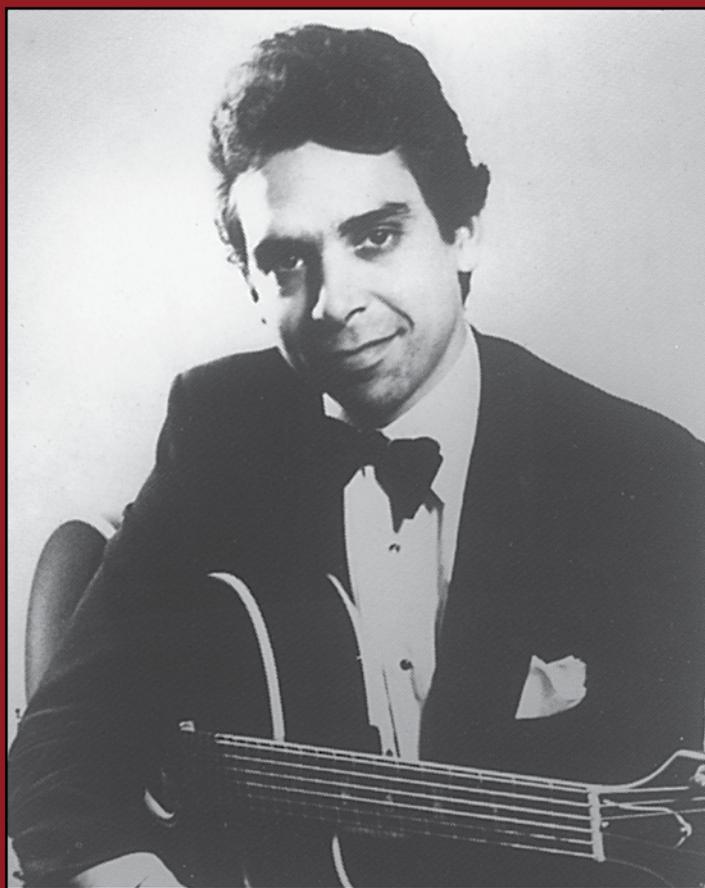


# **A7**ology

## **NEWSLETTER**

MARCH 2015



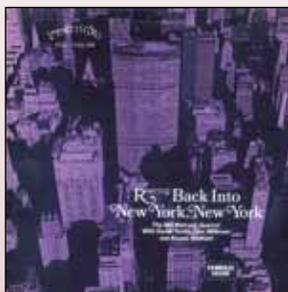
**HOWARD ALDEN**

# DIGITAL RELEASES

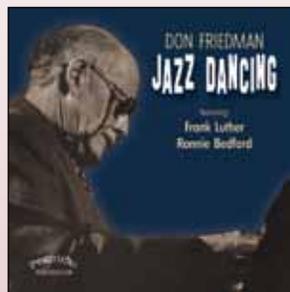
NOT CURRENTLY AVAILABLE ON CD



**PCD-7053-DR**  
**BILL WATROUS**  
**CORONARY TROMBOSSA!**



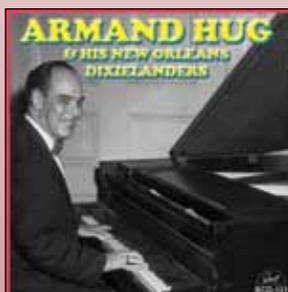
**PCD-7155-DR**  
**BILL WATROUS**  
**ROARING BACK INTO**  
**NEW YORK**



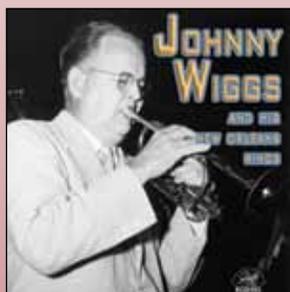
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**DON FRIEDMAN**  
**JAZZ DANCING**



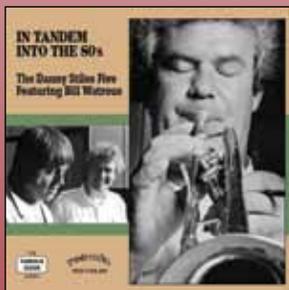
**ACD-345-DR**  
**CASSANDRA WILSON**  
**MOONGLOW**



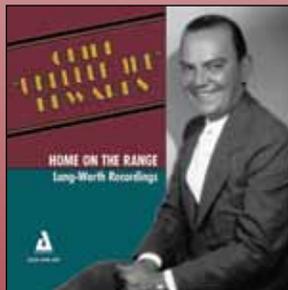
**BCD-121-DR**  
**ARMAND HUG & HIS**  
**NEW ORLEANS DIXIELANDERS**



**BCD-102-DR**  
**JOHNNY WIGGS**



**PCD-7159-DR**  
**DANNY STILES & BILL WATROUS**  
**IN TANDEM INTO THE '80s**



**ACD-346-DR**  
**CLIFF "UKELELE IKE" EDWARDS**  
**HOME ON THE RANGE**

AVAILABLE ON AMAZON, iTUNES, SPOTIFY...

# **GHB JAZZ FOUNDATION**

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## JAZZOLOGY NEWSLETTER #7

Here is our first newsletter for the year 2015. In it you will find a presentation of our eleven new CD releases, information on digital download releases, book and CD reviews, articles on Howard Alden, Harry Lim & Gus Statiras, and other information of interest. See below for general news at the GHB Jazz Foundation.

We invite you to take a moment and sign up to receive our E-Newsletter by visiting [jazzology.com](http://jazzology.com) — or you can email us directly at [info@jazzology.com](mailto:info@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.

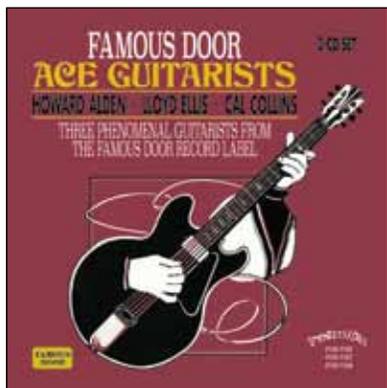
### NEWS AT GHB JAZZ FOUNDATION

Although we didn't release many new CDs, 2014 was a busy year for us. The passing of our founder and executive director, George H. Buck, put us in a transition with a mountain of paperwork to handle. Then we had to resolve a dispute with Jack White's Third Man Records which went on for over eight months till we finally reached an agreement regarding their release of Paramount recordings that we own the rights to (see press release elsewhere). Also we spent the entire year uploading our CD catalog for sale as digital downloads – a still ongoing process. We now have over 500 of our CDs available for purchase on iTunes, Amazon, Rhapsody, Spotify etc... In our quest to make all of our music available as soon as possible we are also issuing many previously unreleased sessions as digital downloads.

Among our current CD releases we are proud to present a 3-CD set of jazz guitar masters Howard Alden, Cal Collins and Lloyd Ellis. These sessions were originally issued by Famous Door on LPs that have long been out of print. We have included a number of interesting, previously unissued alternate takes. From Famous Door we also have a CD by the well-known trombone virtuoso Bill Watrous, featuring his composition La Zorra. There will be more releases by Watrous later in the year. In the mainstream jazz category there are two releases with jazz trios – Sir Roland Hanna and Mal Waldron, which is a double CD set. Our very popular vocalist Marlene VerPlanck has a new CD on Audiophile which is getting rave reviews. In the traditional jazz field there are CDs by Duke Heitger's Steamboat Stompers, Steve Pistorius Trio (with guests), Sammy Rimington Quintet (with Emmanuel Sayles) and New Orleans Rendezvous, the sequel to the Little Corner of Paradise CD (BCD-242), featuring Evan Christopher, Koen De Cauter and David Paquette. On American Music we have a Bunk Johnson CD of rare & unissued sides from the 1940s. That adds up to eleven new CDs to make up for last year's inactivity.

There are several projects in the works for later in the year: a Danny Barker 2-CD set, a CD of Louis Armstrong's Paramount Recordings, Progressive CDs by Chuck Wayne, George Mraz, Sadik Hakim, Don Friedman and many more.

Lars Edegran



**FAMOUS DOOR ACE GUITARISTS  
HOWARD ALDEN, CAL COLLINS &  
LLOYD ELLIS  
PCD-7156/7157/7158 (THREE CD SET)  
PRICE: \$30.00 MEMBERS: 25.00**

As indicated elsewhere in this newsletter, we're moving through the Famous Door label; we bought the material from the Harry Lim Estate, but haven't been able to reissue many items as we received very little accompanying material. It required a lot of effort to reconstruct liner notes, session documentation etc.

This set combines what had been three Famous Door LPs led by guitarists; all are straight-ahead blowing sessions and feature mainstream players both young and old. The number of Famous

Door artists who became contract players for the larger Concord label is an indication of Lim's correct choices.

Howard Alden's session, which is particularly rare, features Norris Turney, a fine alto saxophonist best known from his days in the last Duke Ellington band. The rhythm section, with John Bunch, Michael Moore and Jack Hanna, is unusually fine, as is the tune selection – wonderful numbers, including two by Alden, one from Red Norvo, and a fine selection of seldom heard standards. *Make Believe* opens the set and it goes from strength to strength. *Blue Because of You* is rarely performed, and I hadn't heard *Everything I've Got* in years - Alden was already the toast of New York. This session shows us the reason.

Cal Collins was something of a shooting star in the jazz world – he appeared out of nowhere (actually Cincinnati) in 1976 and joined the Benny Goodman Orchestra. He was immediately signed by Concord and made several successful recordings, then moved back to Ohio after five years, never to be heard from again. Collins' set also includes John Bunch and Michael Moore, two Famous Door regulars, and Carmen Leggio, an East Coast saxophonist who also worked with Goodman during this era. *Limehouse Blues* starts the set at a boil, and the band plays faster tempos throughout most of the set. Tune selection is nice and the set includes the eight numbers from the original LP plus three alternate takes as a bonus. Highlights include *A Pretty Girl is Like a Melody*, *You're My Everything*, and *Bernie's Tune*.

Lloyd Ellis is more obscure than the others. He'd worked in Western Swing bands, worked regularly in Las Vegas show bands, and spent many years with Pete Fountain. His group includes super trombonist Carl Fontana, and Scottish altoist Charlie McLean. The session was recorded at 3AM, after the guys got off their regular gigs but it doesn't show. This is a high-energy set with some amazing trombone from Fontana and surprisingly strong playing from the unknown McLean. They take *Sweet Georgia Brown* at a breakneck pace and throw off an *Avalon* that is just as fast. They also essay some nice blues and a beautiful reading of *All the Things You Are*.

This is a fine example of the outstanding sessions organized by Harry Lim for Famous Door – the players are magnificent and the recording quality is first-rate.

It's a shame that these sessions were allowed to fall out of circulation for so long.

DISC 1: MAKE BELIEVE / BLUE BECAUSE OF YOU  
INTIMACY OF THE BLUES / THE SEVENTH DAY /  
YOU'RE MY THRILL / EVERYTHING I'VE GOT /  
I BRUNG YOU FINJANS FOR YOUR ZARF / CAN'T  
WE BE FRIENDS? / THE FOLKS WHO LIVE ON THE  
HILL / MERILEE SHUFFLE  
DISC 2: SWEET GEORGIA BROWN / ALL THE  
THINGS YOU ARE / BLUES TO GO / LAS VEGAS  
BLUES / IT'S A WONDERFUL WORLD / AVALON /

BLUES TO GO (tk 1) / IT'S A WONDERFUL WORLD  
(tk 2 + 1) / AVALON (tk 2)  
DISC 3: LIMEHOUSE BLUES / FOR ALL WE KNOW /  
'TIS AUTUMN / YOUNG & FOOLISH /  
A PRETTY GIRL / YOU'RE MY EVERYTHING /  
CINCINNATI CAPERS / BERNIE'S TUNE /  
YOUNG & FOOLISH (tk 1) / A PRETTY GIRL (tk 1) /  
YOU'RE MY EVERYTHING (tk 1)

Featuring HOWARD ALDEN (gtr) • LLOYD ELLIS (gtr) • CAL COLLINS (gtr) • NORRIS TURNEY (sax)  
JOHN BUNCH (pno) • CARMEN LEGGIO (sax) Recorded in 1987, 1976 & 1978



## **BUNK JOHNSON: RARE AND UNISSUED MASTERS VOLUME ONE AMCD-139**

**PRICE: \$15.98 MEMBERS: \$13.00**

Just when we thought the American Music reissues were at an end, our production team (Lars Edegran, Trevor Richards and David Stocker) found enough Bunk Johnson sides for at least two more CDs. The first of these (AMCD-139) is a beautiful production comprising sixteen sides – eight previously unissued, seven issued briefly forty years ago on the Japanese DAN label, and one included in the CD sold only with our Bunk Johnson book.

