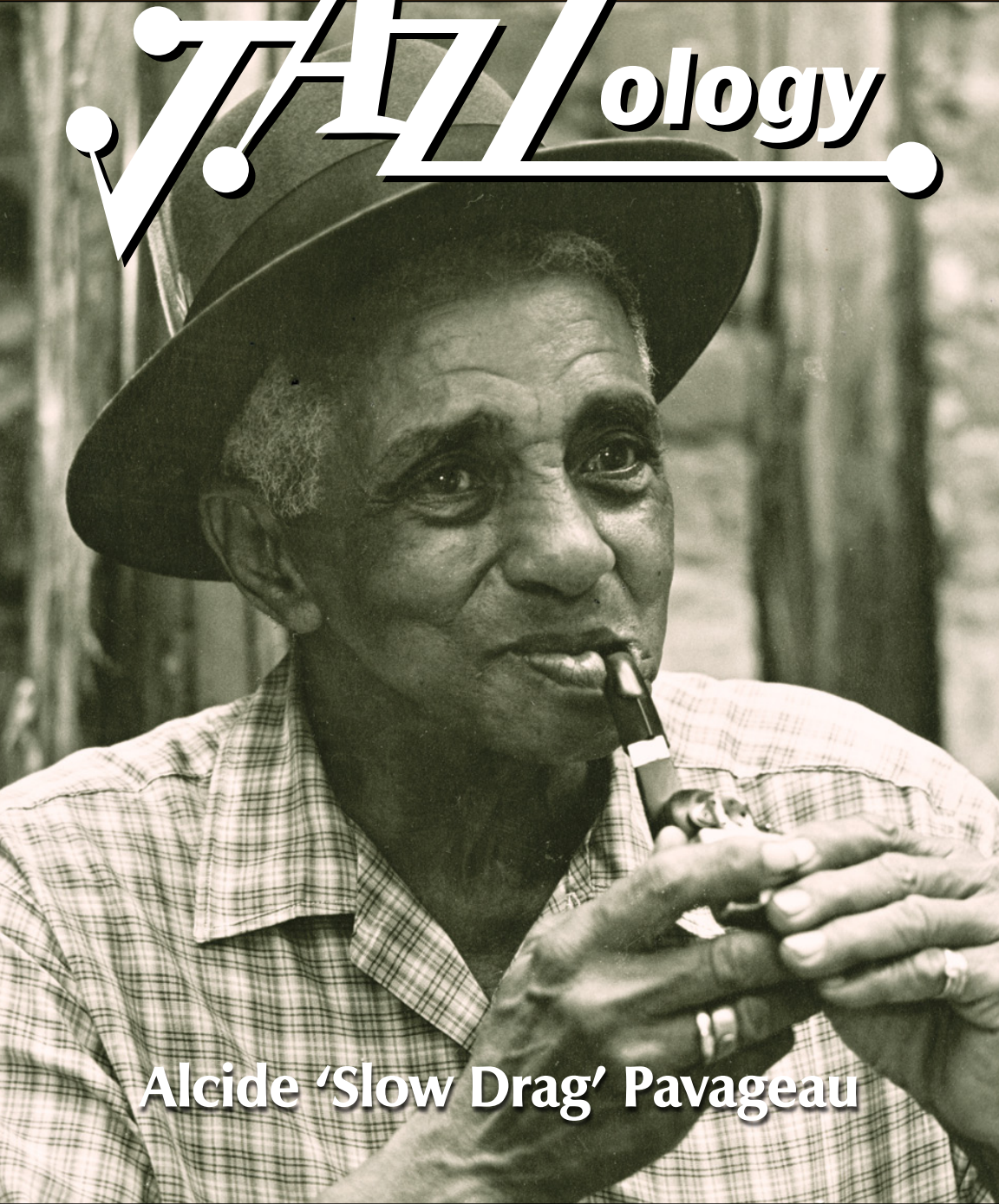


NEWSLETTER OCT-2016

JAZZology



Alcide 'Slow Drag' Pavageau

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— JAZZOLGY NEWSLETTER #9 —

Here is our second newsletter for the year 2016. In it you will find an introduction of our eight new CD releases presented by Paige VanVorst, articles on Alcide 'Slow Drag' Pavageau, George Masso, Carol Sloane and Pete Fountain – along with CD reviews, book reviews and other information of interest.

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



— NEWS AT GHB JAZZ FOUNDATION —

We are continuing our efforts to make as much as possible all of our recordings available to jazz fans world wide. There is still plenty of unissued material in our vaults and we are also making a few select new recordings of today's jazz artists. Most of our CDs can now be purchased as digital downloads through iTunes, Amazon, Spotify and other online outlets. This includes, as you can see listed in this newsletter, some recordings that we have not issued as CDs.

Our featured artist this time is Alcide 'Slow Drag' Pavageau, New Orleans bass player and veteran of Bunk Johnson and George Lewis bands. **Slow Drag's Half-Fast Jazz Band** is the only recording issued under his own name. It's an exciting session recorded in 1965 and features a top-notch New Orleans jazz band.

From the Famous Door and Progressive catalogs we have four CD releases of well-known artists in the mainstream/bebop type of jazz - Walter Norris, Chuck Wayne, Billy Hart and George Masso. All terrific performers.

Previously issued as an LP on our Audiophile label we now have a CD release of Carol Sloane doing an album of Duke Ellington songs. Recorded in Japan with a superb trio - Sir Roland Hanna, George Mraz and Richie Pratt - it really showcases her vocal talents.

We have combined two long out of print GHB LPs onto one CD featuring Wendell Brunious & Louis Nelson together with a great cast of supporting jazz players.

Finally, on our Solo Art label, we are releasing a brand new recording of piano maestro Kris Tokarski, a young musician who is very active on the New Orleans jazz scene – it also features trio tracks with Hal Smith and Cassidy Holden.



**ALCIDE
'SLOW DRAG'
PAVAGEAU**

**DRAG'S
HALF FAST
JAZZ BAND**

FEATURING
Fred Vigorito
Albert Burbank
Jim Robinson
George Guesnon
Don Ewell
Bill Bissonnette

GHB
BCD-54

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

GHB RECORDS BCD-54

PRICE: \$15.98 MEMBERS: \$13.00

Bassist Alcide "Slow Drag" Pavageau anchored one of New Orleans' best rhythm sections during the glory days of the George Lewis band. He was basically self-taught, but his playing was within the lineage of New Orleans' pioneer bass players. This session was recorded in 1965, when producer Bill Bissonnette was in New Orleans to record the Jazzology Poll-Winners LP; Don Ewell had flown in from Florida and Bissonnette decided to do another album with some of the same players. The set is a combination of New Orleans originals-Albert Burbank, Big Jim Robinson, George Guesnon and Slow Drag, with two youngsters, Bissonnette and Fred Vigorito.

It's amazing how easy it was to produce a record in those days - Alan Jaffe let them record at Preservation Hall, and even bought a new piano for the occasion; there was plenty of talent- the four veterans in this group were at the top of their form, and Ewell provides perfect support, relying more on solid ensemble playing than a display of his prodigious facility.

By the time this session was recorded, producers were leery of recording the same numbers over and over, and *Brahms' Cradle Song*, was certainly not overworked as a New Orleans vehicle. There's a nice version of *Climax Rag*, Burbank's favorite number, and *Creole Song*, from the Kid Ory book, is given a tremendous ride. It's wonderful to have these sides back in print- I bought the album when it came out and played it a lot more than many others from the same era.

The set was extended to CD length with three numbers from the George Lewis-Kid Thomas Ragtime Stompers session, which also features Slow Drag and Big Jim with Kid Thomas showing us where Fred Vigorito's trumpet style came from. These sides were issued long ago on a limited-edition LP and have been out of print for at least a generation.

- Paige VanVorst

PERSONNEL:

Fred Vigorito	Cornet
Kid Thomas *	Trumpet
Jim Robinson	Trombone
Albert Burbank	Clarinet
George Lewis *	Clarinet
George Guesnon	Banjo
Emmanuel Sayles *	Banjo, Voc
Don Ewell	Piano
Alcide 'Slow Drag' Pavageau	Bass
Bill Bissonnette	Drums
Sammy Penn *	Drums

TRACK LISTING:

- Move The Body Over
- Struttin' With Some Barbecue
- Little Brown Jug
- I Can't Escape From You Slowly
- I Can't Escape From You Swiftly
- Brahms' Cradle Song
- Creole Song
- Stack-O-Lee Blues
- Climax Rag
- Bucket's Got A Hole In It *
- Salty Dog *
- Battle Hymn Of The Republic *

Running Time: 43:16



WENDELL BRUNIOUS IN THE TRADITION (GHB-194)

LOUIS NELSON ALL STARS APRIL IN NEW ORLEANS (GHB-241)

BCD-541 (2-LPS ON 1 COMPACT DISC)

PRICE: \$15.98 MEMBERS: \$13.00

This set combines two LPs issued late in the LP era that never made it onto Compact Disc; they went out of print when our LP inventory was lost to Hurricane Katrina. Both sets feature Wendell Brunious, Louis Nelson and Sammy Rimington, so they fit together well.

