

NEWSLETTER SEPT-2017

JAZZology



1917



2017

Scott Joplin and the end of the Ragtime Era

Paramount Records* enter the record business

*now owned by GHB Jazz Foundation

**Original Dixieland Jazz Band and
the beginnings of the Jazz Era**

**The closing of the Storyville District
in New Orleans**

read more about these stories inside...

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JAZZOLOGY NEWSLETTER #10

Here is our newsletter for the year 2017 – there will be another newsletter in about six months as we have a number of upcoming CDs, Vinyl LPs and books that will be released in the coming year. In this newsletter we are presenting seven new CD releases, articles by Paige Van Vorst, book and CD reviews and other information of interest.

We invite you to take a moment and sign up to receive our E-Newsletter by visiting our website at www.jazzology.com. This way we can keep you updated on new releases and artist information as well as in-depth articles and historical information related to the artists and recordings.



NEWS AT GHB JAZZ FOUNDATION

We are continuing our efforts to make, as much as possible, all of our recording available to jazz fans worldwide. There is still plenty of unissued material in our vaults and we are also making a few select new recordings of today's jazz artists.

The record business has changed dramatically over the last few years – CD sales have gone way down and vinyl LPs have become popular again, but most people are getting their music from the internet. Therefore we are continuing to get our entire catalog uploaded for downloads (iTunes, Amazon, Spotify and other online outlets) which includes a number of sessions that we haven't even issued on CDs – see a listing of those on pages 12-13. We plan to put out a few vinyl LPs next year. Some of our recordings are becoming available again as vinyl releases on labels that we have license agreements with. ORG Music is releasing 10 LPs with artists like Duke Ellington, Sister Rosetta Tharpe, and Ben Webster. Mississippi Records has released an LP with the Eureka Brass Band from our American Music label and in New Orleans the Sinking City label has released two 45 singles with Danny Barker doing Mardi Gras songs.

From the World Broadcasting System we have issued a CD with the **Original Dixieland Jazz Band** (1943) together with a World session of the **Joe Marsala Band** (1944). Also from World we present a 2-CD set with the wonderful vocalist **Peggy Lee** recorded in 1955. Really great stuff which has not been available for a very long time. On our Progressive label we have a terrific trio session with pianist **Junior Mance** and from the Famous Door label a very nice New York session recorded at the famous A&R recording studios with trumpeter **Danny Stiles** featuring trombone virtuoso Bill Watrous and pianist Derek Smith. On Solo Art we have a new recording with pianist **Jim Turner** doing a tribute to stride, ragtime & swing master pianist Johnny Guarnieri. We will be publishing a bio-discography book about Johnny Guarnieri written by Derek Collier next year as well as some previously unissued recordings that have been gathering dust in our tape room for many years. Vocalist/pianist **Ronny Whyte** has produced a brand new CD for us on the Audiophile label which is getting some very nice reviews. **George Lewis' New Orleans Stompers** (AMCD-100 & AMCD-101) has been out of print for some time so we are reissuing these recordings as a 2-CD set with a new design and new photos. This classic 1943 recording known as the "Climax Sessions" (the label it was first issued on) was George Lewis' first recording as a band leader and it introduced the very impressive trumpeter player Kid Howard.



ORIGINAL DIXIELAND JAZZ BAND / JOE MARSALA AND HIS BAND

GHB BCD-100

PRICE: \$15.98 MEMBERS: \$13.00

The material is vintage ODJB and with the exception of the *The Sphinx*, all of the band's own creation. That first number is a fine example of the then-popular "oriental" genre, and in effect a feature for Brad.

Elsewhere the emphasis – as it should be – is on ensemble work, the ODJB's real strength. Many of the pieces had, by 1943, become part and parcel of the traditional jazz repertoire, and these most clearly reveal Brad's desire to hear them played as "written" in the ODJB's book, rather than with the liberties that players were taking by then.

Brad Gowans once wrote of his "immeasurable debt to these unsung pioneers of jazz – the deathless (to me) Original Dixieland Jazz Band of New Orleans, and to Edwin 'Eddie' Branford Edwards, the founder and trombonist of the band." He certainly acknowledged that debt most handsomely in 1943, as you can hear on this historically significant record.

PERSONNEL:

| | |
|-------------------|------------------|
| Wild Bill Davison | Cornet |
| Eddie Edwards | Trombone |
| Brad Gowans | Clarinet, Leader |
| Frank Signorelli | Piano |
| Tony Sbarbaro | Drums |
| Billy Butterfield | Trumpet |
| Lou McGarity | Trombone |
| Joe Marsala | Clarinet, Leader |
| Dick Cary | Piano |
| Eddie Condon | Guitar |
| Bob Casey | Bass |
| George Wettling | Drums |

TRACK LISTING:

| | |
|-----------------------------|---------|
| The Sphinx | 2-Takes |
| Clarinet Marmalade | 2-Takes |
| Satanic Blues | |
| Fidgety Feet | 2-Takes |
| Moanin' Blues | |
| Tiger Rag | |
| Ostrich Walk | 2-Takes |
| Lazy Daddy | |
| Skeleton Jangle | 2-Takes |
| Original Dixieland One Step | 2-Takes |
| Panama | 2-Takes |
| Four Or Five Times | |
| Jazzin' Babies' Blues | 2-Takes |
| Weary Blues | |
| Wabash Blues | |
| High Society | |
| Wolverine Blues | |
| Blues In C | |

The front line is a strong one. Billy Butterfield and Lou McGarity had been colleagues in Benny Goodman's band, and later on CBS' studio staff. Strong, confident players, they were equally at home in the Swing idiom and in a more traditional framework. Both are in fine form on this occasion.

The excellent rhythm section is anchored in George Wettling's solid drums and Bob Casey's rock-steady bass. Both became Condon regulars and Eddie's guitar is particularly well recorded here. Dick Carey, whose first instrument was the violin, and who later became well-known as an arranger, trumpeter and alto hornist, is also a fine pianist.

The program is a nice mixture of New Orleans and Chicago classics, with a spontaneous blues thrown in. None of the tunes had yet become hackneyed and a few are not war-horses even today, such as *Four Or Five Times* or *Jazzin' Babies' Blues*. In any case, the guys tackle them all with enthusiasm.

— Dan Morgenstern (excerpts from liner notes)

GEORGE LEWIS AND HIS NEW ORLEANS STOMPERS 1943 - CLIMAX SESSIONS

AMERICAN MUSIC AMCD-100/101 2-CD

PRICE: \$25.00 MEMBERS: \$20.00

This release returns one of the most celebrated New Orleans sessions to print. One of the best-selling American Music sets, it has been out of print for some time. With this release the set was converted to a two-CD digipak instead of two separate CDs, with a new, profusely illustrated twelve-page booklet.

When Bill Russell recorded in New Orleans in 1943 he expected to be disappointed — Bunk Johnson, hero of his prior sessions, was in San Francisco; he wasn't sure he'd get any worthwhile music. George Lewis suggested Avery "Kid" Howard, but Russell was hesitant, as Bunk didn't rate him very highly; Russell kept looking for someone better, and reluctantly agreed to use Howard when he couldn't get Herb Morand.

Kid Howard was a revelation — he was in awesome form and led the band through a magnificent set of New Orleans standards, blues and ragtime numbers. He never played better in his life and the music was a sensation from its first release, on the Climax label, a Blue Note subsidiary organized to circumvent Union rules. The Lewis band was on fire — Jim Robinson played amazing trombone and the rhythm section was driven powerfully by Chester Zardis, Edgar Mosley, and Lawrence Marrero. The sides were in print on Blue Note throughout the 50's and 60's, and many novice collectors (myself included) had the Climax session as an early accession.

This set was produced from the original acetates cut in the Gypsy Tea Room and includes all of the issued and unissued masters, other than two discs given to the club for use on their jukebox. Its good to have these sides back in print. For a long time many of the sides were unissued — I recall a conversation with Lewis biographer Thomas Bethell in which he bemoaned the fact that there was an alternate take of *Climax Rag* and Bill Russell didn't even have a copy of it. Now the whole session is in print again in the best possible sound. Timeless music.

— Paige VanVorst



PERSONNEL:

| | |
|--------------------|------------|
| George Lewis | Clarinet |
| Avery 'Kid' Howard | Trumpet |
| Jim Robinson | Trombone |
| Lawrence Marrero | Banjo |
| Chester Zardis | Bass |
| Sidney Brown | Sousaphone |
| Edgar Mosley | Drums |

TRACK LISTING:

- Climax Rag (MX-101,105,106)
 - New Orleans Hula
 - Don't Go 'Way Nobody
 - Two Jim Blues
 - Just A Closer Walk With Thee (MX-96,107,108)
 - Ain't Gonna Give Nobody None
Of This Jelly Roll (MX-109,110)
 - Careless Love (MX-111,112)
 - Dauphine Street Blues
 - Just A Little While To Stay Here (MX-114,115)
 - Milneberg Joys (MX-117,118)
 - Fidgety Feet (MX-119,120)
 - Deep Bayou Blues (MX-121,122)
 - Whenever You're Lonesome, Telephone Me
- Running Time: 71:16



PEGGY LEE

WORLD BROADCAST 1955

AUDIOPHILE ACD-354/355 2-CD

PRICE: \$25.00 MEMBERS: \$20.00

Since the 1980s, Lee's World transcriptions have been released, scattershot, on all sorts of collections. This CD is the first complete set, and it's full of pleasures. For one thing, it gives a chance to hear those small-group club charts, some of which are pared-down versions of her lavishly arranged Decca recordings. Freed of their sometimes fussy orchestrations, Lee stretches out as a jazz singer. "She was a natural musician with perfect ears," says Gene DiNovi,

TRACK LISTING: Compact Disc 1

That Old Black Magic
 My Romance
 Between The Devil And The Deep Blue Sea
 Love Me Or Leave Me
 'Deed I Do
 Autumn In New York
 Just One Of Those Things
 Let's Call It A Day
 Let There Be Love
 Come Rain Or Come Shine
 I May Be Wrong (But I Think You're Wonderful)
 I Feel A Song Comin' On
 You're Mine, You
 I Gotta Right To Sing The Blues
 Try A Little Tenderness
 Too Marvelous For Words
 I Get A Kick Out Of You
 What Is This Thing Called Love
 It's A Good Day
 I've Got It Bad And That Ain't Good
 Ac-Cent-Tchu-Ate The Positive
 Sans Souci
 Them There Eyes
 From This Moment On
 You

TRACK LISTING: Compact Disc 2

The Surrey With The Fringe On Top
 My Ideal
 Oh What A Beautiful Morning
 You Do Something To Me
 I Never Knew
 What Can I Say After I Say I'm Sorry?
 What's New
 Almost Like Being In Love
 Fools Rush In Where Angels Fear To Tread
 Mean To Me
 My Future Just Passed
 People Will Say We're In Love
 It Ain't Necessarily So
 We Kiss In A Shadow
 Me
 Don't Worry 'Bout Me
 Button Up Your Overcoat
 Somebody Loves Me
 Mountain Greenery
 Speak Low (When You Speak Love)
 The Best Things In Life Are Free
 Hard Hearted Hannah (The Vamp Of Savannah)
 Bye Bye Blackbird
 Taking A Chance On Love

her pianist at the time. “She never sang a note out of tune or time.”

As for the ballads, Lee’s laser-beam focus and ability to cast a spell are famously mesmerizing, even when she has only a couple of minutes to make her statement. Her husky-sweet, infinitely expressive voice was an instrument of seduction; from it she mined a wealth of texture and nuance. “People say my voice is thin or small, but I have a lot more voice than I ever use,” she explained. “I start with a small amount of volume, and sometimes I’ll sing softer and softer, and that gives me a long way to go.”