For Bunk Johnson fans, this is the biggest news in years. The unissued sides were in some cases deemed unusable by William Russell due to flaws easily curable using modern digital editing technology. The DAN issues were subjected to highly unsatisfactory remastering in the 1970s and have been a source of frustration to collectors ever since.

Now we can relax and listen to what all the shouting was about. This is a beautiful cross-section of Bill Russell's recording activities, including classic sides by the Johnson bands of 1944 and 1945 as well as four sides by Bunk's Brass Band and three sides, basically rehearsals, featuring Bunk accompanied by Bertha Gonsoulin, a West Coast-based pianist who worked with King Oliver during the early 1920s.

Some of these are alternate takes of well-loved sides (*Ballin' the Jack*, *Royal Garden Blues*, *Panama*) while others (*Don't Fence Me In*) – Johnson's only recording of a Cole Porter song – (*Slow Drag's Boogie Woogie*, and *Ole Miss*) aren't as well known but should be now that they're issued and in good form. This set is every bit as useful as the *Wooden Joe* compilation we issued last year, and includes a gorgeous 24-page booklet with full details on the sessions as well as an essay on San Jacinto Hall, Bill Russell's legendary recording venue, by drummer/researcher Trevor Richards, featuring rare photos of the Hall in its glory days as well as at its sorry end.

As if that isn't good news enough, there will be a second volume of Bunk's rare and unissued American Music recordings, hopefully to follow sometime next year.

**BALLIN' THE JACK / CARELESS LOVE /  
PANAMA / GOOD MORNING BLUES /  
ROYAL GARDEN BLUES /  
I WISH I COULD SHIMMY LIKE MY SISTER KATE /  
OLE MISS / OH! DIDN'T HE RAMBLE /**

**JUST A CLOSER WALK WITH THEE /  
ST. LOUIS BLUES / BASIN STREET BLUES /  
MAPLE LEAF RAG / BUNK'S BLUES IN F /  
SLOW DRAG'S BOOGIE WOOGIE /  
DON'T FENCE ME IN / MILENBERG JOYS**

*Featuring* **BUNK JOHNSON** (tpt) • **JIM ROBINSON** (tbn) • **GEORGE LEWIS** (clt) • **BABY DODDS** (drms)  
**MYRTLE JONES** (vcl) Recorded 1943 -1944



## **MARLENE VERPLANCK: I GIVE UP, I'M IN LOVE ACD-347**

**PRICE: \$15.98 MEMBERS: \$13.00**

Ms. VerPlanck is Audiophile's most prolific artist – this is her 23rd CD – and she always comes up with something interesting. She's got tremendous ears for songs no one else knows or appreciates enough, so her CDs are always a delight, full of unexpected twists and turns.

One of the surprises on this set is hearing Marlene backed by Glenn Franke's sixteen-piece band; Marlene got her start as a "girl singer" with Charlie Spivak and Tommy Dorsey in the waning days of the Big Band Era. She sounds right at home in front of the band and they give her good backing, especially on *I Didn't Know What Time It Was*.

*continued on page 5*

The balance of the set features most of the musicians Marlene normally works with – Mike Renzi and Tedd Firth share the piano chair while David Finck and Jay Leonhart alternate on bass; Ron Vincent is on the drums. Two of the most in-demand mainstream jazzmen in NY are also featured – Harry Allen plays tenor on four sides while Warren Vache plays cornet on four sides. The effect is of a much larger group; both of the horns work very effectively behind Ms. VerPlanck. It easy to see why they're in such demand.

The tune selection is typically effective and eclectic, ranging from the title song, which was just written by Morgan Ames and Johnny Mandel, to classics from Rodgers and Hart (*I Didn't Know What Time It Was*) and Jerome Kern (*The Way You Look Tonight*), ranging through Stephen Sondheim (*Good Thing Going*) – very effective – and (*So Many People*), Billy Strayhorn (*My Little Brown Book*) and fellow Audiophile artist Ronny Whyte (*I Love the Way You Dance*).

Marlene is on a 23-game winning streak – every one of her CDs is lovingly assembled, with interesting numbers, sympathetic accompaniment, and some of the best singing you're likely to find anywhere these days. Marlene has a devoted and well-earned following – she's at the top of her game.

I GIVE UP, I'M IN LOVE / GOOD THING GOING / HOW LITTLE WE KNOW / THE WAY YOU LOOK TONIGHT / I LOVE THE WAY YOU DANCE / SO LONG MY LOVE / SLEIGH RIDE IN JULY / MY LITTLE BROWN	BOOK / WHERE CAN I GO WITHOUT YOU / I DIDN'T KNOW WHAT TIME IT WAS / YOU'RE REALLY SOMEONE TO WRITE HOME ABOUT / SO MANY PEOPLE
---	--

*Featuring* MIKE RENZI (pno) • DAVID FINCK (bs) • RON VINCENT (drms) • TEDD FIRTH (pno)  
JAY LEONHART (bs) • HARRY ALLEN (tnr) • WARREN VACHE (cnt)

Recorded 2014



**SIR ROLAND HANNA:  
THIS MUST BE LOVE  
PCD-7030**

**PRICE: \$15.98 MEMBERS: \$13.00**

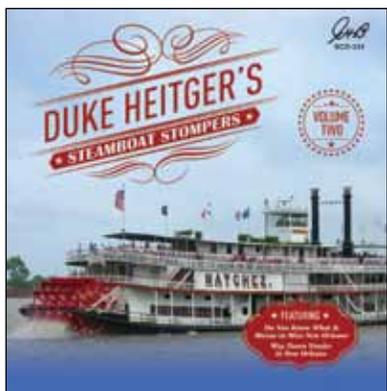
Hanna originals. The result is a beautiful CD – nine tracks from the LP (three by Hanna, six by Rodgers and Hart) and four bonus alternate takes. Hanna is ably supported by George Mraz on bass and Ben Riley on drums, his regular group at the time; this is clearly a working group as they have an almost intuitive feeling for what they're doing. Sir Roland, initially influenced by his childhood friend Tommy Flanagan and later by Bud Powell, was in his prime here – he was classically trained and had prodigious technique which is put to good use. The set opens with a Hanna original, *Orange Funk*, dedicated to O.J. Simpson back when he was still a sports hero; it's a cute number. The Rodger and Hart numbers are well chosen and well played, particularly *This Can't Be Love* and *Thou Swell*. Another fine session from Progressive which has been out of print far too long.

ORANGE FUNK / THIS CAN'T BE LOVE / IT'S A  
SMALL WORLD / THE INTERLOPER / IT NEVER  
ENTERED MY MIND / THOU SWELL / I DIDN'T  
KNOW WHAT TIME IT WAS / DANCING ON

THE CEILING / MY ROMANCE / THIS CAN'T BE  
LOVE #1 / IT'S A SMALL WORLD #1 /  
DANCING ON THE CEILING #3 /  
MY ROMANCE #1

ROLAND HANNA (pno) • GEORGE MRAZ (bs) • BEN RILEY (drms)

Recorded 1978



## DUKE HEITGER'S STEAMBOAT STOMPERS VOLUME TWO

**BCD-534**

**PRICE: \$15.98 MEMBERS: \$13.00**

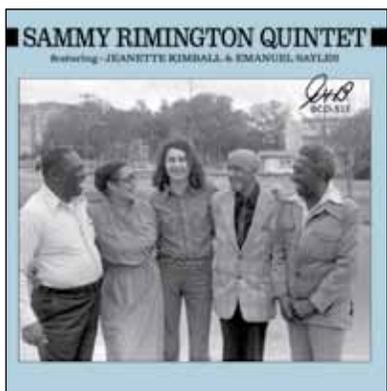
This is a follow up to Duke Heitger's 1988 CD (BCD-399) which has consistently been one of GHB's best sellers. Duke has been a New Orleanian for over twenty years now, and tours and records all over the world. His home base, however, is the Steamboat Natchez, where he's led the band for many years, and he's a producer of the annual Steamboat Stomp jazz festival held on the boat. This is a CD that works on many levels – when I put it on and heard *Way Down Yonder in New Orleans* I thought it was mostly for tourists, then I got further

into it and heard some beautiful exchanges between Duke and Tom Fischer on *Love Nest*, which also features some fine bass sax from Tom Saunders. There are two pianists on the set – Steve Pistorius and David Boeddinghaus, and both really sparkle. *St James Infirmary* was a real surprise – instead of being based on some generic version of the number, it is a remarkable facsimile of King Oliver's 1928 record of the number. *Bye Bye Blues* is a feature for Hal Smith, and I've never heard him sound better. The tune selection is wonderful – *I'd Give a Dollar for a Dime* is a delightful Eubie Bake-Andy Razaf number no one does, and *Alligator Crawl* pays tribute to Louis Armstrong without really playing any of his stuff. The group maintains interest as well by judicious doubling – Fischer plays clarinet, alto and tenor, while Saunders is one of the few bass triplers – string bass, tuba and bass sax; each track is just different enough from its neighbors that the album keeps your interest to the end. Heitger's trumpet work is exemplary, full of fire, and he's developed some skills as a vocalist as well. This should be a welcome addition to anyone's CD collection.

WAY DOWN YONDER IN NEW ORLEANS /  
BUGLE BOY MARCH / I'D GIVE A DOLLAR FOR A  
DIME / IN THE SHADE OF THE OLD APPLE TREE /  
BYE BYE BLUES / ST. JAMES INFIRMARY BLUES  
MISSISSIPPI MUD / LOVE NEST / JUST A GIGOLO /

SMOKEY MOKES / AMAZING GRACE / ROSE OF  
WASHINGTON SQUARE / SOBBIN' BLUES /  
ALLIGATOR CRAWL / MEAT ON THE TABLE /  
DO YOU KNOW WHAT IT MEANS TO MISS  
NEW ORLEANS

DUKE HEITGER (tpt & vcl) • STEVE PISTORIUS (pno & vcl) • DAVID BOEDDINGHAUS (pno)  
HAL SMITH (drms) • TOM SAUNDERS (tba, bs sax & string bs) • TOM FISCHER (clt, alto sax, trn sax)  
Recorded 2014



## SAMMY RIMINGTON QUARTET

**BCD-533**

**PRICE: \$15.98 MEMBERS: \$13.00**

Sammy Rimington was a *wunderkind* when I first started following jazz in the 1960s; he's in his seventies now and still appears all over the world at festivals and jazz clubs. This session was recorded in the early '80s, coupling Sammy with a rhythm section composed of New Orleans originals – Emanuel Sayles, (banjo & guitar), Jeanette Kimball (piano), James Prevost (bass), and Chester Jones (drums). The ensemble is rock-solid and provides wonderful support for Sammy, who's in a mainstream mood. The group tackles tunes not usually associated with New Orleans jazz, mostly numbers

from the Great American Songbook.

Rimington divides his time between clarinet and alto sax, and Sayles moves from guitar to banjo, providing significant variety over the session. Sayles and Kimball, who seldom recorded outside a

*continued on page 7*

full-band setting, get a chance to sparkle here – Sayles also takes several vocals. He was the best guitarist in New Orleans at the time but seldom got to play the instrument.