One forgets what a melodist Louis Nelson was – he was the musical core of the Kid Thomas band, playing new tunes over and over until the rest of the band learned them; he always played a beautiful straight lead before moving into his patented hot variations. I can just imagine him showing a western tune like *A Fool Such As I* to the band at the Tip Top. The latter, by the way, is beautifully done here with an excellent vocal from Brunious. The set is a nice mix of traditional material and old pop tunes seldom played by New Orleans bands. There are fine renditions of *Bugle Boy*, *Gettysburg*, *Maryland My Maryland*, *Climax Rag* and *Mahogany Hall Stomp*, but where the album shines is on some of the pop material- *Carolina Moon* is a beautiful piece, and *My Dreams Are Getting Better All the Time*, from the Father Al songbook, has a nice vocal from Brunious, as does *Mr. Sandman*.

The rhythm sections vary from session to session- the earlier session has Jeanette Kimball on piano along with Frank Fields and Barry Martyn; the latter session has Barker added with Butch Thompson, Chester Zardis and Stanley Stephens filling out the rhythm. Both sections provide abundant support for the horns and the ensemble generates a wonderful head of steam on some of the stomping numbers, particularly on *Put On Your Old Grey Bonnet*.

These were among Nelson's last recordings, and its good to have them back in print. The two bands here are fine examples of Nelson's work and a wonderful display of Wendell Brunious' talents- his playing and singing are a highlight of the set.

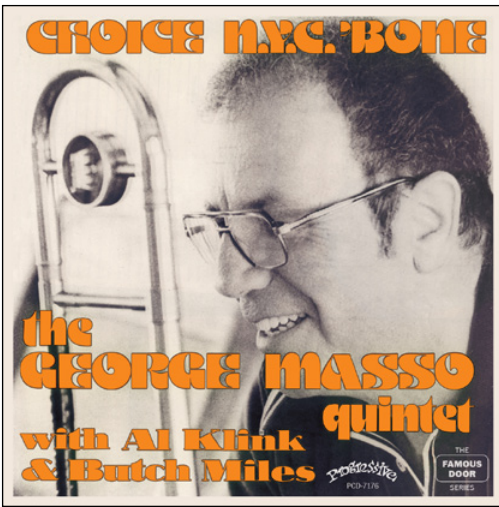
- Paige VanVorst

PERSONNEL:

Wendell Brunious	Tpt, Voc
Louis Nelson	Trombone
Jeanette Kimball, Butch Thompson	Piano
Sammy Rimington	Clarinet, Sax
Danny Barker	Bjo, Gtr, Voc
Frank Fields, Chester Zardis	Bass
Barry Martyn, Stanley Stephens	Drums

TRACK LISTING:

Bugle Boy March
A Fool Such As I
Maryland, My Maryland
Blues Eyes Crying In The Rain
Put On Your Old Grey Bonnet
Sugar Blues
Wang Wang Blues
Mr. Sandman
Gettysburg March
Button Up Your Overcoat
This Love Of Mine
I'm Sorry I Made You Cry
Bill Bailey (voc: D. Barker)
Climax Rag
Carolina Moon
I Can't Believe That You're In Love With Me
My Dreams Are Getting Better All The Time (v: WB)
Mahogany Hall Stomp
Running Time: 76:15



GEORGE MASSO QUINTET CHOICE N.Y.C. 'BONE

PROGRESSIVE PCD-7176

PRICE: \$15.98 MEMBERS: \$13.00

Famous Door impresario Harry Lim was known to play favorites. During his most-active period, he developed a reliable cadre of musicians, and got great results from them. In the case of Masso, he'd just re-entered the jazz world after many years in academia; after a couple of successful sideman gigs Lim gave him a session as leader, and Masso made the most of it.

Masso is paired here with veteran saxophonist Al Klink – they worked together in the World's Greatest Jazz Band, and here they take the music into a slightly more mainstream direction. Masso and Klink sound very similar here to the approach taken a few years later by Dan Barrett and Scott Hamilton, who were no doubt exposed to Masso and Klink during their early years in New York.

George Masso gets a warm, burry sound from his trombone, and develops his solos well – he was well into his active period and solos effectively at all tempos. Tune selection is excellent, ranging from old-timers like *The One I Love Belongs to Somebody Else*, a very effective opener reprised with a slightly faster take to close the set, and *S'posin'*, generally associated with Fats Waller, and given a perky reading here. *No Blues for Lou*, an effective original from Masso, is based on the chord changes from *You're Driving Me Crazy* and is dedicated to Masso's wife Louise.

The rhythm section is top-notch, as would be expected with John Bunch, Milt Hinton and Butch Miles. Bunch had recently re-started his jazz career after six years with Tony Bennett and was the busiest mainstream pianist in New York. Al Klink was generally a section man- he played side-by-side with Tex Beneke in the Glenn Miller Orchestra – and takes advantage of the opportunity to record a small-group session. A very enjoyable album; another of the Famous Door sessions that has languished out of print for too long.

- Paige VanVorst

PERSONNEL:

George Masso	Trombone
Al Klink	Saxophone
John Bunch	Piano
Milt Hinton	Bass
Butch Miles	Drums

TRACK LISTING:

The One I Love Belongs To Somebody Else

Don't Take Your Love From Me

S'posin'

No Blues For Lou

Sometimes I'm Happy

I'm Beginning To See The Light

Don't Take Your Love From Me (alternate Tk1)

The One I Love Belongs To Somebody Else (alt Tk1)

Running Time: 45:41



BILLY HART

THE TRIO feat. WALTER BISHOP JR.

PROGRESSIVE PCD-7044

PRICE: \$15.98 MEMBERS: \$13.00

Master drummer Billy Hart (b. 1940) is still a vital presence on the contemporary jazz scene, leading his own stimulating quartet, comprised of Mark Turner, Ethan Iverson, and Ben Street. By this 1978 Progressive session (his second as leader), the drummer had already played with such icons as Shirley Horn, Wes Montgomery, Jimmy Smith, Herbie Hancock, McCoy Tyner, and Stan Getz. What stands out in Hart's work with these and with a multitude of other leading artists over the years, is that, no matter what the musical setting, the drummer has always found a way to stamp the music with his own creative imprint while still supporting the common purpose of the group. This ability shines through on every track here.

Bassist George Mraz (b. 1944) has had recent health problems but is recovering and looking forward to resuming a career that has seen him perform with a galaxy of jazz stars, including early associations with Dizzy Gillespie, Oscar Peterson, Ella Fitzgerald and Stan Getz (along with Billy Hart).

To call pianist Walter Bishop, Jr. (1927-1998) a bebop pianist seems far too limiting even though he certainly played that demanding idiom as well as anyone. He was also a poet, a music theorist and, later in life, an educator. By the 1978 Progressive date, Bishop had arrived at his own style, incorporating but also transcending his bebop roots. This maturity is especially evident in his approach to ballads.

Several qualities quickly become evident in listening to this well-chosen set. Each track seems to be of the perfect length. Nothing is superfluous, and an ideal balance is struck between the thematic and improvised elements. The trio also displays great cohesiveness. While each member contributes some dazzling solo statements, everyone is clearly equally committed to achieving the synergy that often proves elusive to groups made up of even the greatest individual talents.

**excerpt from Ed Berger's liner notes*

PERSONNEL:

Walter Bishop Jr.	Piano
George Mraz	Bass
Billy Hart	Drums

TRACK LISTING:

- This Thing
- There Will Never Be Another You
- Nancy
- Minority
- Night In Tunisia
- Waltz For Zweetie
- Every Time We Say Goodbye
- For All We Know
- Anthropology
- This Thing (alternate Tk5)
- For All We Know (alternate Tk6)
- Once I Loved (unissued Tk2)

Running Time: 52:46

WALTER NORRIS TRIO STEPPING ON CRACKS

Ronnie Bedford

Walter Norris

George Mraz



Progressive
PCD-7039

WALTER NORRIS TRIO STEPPING ON CRACKS

PROGRESSIVE PCD-7039

PRICE: \$15.98 MEMBERS: \$13.00

"Music's an aesthetic combination of vibrations. It's contemplation in pure physics. It's really phenomenal. Music's had a long evolutionary development. I think music was our original language... That at one time, it sounded like the singing of whales and dolphins. I think we expressed ourselves in tonal pitch, just like we drew pictures in the sand and the dirt. I think the early pagan music was emotional, but that a cerebral perspective was introduced in the Renaissance, and it reached it's intellectual peak with Johan Sebastian Bach and well-tempered tuning. I think 20th Century Jazz is the combination of emotional and intellectual music."

Walter Norris - select quote from his autobiography,
"In Search of Musical Aesthetics"

PERSONNEL:

Walter Norris	Piano
George Mraz	Bass
Ronnie Bedford	Drums

TRACK LISTING:

Stepping On Cracks

Falling In Love With Love

Cherokee

Giant Steps

A Child Is Born

Cherokee (alternate Tk3)

Giant Steps (alternate Tk3)

A Child Is Born (alternate Tk2)

Stepping On Cracks (alternate Tk1)

Running Time: 73:08

Walter Norris got his start with Mose Allison and Jimmy Ford in Texas before relocating to California in 1953. He played his first recording date with Jack Sheldon's band in August of 1954. A few years later, Walter was requested by, a then-young, Ornette Coleman to play on an upcoming recording session that would produce a seminal album of the new *free jazz* movement – *Something Else!!!!*. After moving to New York in 1950, he made a few records with guitarist Billy Bean before landing a prestigious gig at the Playboy Club where he stayed from '63-'70. In 1974, he played a notable Monday night gig at the *Village Vanguard* with the Thad Jones-Mel Lewis band. This was the pre-eminent big band orchestra of the late 60s and early 70s. His first solo project was a recording with George Mraz entitled *Drifting* (1974) and just a short while later he did a brief (but memorable!) three month gig with Charlie Mingus' band before relocating to Europe to play with the Radio Orchestra in Berlin and teach.