The formerly hayseed North Dakota girl had given 1950s pop an infusion of sex—but not the wilting, submissive kind. In 1952, Lee had taken the demure Rodgers & Hart waltz “Lover” and

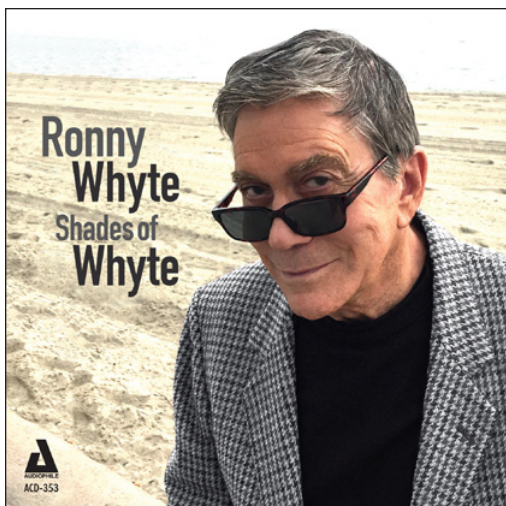
given it a furious Latin arrangement, with a rush of sexual aggression to match. Her allure seemed tough around the edges, wounded at the core, and full of dark shadows. “Peggy is not the girl you’d run into at a high school prom,” observed the deejay and columnist Eddie Gallaher. “Her voice is more that of the girl in the smoke-filled room at a truckline café or at a juke joint along a Texas highway.” In one magazine ad, Lee held aloft a Chesterfield cigarette; another contained the quote: “My beer is Rheingold—the dry beer.”

The World transcriptions circulated on the airwaves only briefly, then languished on their original sixteen-inch radio discs, forgotten for decades. Now they’re back, properly remastered and more than worthy of a fresh hearing.

— James Gavin (excerpts from liner notes)



*Peggy Lee is pictured here at the Las Vegas opening of the 1955 Warner Brothers film **Pete Kelly's Blues**, which featured Jack Webb (*Dragnet*), Janet Leigh (*Psycho*), Lee Marvin (*The Dirty Dozen*), 50s pin-up star Jayne Mansfield, and legendary singers Ella Fitzgerald and Peggy Lee (*The Jazz Singer*), who was nominated for an Academy Award for her performance. Photo courtesy of Richard Morrison.*



RONNY WHYTE SHADES OF WHYTE

AUDIOPHILE ACD-353

PRICE: \$15.98 MEMBERS: \$13.00

Ronny Whyte is of that rare breed: a seasoned performer, comfortable in the concert hall, dinner club, jazz room or cabaret. He doesn't simply play and sing notes: he understands the lyrics and he tells the story. You believe him when he displays shades of Whyte in the aptly titled CD and exclaims "The Song Is You" and "I Love the Way You Dance".

There's heartfelt sincerity in his requests to "Linger Awhile" and "Love Me Tomorrow", he no doubt means it in "I'll Tell You What". An imaginative arrangement of that '50s tale of a young girl's awakening may strike a nostalgic note in "Nina Never Knew".

This collection is also seasoned with "A Little Samba" and a trio of songs with a Bossa Nova beat. Some vintage Jerome Kern, Blossom Dearie, Vernon Duke, Lerner & Lane and Schwartz & Dietz round out the program with style and heart.

I am delighted to add this bouquet to my collection.

— *Elliot Ames*

The great American singer, pianist and composer Ronny Whyte is one of a handful of artists who are equally successful in all three. For years, he has been recognized as the perfect singer for the Great American Songbook, composing themes that over time also become standards, while captivating the unique style and technique of playing as an experienced jazz pianist...

The new album by Ronny Whyte seems to confirm the thesis of a bouquet of good dry wine. "Shades of Whyte" is a sophisticated jazz album not only for the 40+ year olds, but for all music lovers of Frank Sinatra's swagger style with Barry Manilow's swagger style and light samba.

- *Robert Ratajczak*

PERSONNEL:

| | |
|-------------------|-----------------------------|
| Ronny Whyte | Vocals, Piano, Arrangements |
| Boots Maleson | Bass |
| Sean Harkness | Guitar |
| Lou Caputo | Tenor Sax / Flute |
| Mauricio De Souza | Drums |
| Alex Nguyen | Trumpet |
| David Silliman | Drums |

TRACK LISTING:

- This Song Is You
- Isn't That The Thing To Do?
- It's Time For Love
- Nina Never Knew
- I Love The Way You Dance
- Linger Awhile
- Love Me Tomorrow
- I'll Close My Eyes
- I'll Tell You What
- Blame It On The Movies
- Some Of My Best Friends Are The Blues
- Medley: A Little Samba / So Danco Samba
- For Heaven's Sake
- I'm Old Fashioned Too Late Now
- Dancing In The Dark

JIM TURNER

MAGIC FINGERS: A TRIBUTE TO JOHNNY GUARNIERI

SOLO ART SACD-172

PRICE: \$15.98 MEMBERS: \$13.00

Jim Turner has been around a while, but has never appeared on any of our labels. He has been recording for thirty years, beginning as a youth on Paul Affeld's Euphonic label. He was a member of the Jim Cullum Jazz band for many years and extensively recorded and broadcast with them. He grew up in California and took advantage of one of its little-remembered attributes- superb lounge pianists. In the 1960s, Johnny Guarnieri and Jess Stacy worked nonstop in LA, while Joe Sullivan was doing the same in San Francisco. Don't know why this was so, but it was good for Jim Turner; he got to listen to Johnny Guarnieri and became his protégé.

Guarnieri (1917-85) was one of the most technically accomplished jazz pianists of his era, and recorded with Lester Young, Benny Goodman and Artie Shaw. Jim Turner learned well from his mentor, and delivers seventeen numbers on this set, including waltzes, rags, stomps and light classics. As a pianist, he comes across in the same vein as Willie "The Lion" Smith, playing some advanced stride piano, even including one of the Lion's favorites, *Take Me Out to the Ball Game*. He is joined for one number by clarinetist Ron Hockett, who worked with him in the Cullum band.

This is one of the best piano albums I've heard in a long time, well recorded, well organized and it swings.

— Paige VanVorst



PERSONNEL:

| | |
|-------------|----------|
| Jim Turner | Piano |
| Ron Hockett | Clarinet |

TRACK LISTING:

- Gliss Me Again
 - The Turner Shout
 - Amigo Simpatico
 - Sandra
 - The Minute Waltz
 - Hangover
 - Dolce Tanina
 - Magic Fingers Rag
 - Nothin'
 - Reminiscences
 - The Jim Dandy Rag
 - Peter's Minuet
 - The Pasadena Shout
 - Fast and Furious
 - Uno
 - Take Me Out to the Ballgame
 - The Dazzler
- Running Time: 61:15



JUNIOR MANCE TRIO

DEEP

PROGRESSIVE PCD-7172

PRICE: \$15.98 MEMBERS: \$13.00

Pianist Junior Mance has had a remarkably productive career. Still active as of this writing at the age of 88, Mance has long had his own versatile style. While swing and stride piano are his roots, he has always been flexible enough to sound very much at home in settings ranging from blues to bebop to funky jazz. His soulful style has been welcomed by the who's who of jazz for the past 70 years and still sounds fresh and timeless, as one can hear on this formerly rare trio album from 1980.

PERSONNEL:

| | |
|---------------|-------|
| Junior Mance | Piano |
| Martin Rivera | Bass |
| Walter Bolden | Drums |

TRACK LISTING:

9:20 Special

Georgia On My Mind

Small Fry

In The Evening

I Want A Little Girl

Deep

Ease On Down The Road

Smokey Blues

Bonus Tracks:

9:20 Special (Alt-Take2)

I Want A Little Girl (Alt-Take2)

In The Evening (Alt-Take3)

Running Time: 54:58

He was born Julian Clifford Mance, Jr. on October 10, 1928 in Evanston, Illinois. Since his father had the same name, he was simply called Junior by his family and that became his permanent name, even used now that he is in his eighties!

At the time of this album from June 1980, the 51-year old pianist was in the middle of a rare slow period, at least on records. His last recording for an American record company had been for Prestige back in 1973 and, other than a session apiece for the Japanese East Wind and Flying Disk labels in 1976 and '77, he would not record again until 1982. *Deep* was recorded in New York for a British label. It is obvious from the first notes of the rapid opener "9:20 Special" that Junior Mance was far from rusty.

While Martin Rivera and Walter Bolden give the pianist tasteful and swinging support along with taking occasional short solos, the main focus throughout *Deep* is on Junior Mance.

As Junior Mance demonstrates throughout *Deep*, when it comes to combining soul with swing, very few have ever been on his level.

— Scott Yanow (*excerpt from liner notes)

DANNY STILES 5

IN TANDEM feat. BILL WATROUS

PROGRESSIVE PCD-7175

PRICE: \$15.98 MEMBERS: \$13.00

Danny Stiles is an example – one of the very few – of a lead trumpet player blossoming forth as a jazz soloist. Featured with the Bill Watrous Combo on an earlier Famous Door release, “Bone Straight Ahead,” Danny impressed fans and critics alike with his powerful playing. Since then, he has been co-leader of the Manhattan Wildlife Refuge big band with Watrous (the band’s first album came out recently on Columbia), and he is an important member of the Bobby Rosengarden big band at the Waldorf Astoria, accompanying singers like Peggy Lee and Tony Bennett. Danny is also much in demand for commercials and recordings.

Previously, Danny played lead trumpet with the famous Gerry Mulligan big band, with Woody Herman, and for years was contractor and first trumpet player for the “Merv Griffin Show.” He started at the age of ten in Evansville, Indiana, on a cornet given to him by his uncle. By the age of fifteen he was playing in the Evansville Philharmonic Orchestra.

Supported by his friend Bill Watrous and by a swinging rhythm team of Rosengarden, Milt Hinton, and Derek Smith, Danny will impress listeners with his playing on both ballads and instrumentals.

Also listen carefully to the fine two-handed piano playing of Derek Smith, a young man who should be recorded far more often; and to the fine bass playing of Milt Hinton, who has been on every Famous Door album recorded in New York... this is indeed an auspicious debut for jazz trumpeter Danny Stiles.

— Harry Lim (1974) * from liner notes



PERSONNEL:

| | |
|-------------------|----------------------|
| Danny Stiles | Trumpet, Flugel Horn |
| Bill Watrous | Trombone |
| Derek Smith | Piano |
| Milt Hinton | Bass |
| Bobby Rosengarden | Drums |

TRACK LISTING:

- Dirty Dan
- It Had To Be You
- Blue Room
- Myrtle Lee
- In A Mellow Tone
- The Skipper-Flipper Blues
- bonus tracks:
- Dirty Dan (alt-tk1)
- In A Mellow Tone (alt-tk4)
- The Skipper-Flipper Blues (alt-tk2)

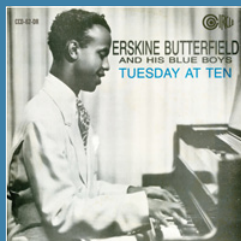
Running Time: 53:13

GHB DIGITAL RELEASES

SELECT TITLES NOT AVAILABLE ON COMPACT DISC
AND ONLY AVAILABLE THROUGH ONLINE MUSIC STORES:



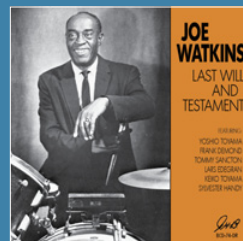
BCD-538-DR
PETE FOUNTAIN
1955-1957



CCD-62-DR
ERSKINE BUTTERFIELD
Tuesday At Ten



SCD-8-DR
PIANO
"DR. FEELGOOD"
RED

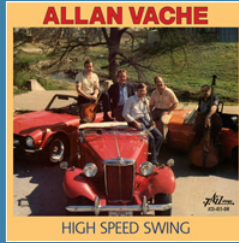


BCD-74-DR
JOE WATKINS
Last Will
And Testament

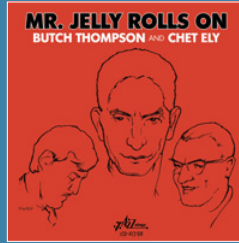
- JCD-387-DR Trevor Richards & Denise Gordon
- JCD-401-DR Jess Stacy - Blue Notion
- JCD-402-DR Jim Cullum - Listen Some More
- JCD-403-DR Jim Cullum - Happy Landing
- JCD-405-DR Bob Wilber - Atlanta Blues
- JCD-408-DR Doc Cheatham - It's A Good Life
- ACD-345-DR Cassandra Wilson - Moonglow
- ACD-346-DR Ukulele Ike - Home On The Range
- ACD-349-DR Rebecca Kilgore w/ Hal Smith's Rhythm Makers
- ACD-350-DR Rebecca Kilgore w/ Hal Smith's California Swing Cats
- ACD-351-DR Rebecca Kilgore Sings the Music of Fats Waller
- ACD-352-DR Rebecca Kilgore w/ Lino Patruno All Stars
- BCD-102-DR Johnny Wiggs and his New Orleans Kings
- BCD-121-DR Armand Hug & His New Orleans Dixielanders
- BCD-519-DR Yerba Buena Stompers - Take Me To The Land Of Jazz
- BCD-540-DR Topsy Chapman - The Best Of
- CCD-175-DR Frankie Carle - Ivory Stride 1946-1947
- PCD-7012-DR Roland Hanna Trio - Time For The Dancers
- PCD-7021/23-DR Sadik Hakim - A Pearl For Errol / A Prayer For Liliane
- PCD-7025-DR Don Friedman - Jazz Dancing
- PCD-7027-DR Derek Smith Trio - The Jitterbug Waltz
- PCD-7032-DR Don Friedman - The Progressive
- PCD-7041-DR Derek Smith Trio - My Favorite Things
- PCD-7155-DR Bill Watrous - Roaring Back Into New York City [Famous Door]



