

A7ology

NEWSLETTER

APRIL 2014



GEORGE H. BUCK JR.

George Buck at the Microphone

In my favorite photograph of George Buck he is sitting in front of a microphone emblazoned with the letters WWOD. Perfectly dressed in jacket and tie, he smiles broadly, his hair shiny with brilliantine. George looks so young in this photo that you might think it was some sort of gag, taken during a high school field trip. But it wasn't a gag. While George is best known for his devotion to and promotion of Jazz, he had an equal ardor for the medium which first introduced him to it: radio.

WWOD was the Mutual Broadcasting affiliate in Lynchburg, Virginia, where George attended college. He delighted in telling the story of his parents driving him the 400-or-so miles from their home in Elizabeth, New Jersey to Lynchburg. The trio arrived in town that day just before Rudi Blesh's weekly broadcast "This is Jazz" was scheduled to begin. "This Is Jazz" was a Mutual program first aired in January of 1947 and, as George would remember, "broadcast coast to coast for thirty-five grand and glorious weeks." The Blesh show featured a house band comprised of the jazz stars of the day (including, of course, Wild Bill Davison) who, often abetted by guests like Sidney Bechet and Louis Armstrong, would essay in the hot jazz manner for half-an-hour. The Buck family car was not equipped with a radio, so a teen-aged George convinced his folks to drop him off at a radio repair shop in Lynchburg's black section so that he could listen in. He offered the shop's proprietor a quarter to tune in to the Mutual network. His parents waited in the parking lot.

One Saturday, in September of that year, when George tuned in to hear the voice of Blesh start "This is Jazz" by asking the question "Do you know what Jazz really is?" a different program was being broadcast. As George told it, "I was frantic, and immediately rang up WWOD." They told him the show had been cancelled.

George did not take the news well and, with a youthful vigor (which he never lost), asked to speak to the station manager to whom he explained that any self-respecting radio station needed a jazz program. The station manager's response was short, direct, and would change the course of George's life: "Why don't you start one yourself?"

Less than a month later, on October 12, 1947, with no experience in radio other than that of an avid listener, George took to the airwaves with the "Jazzology Radio Program".

"Being in college at the time, and taking courses in sociology and psychology, I decided to call the show 'Jazzology,' the study of jazz," George told me for an article published in *Scat Magazine* in 2004, "It was the most exciting time of my life, my thoughts, night and day, were radio."

I liked to prod George about those heady days, and listen to him breathlessly describe that station, the bustle of staff announcers, voice actors, musicians and the rest -- the vividness and detail bringing to my mind the award winning AMC cable series from the 1990s, *Remember WENN*, a comedic look into a Pittsburgh radio station during the medium's Golden Age.

For George, it can be argued, radio's Golden Age never ceased. After graduating in 1951, he took a job at a small station in West Palm Beach, FL, which he ended up buying an interest in, and later, in 1957, purchased WCOS in Columbia, SC. It was his calling, and over the years he acquired a number of mostly small, Southeastern stations. While his career was that of an executive, George never escaped the lure of the microphone, always finding a spot to air his Jazzology program which ran continuously for some 60 years.

My most vibrant memories of George are of him sitting at the microphone. We spent a lot of time together in the "Music Room" on the third floor of the building on Decatur Street. His record collection was there, and in the corner his makeshift studio. It was outfitted with a variety of old turntables and cassette decks, reel-to-reel tape machines, and an ancient mixing board that he knew intimately, every knob and dial an old friend. Often I would watch and listen as George taped his Jazzology program. The microphone transformed him, his age and his disability fell away as he enthusiastically opened the show with his signature descriptive barrage, "Two hours of authentic jazz, the real jazz, America's only contribution to the musical arts!"

Another of George's familiar on-air exhortations was even more expressive of his love for the music and the medium: "I'm living in the past, and loving it!" There, in his little studio, where his twin passions of jazz and radio came together, it was as if George was still a teenager, still broadcasting from the 1940s, as if the microphone was emblazoned WWOD.

GHB JAZZ FOUNDATION

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HOW TO ORDER

Costs – U.S. and Foreign MEMBERSHIP

If you wish to become a member of the Collector's Record Club, please mail a check in the amount of \$5.00 payable to the GHB JAZZ FOUNDATION. You will then receive your membership card by return mail or with your order. As a member of the Collector's Club you will regularly receive our Jazzology Newsletter.

Also you will be able to buy our products
at a discounted price – CDs for \$13.00, DVDs \$24.95 and books \$34.95.

Membership continues as long as you order one selection per year.

NON-MEMBERS

For non-members our prices are – CDs \$15.98, DVDs \$29.95 and books \$39.95.

MAILING AND POSTAGE CHARGES

DOMESTIC

There is a minimum charge of \$3.00 regardless of the number of items ordered.

OVERSEAS SHIPPING CHARGES

1 CD \$13.00; 2-3 CDS \$15.00; 4-6 CDS \$20.00; 7-10 CDS \$26.00

Canadian shipping charges are 50% of overseas charges

ALL PAYMENTS FOR FOREIGN ORDERS

MUST BE MADE WITH INTERNATIONAL

**MONEY ORDER, CHECK DRAWN IN U.S. DOLLARS ON A U.S. BANK OR BY
CREDIT CARD – WE ACCEPT VISA, MASTERCARD OR DISCOVER.**

(please include expiration date and security code)

~~THERE IS A \$2.00 SERVICE CHARGE FOR CREDIT CARD PAYMENTS.~~
(discontinued)

Send Payments to:

**GHB JAZZ FOUNDATION
1206 DECATUR STREET
NEW ORLEANS, LA 70116**

You may also order directly from our website: jazzology.com

JAZZOLGY NEWSLETTER #6

Here's our first newsletter for the year 2014. In it you will find many memorials to our founder, George H. Buck, who passed away December 11, 2013. There are a number of excellent new releases, a Paul Barbarin article, reviews of recent CD releases, a CD and LP sale 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 – or you can email us directly at info@jazzology.com. This way we can keep you updated on new CD releases and artist information as well as in-depth articles and historical information related to the artists and recordings.

NEWS AT GHB JAZZ FOUNDATION

All of us at the foundation mourn the loss of George H. Buck, the founder and Executive Director of Jazzology Records / GHB Jazz Foundation. But at this sad time we also have some good news: we can announce to jazz fans worldwide that the company will definitely be continuing Mr. Buck's lifework of preserving and promoting authentic jazz.

The music business has changed very rapidly and today many people are getting their music from the internet. To keep up with this trend GHB has made arrangements to make its catalog available for purchase as digital downloads. This process has already started and by the end of this year we expect to have most of our CDs uploaded and released for sale on iTunes, Amazon, Rhapsody, eMusic, Spotify, etc...

There will also be some new releases issued initially as downloads to give our customers an opportunity to enjoy our many unissued sessions without further delay.

We will of course continue manufacturing CDs and we have a number of new projects in the works – from the Paramount catalog there will be a Louis Armstrong and a Tommy Ladnier CD, and some time next year a box set of the complete recordings of Ma Rainey. For these projects we have engaged the expert team of David Sager and Doug Benson of *Off The Record* fame. For our current releases we have a double CD of Paul Barbarin's Southland recordings, a Santo Pecora CD featuring George Girard and Thomas Jefferson, a Bunk Johnson American Music CD, two Progressive CDs (Arnett Cobb and Scott Hamilton), a new CD by Ronny Whyte and a new CD of 90-year-old New Orleans trombonist Wendell Eugene.

We are currently exploring the idea of publishing a photo book of New Orleans musicians. It would cover the period of the 1910s to the 1950s. If you have any good quality, unpublished photos from this period please contact us at info@jazzology.com

Moving into the digital age we will eventually publish our Jazzology Newsletter primarily as an E-Newsletter. We will of course continue to print copies to send to our customers who don't have internet access or prefer a hard copy. We invite you to take a moment and sign up to receive our E-Newsletter by visiting Jazzology.com – or you can email us directly at info@jazzology.com. This way we can keep you updated on new CD releases and artist information as well as in-depth articles and historical information related to the artists and recordings. We may also periodically send out emails announcing new releases or other news from the GHB Jazz Foundation. Don't worry, we won't bombard you with messages!

And a final little bonus for our customers: we have decided to abolish the \$2 charge for the use of a credit card.

Lars Edegran



For My Husband **GEORGE BUCK**

We had a long and happy marriage and travelled to promote and listen to the music which was his life's work.

George was an extraordinary and brilliant human being who brought Jazz music to so many people and countries throughout the world. He was completely selfless and humble about his many achievements not only in the world of jazz music but in many other areas of his life. His kindness and generosity helped many musicians and others to achieve their ambitions and dreams. He leaves behind a great legacy to future generations to understand and enjoy his works. Through his Jazz Foundation he has ensured that his work will continue.

George worked hard and tirelessly in his dedication to fulfill his dream and passion for his music. The many other areas of his career, broadcaster, radio station owner, producer of jazz radio shows and recording projects and programmer.

He will be missed by so many people whose lives he touched and by his family, but most of all I will miss him for his love, humor and companionship over the years. I miss you George.

Nina Buck

A EULOGY from Bo Buck

I don't want to talk about my father's accomplishments, his sense of humour, his generosity, or his ability to surmount the great difficulties of the loss of one of his senses. I don't want to talk about his vast memory or his unsurpassed knowledge of authentic jazz. These are all things that many of you know, and most likely have your own wonderful anecdotes and reminiscences. I don't want to talk about how he was as a father, and how he always tried to instill good values in my character, and how his moral compass was always set at true north. Those lessons I actually learned from his dealings with others, though I didn't know it at the time.

What strikes me most, and what I want to talk about is how this man, on his own, and with no environment conducive to his passion, found his purpose in life, how he did what so few are able to do, how he found his True Will, his very reason for Being.

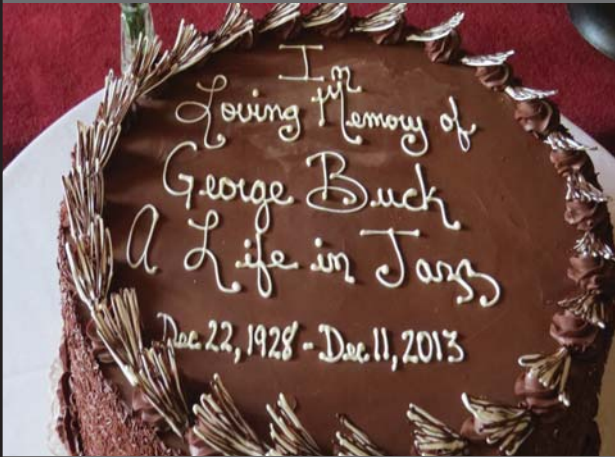
He grew up in a household that had no understanding of music. It was in the background, as it was for everyone in the 20th century, but it was never in the forefront of his childhood.