On this program he deals beautifully with the rampant emotionalism of his original, "Stepping on Cracks", his lone original here, and the intellectualism (and emotion) of "A Child Is Born". Add to this some outstanding spots for Mraz and Bedford and you have a near perfect listening experience. But wait there's more... as the folks at GHB have added alternate takes of 4 of the original 5 takes [73:04]. These alternates are safeties, not seconds. GHB has also printed Norris's original notes as well as a remembrance by DJ Will Thornbury. A bargain for a few bucks.

-Robert D. Rusch (Cadence Oct-Dec 2016)



CHUCK WAYNE TRAVELING

PROGRESSIVE PCD-7008

PRICE: \$15.98 MEMBERS: \$13.00

The name Chuck Wayne may be somewhat unfamiliar even to jazz collectors, but he was one of the top guitarists to emerge in the mid 1940s after the passing of Charlie Christian. He was also one of the very first electric guitarists to adapt his style to bebop, recording with Dizzy Gillespie in January 1945 when the music was brand new. But despite his pioneering efforts and a lengthy career that included leading six records plus part of two other albums, Wayne never became famous or a significant band leader. Instead, he was better known to his fellow musicians than to the general public while mostly being a valuable sideman for a half-century.

One of the reasons for Wayne's obscurity is that he spent many years as a studio musician including being on the staff of CBS during 1959-71. While it kept him busy and solvent, he was largely forgotten by the jazz world despite recording a couple of albums in the 1960s as a leader. He also became active as a jazz educator in his later years and wrote three influential jazz guitar books: *Scales*, *Chords* and *Arpeggios*.

In the 1970s Wayne was heard more often in the jazz world – including performing guitar duets with either Joe Puma or Tal Farlow and leading a few albums. During 1974-79 he was in the house trio at Gregory's in Manhattan, a group that also included Warren Chiasson on vibes and piano. Erratic health caused by Parkinson's disease and emphysema made him less active in the 1980s, only appearing on two recordings including a duet set with Chiasson. His final recording, an obscure effort led by his former student tenor-saxophonist Tom Butts, was made in 1996. Chuck Wayne passed away on July 29, 1997 at the age of 74.

Traveling, which was recorded on Dec. 21 and 27, 1976 when Wayne was 53, teams the guitarist with bassist Jay Leonhart, drummer Ronnie Bedford and (on the four numbers from Dec. 27) vibraphonist Warren Chiasson. All three of his sidemen have had noteworthy careers.

**excerpts from Scott Yanow's liner notes*

PERSONNEL:

Chuck Wayne	Guitar
Warren Chiasson (*)	Vibes
Jay Leonhart	Bass
Ronnie Bedford	Drums

TRACK LISTING:

I Concentrate On You *

When Lights Are Low *

The Summer Knows *

Traveling *

Have You Met Miss Jones?

Spring Can Really Hang You Up The Most

Stella By Starlight

Skyliner

The Summer Knows (alternate Tk6)

When Lights Are Low (alternate Tk2)

Running Time: 55:19

SOPHISTICATED LADY



CAROL SLOANE SOPHISTICATED LADY

AUDIOPHILE ACD-195

PRICE: \$15.98 MEMBERS: \$13.00

Ms. Sloane was an overnight sensation in 1956, after an appearance at the Newport Jazz Festival and a subsequent recording contract with Columbia. She remained in the business, with downtime only during the height of the rock and roll era. When she met Duke Ellington at Newport in the 60's, she promised him she'd record one of his numbers on each of her albums. This CD atones for any lapses on her other projects.

This wonderful album was recorded in Japan in 1977. Sloane had a strong following in that country and was touring with all-star accompaniment – Sir Roland Hanna, piano; George Mraz, bass; and Richie Pratt, drums. The group was well-chosen and obviously well-rehearsed, as they were in the middle of a tour. Sloane has a soft, conversational singing style which is fortunately well-recorded on this album. And, when she wants she can deliver a burst of high-energy scat à la Ella as on *It Don't Mean a Thing (If It Ain't Got That Swing)*. The tune selection is wonderful, with most of the Ellington standards, and a few less common numbers like *Jump For Joy*, long a favorite of mine, as is *Come Sunday*, also given a good reading. The set opens and closes with *Take The 'A' Train*, providing a delightful set of bookends around this set.

Roland Hanna provides beautiful support for Ms. Sloane, and she obviously enjoys the great backing. Ms. Sloane has had a long recording career, but this one slipped through the cracks and never got the circulation it deserved, but it certainly provides a strong reminder of the compositional talents of Duke Ellington and Billy Strayhorn – their masterpieces seldom sounded better.

- Paige VanVorst

If you're new to Sloane or a fan of Ella or Ellington (that covers just about everyone) get this beautiful recording. Unreserved recommendation.

-Robert D. Rusch (Cadence Oct-Dec 2016)

PERSONNEL:

Carol Sloane	Vocal
Sir Roland Hanna	Piano
George Mraz	Bass
Richie Pratt	Drums

TRACK LISTING:

Take The 'A' Train

Medley: I Let A Song Go Out Of My Heart / Do Nothing Till You Hear From Me

Solitude

Satin Doll

In A Sentimental Mood

It Don't Mean A Thing (If It Ain't Got That Swing)

Sophisticated Lady

Mood Indigo

Prelude To A Kiss

Jump For Joy

Come Sunday

Take The 'A' Train (Refrain)

Running Time: 41:01



KRIS TOKARSKI CLASSIC RAGS NEW ORLEANS STYLE

SOLO ART SACD-171

PRICE: \$15.98 MEMBERS: \$13.00

I've heard many musicians approach the ragtime repertoire according to their spirit animal. Some storm through a rag as if preparing for a martial arts tournament. Others play it with reverent rigidity, the way a child in an antique shop sits tensely on the chair to which he's been affixed. This CD presents one, two, and three musicians embodying a radical idea: "Let's play the music with joy and attention to detail, and whatever happens, it will be good."

On this CD, Jelly Roll Morton's proud, playful New Orleans spirit is strong, although Kris Tokarski wisely avoids the Morton caricature: lesser pianists turn Morton into a large papier-mâché figure at the keyboard.

Kris's playing is, as always, warm and delicate but you know there is stomping power beneath the surface. I admire his beautiful touch, the logic of his phrases, but he's never so precise as to be chilly. Kris animates the rags, reminding us that ragtime is swinging syncopated dance music: pastoral but not effete.

Masterful playing by Cassidy Holden and Hal Smith makes this a genuine trio, democratic and empathic. Hear the low woody propulsive sound Cassidy gets (the right notes, the right changes, a wonderful pulse) as well as his cello-like clarity. Hal's playing appears uncomplicated, but it takes decades of devoted playing to know what to leave out, what sounds to make, how and when to make them. I thought occasionally of Minor Hall and Tommy Benford, but most often of Hal.

**excerpts from Michael Steinman's liner notes*

Learning to play in Morton's style is a lifelong endeavor, and for Tokarski to have grasped so many of the elements in his 20s, and to have applied them so creatively, is impressive. Let's hope he has another 50 years to follow in this direction.

- Tom McDermott (Offbeat)

PERSONNEL:

Kris Tokarski	Piano
Cassidy Holden	Bass
Hal Smith	Drums

TRACK LISTING:

- Pastime Rag No. 3
 - Heliotrope Bouquet
 - Kinklets
 - Peacherine Rag
 - Elite Syncopations
 - Ragtime Nightingale
 - Grace And Beauty
 - Please Say You Will
 - Sunflower Slow Drag
 - Swipesy
 - Magnetic Rag
 - The Easy Winners
 - Cataract Rag
 - St. Louis Rag
- Running Time: 54:51

GHB DIGITAL RELEASES

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The Best Of



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It's a Good Life



JCD-405-DR
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Atlanta Blues



ACD-351-DR
REBECCA KILGORE
Sings The Music Of Fats Waller



PCD-7165-DR
BUTCH MILES OCTET
Hail To The Chief



SCD-8-DR

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LILLIAN BOUTTE - THOMAS L'ETIENNE
A Fine Romance



PCD-7171-DR

GEORGE MASSO SEXTET
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PCD-7167-DR

ROSS TOMPKINS TRIO & QUARTET
L.A. After Dark



PCD-7170-DR

ROSS TOMPKINS QUARTET
Symphony



PCD-7166-DR

THE DANNY STILES - BILL WATROUS FIVE
One More Time

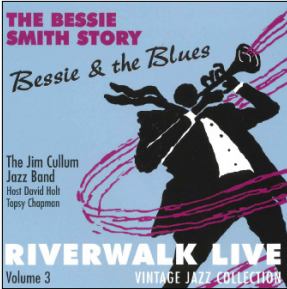


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BESSIE & THE BLUES

David Holt & Topsy Chapman

RIVERWALK LIVE Series Vol. 3



RVW-5
JIM CULLUM JAZZ BAND
HOT JAZZ FOR A COOL YULE

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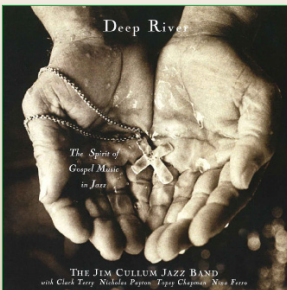
RIVERWALK LIVE Series Vol. 5



RVW-6
JIM CULLUM JAZZ BAND
RED HOT & BLUES

Joe Williams, Savion Glover,
Clark Terry, Linda Hopkins,
Lionel Hampton and Dick Hyman