JCD-410-DR
ALLAN VACHE
Jazz Moods



JCD-411-DR
ALLAN VACHE
High Speed Swing



JCD-412-DR
BUTCH THOMPSON
CHET ELY
Mr. Jelly Rolls On



BCD-206-DR
LILLIAN BOUTTE
THOMAS L'ETIENNE
A Fine Romance

- PCD-7159-DR **Danny Stiles Five - In Tandem Into The 80's** [Famous Door]
- PCD-7160-DR **Bill Watrous - In Hollywood** [Famous Door]
- PCD-7163-DR **Brooks Kerr / Paul Quinichette Quartet - Prevue** [Famous Door]
- PCD-7164-DR **Butch Miles - Swings Some Standards** [Famous Door]
- PCD-7165-DR **Butch Miles - Hail To The Chief, A Salute to Count Basie** [FD]
- PCD-7166-DR **Danny Stiles / Bill Watrous 5 - One More Time** [Famous Door]
- PCD-7167-DR **Ross Tompkins - L.A. After Dark** [Famous Door]
- PCD-7168-DR **Bill Perkins - The Other Bill** [Famous Door]
- PCD-7169-DR **Phil Wilson Sextet - Phil & Vic - Boston NY Axis** [Famous Door]
- PCD-7170-DR **Ross Tompkins - Symphony** [Famous Door]
- PCD-7171-DR **George Masso - No Frills, Just Music** [Famous Door]
- PCD-7173-DR **Butch Miles - Butch Miles Salutes Gene Krupa** [Famous Door]
- PCD-7174-DR **Butch Miles - More Miles More Standards** [Famous Door]



JCD-409-DR
BOBBY GORDON
ft: JIM CULLUM, JR.



PCD-7006-DR
RAY TURNER
The Legendary
Ray Turner
w/ Hank Jones



CCD-47-DR
JOHN KIRBY
ORCHESTRA
Loch Lomond
1940-41



CCD-125-DR
JOHN KIRBY
ORCHESTRA
The Biggest Little
Band In The Land

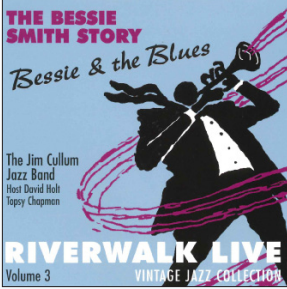


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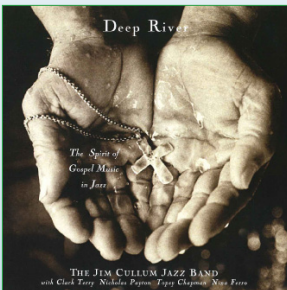


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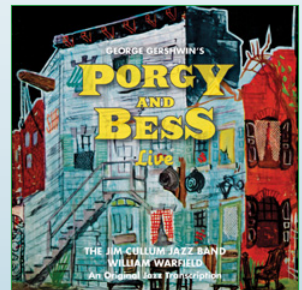


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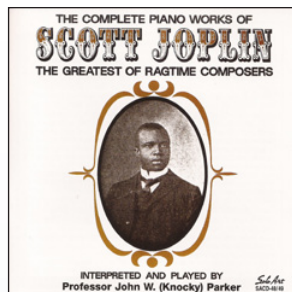
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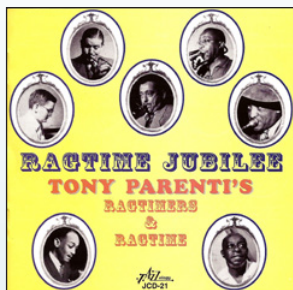
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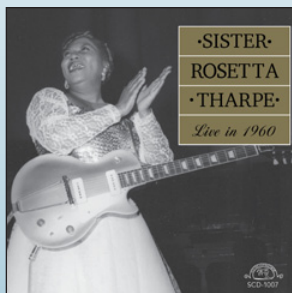
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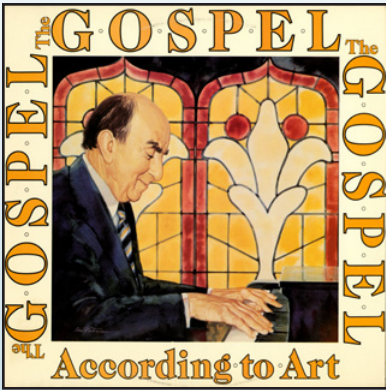


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KEEPING SCOTT JOPLIN ALIVE

by Paige VanVorst

Scott Joplin, King of the Ragtime Composers, died in Manhattan State Hospital, April 1, 1917. His health failed a year earlier following his unsuccessful attempt to mount his opera, *Treemonisha*; he was basically forgotten, despite the success of *Maple Leaf Rag* when it was published in 1899, and the large number of excellent rags he wrote over the next ten years.

Born in 1868 in Texarkana, Arkansas to former slaves, he came from a musical family and showed early precocity on the piano – his mother did domestic work and the people she cleaned for let little Scott play their pianos while his mother dusted; he soon attracted the interest of the musical establishment in town. He was given lessons and ultimately attended the George R. Smith College for Negroes in Sedalia MO. His father was dead set against a musical career but when his parents separated his mother prevailed. He traveled all around the Midwest, performing in a vocal quartet as well as playing the piano in dives and brothels. He wrote program songs prior to writing ragtime – waltzes, marches, etc., though without significant success.

Everything changed when John Stark published *Maple Leaf Rag* – the world was ready for ragtime and sheet music sales soared – the song ultimately spread throughout the world and brought Joplin some material comfort as well as the satisfaction his work was respected. He continued to write rags as well as other material, though his desire to expand his music was thwarted when his publisher reacted negatively to *The “Rag-time Dance,”* his first extended work, as did the market when it was ultimately published. An opera, *A Guest of Honor*, was apparently lost in the mail.

Joplin settled in New York about 1907 and became part of the music scene, which included many of the artists who created African-American musical theater as well as early jazz. He married Lottie Stokes and they opened a theatrical boarding house, initially at 252 W. 47th St., later at 163 W. 131st St. after the African-American population migrated to Harlem. Lottie took care of business while Scott worked on his folk opera, *Treemonisha*. He continued to write rags, though his relationship with John Stark ended after a 1907 disagreement.

The opera took four years to write and another three years until a performance could be mounted to attract backers. The 1915 performance was a disaster – there was no scenery, the cast was under-rehearsed, and Joplin accompanied the show in lieu of an orchestra. There was no financing to be had, and Joplin drifted into madness, and was hospitalized permanently a year later.

Ragtime basically died with Joplin – at the time of his death, attention was focused on jazz and the stride pianists. They played an updated version of ragtime, and were the heroes on the NY scene. Lottie Joplin lived until 1953, and continued to run her rooming house. She would presumably have royalties from some of Joplin’s numbers – *Maple Leaf Rag* continued to be recorded occasionally, with outstanding jazz versions from Sidney Bechet, Earl Hines and Paul Mares during the 1930’s.

During the 1940s the jazz revival saw a renewed interest in earlier forms of jazz, and some of the bands included rags in their repertoires, either by the whole band or as a solo feature for the pianist. This created interest in rags and Rudi Blesh, a NY jazz critic and historian followed *Shining Trumpets* with *They All Played Ragtime*; there was finally some serious research, fortunately when many of the pioneers were still alive. The first attempts to play band ragtime occurred then, with records of *The Entertainer* by Bunk Johnson and Mutt Carey from the original orchestrations, as well as a set of rags from a small band led by Tony Parenti.

Most ragtime performed in the fifties was done by the honky-tonk pianists, who generally played old tunes on tinny-sounding pianos – Joe Fingers Carr, Crazy Otto, Johnny Maddox and the like. It may not have been serious music, but those pianists occasionally threw in a rag or two, and Maddox was a serious student of ragtime. I personally developed my taste for jazz listening to the music they played behind the old silent comedies when they were shown on TV in the 1950’s.

There was more and more ragtime available by the 1960s – Max Morath became a fixture on television and radio, mounting entire shows based on turn-of-the-century music, and he recorded successfully for a number of labels. John W. “Knocky” Parker, originally a Western Swing pianist, made the first

recording of all of Joplin's rags, as well as a number of rags composed by his contemporaries. Various ragtime societies were formed, and there were serious collectors of sheet music, piano rolls, and ragtime ephemera. The first modern band recording of Joplin's rags appeared in 1969, when the New Orleans Ragtime Orchestra recorded a number of orchestrations that had been donated to the William Ransom Hogan Jazz Archive.

In the 1970's Scott Joplin could do no wrong. Interest in his orchestrations continued with recordings by the New England Conservatory Ragtime Ensemble for a major label. In the early 1970s, the New York Public Library published a two-volume set of *The Collected Works of Scott Joplin*. Joshua Rifkin recorded three LPs of Joplin rags in an almost-classical style for the Nonesuch label; these were very popular, as evidenced by the ease with which you can find them in flea markets today. In 1972, *Treemonisha* was performed for the first time in Atlanta, and it made it to Broadway in 1975. In the meantime, Marvin Hamlisch adapted several of Joplin's rags for the score of *The Sting*, one of the big movies of 1974; for a while you couldn't get away from *The Entertainer* – the ice

cream wagons in my neighborhood still play it every summer.

Scott Joplin finally made it – ASCAP put a bronze marker on his grave, Chicago named an elementary school after him, and St. Louis began renovating one of his homes. To cap everything, he was awarded a Pulitzer prize in 1976 for *Treemonisha*; everything he wanted when he was alive came to him sixty years later.

The Joplin craze faded a little in the intervening years, though ragtime continues to be performed and recorded regularly. At GHB we recently issued an excellent CD of Joplin numbers by Kris Tokarski (Solo Art SACD-171). The New Orleans Ragtime Orchestra is still active in New Orleans, performing at festivals and jazz clubs – their recordings on Delmark, Arhoolie and GHB Records are still in print – as well as most of the Knocky Parker Audiophile and Solo Art albums which were the gold standard of ragtime recordings in the 1960s.

**Pictured below is a 1994 mural of Scott Joplin playing the piano, which is located on the north side of 205 South Ohio in Sedalia, Missouri. It was painted by Stanley James Herd*





PARAMOUNT RECORDS AT ONE HUNDRED



by Paige VanVorst

The first Paramount record came off the press June 29, 1917, a new venture for the Wisconsin Chair Co., a venerable Wisconsin corporation. They started small, with a handful of employees, but wound up as a second-tier power in the record industry, and a pioneer in blues recording, an odd turn for a firm from a small Wisconsin town settled largely by German immigrants.

The firm manufactured chairs and found a new calling when they were hired to build cabinets for the phonographs Thomas Edison was producing. The chair company later began building phonographs and sold one of its cabinet factories to Edison, then asked for his help when they decided a line of records would stimulate phonograph sales.

No one in Port Washington WI knew anything about recording or pressing records, but they were eager to learn. Their first records were generic music – Irish tenors, military bands, banjo virtuosos, usually from masters leased from other companies. They incorporated the New York Recording Laboratories (NYRL), and established a recording studio at 1140 Broadway in Manhattan. The studio became busy right away, as it was also leased to other companies. The original issues were on the Puritan label, and soon Paramount appeared, followed by a plethora of other marques. In addition, Paramount leased its masters to other labels, usually private-label records for chain stores, under a wide range of pseudonyms. Ben Selvin, a music-industry pioneer, was head of the NYRL in the early 1920s, and Ed Kirkeby, who was all over the record business, brought in a lot of groups.

