so, these could be Russell Procope's first recordings. Clearly the band disbanded soon after getting back to New York as subsequent references mention Cyril Fullerton as 'her pianist and former director of her band'.

- BGR\*2: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.

- BGR\*3,\*4: unknown, t; unknown, tb; unknown, cl; unknown, as; unknowns, sax; unknown, vn; unknown, vc; unknown, p; unknown, bj; unknown, bb.



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

039 **LUCILLE HEGAMIN** the Dixie Daisies New York, Mar. 1926  
 Lucille Hegamin – voc;  
 Clifford Bryant – cnt; Cecil Carpenter – tbn;  
 James Bell, Russell Procope – alt, clt; Horace Langhorne – ten, clt;  
 unknown, unknown – vln;  
 J. Cyril Fullerton – pno; Walter Thomas – bjo; Joseph Johnson – bbs; James Harrison - dms  
 1867-B Here Comes Malinda Cam 907, Document DOCD-5421

As before, we hear the big band personnel of 'Her Sunnyland Cotton Pickers' of RR 43, including violin(s). The instrumental 32-bar AA' chorus is shared by the ensemble 8 bars, violin(s) 6 bars, ensemble break 2 bars, Horace Langhorne on tenor sax 16 bars.

Notes:

- Carey, McCarthy, *Jazz Directory Vol. 4*: not listed.  
 - RR 43-6: Lucille Hegamin and Her Sunnyland Cotton Pickers: see above session  
 - Storyville 1996/97-206: On her return to New York, she made a record date for Cameo which produced matrices 1811/1812 with a band, which is presently shown as the white 'Dixie Daisies'. However, this does not sound like the Dixie Daisies and it seems more likely that she would have used personnel from the group that she had been with her on tour. If so, these could be Russell Procope's first recordings. Clearly the band disbanded soon after getting back to New York as subsequent references mention Cyril Fullerton as 'her pianist and former director of her band'.  
 - BGR\*2: prob Abe Small, tpt; unknown, tbn; unknown, clt; unknown, pno; unknown, bjo; unknown, bbs; unknown, dms.  
 - BGR\*3,\*4: unknown, t; unknown, cl; unknown, bcl; unknowns, ts; unknown, vn; unknown, p; unknown, bj; unknown, bb.  
 - Rust\*3: unknown -t; unknown -tb; unknown -cl; unknown -p; unknown -bj; unknown -bb.  
 - Rust\*4,\*6: unknown, -t; unknown, -tb; unknown, -cl; unknown, -p; unknown, -bb; unknown, -d.

Record Research 43-6: "In April (1926 – KBR) she made an unusual recording for the Brunswick concern which was to be played only at Madison Square Garden for the 6-day bicycle races."

Storyville 1996/97-206: "Note that Lucille Hegamin's final Cameo recording had been in March. The Brunswick recording may have been only an experimental one and not intended for issue, but given the apparent success it seems strange that she was not signed to a contract." Does anybody have any knowledge of this recording?

040 **LUCILLE HEGAMIN** Clarence Williams and Band New York, Sep. 28, 1926  
 Lucille Hegamin – voc;  
 unknown – tbn; Carmello Jari – clt; unknown – alt;  
 Clarence Williams – pno; Buddy Christian - bjo  
 W142695-2 Nobody But My Baby Is Getting My Love Col 14164-D, Frog DGF 14  
 W142696-2 Senorita Mine Col 14164-D, Frog DGF 14

Lucille Hegamin herself identified Buddy Christian as the banjo player. Certainly, the arpeggios played by Christian at the end of "Senorita Mine" suggest a rethinking about the instrument being played! It is definitely Carmelo Jari on clarinet here, other players except Williams and Christian unidentifiable, but perhaps from the Savoy Bearcats, thus possibly James Revey on trombone and Otto Mikell on alto-sax?

Notes:

- Mahony, *Columbia 13/14000-D Series*: Author's assumption: unknown tbn; unknown clt, alt; unknown ten; unknown p; Buddy Christian, bjo.  
 - Storyville 20: unknown (tbn); unknown (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo).  
 - Lord, *Clarence Williams p184*: unknown (tbn); unknown (clt); unknown (alt); Clarence Williams (pno); Buddy Christian (bjo).  
 - BGR\*2: Clarence Williams and Band: unknown, clt; unknown, clt, alt; Clarence Williams, pno; Buddy Christian, bjo.  
 - BGR\*3,\*4: Clarence Williams and Band: unknown, tb; unknown, cl; unknown, as; Clarence Williams, p; Buddy Christian, bj.  
 - Rust\*3,\*4,\*6: unknown -tb; unknown -cl; unknown -cl -as; Clarence Williams -p; Buddy Christian -bj.