RIVERWALK LIVE Series Vol. 6



RVW-8
JIM CULLUM JAZZ BAND
DEEP RIVER - THE SPIRIT OF
GOSPEL MUSIC IN JAZZ

Clark Terry, Nicholas Payton,
Topsy Chapman and Nina Ferro

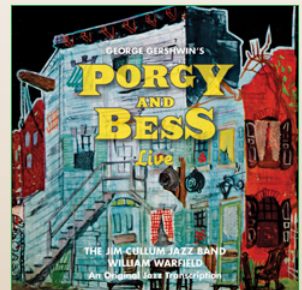
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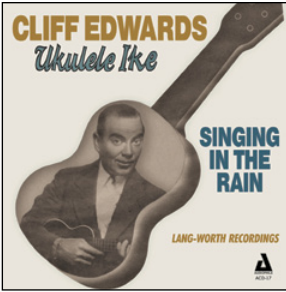
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William Warfield

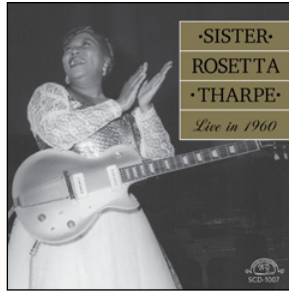
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SISTER ROSETTA THARPE
 LIVE IN 1960



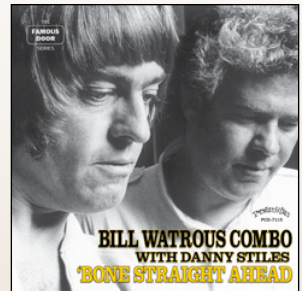
AMCD-1
BUNK JOHNSON
 THE KING OF THE BLUES



AMCD-6
BUNK'S BRASS BAND
 1945 SESSIONS



BCD-41/42
CAPTAIN JOHN HANDY
NEW ORLEANS STOMPERS
 ALL ABOARD



PCD-7115
BILL WATROUS COMBO
WITH DANNY STILES
 'BONE STRAIGHT AHEAD



JCD-321
EVAN CHRISTOPHER
 The Hottest Clarinet...
 THIS SIDE OF EVAN



SACD-113
BUTCH THOMPSON TRIO
 PLAYS FAVORITES



JCD-369
LINO PATRUÑO & THE AMERICAN ALL STARS
 IT HAD TO BE YOU

ALCIDE 'SLOW DRAG' PAVAGEAU

by Paige VanVorst

One of our new releases this issue is the only record issued under the leadership of 'Slow Drag' Pavageau, one of the most-beloved of the first generation of musicians to play at Preservation Hall during the 1960s revival of New Orleans jazz.

Alcide Louis Pavageau was born March 7, 1888 in New Orleans. He came from an old Creole family – his father was a cigar maker for Hershine, one of New Orleans' leading cigar makers, and a first cousin to Marie Laveau, New Orleans legendary voodoo queen – they're buried in adjacent graves. His father played the cornet, but not in regular bands – more likely, they'd get a group of friends together and serenade somebody's wife on her birthday, playing under her window late at night. Slow Drag followed the bands as he was growing up, during the time of Buddy Bolden and Manuel Perez, as did most of the kids. He was related to most of the early New Orleans jazz families, including the Picous, Tios and Pirons

As a good Creole child, he was encouraged to learn a trade. Pavageau was trained as a slater, a plasterer and a paperhanger, and worked those trades much of his life. He first showed musical promise when he came home and found a small jam session in progress – his father had made a flute out of a section of his fishing pole and was playing it, accompanied by his cousin Auguste Philippe on bass and another cousin on guitar; the guitarist made a bad chord and Pavageau called him on it. He took the guitar and asked them to start the number again, and surprised everyone by getting it right. His cousin gave up music. During this time (the 1910s) Slow Drag would play guitar in informal busking groups – they'd go from bar to bar and pass the hat. These were basically string groups, sort of like the spasm bands organized by the youth of that era. Slow Drag's comrades included his cousin Ulysses Picou, whom he claimed wrote *Eh La Bas*, and Joseph Davis, who made rhythm with sandpaper. One day his cousin Auguste called him to the 28, a rough bar on Franklin Street, to fill in for an ailing guitarist, and he began to get calls to join bands.

Pavageau acquired his nickname about this time. He was an active patron of New Orleans dance

halls of the era. This was the late ragtime era, when every new song had a dance; he knew them all and visited all the dance halls – Economy Hall, Hope Hall, Globe Hall, Masonic Hall, Francis Amis. There were dancing contests in those days and he won many of them; he excelled at the schottische, mazurka, waltz, quadrille, cakewalk and best of all, the slow drag. He said the men normally didn't win a prize, but the lady got an umbrella, though he won \$15 once in a musical-chairs type game.

During the 1920s he continued his informal music making, and even worked as a street corner evangelist, singing duets with his wife Sister Annie Pavageau, accompanied by his guitar. He advanced his music a notch in 1928 when he fashioned a three-string bass out of a barrel. He taught his wife the guitar, which made an even more effective hustle. He recorded 12/15/28 with the Magee String Band, which may have been just him and violinist Esau Magee. They recorded *Mister Johnson*, *Turn Me Loose* and *Mustard and Onions* for Columbia, but they were never released.

Once he mastered the bass, he started playing with professional bands – working with Emile Barnes, Buddy Petit, Elmer Talbert and Herb Morand. When he was with Morand in 1943, George Lewis stopped by to hear the music and was distressed that some of Morand's younger sidemen were giving Slow Drag a hard time. He said he'd be glad to use Slow Drag on bass, and Slow Drag sold his barrel bass and bought a real one from a friend who'd joined the church and wouldn't need it any more. He quickly mastered his new instrument and when Bill Russell arrived in New Orleans in 1944 to record a number of jazz veterans, Slow Drag was ready to go – he participated in sessions with the George Lewis Trio, the Bunk Johnson and Kid Shots Madison bands and even recorded a feature number, *Slow Drag's Boogie Woogie*. He went to New York with the Bunk Johnson band, performed at Styvesant Casino in 1945-46 and recorded for RCA Victor and Decca. There was a lot of tension between the band and Johnson, but their appearances were well received by jazz critics and the public.

After Johnson's death, Lewis took over the band

and began to work small jobs in New Orleans; within a year or two they had a manager (Nick Gagliano) who booked the band on college campuses. The band was a sensation and in time they worked nightclub jobs out of town in Los Angeles, San Francisco, even New York City for a run in 1955. The Lewis band made a European tour in 1959, appearing in Great Britain, Germany, Denmark and Sweden. Slow Drag talked for the rest of his life about their reception in England – the crowds were overwhelming when their train arrived and one of the freight houses collapsed under the weight of the crowd.

The Lewis band was one of the early features at Preservation Hall when it formally opened in 1961, and Slow Drag worked with most of the other groups as well. His wife by this time was the choir director of the Morning Star Baptist Church and Slow Drag and Sister Annie became a familiar sight around the French Quarter; she even sang on one of the Living Legends recording sessions. They lived 932 St. Ann, right near Buster's, which had supplanted Cy's Tumble Inn as his hangout. Buster's was a brass band hangout and Slow Drag became the Grand Marshal of the Eureka Brass Band, strutting in front of the band with an umbrella and sash in street parades, which were increasingly popular with tourists; he was one of the most-photographed people in New Orleans in the '60s.

The Preservation Hall Jazz Band made one of its first out-of-town concerts in 1964, when they played the Tyrone Guthrie Theater in Minneapolis. This was Sweet Emma's band and Slow Drag was wonderful – I'll never forget the power of that band; the concert was recorded and became the Red Album, sold at Preservation Hall nightly for the next fifty years. Slow Drag was too old to take up fulltime touring, but worked at Preservation Hall for the rest of his life, and probably autographed thousands of those albums.

In 1965, Pavageau was one of the winners of the first Jazzology Poll. The readers of our antecedent publication voted for their favorite musicians on each instrument. Louis Armstrong won on trumpet but the rest of the winners were associated with Preservation Hall, along with pianist Don Ewell. Jazz Crusade Records owner Bill Bissonnette arranged a recording session for the Poll Winners, with Kid Thomas in place of the unavailable Louis Armstrong. Slow Drag made the Slow Drag's Bunch album being reissued

currently the day before the Poll-Winners album, the only recording under his leadership. He was late for the Poll-Winners session and when he arrived he was a mess – he was mugged on his way home from the Hall the night before. He put up a fierce fight – he lost most of his teeth but kept his money. The producer offered to let him sit out the session, but he insisted on doing the session and played well.

Slow Drag continued at the Hall as long as his health permitted. On December 31, 1968 George Lewis died after a long fight with a number of illnesses. One of his worries during his last days was the health of his bassist, who had stomach cancer. As it turned out, Lewis went first, and Slow Drag lingered until January 19, 1969.

Alcide Pavageau was nothing less than charming – a bright, happy senior citizen with a twinkle in his eye. When I visited New Orleans for the first time he was one of the first people I saw – he was sitting at the corner of St. Ann and Burgundy (I think) on an old kitchen chair, watching the people go by. He was hard to understand – he spoke in an almost undecipherable Creole dialect – but he was happy people enjoyed his music. He moved into international stardom in his chosen field without the benefit of any formal training, and furthermore took up the bass when he was in his 40's. He was fortunate that George Lewis invited him to join the Bunk Johnson band, as it allowed him to make dozens of recordings and travel the world over. The Lewis band had a wonderful rhythm section during the 1950s and Slow Drag was a very important part of it. Fortunately he made a lot of records and we're proud to reissue the only LP under his leadership – the LP has been out of print for many years and we're adding three tracks with George Lewis and Kid Thomas (and Slow Drag) to bring the set up to CD length.