There was a revolution in the recording industry in 1920 – Mamie Smith recorded *Crazy Blues*, the first blues record, for Okeh, and sold 75,000 copies in the first month. This led to a torrent of blues records – dozens of young women trooped into the studios to audition, and several achieved sudden success. Paramount, having sold 400,000 custom pressed records in a year for Black Swan, an African-American-owned label from New York, leased several more sides from the label, and then decided to enter the blues business full force. They used outside studios in Chicago and finally opened an office there.

J. Mayo “Ink” Williams approached Paramount about a sales job and was hired to head the Chicago operation. Williams was a colorful figure – a graduate of Brown University, he was star athlete, one of three African-American players in the National Football League, and later spent time as a college coach. He rented an office with a piano on the South Side of Chicago, and began auditioning talent. He connected with Thomas Dorsey, a rising pianist and composer, and soon had a team of accompanists for his artists including Jimmy Blythe, Lovie Austin, Richard M. Jones, and Clarence Jones; most of these musicians backed vaudeville artists in South Side theaters. Williams learned all the angles of the music business, and found ways to cut himself in on most of the action – he handled the copyrights and publishing and did most of his business from his own office to keep out of the way of Paramount’s people and the Union.

Paramount soon had an enviable blues catalog – early stars included Alberta Hunter, Ma Rainey, Ida Cox, Trixie Smith, and others were soon signed up by Williams and recorded. Paramount never had a recording studio in Chicago – they generally used two studios on Wabash Avenue, the Marsh Laboratories, operated by visionary recording engineer Orlando Marsh, who may have made electronic recordings as early as 1922, and the Rodeheaver Studio, owned by trombone evangelist Homer Rodeheaver; they also sent groups to record at the Gennett studio in Richmond IN.

The push into the blues market was well timed. At the time there was strong migration from the South to Northern cities. The Chicago Defender published articles encouraging southerners to migrate to Chicago, and Pullman porters distributed the papers on their stopovers in the South, generally at great peril, as the papers were luring cheap labor from Southern farms to Chicago’s stockyards and Detroit’s auto factories. The new migrants craved things from back home, and Paramount sold records of the music they’d heard in tent shows and Southern vaudeville houses.

Paramount advertised extensively in the Chicago Defender, the Pittsburgh Courier and other African-American newspapers. Their advertising

department turned out weekly ads covering the new releases, generally garish cartoons depicting the theme of each new release, often with photographs by Dan Burley, then a *Defender* staffer, later known as a blues pianist. Selling Paramount records was harder than producing them. The larger firms in the record business – Victor and Columbia – had franchise agreements with most record stores, which made it hard for smaller labels to gain a toehold. Art Satherley, one of the firm’s managers, hit the road selling them at county fairs. They finally offered franchises to anyone – you could buy ten records for \$4.50 plus postage and sell them to your friends, an antecedent of methods refined by Amway and Avon; anything above your cost would be profit. Many small retailers, grocery stores and variety stores, became Paramount dealers, and the staff back in Port Washington worked night and day filling orders.

As the Paramount catalogue evolved, more jazz artists were added. King Oliver’s Creole Jazz Band recorded four sides; Lovie Austin’s Blues Serenaders made a series of excellent sides featuring trumpeter Tommy Ladnier, Jimmie Noone made his first recordings with Ollie Powers, and lesser-known Chicago bands were recorded as well. On the blues side, there was a trend away from the vaudeville blues singers toward solo guitarists; Blind Blake and Blind Lemon Jefferson were very successful. Paramount also recorded blues pianists and novelty acts like the Hokum Boys. Almost all the famous blues singers of the twenties recorded for Paramount other than Bessie Smith, who was under contract to Columbia.

Ink Williams left Paramount for Brunswick-Vocalion in 1928 and was succeeded by his assistant, Aletha Dickenson. She was a skilled musician and prepared many arrangements and much of the paperwork used to file copyrights. She found it hard to move up to artist management – by this time artists were more often from the Deep South and lacked the urbane manners of the Chicago artists.

The Chicago operation was eventually transferred to a newly-built studio in Grafton, WI. The company made a long delayed investment in electrical recording equipment; the New York studio was obsolete and closed in 1929; the Chicago operation had always contracted with outside studios. Groups of artists drove from Mississippi or Arkansas, recorded in Grafton, and Paramount put them up for the night at a small hotel near the studio. The new studio was an improvement but Paramount

always had a reputation for poor sound quality due, apparently, to its cutting corners in its ingredients – most records of the era were about 30% shellac – Paramount’s were only 20% shellac, resulting in poorer-sounding surfaces.

The company rolled past the stock market crash but things gradually fell apart – by early 1932 the plant was running at 20% capacity, pressing 5000 records a day. The recording studio closed in July 1932 and the plant continued another year, largely working on a custom pressing job for Montgomery Ward; when their contract went to RCA Victor in 1933, the end was near. Paramount made it to the end of the year, and laid everyone off following a Christmas party. The Wisconsin Chair Company continued in business until 1953, producing a line of furniture for schools and fancy chairs for hotels and restaurants.

Paramount was gone but not forgotten – John Steiner, a Milwaukee born Chemistry Professor, was one of the pioneer jazz record collectors. He took the train to Chicago while he was in college and hit all the jazz clubs downtown and on the South Side. He was aware of Paramount and visited Port Washington to see what was left of the firm. He acquired the remains of Paramount in 1948. He revived the label at that time, with some reissues of older material and a few 78s and LPs of newly-recorded material. His purchase included the trademarks and rights to all of the Paramount masters, but no masters, as they were all discarded when Paramount closed.

Steiner began leasing Paramount material for reissues in the 1950s – Riverside issued a number of ten and twelve-inch LPs, including sides by Ma Rainey, Tommy Ladnier, Johnny Dodds, Ida Cox, and Blind Lemon Jefferson; during the 60’s and 70’s he leased a large number of LPs to Milestone and Biograph. His own Paramount label closed prior to the introduction of 12” LPs – oddly enough, he sold the Paramount name to Paramount Studios. The studio started a Paramount label in the late 1950s – I recall seeing an Annette Funicello record on the label, called ABC-Paramount – and sued Steiner for copyright infringement when they saw one of his LPs. He went to court armed with the paperwork he bought in Port Washington, and proved his Paramount label was founded long before Paramount Studios. They bought the trademark from Steiner for more than he’d paid for the entire Paramount label, and he still owned the rights to all of the recordings and the remainder

of the trademarks.

The Paramount label was sold to the George H. Buck Jazz Foundation in 1975, and Steiner joined the board of the Foundation along with a number of jazz performers and critics. The Foundation revived the Black Swan label and issued twenty CDs drawn from Paramount material. Recently, the foundation acquired the last remaining Paramount stampers, which were returned to Steiner by Decca in the late 1940s – they'd been leased at the time of Paramount's demise. They represent the best chance for some high-quality reissues, though there are only about forty of them.

Paramount was a source of irritation to early record collectors – their surfaces were gritty and sound quality varied widely depending on where the sides were recorded, and they waited far too long to adopt electrical recording. Nevertheless, the label covered the blues scene in the Midwest and South with tremendous energy – their scouts found a number of important artists, and key figures like Charley Patton would have been missed completely without Paramount.

Record collector John Tefteller (Blues Images) has issued a Paramount calendar for the last fourteen years – it's illustrated profusely with original Paramount ads and includes a CD of selected rarities as well as the birthdays of most major jazz and blues artists.

Chris Hillman and his team have produced several discographical studies of Paramount blues records, including *Paramount Piano* and *Paramount Serenaders*, which discuss numerous Paramount recording sessions, filling in many of the blanks in

the published discographies.

Alex Van der Tuuk, of the Netherlands, started researching Paramount in the 1980s, and gradually felt there was a story there. He traveled to the US several times to interview surviving Paramount employees and staff. He published *Paramount's Rise and Fall* (Mainspring Press, 1973) and just issued a second volume, *The Paramount Book of the Blues*, a 400-page tome with short biographies of most of the blues artists who recorded for Paramount. In addition, Agram Records released five volumes of the *New York Recording Laboratory Master List*, a take-by-take list of all of the records made by Paramount or its affiliates, organized by master number and grouped by recording site – Paramount recorded in Chicago, Grafton, New York and Richmond IN during its brief existence.

Paramount has returned to the local consciousness in Port Washington – they've embraced their history in the race record industry and have a Walk of Fame designed to look like a piano keyboard, with the names of most of the major artists who recorded locally. Visitors to Port Washington can see where the various buildings used by Paramount stood and see the hotel where Ma Rainey slept. It's nice the company is still well-remembered at the time of its centennial.

*The GHB Jazz Foundation is currently finishing production on a collection of Louis Armstrong on Paramount and the Complete Recordings of Ma Rainey – scheduled releases to be announced.





ONE HUNDRED YEARS OF RECORDED JAZZ

by Paige VanVorst



2017 is a year of jazz centennials – not that there haven't been a lot of them already, but this one is important – jazz records have been around one hundred years. The Original Dixieland Jazz Band (ODJB), an aptly-named group if ever there was one, recorded for Victor, Columbia, and Aeolian in 1917 – the Victor recording of *Livery Stable Blues* and *Dixie Jazz Band One-Step* was just what the country needed – sales were enormous and crowds thronged to Reisenweber's, and their run there was extended into 1919.

The ODJB was probably not the first jazz band to record – Freddie Keppard's Original Creole Jazz Band may have cut an audition recording earlier, but they were reportedly unable to agree on a contract. A case can be made for Europe's Society Orchestra, an African-American group recorded by Victor as early as 1913, but their music was played from arrangements and was basically orchestrated ragtime designed to accompany famed dancing instructors Vernon and Irene Castle.

The ODJB was the exact opposite of Europe's Society Orchestra – they were raw and unprincipled and reveled in it. Their sudden rise to fame was clearly well-orchestrated – they had good publicists and were able to keep their name in the headlines, and they came up with hit after hit – most of the New Orleans standards (at least of the Dixieland variety) were recorded first by them, and they copyrighted most of them despite having borrowed a lot of common-property New Orleans themes. In addition to their initial coupling, they recorded *Fidgety Feet*, *Tiger Rag*, *Ostrich Walk*, *At the Jazz Band Ball*, *Bluin' the Blues*, *Clarinet Marmalade*, *Sensation Rag*, even *Margie* and *Singin' the Blues*.

All jazz in New Orleans stems from two pioneers – for African-American musicians, Buddy Bolden, and for white musicians, Papa Jack Laine, both of whom were active around the turn of the Twentieth Century. Laine, a drummer, was a leader and band contractor with a large percentage of the white band market under his control. He provided bands for nightclubs, picnics, advertising jobs, parades, and any other function. He had a large number of musicians under his management and could put together several groups at the same time, if

necessary, and was good at spotting promising youngsters and bringing them along. He'd even send out some of the younger men with plugs in their horns, so he could collect a fee for providing them while not suffering from their incompetence. Trombonist Tom Brown, an important early Laine sideman, had a chance to take a band to Chicago in 1915 – the Union disparaged them (probably because they were from out of town) and called their music "jass," implying that it belonged in whorehouses, jass being an obscure term for copulation. Brown shrugged off the insult and billed his group as Brown's Dixieland Jass Band.

There were several switches of musicians between Brown's outfit and the musicians remaining in New Orleans until there were two discrete groups in Chicago, Brown's group and one led by Nick LaRocca, which was imported from New Orleans in 1916 for a job at the Booster Club. Brown went on a vaudeville tour with his band and when he returned the group disbanded, just as he received an offer for a job in New York. He passed the invitation along to LaRocca, and the Dixie Jazz Band opened at the Paradise Club in the Reisenweber building. No one knew quite what to expect and the boys had fun – they were used to the vaudeville stage, and put on a good show – the band comprised Nick LaRocca, cornet; Larry Shields, clarinet; Eddie Edwards, trombone; Henry Ragas, piano; and Tony Spargo, drums.

They started drawing crowds and were soon hired to record – first for Columbia, then for Victor and Aeolian. When their first Victor record came out, it was an overnight sensation – *Livery Stable Blues* backed with *Dixie Jazz Band One-Step* sold more than a million copies and landed the band in court. Alcide Nunez, clarinetist with LaRocca's band back in Chicago, discovered LaRocca had copyrighted *Livery Stable Blues* as *Barnyard Blues*, and proceeded to copyright the same tune as *Livery Stable Blues*. They wound up in court and the boys enjoyed the ensuing publicity, even though the judge found no merit in the compositions or in their suit. Next, the publishers of Joe Jordan's *That Teasin' Rag*, noted similarities with the *One-Step* and got an injunction. They settled and the record was issued as *The Original Dixieland Jazz Band One*

Step, Introducing That Teasin' Rag.