When he heard his first jazz musick (Muggsy Spanier, I believe, but it doesn't matter what it was), it unlocked in him something bigger than a collection of notes in a swinging, syncopated rhythm. It triggered something in his DNA, unlocking a focus that would take control of his life, and ultimately change the worlde. It was not that it gave him his drive to succeed, but rather that it put him in touch with the natural cycles of existence. He pursued his jazz Muse not because of any desire, but just because he had to, in the same way that the Sun shines and trees produce oxygen. He had gotten in touch with that internal spark that united him with all existence.

My father was a subpar student in school. He did his necessary work, but never with any sense of commitment. When he discovered jazz musick, though he did not know it at the time, it would set him on a path that fulfilled him in ways most people will never know. The passion he felt in those first glory years was just as strong in him in the last months of his life. There would be a twinkle in his eyes and a sense of wonder at the magnificent sonic textures the musick created, that was just as strong at 84 years, as it was at 16. Everything he did, and all he accomplished, was subservient to this sense of ecstasy. That is what drove him in all he did.

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GEORGE H. BUCK JR.
FUNERAL IN
NEW ORLEANS
December 21, 2013



This is the lesson I take from my father, this is what I feel is the true reason we are all here on this beautiful, green and blue, living planet, floating in the depths of Infinity; to connect with what it is that gives our life purpose, and to pursue that through all obstacles. If we can do that, then we shall find Harmony and tap into the rhythms that permeate everything. His life had meaning because he knew the meaning of his life. May we all be so lucky.

In closing, I want to say to my father, repeating one of his favourite catchphrases, and one that had special meaning to him; ... "Bye bye, and buy bonds!"

So Mote It Be!

Ankh em Maat.

GEORGE BUCK (1929-2013)

By Paige VanVorst



George Buck, one of the most successful traditional jazz entrepreneurs of all time, died of a heart attack December 11, 2013. The post World War II-era saw the start of a number of small jazz-oriented labels – most went out of business after issuing a record or two, others grew like Blue Note and branched into more modern forms of jazz – Jazzology grew exponentially over the years without straying far from the music featured on its first record – a rip-roaring session of Eddie Condon-styled jazz featuring Wild Bill Davison, Art Hodes and Tony Parenti. George Buck's enterprise, which grew to nine distinct record labels, each devoted to a separate genre, has 1,400 CDs in print, and in addition Jazzology Press published eleven books on jazz and the firm also issued rare video footage on video-tape and DVD.

One important facet of the firm is the discovery and development of new artists – if you look into the discographies of the major traditional jazz bands, you'll find that many of them made their first recordings for GHB or Jazzology – the Salty Dogs, Black Eagles, the Jim Cullum band, the Hall Brothers, and St. Louis Ragtimers in the US, and European groups from all over, including Kustbandet, the Barrelhouse Jazz Band, the Swiss Dixie Stompers, and many others. Nowadays, bands can easily issue their own CDs, but during the 60s and 70's a label like Jazzology was a godsend to bands starting out. Once the Audiophile label was reactivated, many distinguished cabaret performers joined the label, including Marlene VerPlanck, Ronny Whyte, Joyce Breach and Barbara Lea. Most of the Audiophile and Circle (Vintage Big Bands) releases were produced by long-time Jazzology employee Wendell Echols in Atlanta, Georgia.



George Buck and Wendell Echols

In addition to finding and recording new talent, George Buck kept the careers of many earlier jazzmen alive – men like Wild Bill Davison, Tony Parenti, Art Hodes and Don Ewell, despite their obvious talent, were not a sufficiently-commercial proposition for the major labels; all continued to record for GHB until they passed away, and Buck had enough unissued material to keep a steady stream of issues far after their deaths.

The other important facet of George Buck's operation was preservation of previously-recorded material. Buck bought his first masters – sessions featuring Knocky Parker and Dick Wellstood – in 1951, and he was actively seeking new material for his labels as long as his health permitted. Over the years he bought dozens of record labels from owners withdrawing from the business – major acquisitions included the World and Lang-Worth Transcription services, New Orleans jazz labels like American Music, Southland, Icon, MONO, New Orleans Records, and San Jacinto, as well as E D Nunn's original Audiophile label, Rudi Blesh's pioneering Circle label, Harry Lim's elusive Famous Door

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label, Gus Statiras' Progressive label, and Doug Dobell's 77 label. Buck also acquired in 1970 the famous Paramount label which was one of the first companies to record blues and jazz artists in the early 1920s.

In addition to recording jazz, Buck was active promoting live jazz – during his days in Atlanta he was part-owner of a nightclub and booked appearances by many of his favorite artists. Once he settled in New Orleans twenty years ago, he and his wife Nina started the Palm Court Jazz Café, which became one of THE places to hear live jazz, in addition to serving world-class New Orleans cuisine. The Palm Court even exported itself more than once to Europe – providing music and cuisine at European jazz festivals.

George Buck operated what has to be one of the least profit-oriented businesses – he was always ready to buy up a tape or two if offered to him, even if he was not likely to do anything with it for years, if ever. He was committed to keeping his entire catalog in print forever, rather than putting things in and out of print as most labels do. And he established the George Buck Jazz Foundation to keep the business going in perpetuity.

Buck maintained his boyish enthusiasm for the music for his entire life – few people get to do exactly what they want to do and make money at it. Buck was fortunate in that he had a successful group of radio stations which provided some of the funds needed to indulge his jazz interests, though he ran a successful mail order operation for forty years, with loyal customers all over the world, aware that anything in the field of traditional jazz would be available from his large catalog.

George was one of a kind- he single-handedly preserved a tremendous body of jazz, blues, big band and cabaret music, and helped hundreds of artists get their music into print. This issue contains tributes from some of our recording artists as well as from regular customers who are thankful George Buck and his labels existed.

From Butch Thompson (GHB and Solo Art artist):

I met George Buck in August, 1966 when I was stationed with a US Army post band at Fort Gordon, near Augusta GA. He and his family were living in Columbia SC at the time, which was an easy 70-mile bus ride away.

As the clarinetist with the Hall Brothers Jazz Band of Minneapolis, I had recorded for GHB quite recently, so when George heard I was coming he insisted that I phone him as soon as I arrived at the base. When I did, he invited me to spend the following weekend, the first of many, at his home.

One of the first things I learned was that George had an impish sense of humor. During that first visit, I think even before I was shown where I'd be sleeping for the next couple of nights, I remember sitting across the living room from him while he played excerpts from various audition cassettes. He knew from the Hall Brothers LP who my favorite clarinetist was, and after a few bars he would stop the music and ask, very innocently of course, "Is that George Lewis?" It usually wasn't.

Among the Lewis imitators he played for me was Ryoichi Kawai of the New Orleans Rascals of Osaka, Japan. Shortly after I heard them on George's cassette, the whole band came to the US on a whirlwind tour, self-financed and very carefully planned, with stops in key places around the country including (of course) New Orleans. Minnesota (!), and Columbia SC. We all became lifelong friends.

George also interviewed me on his radio show two or three times. This was very much off-the-cuff, just playing and discussing various records. It was old-style live radio, and I was especially fascinated by his turntable dexterity.

He arranged gigs for me, notably a session for the Carolina Jazz Society with trumpeter Larry Conger's Two Rivers Jazz Band (still active) which was something like a way of welcoming me to the neighborhood. There were other playing opportunities, including an all-night recording session with some of the Two Rivers players and the great pianist Don Ewell, one of my idols.

In November 1966 he arranged a gig for the Johnny Wiggs-Sammy Penn All-Stars with Wiggs (trumpet) and Penn (drums) plus George Lewis, clarinet; Louis Nelson, trombone; Joe Butler, bass; and Charlie Hamilton, piano. This meant that I got to party with several of my heroes, and I remember sitting down at the piano someplace and playing some of the Jelly Roll Morton tunes I'd been working on. After listening for a while, George Lewis requested Winin' Boy Blues. Then there were jam sessions in the Buck music room, where George had his drums set up next to a halfway



George Buck playing the drums.

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decent upright piano. These soirees usually went until daybreak. It was at one of these parties that I met Leonard Brackett and Sonny Faggart, wonderful friends who helped me make my first issued solo piano recordings.

I could go on, but instead I'll just say that I'm proud to have known the extraordinary man who was George Buck. As he was to so many, he was a great friend to me, and I miss him.

From Hal Smith (GHB and Jazzology artist):

George Buck was just about the best friend a working jazz musician could have. He enthusiastically supported live music—by going to clubs and concerts, and also by employing so many musicians at the Palm Court Café—and by recording countless artists for the combined GHB and Jazzology labels.

But just producing and issuing contemporary recordings was not enough; Mr. Buck also purchased dozens (at least) of small labels such as American Music, Audiophile, World Transcriptions, Southland, Fat Cat and others, reissuing vintage recordings on LP and later on CD.

Mr. Buck never bothered to hide the fact that his favorite music was played by Eddie Condon, Wild Bill Davison, Pee Wee Russell, George Wettling and other stalwarts of the “Barefoot Mob.” However, he was also genuinely enthusiastic about George Lewis, Tony Parenti, Don Ewell, Barbara Lea, Claire Austin, Lu Watters, Turk Murphy, Knocky Parker, Ernie Carson and the younger generation of traditional jazz and swing musicians. When he re-settled permanently in New Orleans, the combined GHB/Jazzology studio always seemed to be jumping with activity as local artists recorded prodigiously for the combined labels.

The Palm Court Café, owned by George's wife Nina, became one of the premier destinations for jazz fans visiting New Orleans. From the start it was a desirable venue for local musicians to perform in, and George Buck was frequently in the audience. Thankfully, the Palm Court's reputation for great jazz and authentic New Orleans cuisine continues to this day.

In recent years, despite his worsening health, Mr. Buck continued to produce great recording sessions and to listen to the performances at the Palm Court until nearly the end of his life. His passing has left a void in the world of traditional jazz—especially with regard to recording it—that may never be filled.

I am grateful and proud to have been associated with George H. Buck. My first recording as a leader was made for Mr. Buck. Over the years, his unwavering support for my drumming and all the recordings he made on which I played were invaluable to my career.

George Buck was a great man and a wonderful friend. Rest in peace, dear Mr. Buck. I hope that right now you are enjoying a spirited session with Wild Bill, Pee Wee, George and the rest of Eddie's “posse.”



George and Nina Buck at the Palm Court Cafe.