GEORGE MASSO

by Paige VanVorst

A recurring theme this month is delayed fame. Slow Drag Pavageau became a string bass player in his 40's and went on to a very successful career. Likewise, George Masso (1926-) became a musician at an early age, but operated on a fairly local level until he was in his fifties, when he began touring with name groups and recording for a variety of labels.

Masso was born in Cranston, Rhode Island in 1926. He came from a musical family – his father was a trumpeter and his mother played the piano. During his youth his father worked five days a week at a bank and seven nights a week as a jobbing musician. He and his brother were expected to learn music – his mother gave him piano lessons and they tried to interest him in the violin and trumpet, but nothing clicked until he heard a record by Benny Goodman – *Yours*, with an eight-bar trombone solo by Lou McGarity. That's what he wanted, so his father gave him a trombone and he mastered all of McGarity's solos. He played in the band in high school and began working with his father's band, which had become one of the most popular in Rhode Island.

He was drafted right out of high school and hoped to get into an Army band, but they sent him into the infantry. The War ended before he was shipped out – he was hoping to be released, but he wound up in Germany, finally getting a musical assignment – the 314th Army Service Force Band. This was an all-around orchestra with strings, French horns, etc and it was responsible for a broadcast every Sunday over the Armed Forces Radio Network. Masso became the lead trombone and taught himself to arrange and compose by trial and error; they needed new arrangements every week and were happy to give him a chance. He said he missed out on all sorts of side-trips as he was busy writing music while everyone else got to see a little of Europe. One of his assistants, the music librarian and vocalist in the group, later became Tony Bennett, a lifelong friend of Masso's.

The Army let him go in 1946 and he returned home to get married and resume his musical career; the music business was in it's postwar slump and he took what work he could get. One night he stopped by a local bar and ran into Jimmy

Dorsey, who was in Providence for a theater job. Somebody told Dorsey he was a trombonist and Jimmy asked him to get out his horn – they tried a duet and Dorsey was so pleased he got his rhythm section out of bed to join the session. A few weeks later he joined Dorsey, alongside Maynard Ferguson, Charlie Teagarden and Ray Bauduc. He settled in New York for a while and worked in the house band at the famed Latin Quarter, but gradually tired of the long hours and time away from his family.

As a veteran he had educational credits under the GI Bill, and took advantage of them to attend college – he got a degree in Music Education and a Masters in Music from Boston University (1959). He taught eleven years in the Cranston RI Public Schools and eight years at the University of Connecticut. In 1973 he got a call from Bobby Hackett, an old friend of his father's – George sat in with Bobby from time to time. This time Bobby wanted him for a gig in North Carolina; George asked for a week's leave from the school, got it, and had so much fun he asked for a year's leave. By the end of that year he was a fulltime jazz musician again, working with Benny Goodman. As work with Goodman tapered off, he took a fulltime gig with Bobby Hackett, who was music director of a club on Cape Cod. He followed that with several years with the World's Greatest Jazz Band, including lots of recording and three European tours; he left the WGJB about 1996.

Once the WGJB work died down, Masso was well known enough that he was always busy. He played jazz festivals and parties, did session work and arranging for radio, television, movies and advertising, and provided music for some of Woody Allen's movies. He recorded three LPs for Famous Door, several for Arbors, three for Nagel-Heyer, and several for Audiophile, the latter in company with Yank Lawson, Bob Haggart and Barbara Lea. When George Shearing decided to record a Dixieland LP, George played trombone. His recordings during this period included a lot of the young players of that era, indicating he was still flexible enough to play with the upcoming stars.

George Masso retired his trombone in 2012, at age 85. He attributed his retirement to lack of work and the fact that he was tired of practicing every day to keep up his embouchure. Masso still plays the piano and works at composition. During his academic career he wrote several pieces for wind ensembles and still enjoys putting some ideas down on paper. It seems like yesterday when we were wondering who that new trombonist in the WGJB was – George Masso

was just beginning the next phase of his career, and he wound up with a sizeable discography in top-notch company. Harry Lim used Masso on a number of Famous Door sessions – he is also featured on a variety of Jazzology and Audiophile sessions with Lawson and Haggart, so with this, our second Masso reissue from Famous Door, we felt its about time he have the spotlight.

CAROL SLOANE

by Paige VanVorst

One of our new releases this month features Carol Sloane, an Audiophile artist of some tenure. Our release is a reissue of AP-195, recorded in Japan in 1977. Sloane has always had a strong following in Japan – several of her albums were recorded there – but until now *Sophisticated Lady* has remained obscure.

Carol Sloane was born in Providence, Rhode Island in 1937 her entire family had good singing voices. By the early 1950s she had a weekly gig singing with a local dance band; she got married and spent time in Germany as an Army wife, and resumed her career in 1958 when she joined Larry Elgart's big band. They were touring New England and she stayed with them for two years, after which she decided to go solo. She found a good agent who got her a job opening for Lambert, Hendricks and Ross in Pittsburgh. Jon Hendricks liked her singing and asked her to understudy Annie Ross' parts, in case she was ever unable to sing. She mastered their complicated arrangements while working as a secretary.

She visited the Village Vanguard to hear LH&R in 1961 and Hendricks had her sing a couple of numbers – Max Gordon was impressed and booked her to open for Oscar Peterson later in the year. In addition, Hendricks convinced the Newport Jazz Festival to include her in a new talent showcase. She wowed the audience with an a cappella rendition of *Little Girl Blue*, which resulted in a contract with Columbia. She was all over the music world in the 1960s, working major clubs like the Blue Angel, Mr. Kelly's and the Hungry i, appearing on TV with Johnny Carson

and on the radio with Arthur Godfrey. All that changed with the advent of rock and roll; many of the clubs were closed and there was less interest in recording numbers from the Great American Songbook.

Carol continued to perform, working sporadically in the Northeast and South. In the late 1970s, she was back in New York, living and working with Jimmy Rowles; she even went on the road with Ella Fitzgerald to make sure he was in good shape for his performances after Rowles replaced Tommy Flanagan as Ella's accompanist. Since then, she's been in Boston, worked regularly, and recorded for Contemporary, Concord Jazz, Arbors and HighNote Jazz. On two separate occasions she hosted jazz series on NPR outlets. She recorded tributes to most of the major jazz singers and composers and our new release, an Ellington tribute, falls right into the pattern. She stopped performing so she could take care of her late husband, who died two years ago. This summer she's restarting her career with a concert at Jazz in July at the 92nd St. Y and at the Scullers in Boston. It's good to have her back on the scene.



ALSO AVAILABLE ON
AUDIOPHILE RECORDS

ACD-211

CAROL SINGS...

Jimmy Rowles	pno & arr
Frank Wess	ts
Norris Turney	as
George Mraz	bass
Joe Labarbera	dr



PETE FOUNTAIN (1930-2016)

by Paige VanVorst



Pete Fountain's death last month brought an end to one of the greatest success stories in the jazz world. His numbers are impressive – ninety albums, fifty-nine appearances with Johnny Carson on the Tonight Show, an almost continuous record of successful nightclub operation in the New Orleans area, and a string of local and national honors. But for a long time Fountain was just one of many young musicians trying to make his way on Bourbon Street.

Born in New Orleans in 1930, young Pete Fountain was sickly, so his doctor suggested playing an instrument would help to strengthen his lungs; he took up the clarinet when he was nine. He was in the marching band at Warren Easton High School, and took advantage of the presence (at Easton) of veteran cornetist Johnny Wiggs, who taught drafting at Easton and operated a for-profit music school, the State Band and Orchestra School, on the side; Fountain and George Girard were two of Wiggs' prominent graduates. He formed his first band, the Junior Dixie Band, when he was sixteen. They played at the Parisian Room and won the Horace Heidt Talent Contest. When he was a senior his teacher called him aside and asked him why he was so tired – Pete told him he was working five nights a week. The teacher asked how much he made and when he told him \$125 a week the teacher said that was more than he made and he should stick with music.

One of Fountain's principal influences during his early days was Irving Fazola. Fazola was one of the stars of Bob Crosby's Bob Cats in the 1930s and by the late 40s he was back in New Orleans, working on Bourbon Street and broadcasting with Johnny Wiggs. He learned a lot from watching Fazola and acquired one of his clarinets, which remained one of his treasures.

Fountain worked under most of the leaders in New Orleans in the 1950s – there was a lot of Dixieland on Bourbon Street in those days – the big leaders were Tony Almerico, Phil Zito, Santo Pecora – he worked with them all. His next big group was the Basin Street Six, a co-operative band that was headed for the big time until they broke up in clash of egos. About this time, Fountain was befriended by Joe Mares, younger brother of

cornetist Paul Mares, one of the pioneers of New Orleans jazz. Mares had connections with radio stations, and obtained a recording contract and some out-of-town bookings for the Basin Street Six. He started Southland Records, and young Fountain was one of his first artists. He began with 45 RPM EPs, which he later expanded to 10" and later 12" LPs without adding much additional material.

Pete Fountain and Al Hirt worked together in the mid-50's at Dan's Pier 600, a Bourbon Street dive, and Pete played on Hirt's first record, but neither could yet be termed stars. In fact, they were still struggling enough financially with growing families that Al Rose, an associate of Mares', got them day jobs as exterminators with Orkin. The exposure from the job at Dan's worked – Lawrence Welk's scouts heard Pete there and hired him to join the band. He was with the Champagne Music Makers for two years, after which he was nationally known; Welk broadcast two hours of music each week and Fountain got tremendous exposure. His departure from Welk came when he tried to swing an arrangement of *Silver Bells* Welk wanted played as written.