After a year at Reisenwebers' the band took an engagement in London – there were some changes – Henry Ragas died and was replaced by J. Russell Robinson while Emile Christian replaced the drafted Eddie Edwards on trombone. The British didn't know what to expect of the band, but they introduced jazz to England – most of the early British bands were direct imitations of the ODJB. They also recorded a series of records for British labels.

The band returned to the US in 1921 and took up a relentless series of vaudeville tours and nightclub jobs. By this time they had scores of imitators – the Original Memphis Five, the Original Indiana Five, Jimmy Durante's band at Coney Island, and similar groups all over the US – Bix Beiderbecke was certainly influenced by their records. The personnel began to change – Larry Shields got tired of all the high living, touring and corny music and left in late 1921. LaRocca held on until 1925, when he had a complete nervous breakdown and was advised by doctors to give up music for the sake of his health. He returned to New Orleans and became a home builder; Eddie Edwards and Tony Spargo each had a band called the ODJB – LaRocca settled the matter by selling the name to Spargo, but the band was gone within a year.

One of the earliest manifestations of the New Orleans Revival was the reappearance of the ODJB in 1936. LaRocca was asked to make a cameo appearance in *The Big Broadcast of 1937* – he turned it down but sensed a comeback – he reassembled the original band – they appeared on Ed Wynn's radio program, made a "March of Time" newsreel, went on a vaudeville tour, and recorded again for Victor, with both the small group and a big band. There was more dissension this time around – the old band was a cooperative, while this time LaRocca was the leader; after about two years he returned to New Orleans and the contracting business. He never returned to music, though he spent a lot of time arguing that he had invented jazz to the exclusion of everyone else. *The Story of the Original Dixieland Jazz Band* (H. O. Brunn, 1960) contends there was no jazz in New Orleans in 1908 and barely mentions any of the African-American and Creole bands that abounded during the early Twentieth Century.

The band remained in the minds of many musicians during the early years of the New Orleans Revival – their songs were fun, easy to play, and hot – and

musicians coming along in the late 1930s played them because they were fun – Bob Crosby's Bob Cats kept some of them alive, Muggsy Spanier brought some more along, and Eddie Condon's groups included many musicians conversant with the ODJB's repertoire. One of the best explorations of their book was a 1943 session for World Transcriptions (GHB Records BCD-100 - our latest release - see pg 4 for more information). Eddie Edwards, Frank Signorelli and Tony Spargo were there, abetted by Wild Bill Davison on cornet and Brad Gowans on clarinet, two of the brightest players in Chicago style jazz. Davison played ODJB tunes from his earliest days, and in later years he used to love introducing old numbers like *Fidgety Feet* with references to Reisenweber's – I think he like the way the name rolled off his tongue, and he probably thought people were silly to even care that there was such a place.

Davison was just hitting his stride at this time – he hit New York full force a few years earlier and wound up leading the band at Nick's almost instantly. Brad Gowans was active all over Greenwich Village in those days, both as a clarinetist and trombonist, a rare doubling combination; unfortunately he died relatively young, and spent his last days working small jobs in California. The CD is brought to full length with another great World Transcription session under the leadership of clarinetist Joe Marsala, one of the players who kept Chicago jazz alive during the 1940's and '50's – he also has a good band, with Billy Butterfield on trumpet and Lou McGarity on trombone – the rhythm section was unusually star-studded, with Dick Cary, Eddie Condon, Bob Casey and George Wettling.

The ODJB were splendidly memorialized by Wild Bill and company and their tunes remained standards of the Dixieland jazz repertoire, though the ODJB's records were considered tough going by most jazz fans – the recordings were primitive and the band sounded that way, probably because they were trying to be outrageous. On the whole, they were not largely reissued, though RCA Victor put out a CD in 1992 (for their 75th Anniversary) that was an improvement over most prior sets. A band from Seattle actually transcribed a whole album of ODJB tunes in 1957 for ABC-Paramount, providing what they said were the same recordings the ODJB had done, only in stereo.

Nick LaRocca lived until 1961, though he never took up music again – he returned to the home building business and retired in 1958. In retirement



An early promotional photo of the ODJB. Photo courtesy of the Hogan Jazz Archive, Tulane University.

he spent time working on the ODJB book and writing letters to the *Times-Picayune* correcting their theories about the origins of jazz, much as Jelly Roll Morton had done in the 1930's. He even recorded a tape restating his most cherished belief, that he alone had invented jazz. He was also invited to the Southland studio to record a message to his fans endorsing one of Joe Mares' albums, most of which featured players in stylistic debt to LaRocca in one way or another.

LaRocca probably did his reputation some permanent harm with his stridency – by the 1960's most people understood jazz wasn't the work of any one person but the outgrowth of the unique cultural milieu of New Orleans at the turn of the twentieth century; his statement that "there was no jazz in New Orleans in 1908" can be disproven by reference to any jazz text other than his book. The ODJB were pioneers in every sense of the word and he was good at putting tunes together – the ODJB repertoire may have been cobbled together from themes that were in the air when he was

growing up, but they work. He and Larry Shields are considered to have composed most of the numbers, though the band was a cooperative and they all shared credit for all of their numbers.

This new CD release features some of the ODJB original members and their music and we're proud to remember the ODJB on the centennial of their introduction of recorded jazz into American culture.



**ODJB '43
J. MARSALA '44**

GHB BCD-100

PRICE: \$15.98
MEMBERS: \$13.00



STORYVILLE (1897-1917)



by Paige VanVorst

1917 was a momentous year for New Orleans, as it marked the end of the city's grand experiment with legalized sin. In an ordinance introduced by Alderman Sidney Story, the city fathers decreed that prostitution would be legal within a district comprising 38 square blocks bounded by Basin, Robertson, Iberville, and St. Louis streets. To Story's chagrin, the district was soon nicknamed Storyville, and the name stuck.

The District soon developed into a substantial business enterprise. Several of the madams built imposing mansions to house their businesses, while at the same time there were hundreds of women operating out of one-room "cribs" which they rented for \$3.50 a night. The District also acquired a number of dance halls, many of which employed early jazz greats, including King Oliver, Papa Celestin, Louis Armstrong and others. The entertainment was wide-open and things went on 24 hours a day.

In addition to the jazz bands, many of the more refined houses employed string bands or solo pianists, and many of the great New Orleans pianists worked in the houses, including Jelly Roll Morton, Tony Jackson, Fess Manetta, Steve Lewis, Clarence Williams and others. The pianists operated in their own milieu – they would vie for the positions in the best houses, and they would be well rewarded by the men who patronized their establishments.

The District even had its own publications, much like the nightlife magazines one could get at hotels until fairly recently – *The Blue Book* was a guide for the sex tourists of the era, with descriptions of the wonders of the larger houses and descriptions of the exotic beauties to be had. There was even a gossip sheet, a newsletter with the latest dirt in the District – who was moving, which houses were being renovated, etc.

To some extent the District had run its course by its demise – at the time of closing there were only sixteen houses worthy of the name, and 71 girls operating out of cribs. Lulu White employed thirty girls in 1900 – by 1917 she had only three full-timers. It is not clear what would have happened if the District hadn't been

forcibly closed – was under repeated pressure from reformers, especially after the train depot was built right next to the District.

The start of World War I spelled trouble for the District. Early in the War four servicemen were killed in the District, which caught Washington's attention. In August 1917 Secretary of War Newton Baker and Secretary of the Navy Josephus Daniels issued an order banning open prostitution within five miles of any military base. A representative toured the area August 27-31 and he declared the District was subject to the decree. The Mayor of New Orleans went to Washington to fight the order but no one would listen to him. The final word came September 24 from Secretary Daniels: "You close the District or the armed forces will." The City Council passed an ordinance October 9 to take effect at midnight, November 12.

The madams had few choices – their businesses evaporated before their eyes. Some of them were able to ship their furnishings elsewhere, but a lot of valuables went for almost nothing. There were even rumors the women would burn down their houses and collect the insurance, so the insurance companies cancelled all of the policies October 15. By November 12 things were quiet – additional police were assigned in case of rioting but nothing happened.

The women for the most part disbursed elsewhere in the city. Instead of a centralized district, there were women working all over town, and what had been peaceable neighborhoods were infiltrated by sin. From a musical standpoint, there was certainly less work – the dancehall business dropped after a spectacular shootout between two dancehall owners in 1913 resulted in their deaths and closure of their establishments. The "professors" who worked the big houses probably had trouble replacing their jobs as no one would build an elaborate house of ill repute with the strong likelihood of running afoul of the law. Most of the subsequent prostitution was low-key. Jelly Roll Morton and Tony Jackson were long gone by 1917; Steve Lewis worked locally in lounges until he lost his mind in the 1940s; Fess Manetta

returned to Algiers and spent the rest of his life giving music lessons in a small studio attached to his house.

The palatial houses stood, basically unused, for about thirty years. There were attempts to develop some other sort of entertainment district but nothing came of it. The city finally tore down most of the remaining houses, which were the most ostentatious houses in New Orleans, to make way for a public housing project built in the 1940s. At present there are only three buildings still standing from the old days – Lulu White’s Saloon, Joe Victor’s bar, and

Frank Early’s Place, which is now a grocery. Storyville was the first successful attempt to regulate prostitution. It would be interesting to speculate about what would have happened if the Navy hadn’t pulled rank on Mayor Behrman and the City of New Orleans.

By the way, there were two good representations (both largely fictional) of the closure of Storyville in the movies – *New Orleans* (1947) with Louis Armstrong and Billie Holiday and *Pretty Baby* (1978) with Brook Shields, Susan Sarandon and many of New Orleans best musicians.

photo by E. J. Bellocq



MARLENE VERPLANCK IS BUSIER THAN EVER

by Paige VanVorst



Photo by John Meixner

Marlene VerPlanck, Audiophile Records' most valuable player, is busier than ever – there aren't that many clubs featuring music from the Great American Songbook, but she seems to be working at most of them. In addition she recently finished her annual tour of Great Britain – she has a regular working group over there and tours every Spring – this year she made nineteen appearances over a month. Jazz Journal's reviews of her performance at Ronnie Scott's – London's most famous jazz room – were ecstatic, as were the reviews of her most recent release – *The Mood I'm In* (Audiophile ACD-348), which received five star ratings from both DownBeat and Jazz Journal. The DB review was especially noteworthy as hers was the only vocal set included in their Best of 2016 compilation. If you want to follow Marlene's career she has an excellent website www.oopapada.com, which features her schedule and information on many of the accolades she's received. Marlene has recorded twenty-four CDs for Audiophile, and each one is unique, with varied backings and dozens of songs seldom performed these days; she's an expert tunesleuth and has a knack for finding wonderful songs that haven't been done.

JAZZOLOGY ARTISTS:

SPOTLIGHT ON JAZZ VOCALISTS - SELECTED TITLES:



ACD-348

MARLENE VERPLANCK
THE MOOD I'M IN



ACD-195

CAROL SLOANE
SOPHISTICATED LADY



BCD-240

BARBARA DANE
WHAT ARE YOU GONNA DO
WHEN THERE AIN'T NO JAZZ

BARBARA DANE AT 90

by Paige VanVorst

We're glad to recognize one of our longtime artists, Barbara Dane, on her 90th birthday. She was born in Detroit May 12, 1927 and became involved in San Francisco's traditional jazz scene in the mid-50's after spending several years as a folk singer – she shared stages at protest rallies with Pete Seeger, Woody Guthrie and Big Bill Broonzy. She moved gradually into the jazz scene – her first paid jazz gig was with Turk Murphy in 1958 – she'd recorded her first jazz sides a year earlier backed by George Lewis and some of Dick Oxtot's Polecats. She gradually formed her own group and worked around San Francisco – she hired New Orleans legend Wellman Braud as her bassist. She produced two albums at that time – one featured Don Ewell and Darnell Howard, the other featured Earl Hines.