From Bob Byler :

I'm honored to help celebrate the life and legacy of George Buck. His contributions may assure immortality for classic jazz, its performers and the culture that many of us revere.

It was a privilege to document his achievements in two articles in *The Mississippi Rag*, his 50th anniversary issue of *Jazzbeat* magazine and in two record collectors' journals.

Interviewing George was a joy as he passionately cited his love for music he was dedicated to perpetuating. His ideas were so well organized that many quotes were used verbatim in articles. I shared those with my journalism students to help them prepare for interviews.

The generous hospitality by George and Nina and associated in New Orleans was outstanding. Donations from my collections are inspired by their foresight to maintain the value of a world-class archive.

Thank you for lofting a wonderful musical torch so well.

From Tom Gentry (GHB Broadcasting, Charlotte NC):

When George Buck and his lovely wife Nina once visited with my wife and me in Charlotte we I took them to our local 'Traditional Jazz/Big Band' venue, a restaurant called 'The Cajun Queen'. I made sure we were seated upstairs near the band. In that small space it was loud! And I'm sure the music was several levels beneath the fare Mr. Buck was accustomed to hearing in New Orleans. But as these gentlemen played through their repertoire of songs and instrumentals Mr. Buck sat smiling, tapping his fingers on the table in time with the music. Now ... all who knew George Buck knows he was a very modest man who didn't seek the spotlight or compliments. But I couldn't resist telling those band members that 'George Buck is in the house'! When the band took its first break one of the musicians practically sprinted to our table to say "I can't believe that 'the' George Buck is here tonight"!!! He wanted to shake Mr. Buck's hand and express his genuine appreciation for all George had done to perpetuate this wonderful genre of music. He then pulled a crumpled 'Jazzology card' from his wallet, revealing that eight of ten holes on the card had been punched, meaning that after two more Jazzology Records purchases he would receive a free one! I honestly don't believe those band members could have been more excited if they had met the President of the United States! When they returned to the stage for their second set they 'outed' Mr. Buck, dedicating the rest of the evening's program to him, which brought wild audience applause. Mr. Buck mildly scolded me for calling him to their attention but down deep I think it warmed his heart to be reminded that people around the world hold him in such high regard. There'll never be another George Buck. I feel incredibly blessed to have known and worked for this good man.

From JP DeSmet, Belgium:

Each time we were in our dear New Orleans we never forgot to pay a visit to George, a monument in jazz history but also a dear friend. The bell at the mysterious French Market backdoor of his records imperium, the never ending stairs to the second floor, the walk through a jungle of cardboard boxes ready



to be shipped to the rest of the world, the countless shelves filled with CD's and good old LP's and, most of all...a short chat with George that enriched our stay in the Crescent City.

Many Belgian musicians owe George a lot. I remember visiting him with the Cotton City Jazzband (1979), the 'Jeggpap' (1980), the Fondy Riverside Bullet Band (2000), the Roof New Orleans joined by Lionel Ferbos (2005) and many, many others. Numerous records of the GHB Foundation joined many Belgian collections.

Each time (as a matter of fact every day !) my wife and I listen to some of those musical jewels we are grateful that New Orleans and its music have been our

Belgian Tribute to George Buck — Ghent December 20, 2013

favourites for so many years and that our life made it possible to meet George and to be considered by him as friends...

Thank you so much, dear George !

From Warren Chiasson (Progressive and Audiophile artist):

My sincere condolences to you in the loss of a very great man with the highest ideals and principles. It has been my honor to have my recordings handled by his labels.

From Carl Hultberg (Grandson of Rudi Blesh):

Much saddened to hear of the passing of Mr. Buck. I always thought of him as a living embodiment of my grandfather's jazz interests. He certainly shared with Rudi that enthusiasm and the energy needed to record and preserve classic music. I sure hope you folks are able to keep the GHB legacy going. We'll never forget George H. Buck.

From Marlene VerPlanck (Audiophile artist):

Billy and I met George Buck in 1979 while Loonis McGlohon and I were recording a segment of American Popular Singers in the studio. I am heartbroken I cannot attend the services in New Orleans. KNOW that will be an event the world will be watching.

For Nina and all the folks associated with Jazzology and Audiophile, please accept my deepest sympathy. The industry has lost one of its giants.

From Tom Jacobsen (Jazz Writer, New Orleans):

I have many good memories of George Buck: his sense of humor, his dedication to keeping important jazz recordings in print and available to a wide audience, his generous commitment to the local music community, having a chance to participate in his wonderful "name that tune" radio programs, and so on.

But one instance stands out for me above all else. Some years ago, Jack Maheu asked me (I'm not quite sure why) to accompany him to see George. While precise details are a bit blurry now, Maheu had at least two reel-to-reel tapes of him playing with, I think, Wild Bill Davison that he wanted to sell George. So, after listening to them, George asked Jack what he wanted for them. Jack hesitated for a bit and finally said, "A thousand dollars." In what seemed a blink of an eye, George responded, "I'll give you two thousand!" Needless to say, Jack was very pleasantly surprised... and I learned something about George Buck. I wonder how often that happens in the music business.

From Abe Carnow, Los Angeles:

May he rest in peace. He has provided access to so much beautiful music. I remember discovering his labels when I searched for more Jackie and Roy music and I stumbled across Audiophile. And one CD led to another and another and another and you know the drill by now.

I listen to some Jazzology music every week and he has made my life richer and more beautiful. My best to the family in this time of remembrance.

May his memory be a blessing.

From Ronny Whyte (Audiophile artist):

George Buck and Wendell Echols were supportive and appreciative of my work since my first LP I Love a Piano in 1978. In the intervening 36 years, they continued to be caring—releasing several LPs and numerous CDs. George bought my LPs from Monmouth-Evergreen and released some of them on CD.

I was passing through Atlanta in February of 1985 with my trio: Butch Miles, drums; Frank Tate, bass. George suggested we spend a day in the studio, where we recorded Something Wonderful, my first instrumental recording. After the session, George took us for a delightful dinner, and a tour of Atlanta's jazz scene. I have always appreciated the support that George gave me over the years, and I will miss him greatly.

From Derek Coller (Jazz Book author):

I hope I am not too late in saying how sorry I was to learn of George Buck's death, even though I know his health had not been good for some time. His dedication to recording and preserving classic jazz for more than sixty years has been extraordinary.

Am sure that his funeral was in true New Orleans style and that the Foundation will continue to preserve.

From Joyce Breach (Audiophile artist):

George Buck and Wendell Echols changed my life! When I met Loonis McGlohon and Marlene VerPlanck at a little club called Cate's in Alexandria VA, I had no idea that it would lead to a 25-year relationship with Audiophile Records. Loonis was kind and generous enough to introduce me to Wendell. I was a locally-known singer in Pittsburgh, but Wendell liked my work and decided to make me a part of George Buck's musical family. I've been a part of that family ever since, with a dozen or so recordings and one in the works, and for the past twenty years, I've lived in New York City. Thanks to George, Wendell and Loonis, I've enjoyed a wider audience, both nationally and internationally, than I ever would have without them. None of it would have happened without the leadership of George and his single-minded devotion to music and musicians. I will always be grateful to him.

From Daryl Sherman (Audiophile artist):

My enduring memory of George Buck will always be dialing (504)525-5000. After a few rings...a click and then the inimitable voice "Jazzology, GHB, Audiophile Records" with gusto and a bit of boyish wonder. "My gosh, is this THE George Buck himself?!" I'd always ask. It sure was, and no one relished speaking with customers and artists more than he.

Chatting with him was such a great tonic—even if we didn't always agree on something. In fact, way back when—George wasn't too thrilled when Dick Sudhalter added me on a track of his (then) new recording. George strongly let Sudhalter know he wanted a hot band and no singers (other than Dave Frishberg). However, it was too late to cut my song and replace it. True, this terrific album hardly needed me—but my track actually got airplay! Eventually George softened and gave me my own shot. Thanks to him and Wendell Echols I'm a proud, grateful member of the Audiophile family.

Another enduring memory is my first visit to Jazzology headquarters. Endless rooms twist and turn with seemingly endless staircases. Every possible surface covered with hidden treasures and scotch tape holders. George would swing around from his desk totally sure of step. "So you want Born to Swing? Ah, that's ACD-316" He reaches up and grabs the very one!

His kind hospitality extended to my staying in the apartment (somewhere in the middle of the maze) when I was in town to record. Nina was also so gracious. To experience Palm Court and French Market Street in the quiet of early morning as they set up for market is a rare privilege.

George would sit in on my sessions. I knew he preferred what I call "boom boom bang" so on one track I had him count out the tempo for us. It was rip-roaring fast and I hung on for dear life. Worth it to see him smile and bob his head up and down!

Thank goodness for the Foundation. Good bless Nina for making the Palm Court one of THE most special places in the Quarter. Long may she continue to energize and bring joy to the customers, the staff, musicians and keep the music playing. God bless George Buck. One of a kind.

From Bob Wilber (Jazz artists on many of George Buck's labels):

George was one of the most unique people who truly believed in the preservation of classic jazz. He not only supported the older musicians but gave credence to younger players coming up. The criteria was always that their playing should follow all the important roots of jazz.

Pug & I look back fondly on the times we spent with George, his animated memories both amused & touched our hearts. He will be sorely missed! He was truly 'a one off!'Pug & Bob Wilber

From Paige VanVorst:

Two short remembrances – About thirty years, George bought an LP from a one-shot label – Higgs Comes Home, featuring J C Higginbotham with some Atlanta-based musicians. When he reissued it on Jazzology J-28, he did so with a warning, he said, "If I had been in the studio during this session, the pianist would not have lived to the end of the session. His non-jazz stylings ruined the whole session." I guess he was a bebopper. Not the way to sell a lot of albums, but George believed strongly in what most of us define as traditional jazz, but which he called Authentic Jazz.

When I joined JazzBeat in 1997, one of my first assignments was a short piece to accompany a photo of the office staff at that time. I wrote a piece to the effect that they ran the office and shipped the orders, freeing George to deal with artists and buy additional material. George took great offense at that, as it was a point of pride that he pulled all the CDs to be shipped from the office; despite his visual impairment he could find anything in the office; we published a clarification in the next issue.



PAUL BARBARIN BCD-111&112

PRICE: \$25.00 MEMBERS: \$20.00

Drummer Paul Barbarin, one the most-beloved figures in New Orleans jazz, achieved success in the North with Louis Armstrong, King Oliver, Luis Russell and Jelly Roll Morton, and he was a Bourbon Street fixture throughout the 1950 & 60s, leading his own groups as well as performing at Dixieland Hall.