After he left Welk, he returned to New Orleans, signed a long-term contract with Coral Records, and started a small nightclub, the French Quarter Inn. He moved to Pete's Place, a larger club, eight years later and finally moved into the New Orleans Hilton in 1977. His clubs were a popular tourist destination for many years; I remember on my early visits to New Orleans that the cabs would all have ads on the roof saying he was in town, though he usually had first-class replacements when he wasn't.

One of Pete's long-standing traditions was the Half-Fast Walking Club, which he formed in 1960. Pete paraded with this group every Mardi Gras until he retired in 2013. Fountain closed his last New Orleans club in 2003; he attributed the closing to a large drop in tourism following 9/11. He relocated to a casino in Bay St. Louis, Mississippi and worked two nights a week there.

Hurricane Katrina had a devastating effect on Fountain – two of his houses were heavily damaged and the casino where he worked was

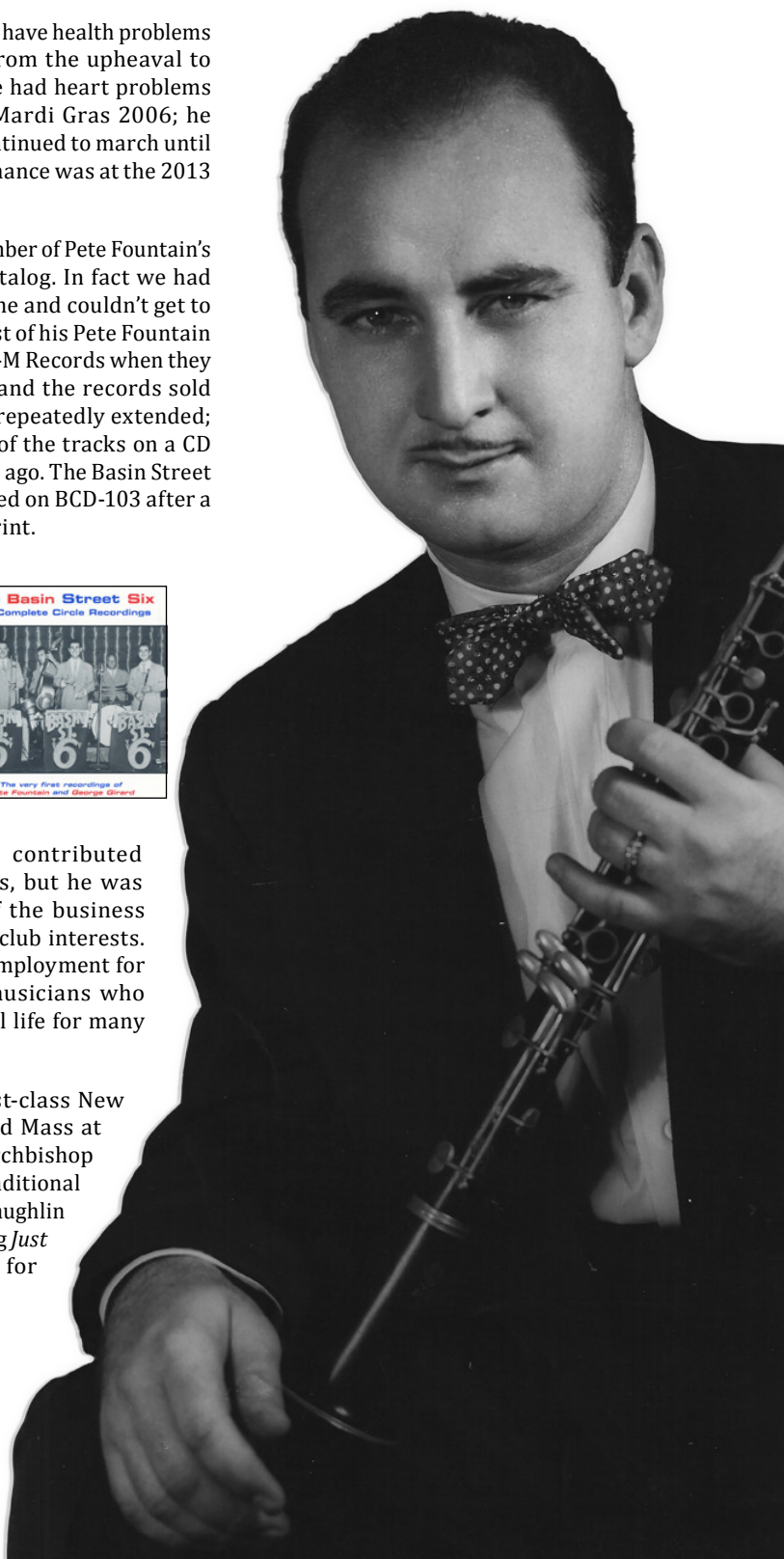
also destroyed. He began to have health problems about this time, largely from the upheaval to his life from the storm. He had heart problems and missed parading at Mardi Gras 2006; he regained his health and continued to march until he retired. His last performance was at the 2013 Jazz and Heritage Festival.

At Jazzology we've got a number of Pete Fountain's early recordings in the catalog. In fact we had some of them for a long time and couldn't get to them. Joe Mares leased most of his Pete Fountain and Al Hirt material to M-G-M Records when they became stars in the 60's, and the records sold so well that the lease was repeatedly extended; we weren't able to put all of the tracks on a CD (BCD-115) until a few years ago. The Basin Street Six recordings were released on BCD-103 after a long time of being out of print.



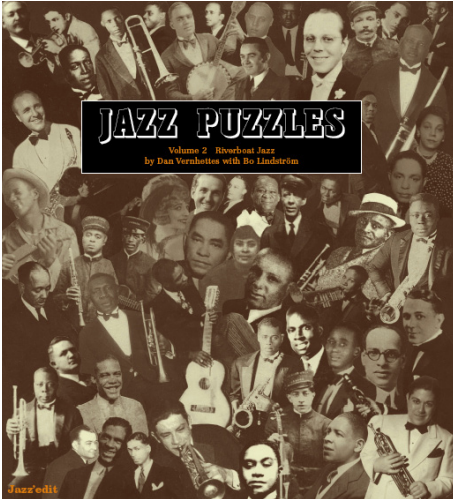
Pete Fountain not only contributed his music to New Orleans, but he was an important member of the business community with his nightclub interests. In addition, he provided employment for a large number of fine musicians who enriched the city's musical life for many years.

Fountain was given a first-class New Orleans send off – a grand Mass at the Cathedral with the Archbishop presiding, followed by a traditional New Orleans funeral. Tim Laughlin had the sad honor of playing *Just a Closer Walk With Thee* for his mentor.



JAZZBEAT BOOKSHELF

RECENT PUBLICATIONS by Paige VanVorst



JAZZ PUZZLES VOLUME TWO: RIVERBOAT JAZZ

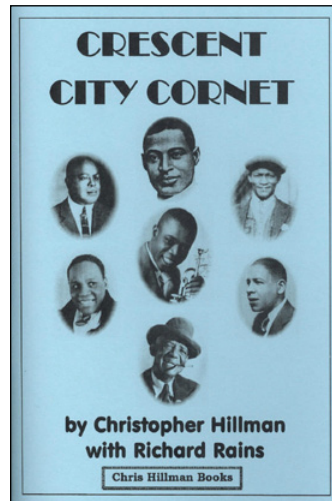
By Dan Vernhettes with Bo Lindstrom
(Paris: Jazz Edit, 2015, 245 pp softbound)

This is the third major work from Vernhettes, eagerly awaited following the success of his Tommy Ladnier book and Jazz Puzzles Volume One. Vernhettes has outdone himself as far as detail. The book is beautifully laid out, with eye-popping photos, many previously unpublished, as well as intricately detailed information on the various groups discussed. Detail includes census information on most of the musicians and their ancestors, lists of jobs for each of the groups, including in some cases hundreds of documented appearances, often including newspaper cuts used to advertise the jobs.

The result is a total immersion in the music of the 1920s and 30s – the book, which has LP-sized pages, has eleven chapters, each devoted to a different musician – they range from Louis Armstrong down to relatively minor players like Emmett Hardy and Sidney Desvigne, but no matter which chapter you look into, you'll find fascinating detail. And, even further, small thumbnail sketches are included about people and places that pertain to each section. More than once I'd get curious while reading the book, turn a page or two, and find a special section with just what I was wondering about.

The book has especially strong coverage of St. Louis, an area not normally covered in detail in jazz texts, and Charlie Creath, Dewey Jackson and Fate Marable are now in sharp focus. The other artist brought forward is David Jones – Danny Barker always insisted he was a major influence on jazz saxophone and he's now received due recognition.

The book is a visual delight – the printing is exquisite and the pages are beautifully laid out, providing a maximum of information, both text and graphics. This is a limited edition, so order soon if you want to make sure you get a copy. The email address is www.jazzedit.org and the mailing address is 45 Rue Roger Buessard, 94200 Ivry Sur Seine, France.