There are many delights on this CD – the group turns in gorgeous renditions of *The White Cliffs of Dover* and *Over the Rainbow*, and several favorites from 1930s movie musicals – *Cheek to Cheek*, *I Get a Kick Out of You* and *The Way You Look Tonight* all prove to be wonderful additions to the New Orleans canon. Sammy is entirely his own man here – he was well beyond his initial phase where he sounded like a copy of George Lewis and John Handy. He’s got a great group behind him here and he sounds like he appreciates it. Jeanette Kimball was one of the unsung heroines of New Orleans jazz – she was a finished musician, capable of far more than she had to do with the various Papa Celestin “ghost” bands she normally worked with; she’s a thinking pianist and works behind the scenes keeping things moving.

This CD was a pleasant surprise – it was recorded for a small European label that ceased operations before it could all be issued. The recordings are as much a showcase for Jeanette Kimball and Emanuel Sayles as they are for Sammy Rimington and demonstrate the musicians’ versatility.

THE BEST THINGS IN LIFE ARE FREE / THEY CAN'T  
TAKE THAT AWAY FROM ME / CHEEK TO CHEEK  
RED SAILS IN THE SUNSET / BYE BYE BLUES / THE  
WAY YOU LOOK TONIGHT / CHLOE / OVER THE

RAINBOW / CHICAGO (THAT TODDLIN' TOWN)  
DAVY CROCKETT BLUES / IF EVER I CEASE TO  
LOVE / WHITE CLIFFS OF DOVER / DOWN IN  
HONKY TONK TOWN

SAMMY RIMINGTON (alto sax, clt) • JEANETTE KIMBALL (pno) • EMANUEL SAYLES (gtr, bjo, vcls)  
JAMES PREVOST (bs) • CHESTER JONES (drms) Recorded New Orleans 1980 & 1981



**BILL WATROUS: LA ZORRA**  
**PCD-7154**

**PRICE: \$15.98 MEMBERS: \$13.00**

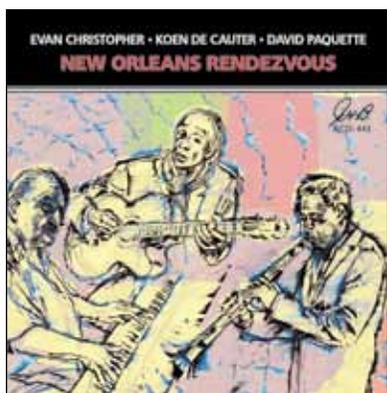
Ever since we started reissuing LPs from the Famous Door label, we’ve been getting requests for more Bill Watrous; he was one of Harry Lim’s favorites and recorded several times for Famous Door. This session was offered as one of our first downloads last year; the response was surprising and we’ve decided to issue it on CD. Bill Watrous was one of the players who kept the trombone a relevant jazz instrument outside traditional jazz and swing. He has overwhelming technique and no end of ideas, but has been more involved in studio work in the LA area than in playing jazz. The title track is a Watrous original and a tour-de-force of high energy playing and overdubbing – at one point he sounds like a trombone choir. *Jitterbug Waltz* is an unaccompanied trombone solo – there are few people capable of pulling that off. Watrous’ quartet includes Jim Cox, keyboards; Chad Wackerman, drums; Tom Child, bass and Dave Levine, percussion and vibes. Tune selection is mostly from the Great American Songbook – *Shadow Waltz* (Warren-Dubin); *How About You?* (Freed-Lane); *The Song is You* (Kern-Hammerstein) and *There is No Greater Love* (Isham Jones). It’s hard to imagine how many sounds he can get out of a trombone and the stamina he brings to his music is amazing – high-intensity workouts of six and seven minutes are the norm here. This was one of Harry Lim’s favorite albums and its good to have it back in print.

LA ZORRA / JITTERBUG WALTZ /  
MUDSLIDE SOLLY / SHADOW WALTZ /

HOW ABOUT YOU? / THE SONG IS YOU /  
THERE IS NO GREATER LOVE

BILL WATROUS (tbn) • JIM COX (pno, fender rhodes) • CHAD WACKERMAN (drms)  
TOM CHILD (bs) • DAVE LEVINE (percussion, vibes)

Recorded CA 1980



**EVAN CHRISTOPHER-KOËN DE CAUTER-  
DAVID PAQUETTE:  
NEW ORLEANS RENDEZVOUS  
BCD-442**

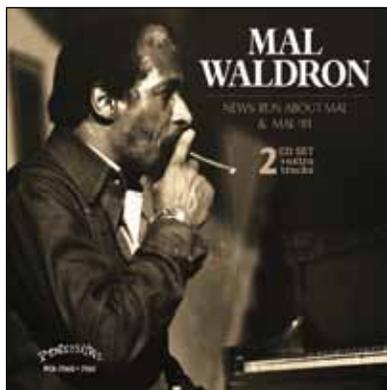
**PRICE: \$15.98 MEMBERS: \$13.00**

This session is a real surprise – it was recorded in 1999 when a band went into the studio to record a few tracks to lengthen an LP to CD length. They were feeling good and the studio was booked so they decided to record a few more numbers – the resulting recordings remained on the shelf far too long. The group was assembled from all over – Paquette was visiting from New Zealand, DeCauter was in from Belgium, and Christopher had just returned to New Orleans after several years with Jim Cullum, and Trevor Richards, originally from England, had been a resident in the city again for about twenty years. Christopher was the first new star in traditional jazz in quite a while, and a generation younger than the rest of the band, but the players were all well versed in New Orleans jazz despite their geographic diversity and the result is stomping New Orleans jazz with a Django Reinhardt twist – DeCauter was raised near the Belgium gypsies and led WASO, one of the first modern groups to record Django’s music; his guitar work raises the session from another pickup band to something special. He also contributes three vocals, two in French and one in Spanish. The rhythm is in good hands with David Paquette, a powerful pianist, Mark Brooks on bass, and drummer Trevor Richards. The set kicks off with *Blues My Naughty Sweetie Gives to Me* and continues with a beautifully atmospheric *Chlo-e*, while David Paquette does a nice vocal on *Melancholy*. Evan Christopher’s playing throughout the session is inspired and it’s easy to see why he became a superstar of traditional jazz. This is a really enjoyable session – the band works together very well and there isn’t a weak moment on the CD.

**BLUES MY NAUGHTY SWEETIE GIVES TO ME /  
HISTOIRE DE FAUSSAIRE / CHLO-E (SONG OF  
THE SWAMP) / THERE’LL BE SOME CHANGES  
MADE / MELANCHOLY / THEM THERE EYES /**

**PLEASE / LUZ QUE NO ALUMBRA / SOMEDAY  
SWEETHEART / WALKING STICK / BLUES FOR  
NINA / LES PASSANTES / EVERYBODY LOVES  
MY BABY / SONG OF THE ISLANDS**

**EVAN CHRISTOPHER (clt) • KOËN DE CAUTER (gtr) • DAVID PAQUETTE (pno) •  
MARK BROOKS (bs) • TREVOR RICHARDS (drms)**  
Recorded New Orleans 1999



**MAL WALDRON  
PCD-7060&7061 (TWO-CD SET)**

**PRICE: \$25.00 MEMBERS: \$20.00**

This two-CD set is the result of a very productive afternoon in 1981 at RCA Records’ Studio B in New York. Mal Waldron, one of the busiest modern jazz pianists of the 1950s, was on one of his rare visits to the US – he had become disgusted with the American jazz scene and settled semi-permanently in Europe, where he found the respect and employment that was missing in the US. This was his first US recording in eight years, though these sessions were never issued in the US – Progressive was licensing certain sessions to a Japanese label.

Waldron is best known for his long stints with Charles Mingus and Billie Holiday – he was her last accompanist. Here he takes a long look at a number of fine standards – the repertoire includes many numbers from the ’50s and ’60s not played as often now – *You Don’t Know What Love Is*, *Willow Weep for Me*, *Love For Sale* and *Nice Work if You Can Get It* are highlights of PCD-7061 while PCD-7060 includes wonderful treatments of *Summertime*, *Autumn Leaves*, *Body and Soul* and *I Surrender Dear*.

My expertise and experience lie for the most part in the area of classic jazz but I found this music very refreshing. Waldron chose some old friends to back him – George Mraz on bass and Al Foster on drums, and they work very well together.

This set includes what had been two Progressive LPs with five added bonus tracks – none issued in the US until now. Waldron was one of the many pianists who came up in the wake of Bud Powell’s innovations, yet he went his own way, evolving a style that involved subtle repetition – he gets into a motif and works it back and forth, changing it just a little each time. He was 55 and at the peak of his powers when he recorded these sides. It’s nice to have them back in print after such a long period of obscurity.

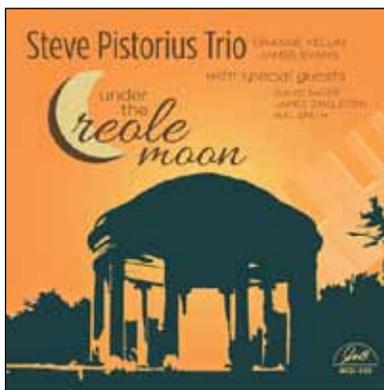
PCD-7060

IT COULD HAPPEN TO YOU / SUMMERTIME /  
ANGEL EYES / AUTUMN LEAVES / BODY AND SOUL  
I SURRENDER, DEAR / YESTERDAYS /  
ALL OF YOU / I SURRENDER, DEAR (Rehearsal) /  
ALL OF YOU (tk 1)

PCD-7061

LOVE FOR SALE / YOU DON’T KNOW WHAT LOVE  
IS / NICE WORK IF YOU CAN GET IT / TEA FOR  
TWO / WILLOW WEEP FOR ME / I’M A FOOL TO  
WANT YOU / POLKA DOTS AND MOONBEAMS /  
WITH A SONG IN MY HEART /  
TEA FOR TWO (tk 1) / LOVE FOR SALE (tk 2) /  
WITH A SONG IN MY HEART (tk 2)

MAL WALDRON (pno) • GEORGE MRAZ (bs) • AL FOSTER (drms)  
Recorded New York 1981



**STEVE PISTORIUS:  
UNDER THE CREOLE MOON  
BCD-552**

PRICE: \$15.98 MEMBERS: \$13.00

We haven’t recorded many sessions in New Orleans lately, but this time we’ve hit the jackpot with this CD and the one by Duke Heitger, both of which were recorded a few months ago and rushed into print. The basis of this set is a unique trio led by Pistorius – two clarinets (Orange Kellin and James Evans) and a piano. They are joined by James Singleton on bass and Hal Smith on drums, and on five numbers, Dave Sager on trombone.

The album is a delight from start to finish. Pistorius, who turned sixty the day the recording was finished, has been working around New Orleans for many years. He was one of the young players active during a flourishing of authentic jazz on Bourbon Street in the 1990s, often in the company of Kellin and Smith. Evans, originally from Wales, moved to New Orleans two years ago. He works well with Kellin, adding alto and C melody sax along with some wonderful clarinet duets.

The group works its way through a beautiful selection of tunes, none of them recorded very often (if at all). *Bright Star Blues* is beautiful, *Down Among the Sheltering Palms* has always been a favorite, and *East Coast Trot* is perfect for a clarinet duet. In – King Oliver, Jelly Roll Morton, Armand Piron, Fats Waller and Sidney Bechet – without copying the artists or their records. Pistorius is a stomping pianist and keeps the rhythm going, and he’s able to take a tune like *Arkansas Blues* and make you really glad to hear it. I hadn’t heard the

*continued on page 10*

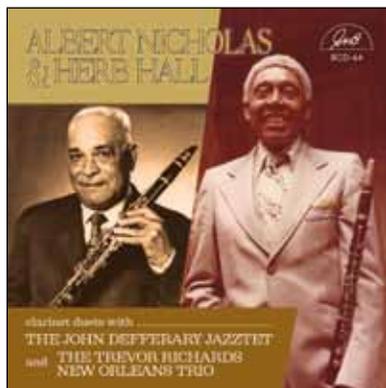
I AIN’T GONNA TELL NOBODY / ARKANSAS  
BLUES / DREAM MAN / LOW GRAVY / I BELIEVE  
IN MIRACLES / BRIGHT STAR BLUES / MOON-  
LIGHT BAY / EAST COAST TROT / YOU BELONG  
TO MY HEART (SOLOMONTE UNA VEZ) /

BLAME IT ON THE BLUES / DOWN AMONG THE  
SHELTERING PALMS / WASTE NO TEARS /  
I’M AFRAID OF YOU / I CAN’T STOP  
LOVING YOU / MESSING AROUND /  
UNDER THE CREOLE MOON

ORANGE KELLIN (clt) • JAMES EVANS (clt/sax) • DAVE SAGER (tbn)  
JAMES SINGLETON (bs) • HAL SMITH (drms) • Recorded 2014

tune for years and never liked it that much, but their version brings out the tune better than a whole generation of vaudeville blues singers. David Sager, best known now as a researcher and remastering expert, plays excellent trombone and tosses off some vocals as well.