This two-CD set combines two Southland LPs, adding almost an LPs worth of previously-unissued high-quality material. Joe Mares was a perfectionist- he knew what he wanted and made sure the musicians delivered it, even if it took several takes. Oddly enough, there aren't a lot of alternate takes of

most Southland sessions. Fortunately, the Barbarin sessions were an exception to the rule.

This set includes half of Southland 212 – he other half, featuring Johnny St Cyr and Raymond Burke, is on AMCD-78 – and Southland 237 – Paul Barbarin's Bourbon Street Beat. The two CDs are programmed for listening – the master takes are on BCD-111 while the alternates are on BCD-112; each is enjoyable listening in itself, with no consecutive alternate takes.

The 1956 band included Alvin Alcorn, Willie Humphrey and Big Jim Robinson, with Jeanette Kimball on piano and Lawrence Marrero on banjo, in his only recording outside the George Lewis band.

The band is powerful and well recorded, as is the 1962 band, which includes Thomas Jefferson and Louis Cottrell, with trombone duties split between Frog Joseph and Wendell Eugene. The first CD also includes a rarity, Big Bad Bully, recorded in 1954 and only issued on a French EP, featuring a rare vocal by Barbarin.

Barbarin always led very musical bands, and, unlike most drummers, was a successful composer. This is a fine tribute to his music, featuring two unissued numbers and sixteen alternate takes. A real treat for lovers of New Orleans jazz and the Southland label. I find it hard to believe that such fabulous music hasn't been out on CD before. All of the players were in their absolute prime when these sides were recorded, and Joe Mares was very good at getting good sound on his sessions, whether he recorded them himself or used a studio. I don't think Alvin Alcorn ever sounded better than he does here and Thomas Jefferson, another Mares favorite, is also heard to good advantage both as a trumpeter and on vocals.

BCD-111 DISC ONE (issued masters)

WEARY BLUES / SISTER KATE / YOU TELL ME
YOUR DREAM / IT'S A LONG, LONG WAY TO
TIPPERARY / I'M GONNA SIT RIGHT DOWN
AND WRITE MYSELF A LETTER / JUST A LITTLE
WHILE TO STAY HERE / YOU ALWAYS HURT
THE ONE YOU LOVE / SAVOY BLUES / CARELESS
LOVE / BYE AND BYE / IT'S A SIN TO TELL A LIE
I USED TO LOVE YOU / LILY OF THE VALLEY
BIG BAD BULLY

BCD-112 DISC TWO (unissued takes)

WEARY BLUES / SISTER KATE / I'M GONNA SIT
RIGHT DOWN AND WRITE MYSELF A LETTER
CARELESS LOVE / WEARY BLUES / SISTER KATE
YOU TELL ME YOUR DREAM / IT'S A LONG, LONG
WAY TO TIPPERARY / I'M GONNA SIT RIGHT
DOWN AND WRITE MYSELF A LETTER / JUST A
LITTLE WHILE TO STAY HERE / YOU ALWAYS
HURT THE ONE YOU LOVE / SAVOY BLUES
CARELESS LOVE / BYE AND BYE / IT'S A SIN TO
TELL A LIE / I USED TO LOVE YOU

ALVIN ALCORN - THOMAS JEFFERSON - JOHN BRUNIOUS - WILLIE HUMPHREY - LOUIS COTTRELL
FROG JOSEPH - JIM ROBINSON - WENDELL EUGENE - BOB THOMAS - JEANETTE KIMBALL
LESTER SANTIAGO - LAWRENCE MARRERO - DANNY BARKER - PLACIDE ADAMS - PAUL BARBARIN
SISTER ELIZABETH EUSTIS

Most of our LP stock was lost in our warehouse during Hurricane Katrina but we do have a limited supply in our office that we are now putting on sale for \$10 each plus shipping. Many of these LPs are not currently available on CD.

J-1 TONY PARENTI AND HIS NEW ORLEANIANS

**JCE-19 GEORGE LEWIS-GEORGE GUESNON'S
NEW ORLEANS BAND**

J-33 MUGGSY SPANIER

JCE-34 EMILE BARNES AND HIS NEW ORLEANS MUSIC

J-48 GEORGE BUCK'S JAZZOLOGY ALL STARS

J-54 ERNIE CARSON AND HIS CAPITAL CITY JAZZ BAND

J-65 KENNY BALL IN CONCERT IN THE U.S.A. VOL. 1

J-70 WILD BILL DAVISON & CLASSIC JAZZ COLLEGIUM

JCE-79 MR. JELLY ROLLS ON / BUTCH THOMPSON AND CHET ELY

JCE-86 TEDDY WILSON / TEDDY'S CHOICE

JCE-90 JESS STACY / BLUE NOTION VOL. 40

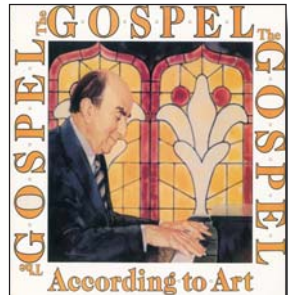
JCE-93 THE GOSPEL ACCORDING TO ART / ART HODES

J-99 COPENHAGEN / THE SONS OF BIX

J-125 TED DES PLANTES & HIS BUDDIES

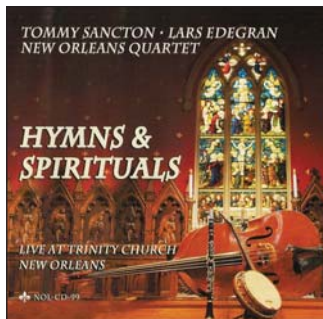
J-139 THE CLASSIC JAZZ QUARTET

J-150 ED POLCER, IN THE CONDON TRADITION



VINYL SALE \$10 each plus shipping

ALSO AVAILABLE FROM JAZZOLOGY



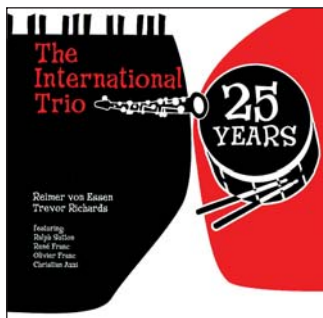
TOMMY SANCTON-LARS EDEGRAN NEW ORLEANS QUARTET: HYMNS & SPIRITUALS New Orleans Legacy Records NOL-CD-99

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

3 CD set PRICE: \$31.96 MEMBERS: \$26.00



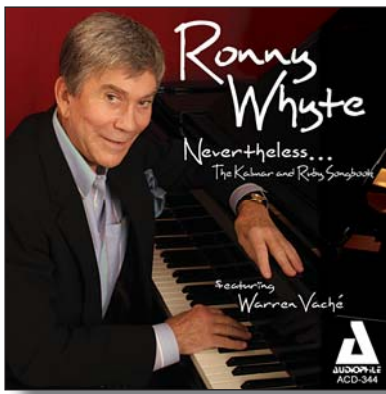
NOJP CD-9 with Leroy Jones, Charlie Gabriel and Ed Frank

PRICE: \$15.98 MEMBERS: \$13.00



The International Trio NOJP CD-11 with Reimer von Essen, Ralph Sutton, Trevor Richards and Olivier Franc

PRICE: \$15.98 MEMBERS: \$13.00



**RONNY WHYTE: NEVERTHELESS...
the Kalmar and Ruby Songbook
featuring Warren Vache
ACD-344**

PRICE: \$15.98 MEMBERS: \$13.00

Ronny Whyte has been a fixture on the New York music scene for over forty years, brightening numerous piano bars and cabarets solo or with small groups. He joined Audiophile early on and we have eleven of his CDs in print.

This set is a delightfully-programmed tribute to the long-running songwriting team of Bert Kalmar and Harry Ruby. Whyte plays the piano and sings, accompanied on all tracks by Boots Maleson on bass and David Silliman on drums. The trio are joined by various instrumental combinations, including Warren Vache,

cornet; Lou Caputo, clarinet, sax & flute; and Ben Sher on guitar. The group sound almost like a Dixieland band on up tempo numbers like *Who's Sorry Now* and *Three Little Words*, and they're suitable somber on some of the quieter numbers, like *Up in the Clouds* and *Thinking of You*.

Whyte, in addition to being an excellent pianist and singer, is a walking museum of cabaret music- he's always coming up with forgotten numbers and seldom-recorded verses. Here he's recorded *A Time to Sing*, introduced in a 1941 musical written by Kalmar and Ruby, for the first time, and he dusts off *All Alone Monday*, a nice song which is seldom performed.. Whyte excels on the fast and medium-tempo numbers, and its easy to see why he's been touring in a Frank Sinatra tribute for the last several years. There aren't many singers of Whyte's quality out there.

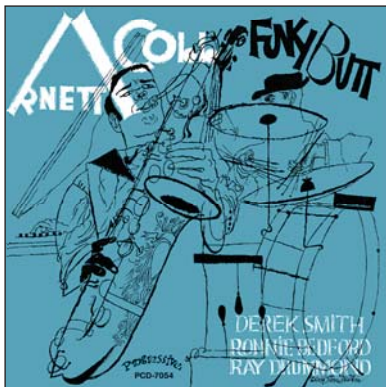
Kalmar and Ruby were versatile songwriters- these songs range widely, both in era of composition and mood, and Whyte and his group handle them all well. I've seen the Kalmar-Ruby name on tunes as long as I've been collecting records, but never realized the depth of their work until now. The very informative notes give nice background on the tunes – they were written by Harry Ruby's granddaughter.

Ronny Whyte's CD s are all different – he comes up with a worthwhile hook to make them interesting and musically rewarding- Kalmar and Ruby were one of the longest-running teams, working together for thirty years, and Whyte has come up with a hard-hitting tribute to them.

GIVE ME THE SIMPLE LIFE / NEVERTHELESS
KEEP ROMANCE ALIVE / WHO'S SORRY NOW
THINKING OF YOU / UP IN THE CLOUDS
THREE LITTLE WORDS / ALL ALONE MONDAY
MY SUNNY TENNESSEE

TAKE ME TO THE LAND OF JAZZ
A KISS TO BUILD A DREAM ON
I LOVE YOU SO MUCH / THE TIME TO SING
I WANNA BE LOVED BY YOU
SHOW ME A ROSE / HOLD ME THUSLY

RONNY WHYTE (pno, vcl) • BOOTS MALESON (bass) • DAVID SILLIMAN (drs)
WARREN VACHE (cornet) • LOU CAPUTO (reeds) • BEN SHER (gtr)



**ARNETT COBB
PCD-7054**

PRICE: \$15.98 MEMBERS: \$13.00

Tenor saxophonist Arnett Cobb (1918-89) is often lumped with the "bar-walkers," wailing sax players who often literally jumped on top of the bar to honk their way from the bandstand to the door. He was certainly on the scene during that era, but he was an established star well before then, and he remained active almost to his death. Cobb is the epitome of Texas Tenor, a robust, honking player who hit the ground running with Lionel Hampton in the early 1940s; he had the unenviable task of replacing his old friend Illinois Jacquet, and he succeeded admirably – Hampton had to record *Flying' Home #2* to give record buyers a chance to hear Arnett's take on the Hampton classic.