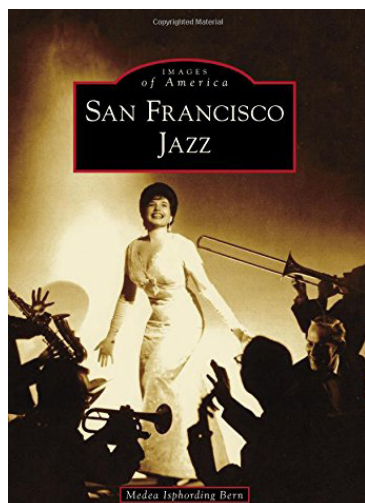
CRESCENT CITY CORNET

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

This is the ninth in an invaluable series of booklets compiled by Chris Hillman and his associates. This one differs from its predecessors in that it is not about blues piano and it is not a discography. *Crescent City Cornet* took shape 25 years ago as a proposed introduction to Hillman's *Bunk Johnson: His Life and Times*, but was pulled as it was felt it should be its own book. The booklet

follows the history of New Orleans jazz from the days of Buddy Bolden and John Robichaux down through Milton Battiste and Greg Stafford. The book provides a good summary of the careers of a large number of great New Orleans trumpeters – all the big names, and a clear explanation of where they fit into the jazz hierarchy – who influenced who and who broke new ground. The book is profusely illustrated with photos of most of the artists discussed in the book, most of them already familiar, as well as label prints. There is a useful appendix with footnotes and a selection of relevant CDs for each section of the book. In addition the book comes with a CD for research purposes with a wonderful selection representing almost all the artists in the book. It's nice to have all the greats on one record, with Bunk Johnson sharing space with Muggsy Spanier, Red Allen, and Paul Mares.

Available from Chris Hillman Books, 2 The Halt, Tavistock, Devon, PL19 95R, England. The email address is Scottlededoo@gmail.com. The booklet sells for 20 pounds – shipping to the US is another 4.5 pounds.



Images of America: SAN FRANCISCO JAZZ

By Medea Ispording Bern
(Charleston SC: Arcadia Press, 126pp paperbound)

This is one of a large series of local-interest history and culture books. The author, a San Francisco-based lawyer, has written on a number of local subjects; her interest in jazz

was inherited from her father, along with his record collection. The book is well-illustrated, with beautifully-reproduced photos, including a fine collection of vintage ephemera – newspaper ads, tickets, concert programs – which give the book a period flavor. The individual chapters range widely – Lu Watters and Turk Murphy each get a chapter, one is devoted to the early history on the Barbary Coast and Fillmore District, and later chapters cover women of jazz and an interesting oceanside club – Jazz at the Bach, which presented intimate concerts during the 60s and 70s.

There isn't a lot of text but what there is is interesting and generally accurate, except that the solo on *Dippermouth Blues* is generally credited to King Oliver rather than Louis Armstrong. The text gives a great picture of the various eras in SF jazz, and the photographs provide a beautiful sense of the places where the music thrived – I don't think I've seen an uglier nightclub than Pier 23.

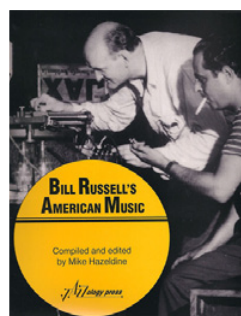
OTHER BOOK TITLES AVAILABLE FROM JAZZOLGY PRESS:

BILL RUSSELL'S AMERICAN MUSIC

by Mike Hazeldine

paperbound, with
Audio CD, 184 pp

JZB-5

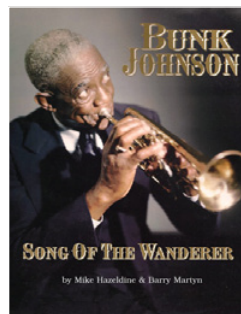


BUNK JOHNSON SONG OF THE WANDERER

by Mike Hazeldine
and Barry Martyn

paperbound, with
Audio CD, 276 pp

JZB-9



REVIEWS OF CDs

CURRENT & RECENT RELEASES



Just Jazz:

DANNY BARKER: NEW ORLEANS JAZZ MAN & RACONTEUR

GHB BCD-535/536

On Chartres Street in New Orleans there has been a plaque erected on the house where Danny Barker was born. It states that he was an 'African-American Creole guitar, banjo player, composer, singer, historian, storyteller, humorist, actor, painter and member of the Jazz Hall of Fame'.

Danny Barker appeared on over 1,000 recordings and his career is like the History of Jazz condensed into one man's lifetime. By 1926, he was playing with Lee Collins in New Orleans and the Gulf Coast area. Leaving the Crescent City he played banjo and guitar as required in and around New York with what some would now describe as contrasting musicians. These included Dizzy Gillespie, Charlie Parker, Bunk Johnson, Earl Bostic and, for many years, as a member of the Cab Calloway band. This double CD set gives examples of what this great musician achieved as a real working professional. As a raconteur, some of his conversations have been retained. In an interview, Michael White asked Danny what it was like recording with such a large range of musicians from Jazz pioneers to some of the latest, including Wynton Marsalis? His reply was, again what you would expect from him; "You just go on. Something you think you can make, you make. If the people really want you, they'll go along with what you do." (Source: Newsletter, Swedish Bunk Johnson Society, Spring 2016) This collection of recordings illustrates just how diverse his lifetime of making music was.

The excellent sleeve notes from Trevor Richards complement the many tracks with a short history of this man's accomplishments. Now to the music on this collection! As you will see on every track the personnel changes, so I have taken a Précis approach. Among the thirty six or so tunes, you will find so many favorites: Wild Bill, Percy Humphrey, John Brunious, Butch Thompson, Armand Hug and more.

Different creativity and approaches can be heard. CD1: tracks 2 and 3 with Albert Nicholas are artistic in their interpretation of a melody and then the 'This Is Jazz' recording with Danny on guitar and Pops Foster playing at a live session is, well, captivation.

The second CD kicks off with an R'n'B rhythm backed strongly by Danny, and contrasts with the later sessions with Louis Nelson. Tracks 5 to 16 are an assured selection from that late-'40s period with James P., Pops Foster, Baby Dodds, Art Hodes and Ralph Sutton. Just the names will give you an idea of what to expect. Recommend you go and buy this excellent CD set. I suppose one should start with listening to the first track first, but I suggest go to CD1: track 18 initially. This compilation is one for sitting down and listening as each tune illustrates a time, atmosphere and insight into the remarkable work, life and views of Danny Barker.

- Derek Winters



Jazz Journal:

★★★★★ (5 Stars)

MARLENE VER PLANCK: THE MOOD I'M IN

AUDIOPHILE ACD-348

It's official! God's in His Heaven and all's right with the world. Or, as we say down the poolroom. Marlene VerPlanck has a new album out and it's a pip. There are those of a cautious nature – you know the type, never buy braces without a matching belt – who fret that Marlene is not perhaps as young as she was and that the Great American Songbook is all but exhausted; the type of people who hesitate to buy shares in Microsoft.

What can I tell you? Just this. The pipes are as exquisite as ever and I can personally vouch that there are still 382 virgin pages in the GAS and the chances are Marlene will get around to them sooner or later. Meanwhile we have something of a double whammy here because the album appears in England just as Marlene is starting her annual UK tour and as always she is accompanied

by the same trio who back her on the album. John Pearce, piano, Paul Morgan, bass, and Bobby Worth, drums, or, to put it another way, the best in the business back the best in the business.

Starting the way she means to go on Marlene sings the bejesus out of the title track and leaves guest musos Andy Payani and Mark Nightingale begging for mercy on a scintillating collection of gems that come thick and fast and all out of the right bottle, before signing off with a ballad to die for, Alan Lerner and Burton Lane's *Too Late Now*. It's not, however, too late to add this fine album to your collection, ideally at a gig near you. You'll thank me, I promise.

- Leon Nock

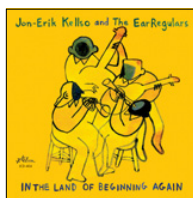
Down Beat Magazine: ★★★★★ (5 Stars)

Marlene VerPlanck has been exploring the Great American Songbook since her days singing in the bands of Charlie Spivak, Tex Beneke and Tommy Dorsey. She's contributed backing vocals to a legion of artists, including Sinatra and KISS, and has sung on demos for the writers in the Brill Building. But it's her work as a solo artist that has brought her lasting fame. On this, her 24th album, the singer continues to showcase her impeccable phrasing, sinuous melodic sense and flawless diction. She's a quiet vocalist, but she conveys an encyclopedia of emotion with every word. "Come On Strong," a Sammy Cahn/Jimmy Van Heusen obscurity, is a case in point. It's a celebration of carnal love, and when she whispers the titular lyrics you can feel the growl behind her purr. Bobby Worth's drums and Andy Panayi's saxophone add to the subtle sizzle.

VerPlanck's voice is like a summer breeze, warmly caressing the simple, poetic lyric, especially when delivering the pensive vocal that enhances Duke Ellington's "It Shouldn't Happen To A Dream." Mark Nightingale's muted trombone complements her vocal with a smoky, restless solo. VerPlanck's playful phrasing is evident on the title track. She plays with the rhythm, singing before and behind the beat, taking the song home with a cluster of frisky extended notes. At 82, she still has most of her range, lending these timeless standards a heartwarming grace.