Storyville 22 p. 152, Theo Zwicky, I'm Gonna Beat Me Some Washboard: "1927 was a big year for Lucille Hegamin. In January, Lucille and a new revue with Doc Hyder's Southernaires opened the Club Alabam in Philadelphia, Penna. She quickly became known as the Quaker City's favourite artist. She was the star of the club in a number of shows for nearly four months. In addition to the singing of blues and ballads, Lucille Hegamin created a furore of praiseworthy comments over her interpretation of the Italian air O SOLE MIO which she sang in perfect Italian. The Strand Ballroom had a big night on Thursday, March 24 when leading lady Lucille Hegamin and her entire club revue including Doc Hyder's band treated the ballroom to a 'Club Alabam Night'."

041 **LUCILLE HEGAMIN** New York, Mar. 04, 1932  
 Lucille Hegamin – voc;  
 Irving Williams – pno  
 405156-A Shake Your Cans OK 8941, Document DOCD-5421  
 405157-A Totem Pole OK 8941, Document DOCD-5421

This is Miss Hegamin's last recording of the 78 days, accompanied by an otherwise unknown pianist Irving Williams, using a contemporary slight stride style.

Notes:

- BGR\*2,\*3,\*4: Irving Williams, pno.  
 - Rust\*3,\*4,\*6: Irving Williams -p.

042	<b>LUCILLE HEGAMIN</b>	Willie The Lion & his Cubs	Englewood, NJ,	Aug. 16, 1961
	Lucille Hegamin – voc;			
	Henry Goodwin – tpt; Cecil Scott – clt, alt;			
	Willie The Lion Smith – pno; Gene Brooks – dms			
300	Arkansas Blues			Bluesville BVLP 1052 (LP)
301	Corinne, Corinna			Bluesville BVLP 1052 (LP)
302	You'll Want My Love			Bluesville BVLP 1052 (LP)
303	St. Louis Blues			Bluesville BVLP 1052 (LP)
043	<b>LUCILLE HEGAMIN</b>		New York,	Feb. 21, 1962
	Lucille Hegamin – voc;			
	Eddie Barefield – clt, alt;			
	Victoria Spivey – pno; Pat Wilson – dms			
27	Can't Be Satisfied Blues		Spivey unissued	not on LP/CD
28	Can't Be Satisfied Blues		Spivey unissued	not on LP/CD
29	Number 12		Spivey unissued	not on LP/CD
30	Number 12		Spivey unissued	not on LP/CD
31	Number 12		Spivey unissued	not on LP/CD
32	Brownskin		Spivey unissued	not on LP/CD
33	Brownskin			Spivey LP 1001 (LP)
34	It's Dangerous		Spivey unissued	not on LP/CD
35	It's Dangerous		Spivey unissued	not on LP/CD
36	It's Dangerous		Spivey unissued	not on LP/CD
37	It's Dangerous		Spivey unissued	not on LP/CD
38	It's Dangerous		Spivey unissued	not on LP/CD
39	He's An Animal		Spivey unissued	not on LP/CD
40	He's An Animal		Spivey unissued	not on LP/CD
41	All Your Men		Spivey unissued	not on LP/CD
044	<b>LUCILLE HEGAMIN</b>		New York,	Aug. 16, 1962
	Lucille Hegamin – voc;			
	Dick Vance – tpt (2,3,4); Eddie Barefield – alt;			
	Ed Swanston – pno; Pat Wilson – dms			
93	He May Be Your Man			Spivey LP 1001 (LP)
107	Number 12		Spivey unissued	not on LP/CD
	Mississippi Blues		Spivey unissued	not on LP/CD
	My Little baby		Spivey unissued	not on LP/CD

The great trumpet player, Bobby Stark, has claimed to have recorded with Lucille Hegamin, also with Monette Moore and Clara Smith. But after checking all Clara Smith's and Lucille Hegamin's recordings with unknown trumpeters I have been unable to attribute any of the trumpet playing at sessions of Clara Smith and Lucille Hegamin in consideration to Bobby Stark (see Storyville 2002/3, p. 221).

K.-B. Rau

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12-2020  
14-07-2021  
02-10-2021