There were a lot of great sessions cut in New Orleans in the 1990s and it's heartening to hear that the city hasn't gone to the dogs. These are all musicians who work around New Orleans and they've assembled a great CD. It's all-round enjoyable listening.



**ALBERT NICHOLAS & HERB HALL  
THE JOHN DEFFERARY JAZZTET  
& THE TREVOR RICHARDS  
NEW ORLEANS TRIO  
BCD-64**

**PRICE: \$15.98 MEMBERS: \$13.00**

This release, partly a CD issue of a long forgotten LP, partly a previously unissued session, features two of the great New Orleans clarinetists, Albert Nicholas and Herb Hall, in duets with the talented British reed player John Defferary. Nicholas is, of course, a household name among jazz fans, having worked with Joe Oliver, Jelly Roll Morton, Louis Armstrong and almost anyone else you can think of. Herb Hall, the younger brother

of the much better-known Edmond Hall, had a less prominent career but produced music of great beauty and sophistication.

John Defferary, almost young enough to be their grandson, grew up in the purist postwar British traditional jazz scene that tended to discourage deviants from the straight and narrow path of either Johnny Dodds or George Lewis, depending on stylistic orientation. He stands out as one of the few clarinet players who made the brave move to embrace the technically more challenging styles as personified by pioneers like Jimmie Noone, Omer Simeon, Barney Bigard, Louis Cottrell – and Albert Nicholas. It was therefore hardly surprising that he jumped at the opportunity to record with one of his idols. The session was recorded in 1969 by the audio restoration pioneer and guru John R.T. Davis, which is in itself a guarantee of quality. The songs are largely Nicholas' standard repertoire but given a lively treatment. Those Nicholas fans who expect to find *Jazz Me Blues* and *Moonglow* will not be disappointed. In spite of the difference in age and experience between the two reed players, their interplay is at all times well-balanced, inspired and inspiring.

Throughout the 1970s Defferary had been working internationally with the Trevor Richards New Orleans Trio, which had the opportunity to accompany many visiting U.S. musicians, both on stage and in the studio. In 1981 a tour was planned with Herb Hall, and this recording session organized on a free day in London. Hall and Defferary played well together as a clarinet team, due in no small measure to Hall's extraordinary ability to listen and react spontaneously. The result is in your hands just as soon as you buy this CD, which all lovers of the clarinet most definitely should do. Although also a fine sax player, Defferary remained on his primary instrument to retain the unique atmosphere of the clarinet duet throughout the eclectic choice of songs, from *Creole Love Call* to *Blue Skies*.

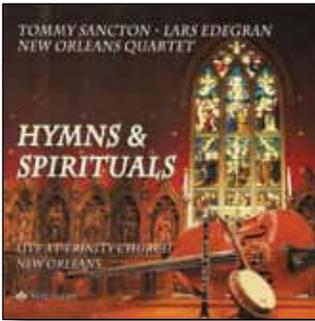
**BUGLE CALL RAG / MOONGLOW / JAZZ ME BLUES /  
WININ' BOY BLUES / DEAR OLD SOUTHLAND /  
STACK O'LEE BLUES / LOVE ME OR LEAVE ME /  
WADSWORTH MILL GRIND / MOOD INDIGO**

**ALBERT NICHOLAS (clt) • JOHN DEFFERARY (clt)  
PAT HAWES (pno) • PAUL SEALEY (gtr)  
BILL COLE (bs) • TREVOR RICHARDS (drms)  
Recorded 1969**

**BLUE SKIES / WHAT IS THIS THING CALLED  
LOVE / CREOLE LOVE CALL / OH BABY /  
SOHO JUMP**

**HERB HALL (clt) • JOHN DEFFERARY (clt)  
BOB BARTON (pno) • ALYN SHIPTON (bs) •  
TREVOR RICHARDS (drms)  
Recorded 1981**

## ALSO AVAILABLE FROM JAZZOLOGY



### **TOMMY SANCTON-LARS EDEGRAN NEW ORLEANS QUARTET: HYMNS & SPIRITUALS** New Orleans Legacy Records NOL-CD-99

PRICE: \$15.98 MEMBERS: \$13.00

New Orleans-born clarinetist Tommy Sancton returned to New Orleans following Katrina after a successful career as a Paris-based Time Magazine correspondent. This album was recorded at a series of concerts at his old church, Trinity Episcopal. Just like many New Orleans jazz fans, they were influenced by the *Jazz At Vespers* album

and *George Lewis Plays Hymns*. The group works well together and the recorded sound is acoustically good. *What A Friend We Have In Jesus*, beautifully done, moves along into *How Great Thou Art*, both good performances. Edegran and Sancton's *Lead Me Savior* is treated as an instrumental along the lines of Lewis' 1945 trio recording for American Music.

– Just Jazz Magazine UK



### **The International Trio NOJP 3 CD Box with Ralph Sutton, René Franc, Olivier Franc & Trevor Richards**

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PRICE: \$15.98 MEMBERS: \$13.00

## ON THE BOOKSHELF

### THE NEW ORLEANS JAZZ SCENE 1970-2000: A PERSONAL RETROSPECTIVE

by By Thomas W. Jacobsen

(Baton Rouge: Louisiana State University Press,  
2014, 198 pp paperback)

This is a follow-up to both the author's 2011 book, *Traditional New Orleans Jazz: Conversations with the Men Who Make the Music* and Charles Suhor's *Jazz in New Orleans: The Postwar Years Through 1970*, the former in that it expands on some ideas originated in the earlier book and the latter in that it basically extends Suhor's coverage another thirty years.

Thomas Jacobsen, a retired archeologist, spent most of his career excavating the Franchthi Cave in Greece with a team from Indiana University. He moved to New Orleans upon retirement in 1992 and fell in love with the city and its music. He was a correspondent for *The Mississippi Rag* and contributed articles to *The Clarinet*. Despite his long New Orleans residency and tenure with *The Rag*, he's not a strict traditionalist, but appreciates a wide variety of jazz styles – he played in bands as a youth and mobbed the bandstand to hear Louis Armstrong, Count Basie and Les Brown.

The book is basically organized by decades – there is a prologue covering the 60s, and major chapters devoted to the 70s, 80s and 90s. Each chapter is similarly organized, with sections devoted to the major events of the decade, the clubs that flourished (and, usually, died) during the period, as well as discussions of the major festivals and continuing events. There are obviously some stories that continued throughout the period – the Hogan Jazz Archive and Preservation Hall were in continuous operation throughout the term, but there are interesting undercurrents, such as a discussion of the rise of both traditional and “modern” brass bands, and an explanation of the origin and evolution of the New Orleans Jazz and Heritage Festival. There are also sections devoted to jazz education and the rise of jazz repertory groups.

Thomas Jacobsen takes a very even-handed approach, praising those who work behind the scenes to keep things moving, only occasionally expressing frustration over the way things work in New Orleans. His one chief criticism is of the independent fiefdoms that seldom cooperate. The general impression, though, is of positive improvement overall, chronicling events like the French Quarter Fest and Satchmo SummerFest as they were born and developed into strong, popular annual events.

I've been interested in New Orleans and its music my whole life but haven't been there in

a long time – this is a tremendous report on what went on during the period covered – dozens of clubs opened optimistically and died, as the music gradually migrated from Bourbon Street to other locales – Frenchmen Street, Decatur Street and elsewhere. Jacobsen was there for much of the period covered and draws upon the work of others for the periods prior to his residency in New Orleans. A very interesting read and one that should be followed up with a sequel covering the early 21st Century.

– Paige VanVorst

Available through all the usual retail channels.

### THE IVORY MEN: BLACK BOB AND BLIND JOHN

By Christopher Hillman and Daniel Gugolz with Paolo Fornara (Devon, England: Chris Hillman Books. 78pp booklet with CD

This is the seventh in an invaluable series of booklets compiled by Chris Hillman and a succession of associates. The genesis of this project was a series of collector exchanges when *Storyville Magazine* was flourishing. The early discussion revolved around the groups backing singers on Paramount's Chicago sessions, and gradually the research moved forward, though still centered on Paramount and Chicago.

This is basically a discographical study of two pianists who followed one another into a number of groups during the mid-30s, one a shadowy musician who was respected but unknown, the other a popular pianist who lived until fairly recently and toured and recorded widely. Black Bob had a distinctive, energetic style but, until recently, no name. The authors of this booklet, in conjunction with a number of other researchers, came to the conclusion that he is Bob Hudson, a pianist active from the late 20s to the mid-30s. One of my favorite blues piano sides is *Joe Louis Strut*, where Memphis Minnie dramatizes a Joe Louis knockout accompanied by some stomping piano. As I got further into the New Orleans-to-Chicago blues phenomenon, I found and enjoyed more of his work, with Roy Palmer, Washboard Sam, Big Bill and others. The authors listed sixty-five sessions they believe to include Black Bob, making him one of the most-recorded unknowns in the business. We don't know what became of him – he didn't record after about 1938 – and there are no photos of him.

Blind John Davis' career took off about the time Black Bob's waned – Davis joined Tampa Red first and gradually moved into most of the situations where Bob had been used. Davis lived until 1985, worked all over the US and in Europe, and his career was extensively documented. He was a more

*continued on page 13*

mannered pianist than Black Bob and probably more appropriate for the more relaxed, bluesier recordings of the later '30s. He claimed no particular affection for the blues but as a good businessman he did what he had to do to please his audiences.

I'm sure there will be some reaction to such a wholesale attribution of sides to Black Bob, but hopefully this booklet will stimulate more serious listening and discussion.

The book also includes a CD issued for research purposes documenting 26 of the numbers included in the discography – it is a fascinating cross-section of 1930s blues, including Tampa Red, Memphis Minnie, Big Bill, Washboard Sam and some real unknowns like Hattie Bolten and Jean Brady. Another great little booklet from Chris Hillman and his team.

– Paige VanVorst

Tavistock, Devon, PL19 95R, England. The email address is goferdust@hotmail.com. The booklet sells for £20 - shipping to the US is another £4.50

**SAMMY RIMINGTON, A LIFE IN PICTURES: ADVENTURES IN NEW ORLEANS OVER FIVE DECADES**

By Sammy and Louise Rimington  
Designed by Martin Colyer

I came to New Orleans in January of 1990. A few years later, the Times Picayune would call this period in the history of New Orleans Jazz (in a lovely series of stories and photographs), “The End of the Beginning.” It was a time when you could still catch the Humphrey Brothers, Willie and Percy, at Preservation Hall, or Louis Nelson at the Palm Court. Sadly, those few and the other “Mens” are gone. Today, among the most vital thruways to their music are the legions of European musicians who came to New Orleans to study with the old masters of the genre. Some of those stays were brief, others would last a lifetime.

One of the most well-known of that generation, who for more than fifty years has flitted in and out of New Orleans to play and to learn, is the clarinetist Sammy Rimington. His singular journey through this singular music is detailed in the new book *Sammy Rimington, A Life in Pictures*, an engaging compendium of photos, ephemera and recollections from Sammy and many of his musical colleagues.

Part travelogue, part casual discography, the near 260 pages take the reader, and moreover viewer, on a thrilling, vicarious journey through Rimington's life in music, from practicing guitar above his father's vegetable shop in the 1950s up to a 2007 European tour. To achieve this, Sammy and his collaborators – wife Louise and designer Martin Colyer – have compiled a vast trove of photographs, record sleeves and notes, news clippings, tour

posters and other bits and pieces, along with the reminiscences of Rimington and his associates, and laid them out chronologically. In so doing, the reader is able to get a sense of the structure of his career, how the various connections in Europe and the United States, the friendships, both musical and otherwise, built on one another and fueled his peripatetic musical existence.