She also worked out of town – she toured with Jack Teagarden and appeared at the Newport Folk Festival with a lineup of blues all-stars. She opened her own nightclub, Sugar Hill: Home of the Blues, and booked a large number of stars, including Sonny Terry & Brownie McGhee, Tampa Red, T-Bone Walker, Mama Yancey, Lonnie Johnson, and Jimmy Rushing.

During the 1960's she became interested again in protest music. She recorded for Fantasy in 1964 with Lu Watters and an all-star San Francisco group. The session was organized to protest a proposed atomic power plant on top of the San Andreas Fault. The album was a success – the plant was never built. In 1967, she was the first US singer to tour post-revolutionary Cuba – Fidel Castro attended the concert and had a three-hour conversation with Ms. Dane. She continues her close ties with Cuba to this day – her son is in a popular musical group in Havana and married to one of Cuba's most celebrated stage actresses.

During the late 60's she recorded fifty albums documenting protests from all over the world – they were donated to the Smithsonian and remain available. Slightly later she toured extensively in support of GI resistance to the Vietnam War.

She recorded an LP for GHB in 1988 – “What Are You Going to Do When There Ain't No Jazz?” backed by an interesting San Francisco-New Orleans hybrid group – Bob Mielke, Dick Hadlock



Photo by Steve Kahn

and Pete Allen from the Bay Area, with Butch Thompson, Scott Black, Sven Stahlberg, and Les Muscutt representing New Orleans. She sang a delightful selection of standards made famous by Trixie Smith, Bessie Smith, Fats Waller, and others.

The album was expanded to CD length with an add-on session in 2000 with Ray Skjellbred, Mark Caparone, and Clint Baker in place of Thompson, Black, Stahlberg and Muscutt. BCD-240 remains in print and Dane is one of our best modern singers of traditional blues. Take a moment to visit her website – www.barbaradane.net; she has most of her recordings available on CD.

Barbara will be performing for her 90th Birthday Commemoration Concert at the UCLA Royce Hall, Saturday, October 21, 2017 with her trio, which features Tammy Hall (p), Ruth Davies (b) and Daria Johnson (dr) in addition to special guests: The Chambers Brothers, her son Pablo Menendez (g,v) and grandson Osamu Menendez (g).

JAZZBEAT BOOKSHELF

RECENT PUBLICATIONS by Paige VanVorst

CRESCENT CITY REEDS



by Christopher Hillman
with Richard Rains

Chris Hillman Books

CRESCENT CITY REEDS

By Christopher Hillman with Richard Rains
(Devon, England: Chris Hillman Books. 78pp
booklet with CD)

Available from Chris Hillman Books, 2 The
Halt, Tavistock, Devon, PL19 95R, England.
The email address is Scottlededoo@gmail.com.

The booklet sells for 20 pounds

Shipping to the US is another 4.5 pounds.

This is the tenth in an invaluable series of booklets compiled by Chris Hillman and his associates. This is similar to *Crescent City Cornet*, the prior volume in the series, in that it discusses all the players on a particular instrument over the entirety of New Orleans jazz, ranging from unrecorded turn of the century players to contemporary players like Dr. Michael White, Evan Christopher and Tim Laughlin. The book breaks with traditional orthodoxy by welcoming saxophonists into the big tent – they'd been part of recorded New Orleans jazz for ninety years.

The book is enjoyable reading, moving along quickly from period to period, doubling back occasionally to treat an artist (Capt. John Handy, for example, who's relevant to more than one era. The book is profusely illustrated, with pictures of most of the players as well as record label prints. The book references a large number of players, generally grouped by era and sub-genre. The names really fly by when you're reading fast but there are very few Crescent City reedmen omitted, though they might only be referred to in relatively brief passages.

I really enjoyed reading this book which included a CD produced for research purposes with 24 tracks fleshing out the music of a large number of the reedmen covered in the book. The CD has been in my rotation since I started reviewing the book and it is very enjoyable listening.

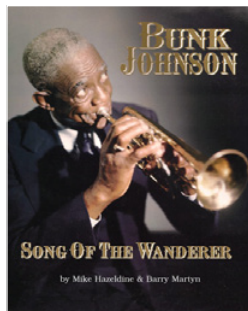
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by Mike Hazeldine
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JZB-9





INGEMAR WÄGERMAN

Alton Purnell Discography

1945-1986

Performances and recordings,
issued, reissued and unissued

Including his sessions with
Bunk Johnson and George Lewis

ALTON PURNELL DISCOGRAPHY

By Ingmar Wagerman (Gothenburg Sweden:
JazzHistoria, 304pp paperbound)

Available from jazzhistoria@email.com
or at www.jazzhistoria.se.

AVAILABLE
FROM JAZZOLOGY PRESS:

This beautiful volume is the culmination of a seventeen-year project – I had an email from Mr. Wagerman back when the Internet was a novelty- I sent him what I had on Alton and never heard from him until this volume appeared in the mail. Wagerman, pianist with the Gota River Jazzmen and Red Wing Band, is one of many Alton Purnell disciples in the New Orleans jazz world. He had many opportunities to hear him live both in Sweden and the US., and accumulated a nearly-complete collection of Purnell recordings, which are lovingly used to illustrate this book. This is not a biography- Purnell's literary executor, Bob Allen, is working on that. This is basically an illustrated discography and itinerary.

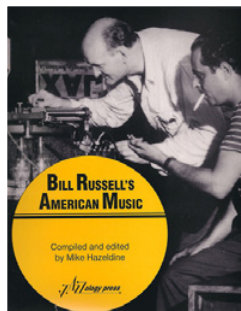
Purnell was prominent beginning in 1945, when he recorded with Bunk Johnson for Victor and Decca Records, and he remained active until shortly before his 1987 death. He was always up for a traveling job and he toured more than almost any other musician- within a six-week period in 1976 he played in Germany, England, Belgium, Australia and Japan. He toured with George Lewis until 1956 and after that settled in California, though he was always somewhere performing and recording. He appears on a blinding array of albums and CDs, all illustrated with excellent color photographs, and there appear to be tapes of hundreds of hours of additional music, though there would be many recordings of the same tunes he used in his normal shows. I always enjoyed his company, and the book brought back fond memories of the times I heard him with the Legends of Jazz and as a guest with the Hall Brothers- he was a brilliant band pianist and a great entertainer, and this book is a great memorial to him. Beautifully assembled, this is one of the best tributes to a New Orleans jazzman I've seen.

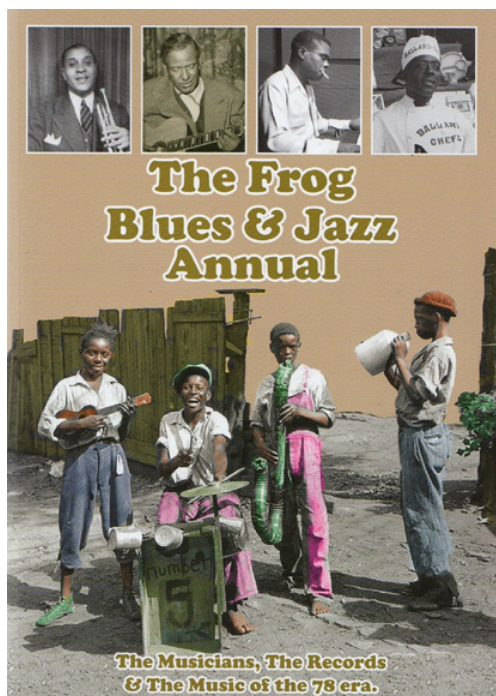
BILL RUSSELL'S AMERICAN MUSIC

by Mike Hazeldine

paperbound, with
Audio CD, 184 pp

JZB-5





**THE FROG BLUES & JAZZ ANNUAL NO.5
- THE MUSICIANS, THE RECORDS & THE
MUSIC OF THE 78 ERA**

Edited By Paul Swinton

Featuring articles by Bruce Bastin, Paul Swinton,
Bob Eagle, Brian Goggin, David Evans, Chris
Hillman, Michael Hortig and many others.

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This excellent series of annual volumes stepped in fill the gap left by the demise of *Storyville*, *New Orleans Music*, *the Mississippi Rag*, *78 Quarterly* and a number of other late lamented publications. The contents are a mix of newly-written articles, classic pieces reprinted from earlier journals, and copies of the newspapers of the classic jazz era, including classic ads from Paramount and Okeh promoting their blues releases and short news articles covering a wide variety of musicians and singers of the day.

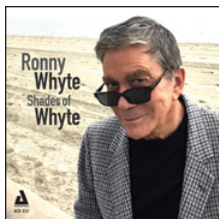
Unlike all of its predecessors, this book is in full color. Obviously there are no color photos of the early jazz greats, but Derek Stears drew color versions of some classic photos. The most exciting thing for me are the articles, which cover an amazing array of jazz and blues artists, including the best piece I've seen on the great Tony Jackson, a fine article about a the Falcons, a Cajun musical family. There are several articles about great blues pianists, especially those about Montana Taylor, Leroy Carr and Romeo Nelson. One of the longer pieces covers the Louisville jug band scene with very interesting photos I've not seen before. New Orleans jazz is honored with articles about Lee Collins, Emmet Hardy and Boyd Atkins, composer of *Heebie Jeebies*.

Another large section is taken up with two interviews with Son House done just as he was rediscovered – they are transcribed in full and it is fun to see him parrying questions from his interviewers, and more amazing to realize how little was known about the blues as late as 1964 – at that time very few researchers or collectors concentrated on the music of men like House and Charley Patton.

The articles vary widely but are universally interesting and generally about things I'm interested in. I've spent a joyous month reading an article a night. The good news is that there will be a sixth volume of this project in the future. I'm not sure how to define this – technically it is issued like a magazine, but you buy them one at a time, sort of like *78 Quarterly*. By the way, it also includes a CD with 26 tracks illustrating the artist discussed in the book. And, the book is beautiful, with hundreds of well-reproduced photos. A generation ago the little magazines we read were crammed with information but not artistic. This book is beautiful in every respect.

REVIEWS OF CDs

CURRENT & RECENT RELEASES



Jersey Jazz:

RONNY WHYTE: SHADES OF WHYTE

AUDIOPHILE ACD-353

The photo of Ronny on his new album shows Whyte grinning wryly with a pair of sunglasses resting on his nose low enough to expose his eyes. It serves as a nice pictorial pun to emphasize that this album is a collection of good songs with no particular theme other than that he is a singer/pianist who nicely handles a variety of material and styles.

In this undertaking, he is superbly supported in various combinations by Lou Caputo on tenor sax and flute, Alex Nguyen on trumpet, Sean Harkness on guitar, Boots Maleson on bass, and either Mauricio DeSouza or David Silliman on drums. Whyte is one of those singers who seems to come up with new or too often ignored material that brings unexpected delights to the fore. In Whyte's case, the songs are often ones for which he has written the music or words of both. Particularly fetching are two selections, *Linger Awhile*, with lyrics by Roger Schore, and *Blame It on the Movies*, with Whyte's words and music. Yes, there are some familiar tunes like *The Song Is You*, *I'm Old-Fashioned*, and *Dancing in the Dark*, but there are wonderful songs like *Nina Never New*, *I'll Close My Eyes*, *For Heaven's Sake*, and *Too Late Now*, that, while not unknown, are too rarely performed.

Whyte pays full respect to any lyric that he sings, and does so in a relaxed and confident way. There used to be ample opportunities for fans of good songs to drop into a venue in New York City on a regular basis to hear performers like Ronny Whyte, Hugh Shannon, Charles DeForest, Bobby Short and Charles Cochran. Now we often have to rely on recorded collections like *Shades of Whyte* to keep us musically satisfied.

- Joe Lang

InTune International:

Here are seventeen songs magnificently performed by pianist, singer, composer and lyricist Ronny Whyte in an unusual jazz-filled setting.

Ronny delights in an up-tempo smashing version of *The Song is You* (Kern-Hammerstein), which is from the 1934 film "Music in the Air." Featured are great solos by bass player Boots Maleson, guitarist Sean Harkness and drummer David Silliman. Mr. Whyte offers us a wild frenzy-filled scat vocal making this a wonderful way to begin this gem of a CD. *Nina Never Knew* (Alter/Drake) had Ronny offering a smooth thoughtful vocal. He also has an opportunity to showcase his piano artistry.