Cobb remained active despite more than his share of physical misfortunes – he was injured in a car crash and spent his last thirty years on crutches, but his playing remained strong. This session was recorded in 1980 by Gus Statiras, for his original Progressive label. Cobb is fronting a strong quartet including Derek Smith,

continued on page 15

piano; Ray Drummond, bass; and Ronnie Bedford, drums. They energetically tackle a nice mix of standards, including *Jumpin' at the Woodside*, *I Got Rhythm*, *Satin Doll*, and *Georgia On My Mind*, along with two takes of a nice blues and a relatively scarce Billy Strayhorn number, *Isfahan*, and *Radium Springs Swings*, a nice blues from flutist James Newton.

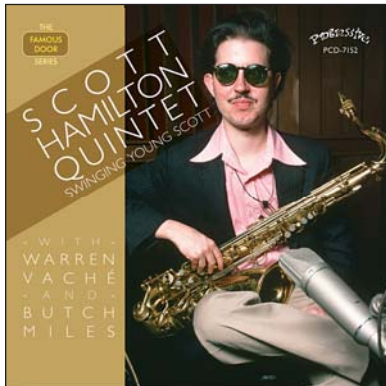
Pianist Derek Smith works well with Cobb; he was a favorite of Statiras' – he made five sides as leader for him and appeared as a sideman on several others. *Jumpin' at the Woodside* is typical of the tunes on this session- the quartet works well together with fleet playing from Smith and beautiful work from Cobb – his tone was still full and rich at this point in his career. Bedford works well in this setting, adding just the right accents. Cobb sounds like he's having fun – they get into a nice groove on the *Funky Butt* (no relation to the Morton number) and throw in additional choruses on the alternative take.

Another great session from the original Progressive label, complete with a David Stone Martin cover, one touch Gus Statiras used to differentiate Progressive from all the other one-man jazz labels.

JUMPIN' AT THE WOODSIDE / SATIN DOLL
GEORGIA ON MY MIND / FUNKY BUTT
I GOT RHYTHM / SEPTEMBER IN THE RAIN
ISFAHAN / RADIUM SPRINGS SWINGS

BONUS TRACKS:
JUMPIN' AT THE WOODSIDE - Tk1
FUNKY BUTT - Tk1
I GOT RHYTHM - Tk2

ARNETT COBB (tnr sax) • **DEREK SMITH** (pno) • **RAY DRUMMOND** (bass) • **RONNIE BEDFORD** (drs)



SCOTT HAMILTON QUINTET
SWINGING YOUNG SCOTT
PCD-7152

PRICE: \$15.98 MEMBERS: \$13.00

SCOTT HAMILTON (tnr sax)
JOHN BUNCH (pno)
MICHAEL MOORE (bass)
BUTCH MILES (drs)

THRU FOR THE NIGHT Tk#2 / IMAGINATION –
REMAKE / WARREN'S RUSH TK#1
BLUES FOR MASTERTONE TK#3
SCOTT'S IDEA TK#1 / IT'S YOU OR NO ONE #4
THEY CAN'T TAKE THAT AWAY Tk#1 / LIZA Tk#6

BONUS TRACKS:
BLUES FOR MASTERTONE Tk#1
SCOTT'S IDEA Tk#3
IT'S YOU OR NO ONE Tk#2
LIZA Tk#3

Scott Hamilton was the first of a new generation of younger musicians rooted in earlier styles. This is a reissue of one of his first albums as a leader. By 1977 everyone was using him on recording dates so producer Harry Lim decided to feature him on his own Famous Door album, which was Lim's undoing – as soon as the album was issued Concord Records signed Hamilton to an exclusive contract. The group is similar to one Lim assembled for the *John's Other Bunch* session (PCD-7134) – Warren Vache, cornet; Hamilton, tenor sax; Bunch, piano; Michael Moore, bass; and Butch Miles, drums; most of the men were working regularly with Benny Goodman at the time.

The set leads off with *Through for the Night*, a number introduced on one of Lim's classic Coleman Hawkins sessions. The next number, *Imagination*, a neglected song from 1940, gets a beautiful reading. Hamilton, at the time under the spell of Zoot Sims and Ben Webster, plays some beautiful solos. *Warren's Rush*, an up tempo original, has shouting solos from both Vache and Hamilton. Things cool down with a nice reading of *They Can't Take That Away from Me*. Hamilton and Bunch take it in, working beautifully together; there's a nice bass solo from Moore, and Vache closes the side with some beautiful open-horn work. *Scott's Idea*, another up tempo original, is based on *It Don't Mean a Thing*, and features some wailing from Hamilton and a long exchange between Hamilton and Vache. *It's You or No One* features some beautiful exchanges between Hamilton and Vache – they were young tigers at the time, but capable of holding their own with anyone.

Liza, one of my favorite numbers, is given a fast treatment, with Butch Miles coming to the fore, trading fours effectively with almost everyone. *Blues for Mastertone*, is a nice medium tempo number based on some phrases Vache and Hamilton used frequently during that time. There are alternate takes of these numbers, indicating Vache and Hamilton were on top of their game when they recorded. *Liza*, for one, differs greatly between the two takes included.

The sound quality is good and there are excellent liner notes by Alfred Ticoalu, a relative of producer Harry Lim. Scott Hamilton was 24 when he recorded this but he had all the maturity of a well-seasoned player, and he has remained an important player over the years. This project, like most Famous Door albums, was scarce when it was issued and became rare shortly after. Its wonderful to have this set back in print after several decades in limbo.



**SANTO PECORA
AND HIS RHYTHM KINGS
BCD-113**

PRICE: \$15.98 MEMBERS: \$13.00

Pecora (1902-84) was recorded as early as 1925, and he was active around New Orleans well into the 1970s, generally at the Famous Door. He was a classic jobbing musician – he always had good groups and kept them working. This CD is a combination of two recording sessions for Joe Mares Southland label in 1954 and 1955.

The band is solid, with Harry Shields and Lester Bouchon on reeds, Thomas Jefferson on trumpet, and typical Southland rhythm with Johnny Edwards on drums, Phil Darois on bass and Roy Zimmerman on piano. Jo Linn, an English vocalist who worked regularly with Pecora, sings on several numbers. There are also

five tracks featuring George Girard, the unfortunately short-lived New Orleans trumpet phenom of the 1950s, with the great Raymond Burke on clarinet – he’s spectacular as usual, one of the few players who never blew a false note – he always comes up with something unexpected.

Santo Pecora was one of the pioneers of New Orleans jazz – he made a few trips out of town during the days of vaudeville, but like many of his colleagues, life in New Orleans had too many advantages, and he could see no reason to travel as long as there was plenty of demand for his music in New Orleans, and he worked regularly until he retired in the early 1970s.

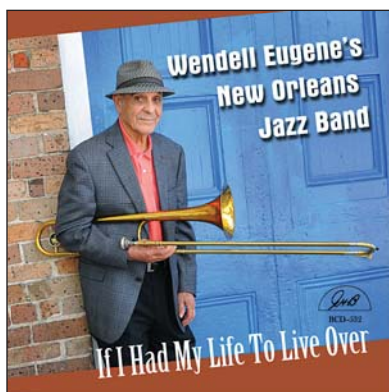
Joe Mares Southland label grew from a small local label to one that achieved fair distribution for a jazz label- one sees their products all over Ebay, even the relatively early ones. There just weren’t any other New Orleans-based labels with Mares’ business acumen. A lot of his sessions started as EP and wound up being combined with other material to make up 10-inch and later 12-inch LPs. Now we have the luxury of reassembling the material into coherent packages, and this one provides an excellent look at an important New Orleans pioneer, working with what was basically his working group on one session, and an excellent pickup group featuring the late George Girard on the other.

TAILGATE RAMBLE / A GOOD MAN IS HARD TO FIND / MISSOURI TWO BEAT
THE WORLD IS WAITING FOR THE SUNRISE
THAT OLD GANG OF MINE

SANTO PECORA (tbn) • GEORGE GIRARD (tpt)
RAYMOND BURKE (clt) • LESTER BOUCHON (tnr)
ARMAND HUG (pno) • CHINK MARTIN (sbs)
ABBIE BRUNIES (drs)

BOURBON STREET PARADE / BILL BAILEY
ROSE ROOM / BREEZE / FIDGETY FEET / BUCKET
GOT A HOLE IN IT / SOMEDAY YOU’LL BE SORRY
SAINTS GO MARCHIN’ IN

SANTO PECORA (tbn) • THOMAS JEFFERSON (tpt)
HARRY SHIELDS (clt) • LESTER BOUCHON (clt &
bass sax) • ROY ZIMMERMAN (pno)
PHIL DAROIS (sbs) • JOHNNY EDWARDS (drs)
JO LINN (voc)



**WENDELL EUGENE'S
NEW ORLEANS JAZZ BAND
If I Had My Life To Live Over
BCD-532**

PRICE: \$15.98 MEMBERS: \$13.00

recorded at Audiophile Studios and the sound quality is excellent.

Tune selection is very good, ranging from staples like *Bourbon Street Parade* and *Basin Street Blues* to more obscure things like *Lily of the Valley* and *Mama Inez*. The set includes fine renditions of *High Society* and *Bogalusa Strut*. Eugene takes a few vocals, reminding me very much of his uncle, the beloved New Orleans clarinetist Albert Burbank. Eugene has a typical Creole accent, as he came from one of the old Creole neighborhoods in New Orleans.

As to the CD's title, I can't imagine he'd want to do anything better in a second pass through life – he played music, raised a fine family, worked thirty years for the Post Office, and he's still active at ninety. This is the sort of CD you don't see much any more – the band work well together and Eugene shows he's still got something to offer. Fischer and Wight both play well, and Edegran keeps everything together on piano.