That dog-eared cliché “Labor of Love” is appropriate here. Much of the material that illustrates Rimington's story is culled from the scrapbooks kept by his parents, his wife, and jazz fans from around the world. The snapshots, the yellowed clippings, the business cards and autographs of the old New Orleans musicians make the book deeply personal, and serve to reanimate the various places and people. For example, a photograph of Sammy, flanked by George Lewis and Ken Colyer on stage in Luzern, Switzerland in May of 1960 is enhanced by a copy of the ticket for that concert. Similarly, the story of his first visit to New Orleans, in the summer of 1962, is complimented by a reproduction of the postcard he sent his parents upon his arrival. “Dear Mum and Dad...”

In telling his story Rimington also gives us what might be considered an alternative history of New Orleans Jazz, that history which was made outside of New Orleans and outside of the United States. The constant touring – with his own bands, as a guest of other bands, in support of some legendary American import – not only suggests, but rather *proves* the enduring the appeal of New Orleans music. Just look at all the posters and handbills strewn throughout the pages. Switzerland and Sweden and Belgium and France and Germany and Australia and Japan, in major cities and tiny villages... pretty much everywhere there are human beings there are those among them who desire to hear the music of New Orleans. As you make your way through the book, through the passing decades, as a short haircut and a bowtie gives way to flowing locks and a satin shirt unbuttoned nearly to the navel, it's the music that's the constant. And that music and its spirit jumps, verily, from every page.

The drummer, promoter and producer Colin Strickland, who has worked with Rimington for many years and accompanied him to New Orleans on many occasions, observes of those days among the New Orleans jazzers, “the one thing that runs through all of this, is the genuine love and respect that they all had for Sammy – a white guy who played their music. And they loved him for it.” *Sammy Rimington, A Life in Pictures* makes abundantly clear that the love and respect was reciprocal.

– Jon Pult

Orders and information please email:  
sammywhammy@tiscali.co.uk

Price: \$80 including postage from England to USA  
Orders to other countries please contact us

Though this is his first CD as leader for one of our labels, Howard Alden should be no stranger to our readers – he’s been one of the top mainstream session men in New York for many years and graced a number of Audiophile and Jazzology sessions along with Bud Freeman, Butch Miles, Ken Peplowski, Judy Carmichael and others. We’re now presenting the first CD issue of *Swinging into Prominence*, a 1987 Famous Door session featuring what amounted to an all star quartet; this was the last Famous Door LP and disappeared after a relatively short time in print; when Harry Lim, the owner, died, the label vanished.

Alden was born in Newport Beach CA in 1958 and raised in Huntington Beach. He heard his first live jazz at the nearby Pizza Palace, where the South Frisco Jazz Band held forth for many years. He admired the banjo player, Vince Saunders, as he’d been playing the banjo for a while, and he enjoyed the way the instruments worked together in the ensembles. He turned pro when he was twelve – he worked at the Village Inn Pizza Parlor in Long Beach in a duo with a bass player; after the bass player left he used a guitarist who exposed him to records by the guitar greats – Django Reinhardt, Charlie Christian, George Van Eps, Barney Kessel, and Tal Farlow. He began to experiment with the guitar during breaks and by the time he finished high school he was a skilled guitarist. He enrolled in the Guitar Institute of Technology, a Hollywood trade school with a jazz program run by Howard Roberts (*Howard Roberts is a Dirty Guitar Player* was a best-selling Capitol album back then). After finishing the GIT’s one-year course, he stayed around three years as an instructor, teaching basic guitar, harmony and sight-reading.

Alden approached Barney Kessel, one of his idols, about private lessons; Kessel was too busy but referred him to Jimmy Wyble (1922-2010), an early pioneer in both jazz and western swing, and he studied formally with Wyble for some time. During this time he began working guitar gigs – he joined the Page Cavanaugh Trio, which worked at Jerry Van Dyke’s club in Los Angeles (he was Dick Van Dyke’s banjo-playing brother). While there, he accompanied Dick Haymes and Helen Forrest, and one of the club’s regular patrons, Mavis Rivers, recommended Alden to Red Norvo. Norvo assembled a trio for a summer season at Resorts International Casino in Atlantic City. He was 21 and nervous about working with a famous musician, but Norvo proved to be a good mentor and the trio developed into a cohesive unit over the summer.

Three years later Alden made the jump to New York. Trombonist Dan Barrett had left the same California environment and landed on his feet in the Big Apple, so Alden decided to do the same. He

started with a booking with Joe Bushkin at the Cafe Carlyle and it didn’t take him long to get into the scene in New York. One of the first people he met was Joe Williams, who hired him to join his group the next night, and as long as Williams had gigs in New York he’d hire Alden. Alden worked on the road with Max Morath, and gradually got invited to most of the jazz parties and festivals that were put on during the 1980s. There were kindred spirits in New York at that time. In addition to Barrett, Warren Vache, Scott Hamilton and Ken Peplowski were making names for themselves purveying mainstream jazz with a youthful outlook, something no one else had done before; until then every new generation of jazzmen brought the music forward rather than enriching the music of previous generations, as Alden and his contemporaries did.

During his early period in New York he explored the guitar duet format best exemplified by the work of George Barnes and Carl Kress or Kress and Dick McDonough. He partnered with Bucky Pizzarelli and George Van Eps, and migrated to the seven-string guitar under the influence of Van Eps, who invented the instrument in the 1930s and championed its use as a way of allowing a guitarist to fashion a bass line in addition to chording and picking. Alden recorded at least three albums of duets with Van Eps, one of his early idols.

During the 1980s and 90s Alden recorded regularly for Concord – he recorded with his ABQ (Alden-Barrett Quintet), saluting Buck Clayton with a recording of some of Clayton’s late arrangements, with all sorts of guest artists from all over the jazz spectrum, ranging from *Your Story – the Music of Bill Evans* (Concord) to *Plays the Music of Harry Reser* (Stomp Off).

In 1999, Alden was hired to work on *Sweet and Lowdown*, Woody Allen’s film about a jazz guitarist in the 1930s. He did all the guitar playing in the film and taught Sean Penn how to play the guitar so he could handle it properly on camera. Penn’s performance was nominated for an Oscar.

Alden lives in New York and maintains an active schedule, appearing at jazz festivals all over the world. He is married to Terrie Richards Alden, a jazz singer who has recorded two CDs with him. He is at the absolute top of the jazz guitar hierarchy – his mastery of all types of music has enabled him to record with all of the top names in jazz, including Benny Carter, Doc Cheatham, Milt Hinton, Ruby Braff, Flip Phillips, Kenny Davern and Charlie Byrd. He’s equally at home on the electric or acoustic guitar, and also on the banjo.

Now you can hear a session from 1987 as part of a

*continued on page 22*

Emanuel Sayles was one of the mainstays of Preservation Hall during its early days. He was one of the musicians participating in the jam sessions at Larry Borenstein's art gallery that preceded the official opening of the Hall in 1961, and he was featured on a number of well-remembered recordings, but he's been gone almost thirty years and memories fade. This time we're issuing a recording session made back in the 1980s where he's part of a well-chosen quartet backing the great Sammy Rimington.

Emanuel Rene Sayles was born in Donaldsonville LA on January 31, 1907. His father, George Sayles, was from New Orleans' Irish Channel while his mother was from Donaldsonville. He started in the public schools there and continued his education at Thomy Lafon School when his family moved to

New Orleans in search of a better job for his father. George Sayles was a musician about the turn of the last century – he was a member of the Silver Leaf Band, basically a three-piece band including Sayles on bass, a violinist who doubled on saxophone and a bass player. His father also played



**CHOCOLATE MUSIC BARS**  
 Papa John Creach (violin) Melvin Banks (bass) Emanuel Sayles (guitar)

though the band was never more than a weekend job and he gave up when his family grew to the point where he needed a fulltime job to support them.

He tested his three sons, giving each a chance to reproduce a chord he showed them – Emanuel proved the most apt and he began teaching him little things on the guitar. When Sayles was a little older, he sent him for lessons with Dave Perkins. Perkins was a New Orleanian of indeterminate ethnicity – he was in demand by both Negro and white bands, gave lessons on most instruments and had an arsenal of instruments which he rented out for Carnival season when there were a lot more musicians working; Sayles ultimately worked with him repairing instruments.

Perkins was a teacher of the old school – he'd spend a month teaching you how to hold your instrument and worked through a standard exercise book before letting you actually play any music. Sayles studied violin with him – his father thought that was

more dignified than the guitar. Gradually a few of Perkins' students got together, started practicing, and worked a few neighborhood jobs. They soon attracted some attention, and in 1924 a bandleader from Pensacola hired four of them to join his band. They were a sensation in Pensacola, as the music there was still like marching-band music, rhythmically stiff and read from scores.

They were soon named the Pensacola Jazzers and worked all over the Gulf Coast. There was ultimately a lot of good jazz in the area – Lee Collins was there for a time, while Cootie Williams and Edmond Hall were active there until they left for New York. Sayles stayed in Pensacola about two years, then returned to New Orleans. His father knew a lot of musicians and got him a place in "Bebe" Ridgeley's band – Ridgeley had just split with Papa Celestin and had a nice job lined up at the Pelican.

The next few years saw Sayles working all over town with many of the best bands in the area – he worked with Armand Piron's band, then the most sophisticated in town, and wound up working at the Astoria with a group led by saxophonist Davy Jones and trumpeter Lee Collins. They were chosen to record for Victor in 1929 in a session organized by Joe Mares, later the owner of Southland Records. They recorded in Italian Hall on Esplanade and Rampart. The band included Collins, Jones, clarinetist Sidney Arodin, pianist Joe Robichaux, Sayles, banjo, Al Morgan, bass, and Joe Stroughter, drums. The band was playing regularly at the Astoria, the S. Rampart Street night club owned by legendary Creole gangster Beansie Fauria. The trombonist, Earl Humphrey, was out of town for the day and Arodin, a good friend of Lee Collins', took his place on clarinet. Depending on your views on Arodin's ethnicity, this may have been the first racially mixed recording session in New Orleans. Sayles, for the record, thought he was white.

The band recorded four numbers and alternate takes exist of two of them. The band was in tremendous form and for *Astoria Strut* and *Duet Stomp* the band is on fire. The former is basically a hot version of *Climax Rag* while the latter is another *Sister Kate* variant. *Tip Easy Blues* was named for the way Ted Purnell tiptoed to the microphone to take a solo – Sayles said there was a lot of pot smoked at the session and they were laughing at the way he walked. The fourth number, *Damp Weather*, was named for the rainy weather they'd been experiencing – it is a popular New Orleans theme, recorded as *Ideas* by Sharkey Bonano and closely related to *Indian SauWau*, a Kid Howard feature. The sides were popular around New Orleans and led to out-of-town

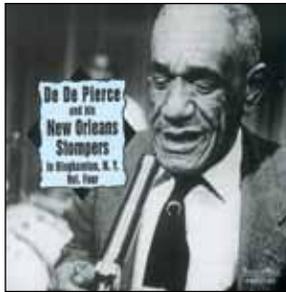
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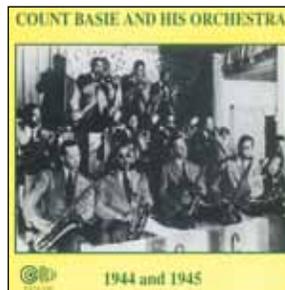
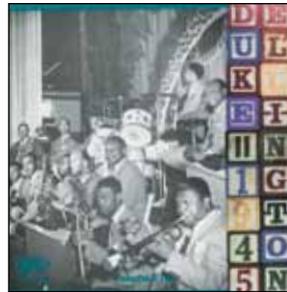
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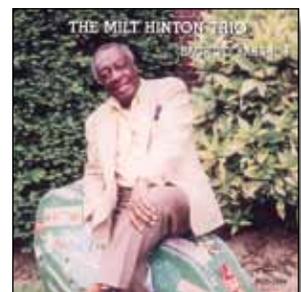
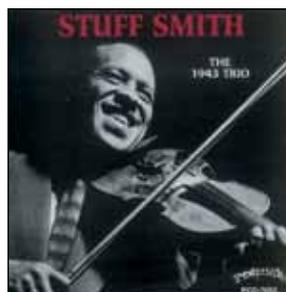
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# HARRY AND GUS: THE MEN BEHIND FAMOUS DOOR AND PROGRESSIVE

by Paige VanVorst

Many of our recent releases originated on the Famous Door and Progressive labels, two elusive labels operated principally in the 1960s and '70s by dedicated jazz aficionados. We've owned both labels for many years but until recently much of the material languished while we concentrated on reissuing a wealth of material on GHB, Jazzology and American Music.