Linger Awhile (Whyte/Schore) is not the standard but it is a fine close-up romantic dazzler. *I'll Tell You What* (Whyte) is another new delightful composition. Drummer David Silliman and Alex Nguyen on trumpet offer some amazing jazz solos to match Mr. Whyte's piano. This song contains a wonderful toe-tapping rhythm with bright lyrics and a delightful surprise ending.

I'll Close My Eyes (Reid/Kaye) features the amazing Lou Caputo on flute. *A Little Samba* (Lamont) is a nice up-tempo Bossa Nova. And without even taking a breath Ronny additionally sings *So Dance Samba* (Jobim/DeMoraes) in grand style. Drummer Mauricio DeSouza and Lou Caputo on flute both shine in a pair of outstanding solos.

I'm Old-Fashioned (Kern/Mercer) is from the 1942 film "You Were Never Lovelier." The song features drummer David Silliman and Ronny's extraordinary piano playing. *Too Late Now* (Lane/Lerner) is from the 1951 film "Royal Wedding" and showcases the trumpet of Alex Nguyen. *Dancing in the Dark* (Schwartz/Dietz) is from the 1931 Broadway show "Bandwagon." Ronny's superb vocal is matched by both Boots Maleson on bass and Sean Harkness on guitar. What a wonderful way to conclude another delightful CD by Ronny Whyte.

- Dan Singer



Jazz Journal:

**CHUCK WAYNE:
TRAVELING**

PROGRESSIVE PCD-7008

Wayne is probably best remembered for his stint in the George Shearing Quintet, 1949-52. A fleet-fingered, lyrical player, his enjoyable playing is in abundance here; a satisfying *When Lights Are Low* also features Warren Chiasson on vibes. This is followed by the gentle but intricate handling of *The Summer Knows*, a lovely ballad. *Traveling* really goes with top-rate support from vibes, bass and drums. Wayne plays the haunting verse to *Spring Can Really Hang You Up the Most* at the start of this number, a real delight. Altogether a valuable remembrance of a very talented guitarist.

- Brian Robinson



Jazz Journal:

★★★★ (4 Stars)

**GEORGE MASSO:
CHOICE NYC BONE**

PROGRESSIVE PCD-7176

Born in 1926, Masso was with Jimmy Dorsey in 1948-49, but gave up a travelling life in the early 50s, settling down with university teaching up to retirement in 1973. When he returned to full-time playing his exceptional skills soon ensured a full engagement diary with numerous top names in Dixieland, mainstream and swing. Touring worldwide, he visited Europe in 1973 with Benny Goodman in a nine-piece, which included Al Klink and John Bunch – both chosen for this excellent 1978 album, Masso’s debut as a leader.

He plays with a warm tone, relaxed swing, a ready flow of beautifully crafted phrasing and seemingly effortless poise. Al Klink’s light-toned, nimble tenor is a perfect match in style, sailing with elegant assurance through the arrangements. I was reminded of the Roy Williams/John Barnes duets at times, e.g. in *Sometimes I’m Happy* with its intimate, integrated rapport and a flawless unaccompanied chorus. The rhythm section

comprised celebrated practitioners in fine form, with some delightful solo spots from veteran bassist Milt Hinton (who seems to have worked with just about everybody in his long career from Freddie Keppard to Branford Marsalis!).

Long unavailable, this very welcome reissue adds two previously unissued alternative takes. Top-class small-group swing, this release is a timely reminder of just how good were the somewhat undervalued Masso and Klink.

- Hugh Rainey



Papatamus:

**MAL WALDRON:
NEWS:RUN ABOUT MAL
/ MAL '81**

PROGRESSIVE PCD-7060/61

This set was originally issued in Japan as were many of the Progressives as Statiras had a backing deal with the Japanese. Issued in the states it included 5 extra tracks that I don’t believe were in the original Japanese issues. The 12-page liner booklet gives a good thumbnail sketch of Waldron’s life but does not mention the nervous breakdown he had in the mid 1960s, which also had a profound effect on his piano stylings making them more pronounced, repetitive and personal. For the 23 standards here, he is fortunate to have the rhythm section he had, as they not only keep up with him but push him as well. This is prime bold Waldron and includes 2 takes of a brilliantly interpretative reading of “With A Song In My Heart.”

- Robert D. Rusch



Jazz Journal:

★★★★ (4 Stars)

**CAROL SLOANE:
SOPHISTICATED LADY**

AUDIOPHILE ACD-185

This was originally released in 1977 in Japan after a break of more than a decade during which the singer worked as a secretary in North Carolina and occasionally wrote reviews for *DownBeat*.

It was followed by several more records from the 1980's to 2010, when her latest album, *We'll Meet Again*, was released. Ms. Sloane seems to be ubiquitously known as one of those perennially-underrated singers in the jazzosphere- and one wonders why. Her professional career spans sixty years (she's 79 at the time of writing) and she's still touring today, with her discography including inventive tributes to Carmen McRae, Sinatra and Ella and Louis.

Ms. Sloane possesses a husky, sensuous vocal that wraps itself luxuriously round familiar lyrics, but the best weapon in her arsenal is her unerring sense of time. Her pitch-perfect, swinging delivery is always on the money, heard to best effect on this album on *It Don't Mean a Thing*; even at such a pace, every "doo-ah" lands effortlessly on the beat, seemingly with time to spare. This album is made up completely of Ellington songs, for which Ms. Sloane's vocal is an ideal match. Particularly enjoyable is the medley, where *I Let A Song* segues seamlessly into *Do Nothing*, with the vocal backed only by George Mraz's laidback bass. This is a quiet, mellow set of recordings that has much to teach today's aspiring young vocalists.

- Sally Evans-Darby

The New York City Jazz Record:

The alleged backstory of this album, recorded in Tokyo, Japan in 1977 and released as a CD for the first time, is that vocalist Carol Sloane, who had already been recording for decades on Cadillac, Columbia and Moonbeam, upon first meeting Duke Ellington, promised him that she would record one of his songs on every album she would make in the future. Time passed by and there were several albums in which Sloane did not include an Ellington selection. So, by way of an apology, Sloane decided to record this album of all Ellington songs. The singer is joined by Roland Hanna (piano), George Mraz (bass) and Richie Pratt (drums).

This is not just a replay of oldies because Sloane brings her own touch to these familiar selections, refreshing them by way of her vocal tone quality, which can be described as silky, and her devotion to the lyrics, resulting in distinctive, innovative phrasing. Cases in point: her rendition of the title track, where she is able to present it as the torch song it really is, and her a cappella delivery of "Come Sunday". The lady also knows how to

scat and does it with an ease reminiscent of Ella Fitzgerald or Mel Tormé on "Take The 'A' Train" and "Satin Doll".

Since this is a vocalist's album, there really aren't any solos from the band, but Hanna manages to shine on "In A Sentimental Mood" and "Mood Indigo" and Mraz is featured on the medley "I Let a Song Go Out of My Heart/Do Nothing Till You Hear From Me" as sole accompaniment to Sloane. Pratt is supportive, keeping time on the uptempo tracks and delivering delicate brushwork on the ballads.

Hopefully, there will be more re-releases and/or new recordings to come from Carol Sloane, a true jazz voice.

- Marcia Hillman



Syncopated Times:

**JIM TURNER:
MAGIC FINGERS:
A TRIBUTE TO
JOHNNY GUARNIERI**
SOLO ART SACD-172

While few think of him that way, Johnny Guarnieri (1917-85) was one of the top stride pianists for decades. He had his highest visibility in the late 1930s/40s when he worked with Artie Shaw (including playing harpsichord with Shaw's Gramercy Five), Benny Goodman, and with small swing combos. He recorded with Lester Young, displayed his ability to closely imitate other pianists (most notably Count Basie and Fats Waller), and had a minor hit with "Gliss Me Again" (featuring bassist-hummer Slam Stewart). Guarnieri spent much of his last three decades in obscurity, teaching and playing solo piano in the Los Angeles area.

Jim Turner is a brilliant pianist perhaps best known for his associations with Jim Cullum, the Great Pacific Jazz Band, and his own solo albums. After having the opportunity to see Guarnieri play in a Los Angeles piano bar, they became friends and Turner even produced some of his later records.

On *Magic Fingers*, Turner performs 14 of Johnny Guarnieri's compositions plus three other songs that the pianist enjoyed playing. Since none of

Guarnieri's songs ever came close to catching on, most of these tunes had never been recorded or even performed by anyone other than their composer. It is a delight hearing Jim Turner revive such pieces as "The Turner Shout" (a James P. Johnson-type stride piece dedicated to him), the sophisticated "Amigo Simpatico" (which could have come from Willie "the Lion" Smith), the charming "Sandra," a delightful "Magic Fingers Rag," "The Pasadena Shout," and "The Dazzler" (which has clarinetist Ron Hockett making the group a duo).

The three non-Guarnieri pieces, a reinterpretation of "The Minute Waltz" that is worthy of Donald Lambert, Lucky Roberts' "Nothin'," and an inventive "Take Me Out To The Ballgame," are also among the many memorable performances on this highly recommended project. I am sure that Johnny Guarnieri would be pleased.

Nights At The Turntable by Scott Yanow



Just Jazz:

**BILLY HART:
THE TRIO**

PROGRESSIVE PCD-7044

Although this session was recorded 38 years ago, it still sounds fresh. Cutting back to the bare bones of piano, bass and drums always opens up intimate approaches and interplay. These three are masters of their instruments and listening to one another; the essence of our music.

Billy swings with sensitivity and imagination, always aware of light and shade. Walter Bishop Jr. is an accomplished pianist, having played many sessions with Charlie Parker, Miles Davis, and Art Blakey. He has an interesting approach, maybe a little too busy and lacking in crispness for my liking, but still inspiring. George Mraz is a bassist with an amazing right-hand technique and a solid left hand working its way through immaculate lines and harmonies; perfection in choice of notation. It's such a pity he produced such a strangled electric sound. It would have been perfect if he had played with a more natural sound.

A good selection of classic standards and jazz numbers played with feeling and flair. Recommended!

- Trefor Williams



Syncopated Times:

**GEORGE LEWIS
AND HIS NEW
ORLEANS STOMPERS:
1943**

AMERICAN MUSIC
AMCD-100/101

Clarinetist George Lewis, who would become one of the most popular of New Orleans jazzmen in the 1950s when he toured the world, was a complete unknown outside of New Orleans in 1943. Although he had been musically active since at least the 1920s, his only previous recordings were two historic but so-so sessions with trumpeter Bunk Johnson in 1942. While Bunk had moved up North, Lewis was still in the Crescent City when William Russell recorded him during May 15-16, 1943 with his New Orleans Stompers. The two-CD set *The Complete Climax Recording Sessions* has five songs from a rehearsal and all 20 performances (including nine alternate takes) made during the planned session. Lewis, trombonist Jim Robinson, trumpeter Kid Howard (who was absent for the rehearsal), banjoist Lawrence Marrero, bassist Chester Zardis (his place during the rehearsal was taken by Sidney Brown on tuba) and drummer Edgar Mosely form a spirited if occasionally erratic group.

George Lewis' is easily recognizable and his high notes (particularly during the rehearsal) are quite impressive. Jim Robinson is his usual reliable self while Kid Howard is both colorful and a bit inconsistent, never sounding boring! The pianoless rhythm section is monotonous in spots but keeps the momentum flowing. Among the songs performed by this ensemble-oriented group are "Climax Rag," "Careless Love," "Dauphine Street Blues," "Milneberg Joys" and "Fidgety Feet."

George Lewis would not record again for over a year. The clarinetist, Robinson and Marrero would form the nucleus of Bunk Johnson's band during 1944-46 and, after a few years in obscurity, would (along with Howard) reunite in Lewis' 1950s band. This very spirited reissue shows

how they sounded at the start. It is a must for George Lewis fans.

Nights At The Turntable by Scott Yanow



Jazz Journal:
**WENDELL BRUNIOUS
LOUIS NELSON:
IN THE TRADITION/
APRIL IN NEW
ORLEANS**
GHB BCD-541

In the Tradition is now thirty years old, which makes it seem as far from the present as it was when made from the music it was referencing. And yet, that's precisely the point. Here's a tradition of almost classical or canonical purity that calls for nothing more than honest and faithful replication. That Brunious does with studious intensity and it's always grand. There are personnel overlaps between the two groups: Brunious, Nelson and Rimington are on both of them. Great package and one to file along with New Orleans Reunion (Brunious and Rimington) and Nelson's unctuous outing with the Palm Court Jazz Band.