**LILY OF THE VALLEY / DARKTOWN STRUTTERS
BALL WE, vocal / MAMA INEZ / BOURBON STREET
PARADE WE, vocal / IF I HAD MY LIFE TO LIVE
OVER WE, vocal / HIGH SOCIETY / WHEN YOU'RE
SMILING JW, vocal / THE YOUNG GET OLD AND THE**

**OLD GET COLD BLUES / BYE BYE BLACKBIRD WE,
vocal / BOGALUSA STRUT / BASIN STREET BLUES
JW, vocal / PLEASE DON'T TALK ABOUT ME WHEN
I'M GONE WE, vocal / SOUTH OF THE BORDER
MUSKRAT RAMBLE WE, vocal**

**WENDELL EUGENE (tbn, vcl) • JAMIE WIGHT (cornet, vcl) • TOM FISCHER (clt & sax)
LARS EDEGRAN (pno) • RICHARD MOTEN (bass) • JASON MARSALIS (drs)**

**Wendell Eugene with
the Lucky Millinder
Orchestra in 1951
(second from right)**



Not all the great New Orleans jazzmen took the first opportunity to leave town for the big time, never to be seen in the Crescent City again. Louis Armstrong, Sidney Bechet, Kid Ory and Jelly Roll Morton basically left for good, and a number of good musicians, like George Lewis, Jim Robinson and DeDe Pierce, never left. But there was an in-between group of musicians who had success in the big time yet chose to migrate between the jobs in the North and West and New Orleans – this group included, among others, Johnny St Cyr, Danny Barker, and Paul Barbarin. Despite their successes in the upper echelons of the music business, they spent significant time with home and family, and remained part of the New Orleans jazz scene no matter how many times they came and went.

The Barbarins have been an important part of the New Orleans jazz establishment for over one hundred years and there have been at least four generations of musicians in the family, along with relatives who didn't carry the Barbarin name, like Danny Barker and Adolphe Alexander. Paul Barbarin was born in New Orleans in 1901 – his father, Isidore, played

After Barbarin left Armstrong he worked more regularly in New Orleans and by the 1950s organized one outstanding band which was popular on Bourbon Street and played location jobs all over the US and Canada. The band played in New York in 1955 and recorded for Atlantic and there were subsequent sessions for Good Time Jazz, Jazztone, Roulette and, of course Southland. Paul was a favorite of Southland owner Joe Mares – I'm not sure which drummer he used more, but when he hired a drummer it was usually Barbarin or Monk Hazel.

Paul was one of the mainstays of Dixieland Hall during the 1960s and recorded several LPs for their Nobility label. He also revived the Onward Brass Band, which was associated with his family at the turn of the century. In addition to his work in jazz bands he was an excellent brass band musician and was well-recorded as a snare drummer with the Young Tuxedo and Onward Brass Bands. There is some excellent albeit silent video of Barbarin on the street in Sing On – an American Music video, and the enthusiasm he brought to his music is infectious.

Unusually for a drummer, Barbarin was a successful composer. His *Come Back, Sweet Papa* and *Don't Forget to Mess Around* were early successes for Louis Armstrong's Hot Five, and *Call of the Freaks* served as a theme song for Luis Russell. Two of his later compositions, *Bourbon Street Parade* and *Second Line*, became jazz standards as soon as they were written; he penned several other worthy numbers, including *First Choice* and *We'll Meet Again*, which are occasionally featured by bands looking for New Orleans obscurities.

Paul Barbarin died in 1969 while marching in a Mardi Gras parade with a group from Pete Fountain's club. His family continued

baritone horn in brass bands and two of his brothers were also musicians. He left for Chicago in 1917 and worked in the stockyards while working music jobs at night. He returned to NO in the early 1920s and joined a great group at Tom Anderson's featuring Albert Nicholas. He continued to move in and out of New Orleans – leaving for Chicago and a spell with King Oliver and a trip to New York to join the fabled Luis Russell rhythm section. When Russell's band became the official backing group for Louis Armstrong he lured Paul back to NY and he toured with Armstrong for three years.

on in music- his brother Louis worked well into the 80's and toured Europe several times with the New Orleans Joymakers, and now there are numerous younger Barbarins, thanks, at least in part to efforts by Paul's nephew Danny Barker to interest young people in brass band music back in the 1970s and 80s.

This release includes a two-CD set of some of the best of Paul Barbarin's work for Southland, including a number of previously-unissued sides, another part of the vast collection of tapes acquired from Joe Mares of Southland Records.

DES VIGNE'S
CLUB SHADOWLAND
 1921 WASHINGTON AVENUE
 PRESENTS
BETTY ROCHE
 The "A" Train Girl
 Formerly with Duke Ellington and Earl Hines' Orchestras
JOSIE LA HORNE
 Female Impersonator
 Direct from Club Alabam, Los Angeles, Calif.
PAUL BARBARAIN'S BAND
 SATURDAY AND SUNDAY NIGHT
 FREE ADMISSION
 Shadowland Dance Hall can be rented for Invitational Dances, Weddings, Receptions, Banquets, etc.
 OPEN EVERY DAY AND NIGHT

Louisiana Weekly 1947

REVIEWS OF CDS

From IN TUNE INTERNATIONAL (UK):

**Helen Humes:
Sings Ballads and Blues**
ACD-107

Here is Louisville, KY's finest – Helen Humes, doing what she did best, singing and swinging, here on a sparkling fifteen-song program from 1974. She was born in 1913 and began recording before the age of fourteen. It's always easy to pick out Helen's voice, bearing a similarity to early exciting stylings of Ella Fitzgerald. Now Helen just mesmerizes us with this innovative performance. *Until the Real Thing Comes Along* (Cahn/Chaplin/Freeman/Holiner) is crooned as an emotional heartbreaking sad blues ballad. *Ain't Misbehavin'* and *Honeysuckle Rose* (Waller/Razaf) feature some of the most truly swinging vocals you'll ever hear. *Summertime* (Gershwin/Heyward) is given a very special arrangement. Helen starts it as a beautiful ballad then in a flash it becomes a bright blues masterpiece. Helen offers a most uplifting, energetic version of *A Hundred Years from Today* (Young/Washington), Charlie Howard excels on a brilliant guitar solo midway during the singing on *Embraceable You*. (Gershwin's). Helen pours it on throughout here. You can almost hear her crying. *More Than you Know* (Rose/Eliscu) is presented as a mournful blues. Wow, what a precious earth-shaking masterpiece. She sings it for all its worth. Ms. Humes is certainly at her best on this CD struttin' her stuff. You just can't find a better low-down blues singer.

– Dan Singer

From JAZZ JOURNAL:

The Flute Mastery of Frank Wess
PCD-7057

Good to have his classy session restored to us, complete with some intriguing alternative takes. Wess was arguably the most important flautist of them all... as is amply evident here. The quintet oozed quality; everyone plays up to their high reputations, and the material is intelligently catholic and full of matter. Wess himself ranges from fleet to rhapsodic and he's also exciting on his own *Nada Mas*. George Mraz confirms his status as one of my favorite bassists with an impeccable display.

Fine sound, excellent packaging and, as a major bonus, an absorbing, scholarly and insightful sleeve essay by Dan Morgenstern.

– Richard Palmer

From JAZZ JOURNAL:

The Eddie Barefield Sextet
PCD-7151

Eddie Barefield had experience to spare by 1977 ... and he has a ball... which means that his solo on the opening, uptempo *Spud* is a model of economic

swinging and a taste of things to come. Jon Faddis' restraint and obvious pleasure in being there shine through. Warren Vache... sounds so at home on *Soup Beans* where the leader also shouts effectively. Eddie Barefield... put it out there with love, skill and no little attention to detail.

– Nic Jones

From JUST JAZZ:

**Wooden Joe Nicholas:
Rare & Unissued Masters 1945-1949**
AMCD-136

'Wooden' Joe Nicholas... has a raw attack that evokes the sort of sound one imagines Buddy Bolden may have had (The legendary trumpeter was one of his influences)... Albert Burbank's style is quite unique. His imaginative approach is a revelation here and completes the ensemble with Jim Robinson on top form supported by the powerhouse rhythm of Lawrence Marrero and – on the Creole Stompers sides – Slow Drag Pavageau and Baby Dodds, whose work on tom-toms and rims remains unsurpassed. The first session at Artisans Hall has a dance hall acoustic but a charm of its own. ... *St. Louis Blues* without drums allows us to enjoy Austin Young's sonorous bass lines and Marrero's rock-steady beat ... *Careless Love* gets a moving treatment with Nicholas' passionate, muted wa-wa attack and *Shake It And Break It* (*Weary Blues*) contrasts nicely with the drumless version on AMCD-5.

Eh La Bas, sung by Burbank... is definitive. The take of *Up Jumped The Devil* included here, with its relaxed loping rhythm and definitive glissandi by Robinson, is as exciting as the long-cherished version originally issued as AM 513 and alone worth the price of this compilation. This is the closest you'll get to the heart of the music, in my estimation ... The 1949 sessions... are notable for being the first recordings by Louis Nelson, who'd been with Sidney Desvigne's orchestra on the boats, and his swing licks bring a different feel to the ensemble. We are also able to hear the charming clarinet of veteran 'Big Eye' Louis Nelson Delisle (no relation)... It's good to hear *My Josephine* since it hadn't been recorded since the Papa Celestin 1926 version. Ann Cook had appeared on a Louis Dumaine 1927 Victor session singing blues but it seems by this time had turned to religion and, as Trevor Richards puts it discreetly in his comprehensive notes: 'had made the classic transition from the streets via the stage to the church, remaining something of a loose cannon'. *Where He Leads Me* finds her in intense form.

The good selection of photos included in the booklet includes several taken by Bill Russell and remind us, as Trevor puts it, that his talents extended beyond being a sympathetic recording engineer.

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This CD is a must for all those who appreciate authentic New Orleans music.

– Mike Pointon

From JAZZ JOURNAL:

Harold Ashby Quartet
PCD-7040

As heard on this lovely quartet program, recorded when the man was 53, he exhibits the perfect middle-of-the road quartet approach, outlining his themes with tender respect and going on to decorate them elegantly and without histrionics... there is much beauty and much understated swing. Pianist Don Friedman was the ideal, sympathetic sideman... the Mraz bass walks boldly and steadily and Ronnie Bedford's drum and cymbal work has exactly the right degree of restraint.

So there is no genre-busting bravado on display here, but lots of delicacy and creativity. It makes you believe that the swing ethos will never truly die and it leaves you with a warm glow.

– Anthony Troon

From THE NEW YORK CITY JAZZ RECORD:

Sonny Stitt meet Sadik Hakim
PCD-7034

This date from 1978, originally titled *Deep Roots* when initially released in Japan... has a fine foil in pianist Sadik Hakim, who recorded with Charlie Parker on some of his early-40s Savoy titles... dying in 1983.

Stitt wields both alto and tenor with breathtaking virtuosity while Hakim puts his personal stamp on each piece, soloing and comping with flair in a style rooted in Bud Powell and Thelonious Monk yet displaying harmonic originality. Both players are supremely lyrical on the ballads... and swing intensely on the standards.