Harry Lim and Gus Statiras would seem at first to be an odd couple – Lim was a native of what is now Indonesia while Gus was a Greek-American from Jersey City. But both of them devoted their lives to jazz, running basically one-man record labels while working day jobs in record stores. Both were involved in all aspects of jazz producing – concerts, writing and researching, and, most importantly of all, putting together compatible groups for recording sessions.

Harry Lim (1919-90) was born in Batavia (now Jakarta, Indonesia) and educated in the Netherlands. He surfaced in Chicago in 1939 as a member of the Hot Club of Chicago, a group that promoted a series of concerts featuring all-star personnels. He moved to New York in time to attend one of Jelly Roll Morton's last recording sessions and soon after joined Keynote Records, which he developed into a major jazz label. His Keynote sessions included most of the great mainstream jazzmen of the day, featuring some of Coleman Hawkins' finest work. After he left the company in 1946, he produced sessions for other labels and also independently, and wound up as the jazz buyer for Sam Goody's fabled record store in Manhattan, New York.

When Lim left Sam Goody's in the early 1970s, he founded Famous Door Records. The label was named for the Famous Door, a prominent 52nd St. jazz venue. The club was founded as a musicians' co-operative: early investors included Lenny Hayton, Tommy Dorsey and Glenn Miller. The original investors each autographed a door, which was displayed next to the bar; it was subsequently signed by many celebrities who visited or played in the club. Most of the great jazzmen of the 1930s played there, and airshots were issued of broadcasts from the club.

The Famous Door label was most active in the 1970s and '80s and issued a total of 55 LPs. Lim was well-connected with the NY jazz scene, and he recorded a refreshing mix of proven talent and newcomers. Many of the emerging players of the 1970s, like Scott Hamilton, Jon Faddis and Warren Vache, made their recording debuts for Harry Lim, and he featured the great survivors of the earlier eras, including Milt Hinton, Red Norvo, Charlie Ventura and Eddie Miller. Lim's favorites included Bill Watrous, John Bunch and Butch Miles. Unfortunately, the label

was woefully under-distributed, and records would appear in stores and then disappear.

Once people realized we owned the Famous Door catalog, we got letters requesting reissue of the material. The recent reissues of Famous Door material on our Progressive label have been well received, and the downloads available of Bill Watrous material (he was Famous Door's most prolific leader) have generated a lot of interest. Harry Lim was probably frustrated over the difficulties of getting his recordings into circulation – his goal was to record the material and sell it, not to create collectors' items. When we purchased the label we got the master tapes but not much in the line of artwork and photos. Fortunately one of Lim's relatives in Chicago, Mr. Alfred Ticoalu, has provided us with material from his own collection.

Most of the material from Famous Door is being issued on the Progressive label, GHB Jazz Foundation's label for mainstream and modern jazz. The Progressive label has roots going back to the early 1950s, though the label passed through several sets of corporate hands before settling with the GHB Jazz Foundation in 1984.

Gus Statiras (1922-2004) was slightly younger than Lim and started relatively late in the music business. He became a habitué of the Sunday jam sessions put on at most of the NYC jazz clubs in the 1940s, and got to know a number of musicians and record collectors. He spent some time as a radio disc jockey, anglicizing his name to Gus Grant, and worked at Milt Gabler's legendary Commodore Record Shop, where he got to observe Gabler's recording techniques close-up and met most of the great jazzmen of the day who were regulars at the shop. He was drafted after a year and talked his way into a great jazz gig, recording Bunk Johnson and his band performing in front of a group of foreign VIPs for the Office of War Information (OWI), including Jean Paul Sartre.

Gus returned to the retail record business in the early 1950s, with a stint at the Liberty Music Shop, a business patronized by New York's elite – customers included both Greta Garbo and Marlene Dietrich. About the same time he started the Progressive label and Mail Order Jazz, a mail order firm. It got off to a good start but shortly afterward Statiras sold the label to Savoy Records, one of the larger jazz labels at the time. The material was issued on Savoy, and it was subsequently sold to Prestige, an even larger modern jazz label. Prestige was in turn bought by Fantasy; Statiras bought it back from them when he returned to the business in the late 1970s.

Progressive, independent again, flourished during

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offers for Collins and Morgan.

Sayles remained in New Orleans and put in most of a year in Fate Marable's band on the S.S. Capitol, making the full circuit from New Orleans to St. Louis. After that he played with Sidney Desvigne and joined a band of younger musicians, the Southern Syncopators – the personnel included Eddie Pierson, trombone; Leo Dejan, trumpet, and Joe Rouzon, saxophone. The band was taken over by Armand Piron – he decided his old band was out of style, fired them, and started fronting the Syncopators – he wound up taking the new band back to the New Orleans Country Club, one of the best jobs he had had with his former band.

The Sidney Desvigne Band became a mainstay on the Streckfus riverboats in the 1930s, and Sayles was a member of Desvigne's band on the boats, and also worked under Armand Piron and Peter Bocage, who took over Piron's band the last year Sayles was on the boat. He said the management was strict about the music – Capt. Vern Streckfus played the violin while Capt. Joe Streckfus played the piano. Tempos had to be just so and the band played fixed programs featuring a mix of tempos for different dances. Tempos were also strictly regulated with a metronome – Sayles said they had different tempos for different places – St Louis tempos were a lot faster than those in New Orleans and everything had to be done to satisfy the Streckfus' ideas of what their dancers wanted.

The management also wanted things up to date. When electric guitars were invented in the mid-1930s, they told Sayles he had to have one. The management bought one for him and took the payments out of his salary. When Sayles finally left the boat in St Louis about 1938, he headed for Chicago. When he arrived he was a sensation, as he was the only man on the South Side with an electric guitar. He hung out with the other guitarists of the time, including Banjo Ikey Robinson, Big Mike McKendrick, Joe and Charlie McCoy, whom he remembered for their penchant for moonshine – he thought they were way out of style that long after Prohibition.

Musically, Sayles moved with the times. By this time slick four and five-piece groups were popular, patterned after the Cats and the Fiddle or the Ink Spots. He started a small trio with a group he'd worked with in the Oliver Bibbs Big Band, and they got enough work that they left the big band and went on their own. His longest-lasting group was the Chocolate Music Bars. They played at The Bar of Music, a club on Howard Street, then the last bastion of alcohol before the North Shore suburbs. The lady who ran the club gave them their band name and it lasted – they got a series of jobs on the road with a large hotel chain and toured all over Ohio

and Indiana; Sayles' scrapbook included membership cards from dozens of AFM locals as they had to join wherever the group was working. The group included Papa John Creach, later an associate of Jefferson Airplane, on violin, Sayles on electric guitar, and Melvin Banks on string bass. The group was active for about five years and disbanded in 1947. About the same time Sayles made his second recordings, a five-side session backing Roosevelt Sykes, using New Orleans-affiliated sidemen like Bill Casimir, Ransom Knowling and Judge Riley.

Later he had a quartet including New Orleans guitarist Sam Casimir, legendary bassist John Lindsay and pianist Art Terry for about a year, and after that he worked with a trio including an alto saxophonist and a bassist. Things started to dry up in 1948. He stopped playing altogether and took a factory job, but he was laid off after six months.

He visited New Orleans and noted there were still a lot of musicians working, and moved back in 1949. He went to work in a band led by pianist Jimmy Davis, an old friend, and later spent several years at the Paddock in a trio including Snookum Russell, piano, and Stewart Davis, bass. At the time he was still playing electric guitar – the banjo hadn't been used since the riverboat days. Gradually he worked his way into the more traditional end of the music business. In the early days of Preservation Hall, when it was still Larry Borenstein's art gallery, George Guesnon got most of the banjo spots, which was fine, as he was a great banjoist. But Guesnon had one weakness – gambling. If he was in a card or dice game, it was hard to pull away, especially if he was winning. So he started calling Sayles to sub for him, and pretty soon they started hiring Manny as they knew he'd show up. He regained his banjo chops and joined Sweet Emma Barrett's band, which worked at both Preservation Hall and Dixieland Hall.

He made the first road trip of the New Orleans Revival in 1960 when he appeared at Cleveland's Tudor Arms Hotel in a booking arranged by Grayson Mills, operator of the jam sessions at Larry Borenstein's art gallery and proprietor of Icon Records. This was probably the first indication that the music these old gentlemen were making in New Orleans might be a marketable commodity elsewhere in the U.S.

There was a lot of recording in New Orleans in the early 1960s and Manny was at the heart of it – he recorded sessions for Icon with Kid Howard and Punch Miller, with Sweet Emma and Louis Cottrell for Riverside. When Atlantic recorded the *Jazz at Preservation Hall* series, he recorded with George Lewis, Punch Miller, Jim Robinson and Paul Barbarin. He began working regularly with George Lewis and toured Japan twice, in 1963 and 1964, playing to over one million people in a series of

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## REVIEWS OF CDS

From THE NEW YORK CITY JAZZ RECORD:

### HELEN HUMES SINGS BALLADS AND BLUES

ACD-107

The very distinctive singer Helen Humes (1913-81) lived longer but is less well known than her Swing Era contemporaries, particularly Billie Holiday, whom she replaced in the 1938 Count Basie band. Although Humes had a number of hit records (including her blues *Million Dollar Secret*) and recorded with the very best, including Red Norvo, Benny Carter, Jay McShann and even George Benson, she seemed content to be out of the limelight for periods of time.

Humes is not well represented on CD, so this reissue of two 1974 sessions is welcome. She was often typecast as a blues singer specializing in innocently salacious lyrics, so it is an additional pleasure that ten of the fifteen tracks on this disc are standards with an emphasis on ballads and medium tempo songs: *Wrap Your Troubles in Dreams, More Than You Know, Until the Real Thing Comes Along, Good-For-Nothing Joe, Embraceable You, A Hundred Years From Today*. On those ten selections, Humes is accompanied by a trio featuring her old friend, pianist Connie Berry. For the remainder, a more traditional group featuring cornetist Ernie Carson (sounding like Wild Bill Davison) joins her.

Humes, rather like Mildred Bailey, had a surprisingly girlish voice and she sang with great sensitivity to the mood of the song, improvising beautifully in the process. These late performances are fine realizations of her sound and approach, showing that her voice had lost none of its subtle, evocative power.

Listeners who concentrate on Humes will learn much about the art of singing and be captivated by her delicacy and depth of feeling. Unfortunately, her accompanists occasionally seem to be taking their own paths. Berry is correct yet more ornate than swinging and the spirited traditional septet on the remaining tracks is exuberant and distracting. Humes had the good fortune to record with much more sensitive pianists – Count Basie, Jimmy Rowles, Gerald Wiggins and Ellis Larkins – who provided more intuitive accompaniment than is found here. Still, her charmingly iridescent voice comes through beautifully on this overdue release.

– Michael Steinman

FROM JERSEY JAZZ:

### DAVE “FAT MAN” WILLIAMS — I ATE UP THE APPLE TREE

BCD-511

Good to see a CD of the late Dave “Fat Man” Williams. A look at the musicians indicates a treat for the listener. The Williams composition *I Ate Up the Apple Tree* opens with some good lead horn

from Clive Wilson and tasteful backing from reedman Clarence Ford. This tune has been adopted by the brass bands and this has helped Williams gain some deserved recognition. There are some arranged basic riff passages from the band behind some of the number, vocals have bags of feeling, and the overall sound is that of a good working band playing in the New Orleans genre. The playing standard is of a band with some of the top New Orleans-based musicians of the era. This CD is a memorial to Dave Williams, and in this band you will hear how well he played the role of band pianist, with syncopated backing of the soloists and well-crafted piano solos. Many thanks to the late George Buck for reissuing these sessions on CD.