- Brian Morton

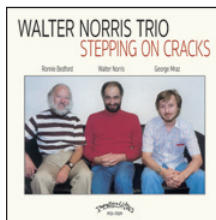
Syncoated Times:

This is a single CD combining two very complementary LPs, both of which feature the frontline of trumpeter Wendell Brunious, trombonist Louis Nelson, and Sammy Rimington on clarinet and alto. While Brunious, a powerful player with self-restraint who is in the tradition of Alvin Alcorn and Thomas Jefferson, probably has a few too many vocals but the repertoire displays both his versatility and consistency as a trumpeter. With fine backing from pianist Jeanette Kimball, bassist Frank Fields, and drummer Barry Martyn, and some fine George Lewis-inspired playing by Rimington, the group uplifts such numbers as an exciting *Bugle Boy March*, *Maryland My Maryland*, *Put On Your Old Grey Bonnet*, and even an offbeat *Mr. Sandman*.

However, the second set, Louis Nelson's April in New Orleans, is actually slightly better. Banjoist Danny Barker (who sings a fascinating version of *Bill Bailey*) is a major asset, and pianist

Butch Thompson has some good spots while bassist Chester Zardis and drummer Stanley Stephens provide solid support. While Nelson was not quite on Tommy Dorsey's level on *This Love Of Mine* (he reportedly loved Dorsey's playing), his percussive work in the ensembles and his solos are excellent. This version of *Climax Rag* is one of the best. If one had any doubt that there was plenty of fine New Orleans jazz in the 1980s, this would set them at ease.

Nights At The Turntable by Scott Yanow



Jazz Doctor (Netherlands):

**WALTER NORRIS:
STEPPING ON CRACKS**

PROGRESSIVE PCD-7039

Walter Norris, piano player? Just help me now, oh yes, that pianist on Ornette Coleman's first album. Right – a man with a colorful career, to put it mildly. Early Fifties in Houston, with legendary alto player Jimmy Ford, gigs and records on the West Coast with a.o. Frank Rosolino and Herb Geller, seven years at the Playboy Club New York, two years with the Thad Jones-Mel Lewis band, Scandinavia, Radio Berlin, working with wonder bassist Aladar Pege, teaching, you name it. And he remained well under the radar.

During one of his frequent stays in NY he recorded this at times hallucinating album for Famous Door- the GHB Foundation has reissued it, complete with a half hour of alternate takes. In the title tune, *Stepping on Cracks*, Norris imagines a child that, of its own free will, can only step on the cracks in the sidewalk. It runs and jumps with uneven intervals, stumbling, stopping and almost falling. When the pianist turns the perspective from the child to the observer there is a reflective lyrical moment and in this it becomes real piano jazz – Norris is in the territory occupied by Bill Evans and Paul Bley. He gets the piano to do exactly what he wants, whatever he thinks of. And he ranges from one atmosphere to another like tossing a coin.

Without shorting Ronnie Bedford (he beats a remarkably melodic fast solo in *Giant Steps*) it's bassist George Mraz who deserves the limelight. He has a clear and sharp sound and likes to stay

in the high register – he sometimes sounds like a cross between a guitar and ‘cello. In *Falling in Love With Love* he enthusiastically lets the notes slip and deform. Nice to have the third take of *Cherokee* – those subtle flageolets of Mraz behind the exposition of the theme hit your ears like bubbles.

- Eddie Determeyer



Just Jazz:

ALCIDE 'SLOW DRAG' PAVAGEAU: DRAG'S HALF FAST JAZZ BAND

GHB BCD-54

George Lewis' long-time bassist, Alcide "Slow Drag" Pavageau, was a mainstay of one of the best rhythm sections during the glory days of New Orleans jazz. Although he was a basically self-taught bass player, his playing was typical of the New Orleans stylists.

This session was recorded in 1965, when Bill Bissonnette was in New Orleans to record the *Jazzology Poll-Winners LP*, a band that included Don Ewell, who flew in from Florida for the session. While in town Bissonnette decided to do another session featuring some of the same musicians. This band is a combination of New Orleans originals- Albert Burbank, Jim Robinson and George Guesnon with two youngsters (Bissonnette plays drums and Fred Vigorito plays trumpet).

In the '60's it was easy to produce a record- Alan Jaffe let them use Preservation Hall and even bought a new piano. There was enough talent in the band to get things off to a good start. The four veterans were in top form and Ewell provides perfect support, relying more on solid ensemble playing than a display of his prodigious facility. During the '60's producers became more careful to avoid overworked numbers, and we are treated to Brahms' Cradle Song and Creole Song along with the more familiar Climax Rag. It's great to have these recordings available again. I remember buying the original *Jazz Crusade* album in Dobell's when it came out and it got played a lot more than some other LPs I had at the time.

The production was extended with three numbers from the Kid Thomas-George Lewis Ragtime Stompers session, which also featured Slow Drag and Big Jim along with Kid Thomas, Vigorito's main influence.

- Pete Lay

Syncopated Times:

George Buck loved New Orleans jazz- fortunately his legacy has continued with both new recordings and reissues of classic jazz from his large catalog.

Bassist Alcide "Slow Drag" Pavageau was a member of Bunk Johnson's band during 1944-46 and a regular fixture with clarinetist George Lewis for decades. While not really a soloist, he could be counted on for a solid beat and a big sound that drove Lewis and others. *Drag's Half Fast Jazz Band* is his only album as a leader, a set from 4/21/65 that ironically was his final recording (although he lived until 1969) The nine selections team him with cornetist Fred Vigorito, trombonist Jim Robinson, clarinetist Albert Burbank, banjoist George Guesnon, pianist Don Ewell, and Big Bill Bissonnette, who was normally a trombonist although he proves quite effective on drums. While Burbank sometimes slips a little out of tune, Vigorito provides a solid lead and Robinson (always a superior ensemble player) is in top form. Their ensemble-oriented music leaves room for solos, though Pavageau doesn't take any. Highlights include *Struttin' With Some Barbecue*, two versions of *I Can't Escape from You* and *Climax Rag*.

Also included are three alternate takes by the Kid Thomas-George Lewis Ragtime Stompers from 1961. Since Vigorito was influenced by Kid Thomas and Burbank also hints at Lewis, there is a definite unity on this reissue. The music is fun and spirited.

Nights At The Turntable by Scott Yanow

IN REMEMBRANCE

OF THOSE WHO HAVE PASSED ON

Barbara Carroll (1925-2017)

Ms. Carroll, one of the most beloved artists on the New York cabaret scene, died February 12 in Manhattan. A native of Worcester MA, she moved to New York after World War II, and was considered the first woman pianist to play bebop. She was best known for a 25-year booking at the Hotel Carlyle. She developed a singing style similar to that of Mabel Mercer at mid-career and was known for her command of virtually the entire Great American Songbook. She worked at Birdland until December. She recorded for Audiophile (ACD-254, 1988) as well as for RCA Victor, Verve and DRG.

Dick Meldonian (1930-2017)

Meldonian, a fixture on the New Jersey jazz scene, died January 25. He began in small Jersey clubs as a teenager, then turned pro when his family moved to California. He hit the road with Freddy Slack, followed by long stints with Charlie Barnet and Stan Kenton. He settled in NY and became a studio musician, backing artists as varied as Gerry Mulligan, Liza Minelli and Erroll Garner. He was best known as the leader of the Dick Meldonian-Sonny Igoe Big Band, which worked around NJ beginning in the early '80s. He recorded ten albums for us, with the big band as well as smaller groups led by Marty Grosz and Derek Smith.

Mike Dine (1938-2016)

Dine, owner of 504 Records, was found dead in late December. He was a longtime New Orleans jazz enthusiast, and founded 504 in 1979 issuing over a hundred CDs of hardcore New Orleans jazz, including sixteen CDs drawn from personal tapes made by Preservation Hall founder Larry Borenstein. 504 also issued gospel records and an associate label, Dine-a-Mite, issued CDs of British traditional jazz artist. His Borenstein series is one of the premier series of New Orleans sessions, easily on a par with the legendary recordings of the 60's from Icon and MONO.

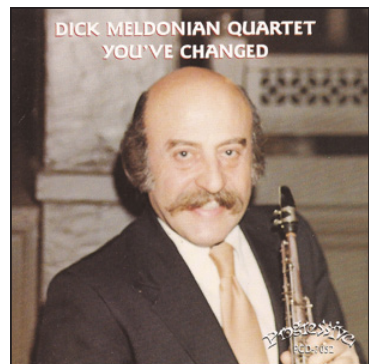
Bob Erdos (1930-2017)

Erdos, proprietor of Stomp Off Records, died March 25. A native of York PA, Erdos began working after law school for the family firm, leotard producer Danskin. When he started Stomp Off in 1980, it was a sensation — the LPs were well-recorded, well-annotated, and had beautiful art covers. Erdos recorded most of the organized bands, including the Black Eagles, Salty Dogs, South Frisco Jazz Band and the Hall Brothers, well as many European groups. There were also a number of "concept" sets, memorializing specific artists, including Tiny Parham, Roy Palmer, Kid Ory, Jelly Roll Morton and Johnny Dodds. There were 436 Stomp Off issues; the last CDs were issued in 2014.



ACD-254

BARBARA CARROLL



PCD-7052

DICK MELDONIAN

JAZZOLGY DVDS:

SELECT VIDEO DOCUMENTARIES:

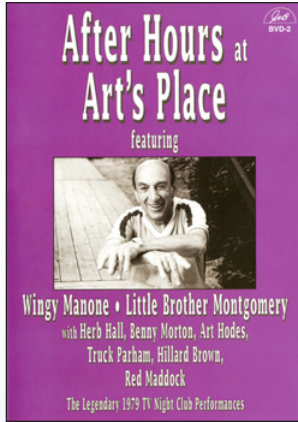


BVD-3

BARRY MARTYN'S LEGENDS OF JAZZ

FEATURING:

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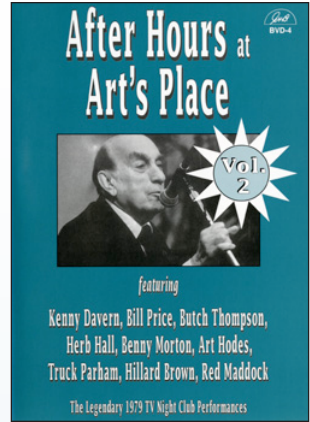


BVD-2

AFTER HOURS AT ART'S PLACE VOL. 1

THE LEGENDARY 1979 TV NIGHT CLUB PERFORMANCES:

WINGY MANONE, LITTLE BROTHER MONTGOMERY with HERB HALL, BENNY MORTON, ART HODES, TRUCK PARHAM, HILLARD BROWN, AND RED MADDOCK



BVD-4

AFTER HOURS AT ART'S PLACE VOL. 2

THE LEGENDARY 1979 TV NIGHT CLUB PERFORMANCES:

KENNY DAVERN, BILL PRICE, BUTCH THOMPSON, HERB HALL, BENNY MORTON, ART HODES, TRUCK PARHAM, HILLARD BROWN and RED MADDOCK



AMVD-4

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AMVD-3

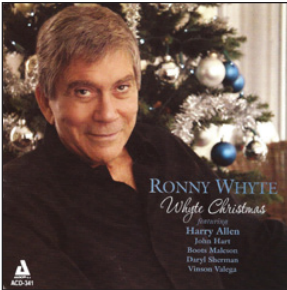
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CHRISTMAS CDS:

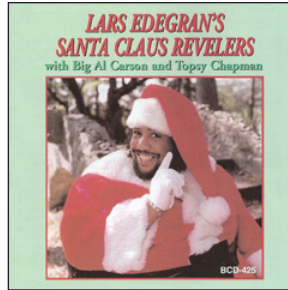
HOLIDAY SEASON FAVORITES:



ACD-341

RONNY WHYTE
WHYTE CHRISTMAS

HARRY ALLEN, DARYL SHERMAN,
JOHN HART, BOOTS MALESON
AND VINSON VALEGA



BCD-425

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SCR-008 & SCR-009

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HIS CREOLE CATS
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Tootie Ma Is A Big Fine Thing /
Corinne Died On The Battlefield
My Indian Red / Chocko Mo
Feendo Hey



NOJP-CD-11

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JAZZOLGY PRESS

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Johnny Guarnieri
(1917 - 1985)
by Derek Coller