Four alternate takes heard for the first time show that the soloists were at no loss for new ideas on each of the pieces; they rival (and perhaps even surpass) the originally-issued ones. Recorded pristinely, this disc is a must for all beboppers and all jazz fans in general.

– Russ Musto

From JUST JAZZ:

Creole George Guesnon
Plays, Sings and Reminisces
AMCD-138

Trevor Richards has compiled this fascinating selection of songs and reminiscences bringing us a vivid picture of a period when jazz was in its infancy presented by a musician who spent most of his career in New Orleans. This invaluable document also brings into sharp focus the downtrodden lives many such black musicians had to endure.

Trevor's comprehensive illustrated booklet gives us much detail of Guesnon's family background.

The songs, accompanied by Guesnon's tenor guitar or banjo, are at times quite moving and some of his linking recollections bring back memories of his days with the great Sam Morgan band, his first recording with Little Brother Montgomery in 1936, and his time in New York sharing a lodging house with Jelly Roll Morton.

He also speaks of his tutor John Marrero's style (Lawrence's brother) and some of the influential trumpet men from those early days, such as Buddy Petit and Chris Kelly, who never recorded.

As a bonus the accompanying booklet includes the lyrics of one of Guesnon's over 300 compositions, *At the Blue Monday Ball*, where he names many of the musicians he worked with over the years plus, of course, himself.

This album is essential for all lovers of true New Orleans music.

– Mike Pointon

From JAZZ JOURNAL:

Sir Charles Thompson
with Yoshio Toyama & Dixie Saints
JCD-393

Yoshio Toyama and his band provide an accomplished and tastefully swinging setting in swing/mainstream style, showing great respect for the veteran pianist (aged 79 at the time).

Akin at times to Basie in style, Sir Charles Swings economically but colorfully throughout, and must have greatly appreciated the quality and considerate approach shown by Toyama and his very capable band. It all makes for very enjoyable listening.

– Hugh Rainey

From JAZZ JOURNAL:

Helen Humes Sings Blues and Ballads
ACD-107

Helen Humes is her usually exuberant and expressive self, with an inspired *More Than You Know*. With three front-line horns added, these rock along joyfully, and include Helen's famously saucy *Million Dollar Secret*... a very enjoyable release, and a welcome reminder of the talents of this entertaining and well-loved vocalist.

– Hugh Rainey

From InTune International:

Melissa Collard: In a Mellow Tone
ACD-327

Melissa Collard amazes with a delightful musical seventeen-song program – what smooth original sounds. Melissa makes it all sound so easy. She plays her imaginative guitar throughout, but it's her pure vocal eloquence that completely stunned me. From her first song *Out of Nowhere* (Green/Heyman), which does come from right out of nowhere, to her last *Little Boat* (Menescal/Voscoli/Kaye) you will not be disappointed. She's so relaxed while putting

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you in that very same easy state. Besides the CD title (Gabler/Hendricks), there's plenty of Ellington here. Just listen to *Love You Madly* and *Azure*. Did you know that Dorothy Parker wrote lyrics to *How Am I to Know* (King)?

Melissa expertly delves into this standard with flying colors. Ms. Collard is so easy on the ears. Her charm and unhurried style are certain to grab your attention instantly.

– Dan Singer

From LOS ANGELES JAZZ SCENE

The Browne & Wight Jazz Band Of New Orleans
BCD-508

The recent death of George Buck, the prolific and very significant record producer and record company owner, leaves a major gap in the jazz world. Since 1949, he had released over 1,000 albums, with the emphasis generally on classic jazz, Dixieland, New Orleans jazz and swing on such labels as GHB and Jazzology. He will be greatly missed.

Despite the happiness of the music by the Browne & Wight Jazz Band Of New Orleans, death unfortunately plays its part in the CD's release. The veteran British clarinetist and altoist Dennis Browne was on the verge of achieving his lifelong goal of moving to New Orleans when he was diagnosed with

cancer in 1997. A recording session had already been set up with his good friend cornetist Jamie Wight during Browne's upcoming visit to New Orleans and fortunately it took place. Browne did not live much beyond this album, so the CD acts as a memorial to his life and talents.

Despite the cloud over the session, Dennis Browne sounds in excellent form throughout, playing spirited solos on clarinet that sometimes recall Barney Bigard a little. Wight (who occasionally hints at the emotional style of Kid Thomas Valentine while displaying superior technique), trombonist Mike Owen, pianist Lars Edegran, and guitarist Neil Unterseher all take excellent solos while bassist Bernie Attridge and drummer Trevor Richards are swinging in support. A particular treat to the set is that, in addition to some New Orleans standards, one gets to hear versions of *Mona Lisa*, *Crazy* and *Goody Goody* that work quite well in this freewheeling setting. Browne takes three heartfelt vocals along the way including on *You're Sixteen*. In addition there are two other selections (fine versions of *If I Had You* and *Sugar*) from a slightly earlier date that showcases Wight.

This recommended CD by the Browne & Wight Jazz Band (available from www.jazzology.com) serves as a memorial to both Dennis Browne and George Buck.

– Scott Yanow

ON THE BOOKSHELF

**PARAMOUNT PIANO:
CHICAGO-RICHMOND-GRAFTON 1923-32**

by Christopher Hillman, Roy Middleton
and Paul Swinton.

(Tavistock, England: Cygnet Productions, 2013,
123pp paperback)

This is the sixth booklet produced by Hillman and Middleton, this time with the assistance of Paul Swinton, the power behind Frog Records. The last Paramount booklet covered the jazz-oriented groups—this one covers Paramount sessions by piano soloists or by vocalists accompanied by pianists and other rhythm instruments. The book is the product of a new wave of research into the Paramount label, which confounded generations of researchers by discarding all of their recording ledgers as well as most of their masters. The company moved its operations several times and employed outside recording studios, which resulted in intriguing inconsistencies in determining when and where recordings were made. The authors have proposed

several changes in long-established information based on the new research.

The booklet includes the Paramount sides of noted blues singers like Ma Rainey and Ida Cox as well as one-hit wonders like Ardelle Shelley Bragg and SideWheel Sally Duffie. The accompanists listed in this discography include Lovie Austin, Tiny Parham, Jimmie Blythe and Roosevelt Sykes. For the sake of completeness – the non-Paramount recordings of Blythe and Austin are listed in a special section. Austin was remarkably loyal to Paramount, recording only three non-Paramount sides.

The booklet is illustrated with a large number of label photos as well as numerous of the ads Paramount ran weekly in Black newspapers – they're charming examples of vintage record marketing.

The booklet also includes a CD full of rare material discussed in the text. A very engrossing look into one aspect of the Paramount label. Available from Chris Hillman Books, 2 The Halt, White Church, Tavistock PL19 9YP, England. Check price and availability at Gooferdust@hotmail.com

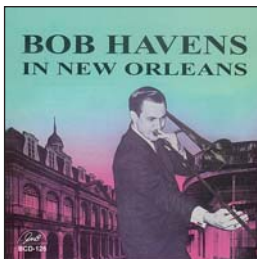
\$10

CD OVERSTOCK SALE

\$10

- BCD-66 Bob Mielke's Bearcats 1955
- BCD-79 The Out of Towners
- BCD-87 The Paragon Brass Band
- BCD-126 Bob Havens in New Orleans
- BCD-151 The Yankee Rhythm Kings
- BCD-173 Louis Nelson's Creole Jazz Band
- BCD-202 Butch Thompson's King Oliver Centennial Band
- BCD-263 Jazz Hymn Fest - Barry Martyn
- BCD-273 New Iberia Stompers
- BCD-289 Steve Pistorius/Mahogany Hall Stompers
- BCD-337 Lars Edegran Presents
Lionel Ferbos & John Robichaux
- BCD-408 Andrew Hall's Society Jazz Band
- BCD-510 Eldorado Jazz Band
- BCD-417 The New Hot Frogs, Vol 9
- JCD-34 Blue Note Six
- JCD-42 This Is Jazz/Wild Bill Davison
- JCD-57 JimCullum Jazz Band/The Real Stuff
- JCD-100 Eddie Condon, Wild Bill Davison/
Jam Session, Eddie's Blues
- JCD-125 Ted DesPlantes And His Buddies
(also available on LP)
- JCD-150 Ed Polcer, In The Condon Tradition
(also available on LP)
- JCD-151 Wild Bill Davison in Europe
- JCD-179 Don Ewell In Japan
With Yoshio Toyama
- JCD-192 Alain Bouchet
- JCD-194 Swiss Dixie Stompers
- JCD-201 Wild Bill Davison
With the Alex Welsh Band
- JCD-222 Randy Sandke's New Yorkers
- JCD-235 Tim Laughlin "New Orleans Rhythm"
- JCD-242 The Jazz Hot Ensemble
- JCD-257 Simon Stribling And Friends
- JCD-316 Muggsy Remembered, Vol 3,
Brian White/Alan Gresty Ragtimers
- JCD-338 Dave Wilborn
Live/Manassas Jazz Festival 1973
- JCD-351 Jazz Party Time - Manassas All-Stars
- JCD-378 Chris Tyle's Pacific Players - Tribute
to Pee Wee
- JCD-1009/10 Eddie Condon, The Town Hall
Concerts, Vol 1
(2 CD set, \$20.00)
- JCD-1015/16 Eddie Condon, The Town Hall
Concerts, Vol 8
(2 CD set, \$20.00)
- JCD-1025/26 This is Jazz, Vol 1
(2CD set, \$20.00)

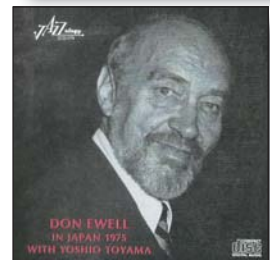
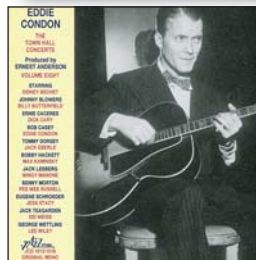
BCD-126



BCD-202



BCD-337



JCD-100

JCD-1015/16

JCD-179

UP COMING RELEASE - JUNE 1ST

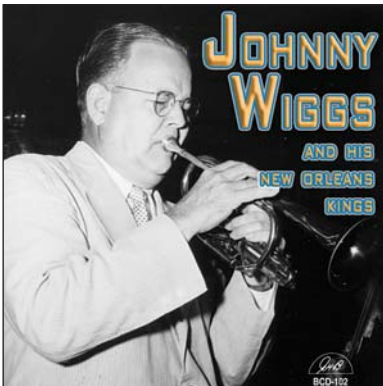


BUNK JOHNSON
RARE & UNISSUED MASTERS
VOLUME ONE
1943 - 1945
AMCD-139
PRICE: \$15.98 MEMBERS: \$13.00

This long awaited CD presents over a dozen previously unissued masters of surprisingly high quality from the premier artist on the American Music label, Bunk Johnson. Digital technology made it possible to remove the reasons – often not musical – that they were not issued at the time, seventy years ago. The venues for the recording sessions varied between the legendary 1944 sound of the San Jacinto Hall to the homes of

Bertha Gonsoulin in San Francisco and George Lewis in New Orleans. The 16 page booklet includes rare images, a history of the San Jacinto Club and a detailed discography.