– Derek Winters

From JAZZ JOURNAL INTERNATIONAL:

### ARNETT COBB — FUNKY BUTT

PCD-7054 \*\*\*\* (four stars)

Arnett Cobb, along with Illinois Jacquet and Buddy Tate, was one of the hard-swinging Texas Tenors and this reissue finds him at his extrovert best with the accent on happy, foot-tapping music. Cobb’s dynamic approach not only influenced generations of R&B tenor players but quite probably Scott Hamilton and Eddie Davis too. He is clearly inspired by a rhythm section generating an infectious sense of swing with London’s own Derek Smith and the admirable Ronnie Bedford who was Benny Carter’s drummer of choice at the time of this recording. On the uptempo *Jumpin’ At the Woodside* Cobb is much in a Ben Webster especially during some exciting exchanges with Bedford. *Satin Doll* initially finds him at his most intimate gradually increasing the heat before closing with one of jazz music’s oldest codas. He has *Georgia* all to himself for an emotionally charged sermon-like performance that is one of the CD highlights.

– Gordon Jack

From JAZZ JOURNAL INTERNATIONAL:

### SCOTT HAMILTON QUINTET

PCD-7152 \*\*\*\* (four stars)

Aged just 23 at the time, Scott was already a fast-rising and obviously major talent in mainstream jazz. He sounds remarkably poised and assured for his years, his tone full and warm, with Zoot Sims and Ben Webster notable influences. His fluent phrasing is melodically inventive and rhythmically supple throughout a mixed program of standards and originals. Similarly youthful and technically accomplished, Warren Vache also impresses, in spirited style, and the two young stars work well together. John Bunch swings elegantly at the helm in a well-balanced rhythm section.

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Shortly after, Hamilton signed an exclusive Contract with Concord. Thirty-seven years on, these talented musicians continue to excel. Chosen as one of the Jazz Journal critics' ten favorite albums for December 2014.

– Hugh Rainey

From JUST JAZZ:

**WENDELL EUGENE'S NEW ORLEANS JAZZ BAND — IF I HAD MY LIFE TO LIVE OVER**  
BCD-352

The last time I saw Wendell he was playing with the band out at the Dew Drop Hall, and even in his early nineties he's still playing well. Wendell came to notice on the N.O. scene in the mid-1950s but his career actually covers a seventy-five year span. He turned ninety shortly after recording this CD, which is very enjoyable, featuring a hand-picked group of New Orleans regulars including Jamie Wight, cornet; Tom Fischer, clarinet; Lars Edegran, piano; Richard Moten, bass; and Jason Marsalis, drums.

The selection of tunes is very good, ranging from staples like *Bourbon Street Parade* to more obscure tunes like *Mama Inez* and *Lily of the Valley*. Eugene takes a few vocals, with his typical Creole accent.

His CD's title is quite apt, as I assume Wendell *would* live his life over again. This is the sort of CD we don't hear so often – the band works well together and Eugene shows he's still got something to offer. Fischer and Wight both play well, Edegran keeps everything together on piano, and Marsalis lays down some good old-style New Orleans drums. Recommended!

– Pete Lay

From TALKIN' BROADWAY:

**RONNY WHYTE  
NEVERTHELESS — THE KALMAR AND  
RUBY SONGBOOK**  
ACD-334

Singer Ronny Whyte has chosen to honor pioneer songwriters Bert Kalmar and Harry Ruby with this just-released CD. He has picked a terrific group of musicians: Warren Vache, cornet; Lou Caputo, reeds; Ben Sher, guitar and his usual trio: Boots Maleson, bass and David Silliman, drums along with Ronnie on piano and vocals.

*Give Me the Simple Life* opens the songlist, and it sums up the attitude of the entire recording, with Vache putting a nice accent on it. *Nevertheless*, probably their most-beloved and recognized tune, has been recorded by many, many singers but here Ronny includes the seldom-heard verse, and Sher's gentle guitar adds immeasurably to the excitement.

The album is a fun tour of some of these songwriters' oeuvre, and the musicians cannot be

beat. Overall it is a welcome addition to the song-book catalog. The CD is beautifully packaged (design by Frank Dain with some interesting liner notes by Ruby's granddaughter and her husband (Laurie & Larry Lowenstein).

– Gregg Culling

From OFFBEAT:

**DUKE HEITGER'S STEAMBOAT STOMPERS  
VOLUME TWO**  
BCD-534

Hot trumpeter Duke Heitger came from Toledo OH in 1991 immediately upon graduation from college and became an overnight sensation as a disciple and interpreter of the music of Louis Armstrong. Since that time, Duke has traveled the globe in the course of achieving an international reputation as a jazz horn player. He still spends a good deal of time on the road but, when in New Orleans, he leads the popular Steamboat Stompers on the riverboat Natchez. This is the latest in a series of recordings of that fine band. His talented collaborators on this disc—pianists David Boeddinghaus and Steve Pistorius, reedman Tom Fischer and multi-bassist Tom Saunders—are oft-heard members of that group. Only ace drummer Hal Smith no longer lives in the Crescent City.

The music here represents a tasteful and refreshing stylistic variety, from two-beat trad to four-beat small-group swing. The bulk of it has long been associated with New Orleans, and goes back, with the obvious exception of *Do You Know What It Means...* to the early decades of the last century. Most are familiar but there some outliers like *I'd Give a Dollar for a Dime*, the old Eubie Blake number done so well with a laid-back Pistorius vocal. Other tunes bring to mind other bands: *Love Nest* clearly evokes Bix, *Smoky Mokes* makes me think of the West Coast revivalist bands; *Rose of Washington Square* Condon or the Bobcats. And so on.

But the overarching theme is New Orleans, with the opening (*Way Down Yonder...*) and closing (*Do You Know What It Means...*) tracks paying tribute to Duke's adopted home. And it is he who stands out above the rest for his excellent trumpet playing (Louis looms large over the session) and the fine vocals. He's become quite a crooner.

This is first-rate New Orleans jazz played by gifted musicians who know how to play it well. I recommend it warmly.

– Thomas Jacobsen

From JAZZ WEEKLY:

**Marlene VerPlanck — I GIVE UP, I'M IN LOVE**  
ACD-347

Vocalist Marlene VerPlanck gives old-school charm and delivery in a mix of small group and big band performances. With the Glenn Franke Big Band she clearly enunciates with an easy swing on the title track, and flies over the waves of

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energy like a seagull on *The Way You Look Tonight*. Warm-toned tenor saxist Harry Allen added verve and texture to the small group sounds as everyone sounds cozy on *So Long My Love* and a peppier than expected *My Little Brown Book*.

Warren Vache blows an auburn trumpet as he dreams along with VerPlanck on *Where Can I Go Without You*. Through it all, VerPlanck serves the song as the center of attention, delivering the words and knowing when to clip them or let them hang. Unpretentious and alluring.

– George W. Harris

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**SAYLES** *continued from page 18*

soldout concerts in major stadiums. He even recorded an all-banjo album, *Banjos on Bourbon*, duets with Narvin Kimball for *Nobility*. He also played on the best-selling New Orleans jazz record of all time — the 1964 concert at Minneapolis’ Guthrie Theatre with Sweet Emma’s Band, which was sold by Preservation Hall for fifty years. Manny was an early GHB artist, featured on two of the first ten GHB LPs.

Sayles would probably have joined Lewis’ third Japanese tour, but he left town. He was called to Bill Reinhardt’s Jazz Ltd in Chicago; his old friend Mike McKendrick fell ill and had his leg amputated. Sayles took over his spot for three years. Manny said the Jazz Ltd job was the “boringest job he’d ever had” as Reinhardt geared the format to business travelers who were in town for the night looking for a place to drink. Reinhardt insisted they put on the same show every night — the same numbers, the same solos, the same jokes. The guys at the bar probably never noticed, but he was glad when he had the chance to return to New Orleans in 1968.

By 1968 things had settled into sort of a routine in New Orleans — he worked himself back into the rotation at Preservation Hall. There weren’t as many chances to record and the groups were more of less the same week after week, but the money was good. He remarried — Mary Sayles was the widow of Albert Snaer, a legendary riverboat trumpeter Manny worked with in the 1920s. They were a wonderful couple and befriended a number of young jazz fans visiting from around the world.

In 1969 Sayles took a full trip around the European Circuit — at the time there was a network of bands and booking agents which enabled an artist to tour England and the Continent on one trip. Barry Martyn booked the English portion, the Cotton City Band handled the Low Countries, and the Bovisa Jazz Band handled Italy. Manny toured all over and recorded in several countries.

Sayles had another unique opportunity in 1975 — he was picked to record with Earl Hines. Hines was visiting New Orleans and an Italian record producer organized a session featuring a pickup band includ-

ing Wallace Davenport and Orange Kellin which was issued on a number of labels.

By the 1980s, Sayles was a senior citizen in New Orleans jazz. During that time the festival scene in Europe was very hot and a band could go to Europe for a few weeks and make appearances at festivals in more than one country. Manny went to England with Kid Thomas in 1981 and to Continental Europe with Thomas in 1983; both resulted in additional issued recordings.

In 1980, Sayles was honored when Stevenson Palfi produced an hour-long documentary on Sayles, *This Cat Can Play Anything*. The film was shown on public television and won the Leigh Whipper Award for TV-jazz biographies, and remains available for viewing on YouTube.

As he got older, Sayles seemed to get wilder looking — he was always a very dignified, well-groomed musician, but he changed in his later years — he looked thinner, his hair stuck up all over, and he grew a goatee. He continued to work at Preservation Hall, but didn’t do much traveling (I’m not sure he ever traveled regularly with the Preservation Hall Jazz Band) and played less and less. He died of old age October 5, 1986.

Emanuel Sayles was one of the most tasteful musicians in New Orleans. His guitar and banjo playing fit almost any kind of ensemble and he was a finished musician in every respect. He’d been in music at almost every level, and he was thoroughly professional. I remember one night we were sitting at Johnny White’s and a bunch of country-and-western musicians from a touring band came in — they were talking music; when he said he was a guitarist their eyes lit up and they pumped him with questions about music, his instruments, etc and he had all the answers. I’m sure they were surprised to find such an urbane, knowledgeable musician just sitting there relaxing. He’d been all over the world with his music and knew what he was talking about.

Sayles is unfortunately not remembered as well as some of the more prominent musicians of the 1960s who traveled and recorded more. But he was one of the best, and for a while in the 1960s you couldn’t find a New Orleans jazz LP he wasn’t on.

the late 1970s and early '80s – Gus reissued most of his old material, including the seminal Al Cohn and George Wallington sessions, and recorded many new sessions. He operated as if Progressive was a major label – everything was first-class, right down to the David Stone Martin covers – Martin initially gained fame illustrating the first edition of the book *Mr. Jelly Roll* and designed over four hundred album covers, mostly for Verve. His covers were distinctive, often a simple line drawing overlaid with a single color. Stataras also operated for a while in partnership with the Japanese Bainbridge label, and there were several sessions issued only in Japan. The best sellers of his reactivated label were his tenor sax and trumpet & trombone battles, each of which featured six horn men jamming over a rhythm section.

In 1984, Stataras sold Progressive to his good friend George Buck, and worked as a producer for Buck's labels, also operating the Progressive and

Stataras labels under Buck's ownership. He received a Grammy nomination for *Stride*, a solo outing by Judy Carmichael, a young Californian pianist. Stataras worked on a number of projects for GHB, and he was even the first editor of *Jazz Beat Magazine*. During this time he was also heavily involved promoting jazz festivals and parties, and continued to operate Mail Order Jazz from his home in Georgia. He died in 2004 after several years in the VA Hospital suffering from the effects of a stroke. He was one of the friendliest guys in the jazz business and knew everyone from major stars to casual jazz fans. He would take the time to talk to anyone and you felt like his friend from the start.

We're glad we've got the time and resources to reissue many hitherto obscure recordings on CDs and digital downloads. Harry Lim and Gus Stataras spent their working lives in the jazz business – they didn't get rich doing so but they certainly enriched the lives of countless jazz musicians and record collectors through their dedication and accomplishments.

**ALDEN** *continued from page 14*

three-CD set of guitar giants. The band was especially fine, featuring Norris Turney, saxophonist in Duke Ellington's last band, John Bunch, a New York-based pianist who worked with all the big names, and Jake Hanna, one of New York's most in-demand drummers. *The All Music Guide to Jazz* said "His playing, as well as that of his sidemen, frequently approaches perfection. Alden, proves himself a superb technician who swings like mad." As Hal Smith

said in his *Mississippi Rag* review: "Alden is a jazz *wunderkind* who can slide easily into a Harry Reser feature on the banjo then follow that with a performance on electric guitar which is redolent of Charlie Christian. Alden is at home in any jazz school but is probably at his best in a straight-ahead mainstream setting such as that heard on this LP. If your taste runs to mainstream jazz, you'll want this LP, especially if you can appreciate virtuoso performances on guitar (acoustic and electric) in both rhythm section and solo settings."

(PRESS RELEASE – NOVEMBER 20, 2014)

**THIRD MAN RECORDS AND REVENANT RECORDS  
ENTER INTO A LICENSE AGREEMENT WITH  
GHB JAZZ FOUNDATION FOR RELEASE OF  
PARAMOUNT TITLES**

The GHB Jazz Foundation, Third Man Records, and Revenant Records are proud to announce their new licensing arrangement regarding master recordings originally released on the Paramount Records label, one of the most important record labels in American history. Paramount, which in the 1920s and '30s released 78 rpm records featuring iconic American artists like Blind Lemon Jefferson, Jelly Roll Morton, Charley Patton, Ma Rainey and King Oliver, has seen its astonishing recorded legacy highlighted

in a number of recent projects, including Third Man-Revenant's "The Rise & Fall of Paramount Records" Volumes One and Two, and Third Man's LP-only releases of Charlie Patton's and the Mississippi Sheiks' early recordings. The new licensing arrangement, which does not include sales in CD format or digital downloads (rights to which are retained by the GHB Jazz Foundation), ensures that Paramount's rich musical legacy can continue to be shared with new generations of listeners.

## “IN REMEMBRANCE”

### LIONEL FERBOS

(1911-2014)

Lionel, long a featured musician at the Palm Court Jazz Cafe, died July 17, three days after celebrating his 103rd birthday with a party at the Palm Court. He was one of the last of the original Creole musicians, and last of an interesting line of trumpeters going back to Peter Bocage of the Armand Piron Orchestra of the early 1920s.

He was a sickly child and his parents repeatedly refused his request to learn the trumpet. He became a trumpeter and, in the Creole tradition, took over the family sheet-metal business. He worked hard at both music and his trade, generally with weekend dance-hall jobs. He was first recorded in 1963, when Barry Martyn reassembled the Mighty Four, a dance-hall group he worked with in the 1950s. He achieved greater prominence in the 1970s when he toured and recorded with the New Orleans Ragtime Orchestra. He played at the Palm Court for many years, and stopped playing there regularly about three months before his death.

He was one of a kind – I doubt any jazz musician remained active past the century mark, and few of them ever recorded past the age of ninety.

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### COSIMO MATASSA

(1926-2014)

Matassa, proprietor of virtually the only recording studio in New Orleans during the '40s and '50s, recorded rhythm and blues, rock and roll and, occasionally, traditional jazz – he recorded the *Atlantic Jazz at Preservation Hall* series and Joe Mares used his studio before he set up his own studio. Matassa retired in the 1980s to manage the family food store Matassa's Market in the French Quarter. He had been inducted into both the Rock and Roll Hall of Fame and the Blues Hall of Fame. He started his studio (J&M Studios) behind his family's store in 1945, and later operated his Cosimo's Studio, where hundreds of hits were recorded.

### TREBOR JAY TICHENOR

(1940-2014)

Pianist Tichenor, named for his father, who'd reversed the letters of his first name, died February 22 of the effects of a stroke suffered in December 2013. His interest in ragtime was piqued by the records of Joe “Fingers” Carr, and by the early '60s, while still in college, he formed the St Louis Ragtimers, a quartet featured at St Louis' Gaslight Square and later on the Goldenrod Showboat. He was one of the foremost authorities on ragtime, especially folk ragtime, and had a peerless collection of piano rolls and sheet music. In 1978 he co-wrote, with David Jasen, *Rags and Ragtime: a Musical History*, one of the seminal texts on ragtime.

The St. Louis Ragtimers recorded first for E D Nunn's original Audiophile label; most of their recordings have been reissued on GHB CDs. His daughter, Virginia Tichenor, has continued the family ragtime tradition by performing at numerous jazz and ragtime festivals.

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### ACKER BILK

(1929-2014)

Clarinetist Acker Bilk, one of the great stars of England's Trad Boom of the 1950s, died of cancer November 2. He was the first English performer to have a #1 hit in both the UK and the US when *Stranger on the Shore* hit the top of the charts in '62. Then he was known for his flashy attire – bowler hat, goatee and a striped waistcoat. Self-taught as a clarinetist while in the military, he started a band when he returned to civilian life and became a huge star when the traditional jazz boom hit.

He continued in music long after the shouting died down, and was appearing at jazz festivals until the last year or so. I remember enjoying *Stranger on the Shore* when it came out, and had no idea it was any kind of jazz, I just liked its sound; I was surprised later to find he had a regular New Orleans-type band and played the music of Louis Armstrong, Jimmie Noone and the rest of the greats. He was one of the most beloved musicians in the UK.

*continued on page 24*

## RONNIE BEDFORD

(1931-2014)

Drummer Ronnie Bedford died December 20 in his beloved Wyoming. A Connecticut native, Bedford went on the road with Louis Prima in 1949 and remained active on the NY scene until the late '80s, when he fell in love with Wyoming and took a job running the jazz program at Northwest College, Powell WY. Influenced early by Gene Krupa, he was very busy around NY – he was in Broadway show pit bands (and occasionally on-stage in plays), worked extensively with Benny Goodman and Benny Carter, and made many recording sessions for Progressive and Famous Door as well as other labels.

After he settled in Wyoming, he founded the Yellowstone Jazz Festival and assembled small groups that worked all over the Mountain West. He retired from teaching after 25 years but remained musically active until recently.

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## JIM GALLOWAY

(1936-2014)

Jim Galloway was born in Scotland in 1936, studied at the Glasgow School of Fine Arts and had become an important part of the Scottish jazz scene before he emigrated to Canada in 1964 and settled in Toronto. In the fifty years he spent there he became an indispensable name in the jazz world, developing his international reputation as a swinging reed player, recording for the Sackville – and also our Jazzology – labels, playing with local musicians and visiting stars, acting as musical director of radio stations, organizing bands and festivals and working as an agent for local clubs, for all of which he was made a Chevalier of the French *Ordre des Arts et des Lettres*. He died December 30, 2014 at the age of 78, and will be sorely missed on the Canadian jazz scene.

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## BUDDY DEFranCO

(1923-2014)

Clarinetist Buddy DeFranco died December 24 in Florida. A conservatory-trained musician, he won a national contest sponsored by Tommy Dorsey in 1939 and hit the road with big bands. After four years with Dorsey, he went off on his own in 1948 and developed a clarinet style consistent with Bebop, the

predominant jazz style of the 1940s. He was a member of Count Basie's small group in the 1950s and toured and recorded with Jazz at the Philharmonic. During the 1960s he was leader of the Glenn Miller Band, and from the 1980s on he co-led groups with vibes player Terry Gibbs. He won a National Endowment of the Arts Jazz Masters Fellowship, this country's highest jazz award, in 2006. He remained active until about two years ago. He came into prominence just as the clarinet became passé with the end of the Swing Era, but was able to adapt to the changing landscape and remain popular throughout his seventy-year career.

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## AL BELLETO

(1928-2014)

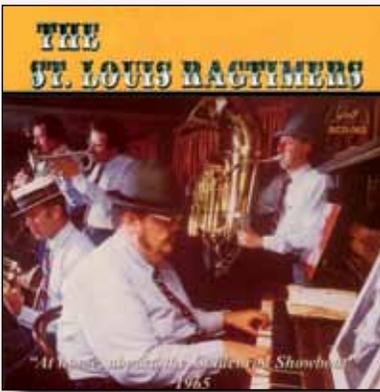
Alto saxophonist Al Belletto, the longtime modern jazz presence in New Orleans, died in Metairie December 26. Belletto began working while attending LSU in the '40s – he worked with leaders like Louis Prima, Sharkey Bonano and Wingy Manone and was an early member of the Dukes of Dixieland. He recorded for Capitol in the '50s and worked on the road, including a South American tour with Woody Herman. He was musical director of the Playboy Clubs through the '50s and '60s. Tom Jacobsen's new book cites him as one of the most important jazz influences in New Orleans during the period covered in the book.

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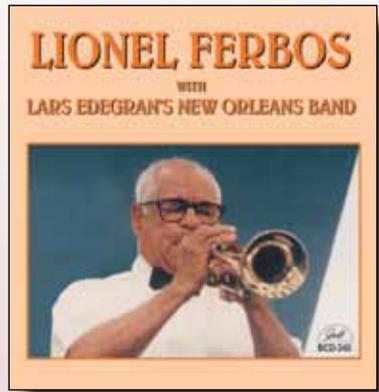
## GEORGE PROBERT

(1927-2015)

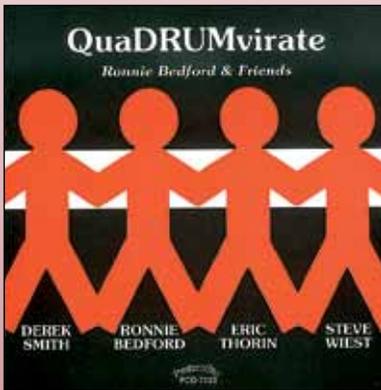
Probert played clarinet and soprano sax with a number of popular traditional jazz groups, and also worked in Hollywood as a music editor, principally on *Dallas*. He was self-taught as a musician and began working around Los Angeles in the early 1950s, first with Bob Scobey, then with Kid Ory, and even a spell with the avant-garde composer Harry Partch. He joined the Firehouse Five Plus Two in 1954 and remained with the group for most of its existence; he's on most of their Good Time Jazz LPs. He remained an active musician; he toured and recorded here and in Europe with Bill Bissonnette and recorded a Jazzology CD with his Second Story Jazz Band (JCD-304), a hand-picked group of New Orleans' best. His soprano sax was one of the most distinctive elements of the Firehouse Five – not many people played the fish horn in those days.



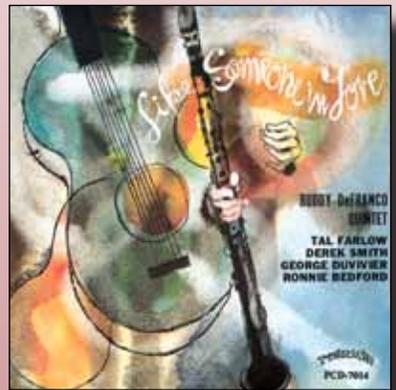
**BCD-363**  
Featuring Trebor Tichenor



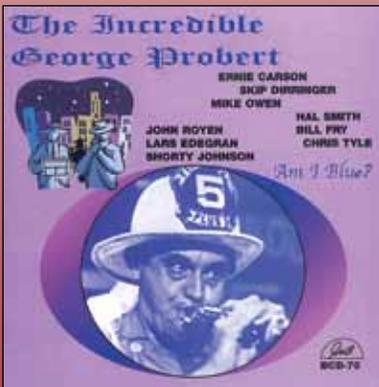
**BCD-340**  
Featuring Lionel Ferbos



**PCD-7123**  
Featuring Ronnie Bedford



**PCD-7014**  
Featuring Buddy DeFranco  
& Ronnie Bedford



**BCD-70**  
Featuring George Probert



**JCD-293**  
Featuring Jim Galloway

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