DIGITAL DOWNLOAD RELEASES



JOHNNY WIGGS
AND HIS
NEW ORLEANS KINGS
BCD-102



ARMAND HUG
& HIS NEW ORLEANS
DIXIELANDERS
BCD-121

TIGER RAG / OLE MISS / PANAMA/ ST. LOUIS
BLUES / JAZZ ME BLUES / TIN ROOF BLUES
MILNEBERG JOYS / BASIN STREET BLUES AT
THE JAZZ BAND BALL / WHEN THE SAINTS
GO MARCHIN' IN / AT THE JAZZ BAND BALL
CARELESS LOVE / ORIGINAL DIXIELAND ONE
STEP / TIN ROOF BLUES / MUSKRAT RAMBLE
JUST A CLOSER WALK WITH THEE / CLARINET
MARMALADE / NONE OF MY JELLY ROLL

A DIXIE JAM SESSION / EASY GOIN' BLUES
MR. JELLY LORD / MAD / I NEVER KNEW WHAT
A GAL COULD DO / SMILES / OLD SMOKY MARY
MISSOURI TWO BEAT / I NEVER KNEW WHAT
A GAL COULD DO / ALL DRESSED UP WITH A
BROKEN HEART / BLUES FOR PAUL MARES
SOUTHLAND RAMBLE / PEACE IN THE VALLEY
SMILES

Available on iTunes, Amazon, Rhapsody, eMusic, Spotify, etc...

“IN REMEMBRANCE”

BOBBY GORDON

(1941-2013)

Gordon, one of the elders of the jazz clarinet, died of cardiopulmonary arrest in a San Diego nursing home on December 31; he had been in failing health for some time. Born in Connecticut, he was exposed to jazz at Condon's at tender age. He studied formally at the Lenox School of Music and Berklee. When his father, an RCA executive, moved to Chicago to head Seeburg, Gordon became one of the young Chicago players of the 1960s, a group that also included Marty Grosz, Frank Chace, and a few others. He was a protégé of the great Joe Marsala, and even got Marsala a job at Seeburg.

Gordon recorded mood music for Decca in the 1960s, but seldom recorded under his own name until fairly recently. He was active all over, working at the last incarnation of Condon's, with Jim Cullum's band in San Antonio, and for the last twenty years, in all-star groups at festivals, as well as a few long-running gigs in San Diego. He recorded extensively for Arbors and GHB/Jazzology. His last album for us, *All That Ask Is Love* (GHB-517) is a masterpiece.

He was an expressive clarinetist, throwing off fascinating melodic fragments in much the same way as Pee Wee Russell did with the original Condon band; he was much beloved on the jazz festival circuit.

BOB GREENE

(1922-2013)

Greene, one of the most prominent Jelly Roll Morton stylists, died of lung cancer October 13. Greene was active in New York beginning in the early 1950s, when he recorded for Blue Note with the DeParis Brothers. He became well-known in the 1970s – he left politics (he was a documentary producer for the government) when Robert Kennedy was assassinated and threw himself into jazz. He assembled an all-star band and toured with a show called *The World of Jelly Roll Morton*; he appeared around the world with that group and as a featured artist with local bands.

He resembled Morton physically and pianistically, and provided the piano playing for Louis Malle's *Pretty Baby*, an excellent

1978 film starring Brook Shields as a teen-aged prostitute. He continued playing music, working local jobs as long as his health permitted. He made his last recording *All That I Ask is Love* (GHB-517) five years ago with Bobby Gordon and Howard Alden, a beautiful finale for both Greene and Gordon.

FRANK WESS

(1922-2013)

We told Frank Wess' story in detail in our last issue in conjunction with the reissue of his all-flute album on Progressive, but he barely lived to see the release – he died of kidney failure on October 30. Wess, a Kansas City native, played tenor sax and flute in the Count Basie band for many years and also worked successfully in Broadway pit bands. He was one of the first jazz flutists and popularized the instrument during his long tenure with Basie.

(See review on page 19)

DUNCAN SHIEDT

(1922-2014)

Duncan Shiedt, one of the longest-serving jazz photographers, died of cancer March 12. He became interested in photography as a teenager, about the same time he discovered jazz. He was active in New York in the early 1950s and many of his photographs graced the *Record Changer* and other magazines of the day. It's amazing how many photos we take for granted were shot by him. His first book *Ain't Misbehavin'* the definitive Fats Waller biography, was written in conjunction with Waller's manager. He also wrote *Jazz State of Indiana*, *Twelve Lives in Jazz* and *Jazz in Black and White*. He was very active in the IAJRC and the annual Indianapolis record collectors get-together.

In addition to his own photos, he had a large collection of historic jazz photographs, which he provided for books, magazine articles and record albums. He was also an accomplished amateur pianist and a well-loved fixture at jazz festivals, where he often exhibited his photographs.



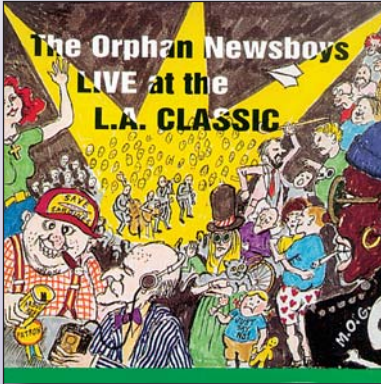
BCD-237

**Featuring Lew Green,
Wayne Jones & Carol Leigh**



JCD-323

**Featuring Bobby Gordon,
Vinnie Armstrong and Hal Smith**



JCD-230

**Featuring Peter Ecklund,
Bobby Gordon and Dan Barrett**



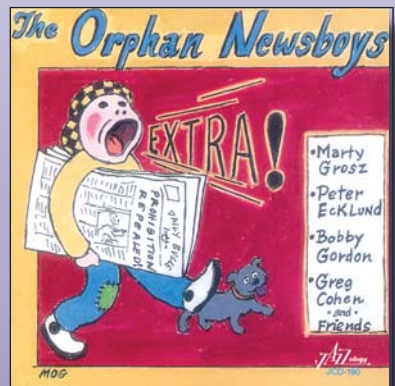
JCD-351

**Featuring Bob Green,
Ernie Carson and Slide Harris**



JCD-336

**Featuring Rebecca Kilgore
Bobby Gordon & Hal Smith**

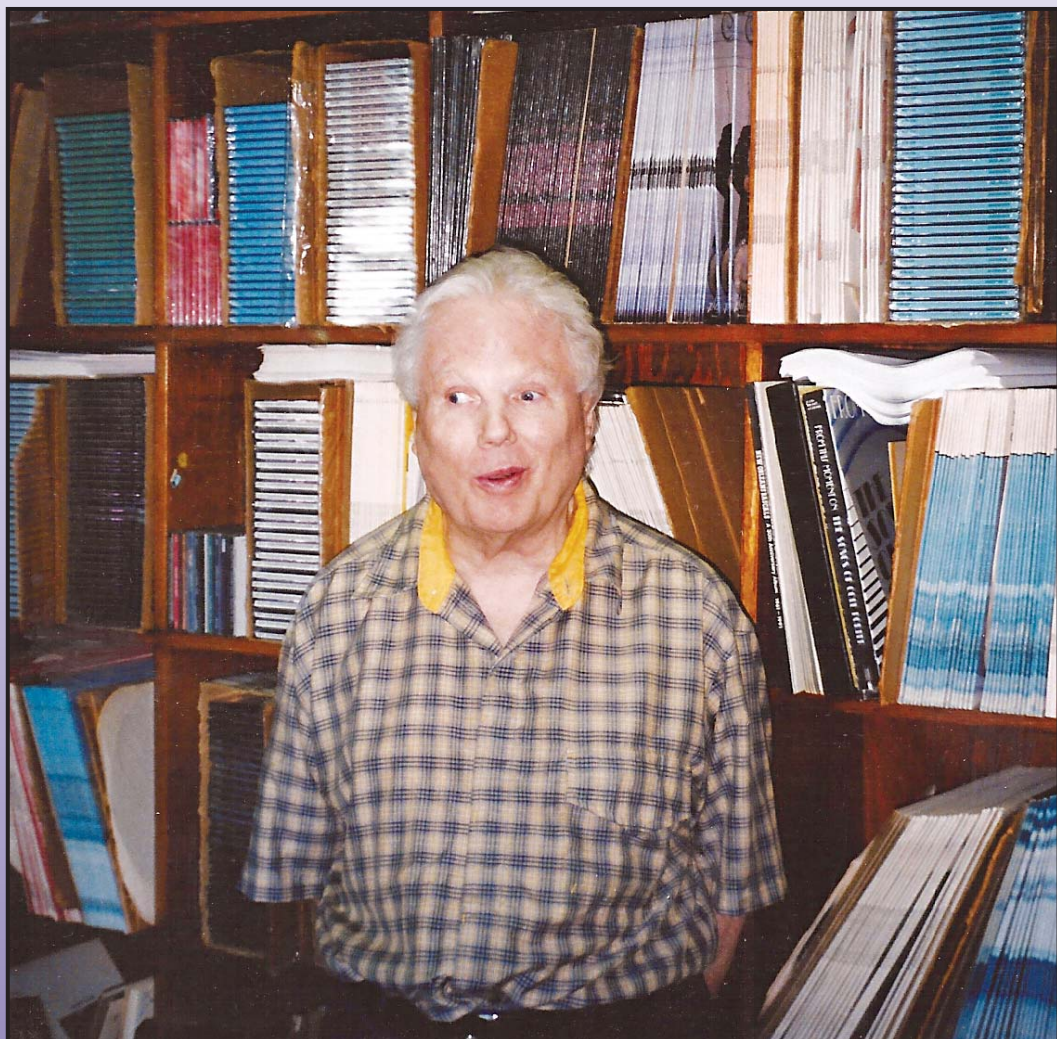


JCD-190

**Featuring Marty Grosz,
Bobby Gordon and Ken Peplowski**

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George Buck at GHB headquarter in New Orleans