- J. Poet

Jazz Journal: ★★★★★ (4 Stars)



JON-ERIK KELLO & THE EarREGULARS IN THE LAND OF BEGINNING AGAIN

JAZZOLGY JCD-404

New Orleans Stomp; Kissing My Baby Goodnight; EarRegularity; Blues In My Heart; S'posin'; Smoke Rings; I Surrender Blue (El Azul de la Rendicion); Out Of The Gate; Once In A While; In The Land Of Beginning Again

Jon-Erik Kellso (tpt), Evan Christopher (clr), Matt Munisteri (gtr), Kerry Lewis (bs)

Jon-Erik Kellso and Matt Munisteri formed the EarRegulars in 2007. The band's weekly residency at New York's Ear Inn has continued ever since, the trumpeter and guitarist working with an ever-changing roster of players. For this album, the band's second, clarinetist Evan Christopher and bassist Kerry Lewis join in the fun – and fun In The Land Of Beginning Again most certainly is.

Most of the tunes are well-established if not well-known. The quartet plays each one with an authentic flair and a laid-back, low-key approach that reflects the spatial limitations of the Ear Inn (even though the album was recorded in a New Orleans studio). The musical interplay is complementary rather than combative: epitomized by Kellso and Christopher's interaction on *S'posin'*. The mid-tempo jollity of Louis Armstrong's *New Orleans Stomp* opens proceedings, Benny Carter and Irving Mills' *Blues In My Heart* showcases the EarRegulars' fragile and tender side, *Kissing My Baby Goodnight* and *Once In A While* give Kellso a chance to play with a little more attack as his colleagues maintain a more relaxed style.

Of the three original tunes, Kellso's *EarRegularity* displays ragtime influence, his *Out Of The Gate* is a lively swinger. Christopher's *Surrender Blue (El Azul De La Rendicion)* is a lovely ballad, centered on a duet between Christopher's warm-toned clarinet and Munisteri's finger-picked guitar.

Connoisseurs of cover design might like to note that the artwork for In The Land Of Beginning Again is by rising-star vocalist Cecile McLorin Salvant. Next time round, if the EarRegulars could

persuade her to pick up a microphone as well as a paint brush there could be a classic album in the making.

- Bruce Lindsay

Jersey Jazz:

For lovers of classic jazz, the date June 17, 2007 is a memorable one – for on that evening, trumpeter Jon-Erik Kellso and guitarist Matt Munisteri started their weekly Sunday night sessions at the Ear Inn on Spring Street in Manhattan. They opted to invite a horn player and a bassist to join them each week to form a group that they dubbed the **EarRegulars**. Though the cast of players changes from week to week, and there are usually some other cats who drop in with their axes, the music is always first-rate. On ***In The Land Of Beginning Again***, Kellso and Munisteri headed down to New Orleans where they called upon clarinetist Evan Christopher and bassist Kerry Lewis to head into the Audiophile Studios to get some singing sounds captured for eternity. The Results of their efforts provide a package of pure musical pleasure. They play ten selections, mostly from the 1920s and 1930s, but also including “EarRegularity” and “Out of the Gate” by Kellso, and “Surrender Blue (El Azul De La Rendicion)” by Christopher, all three of which fit seamlessly into the program of older music. Kellso is in top form, as is Christopher, each of them among the very best players on their respective instruments. Munisteri plays steady rhythm, has several sparkling solo turns and offers warm vocals on “Sposin” and “In The Land of Beginning Again,” a 1918 ditty that was given new life when Bing Crosby revived it in *The Bells of St. Mary’s* many years later. This is guaranteed smile-inducing recording!

- Joe Lang

here are Marky Markowitz (flh) and Milt Hinton (b). No frills, just theme statements with good solos throughout. The repertoire touches on famous names, including Basie and Ellington, and everything is played with spirit and undoubted enjoyment by all. Hard to believe that this album is almost 40 years old. The original vinyl release (on Famous Door) is extended by three alternate takes as well as the previously unissued *I Surrender, Dear*. From the notes by Alfred D. Ticoalu it is good to know that Miles is playing again after a 2014 lung transplant.

- Bruce Crowther

Nights at The Turntable by Scott Yanow

Considering his stature as one of the top swing-oriented drummers and one who uplifted the Count Basie Orchestra of the 1970s, it is surprising that Butch Miles has not led more albums in his career. While he led isolated sets for the Nagel-Heyer label in 1994 and 2003, all of Miles’ other records as a leader were for the tiny Famous Door and Dreamstreet labels during 1977-86. Harry Lim of Famous Door particularly enjoyed Miles’ playing, documenting him on as a leader on seven albums of which Miles And Miles Of Swing was the first..

This fine set from 1977 teams the drummer with both Scott Hamilton and Al Cohn on tenors, flugelhornist Marky Markowitz, pianist John Bunch and bassist Milt Hinton. The recent reissue by Jazzology augments the original seven selections with three alternate takes and a previously unreleased version of “I Surrender Dear.” Miles has his share of solos space (being showcased on Basie’s “The King”) but also features his sidemen quite generously. While Hamilton and Cohn appeared on many sessions during the era (and the former is still a regular in the recording studio), Markowitz was heard much less frequently. After serving stints in the 1940s with the Charlie Spivak, Jimmy Dorsey, Sonny Dunham, Boyd Raeburn, and Woody Herman Orchestras, he became a studio and session musician who only infrequently was featured as a soloist. Fortunately Markowitz is on a few of Miles’ Famous Door dates and one of his own, and is heard in top form throughout this CD.



Jazz Journal:

★★★★ (4 Stars)

**BUTCH MILES SEXTET:
MILES & MILES OF
SWING**

PROGRESSIVE PCD-7163

Lively mainstream jazz from a group of then veterans and newcomers. The “others” heard

Such songs as “Cherokee,” a slower-than-usual version of “Take The ‘A’ Train” and “Broadway” all receive excellent treatment by these swing all-stars, all of whom play up to their high potential.

- Scott Yanow



L.A. Jazz Scene:

**CAROL SLOANE:
SOPHISTICATED LADY**
AUDIOPHILE ACD-195

Carol Sloane has been a major jazz singer since at least 1961-62 when she recorded her classic album *Out Of The Blue*. Despite her talents, she was almost completely unrecorded during 1964-76. *Sophisticated Lady*, performed in Tokyo in 1977, brought her back to records. It was the first of her series of albums for Japanese labels (some of which were later released in the U.S.) before signing with Concord in 1988. It is fortunate that Japanese jazz audiences adopted her music for many of her albums are gems, especially *Sophisticated Lady*. Joined by pianist Sir Roland Hanna, bassist George Mraz and drummer Richie Pratt, Carol Sloane performs a full set of Duke Ellington's music which also includes two versions of Billy Strayhorn's "Take The 'A' Train" and a swinging and scat-filled version of "Satin Doll" which was co-written by Ellington and Strayhorn. Her versions of Duke's songs are concise (clocking in between 1:43-5:14) and get their point across quickly but also contain their share of surprises. A medley of "I Let A Song Go Out Of My Heart" and "Do Nothing Till You Hear From You" (a duet with bassist Mraz) is an excellent display for her lovely voice and swinging placement of notes. Other highpoints include an uptempo (if brief) "It Don't Mean A Thing," an unaccompanied version of "Come Sunday" and an inventive revival of "Mood Indigo" on which she recalls Ella Fitzgerald a bit in her tone. Carol Sloane, who is still active, deserves to be celebrated as one of the greats. *Sophisticated Lady* (available from www.jazzology.com) is highly recommended.

- Scott Yanow



Just Jazz:

**KRIS TOKARSKI:
CLASSIC RAGS NEW
ORLEANS STYLE**
SOLO ART SACD-171

Ragtime has always been an integral part of Jazz history. With its formative years being 1890 through to around 1915, any of the written Rags became part and parcel of a jazz band's repertoire. In the 1950s, we were mesmerized by a set of band rags performed by Ken Colyer's Jazzmen, unknowingly to us fans at the time, borrowed from the Kid Ory and Papa Mutt Carey recordings of the 1940s. Even Chris Barber put together an excellent tribute with his *Elite Syncopations* LP.

In the 1970s there was a resurgence of Ragtime because of the film 'The Sting', with *The Entertainer Rag* becoming a 'Hit' all over again. Many Ragtime orchestras were formed, also piano soloists and trios started performing the 'Red Backed Book of Rags'.

This CD of Rags performed by the young New Orleans based pianist Kris Tokarski, is similar to many done in the past. However, his performances are very much in the idiom of Jelly Roll Morton, where as they are played in a light, swinging way, unlike the staid performances of Joshua Rifkin. On the majority of the tunes he is accompanied by the very fine bassist, Cassidy Holden – watch out for him – he's going to be a big name. On drums is my old pal, Hal Smith, probably one of the best Traditional jazz drummers in the USA.

Hal's first recording was with the Ragtime pianist Bill Mitchell in the late 1970s, so he is an old hand at this game. The titles on which all three musicians perform have an excitement and beat rather than the usual sterility that some Ragtime performances can have.

I was lucky to catch their first set at the French Quarter Festival this year, and despite the cacophony of the techno-pop blaring from the bars on Bourbon Street, they managed to create a lively and creative atmosphere which made my ears dismiss the crap going on around me.

This is a first class CD and I highly recommend it.

- Pete Lay



The New York City Jazz Record:

**CHUCK WAYNE:
TRAVELING**
PROGRESSIVE PCD-7008

What a delight to rediscover Chuck Wayne on this offering. Originally recorded 40 years ago and first released as a vinyl LP in 1980, it starts a new life in this CD reissue, coming about a year before the 20th anniversary of the guitarist's death. Wayne leads a group of Jay Leonhart (electric bass), Ronnie Bedford (drums) and vibraphonist Warren Chiasson performing a collection of familiar standards.

One of the first bebop guitarists and noted for developing a legato technique of playing that has influenced many players who have come after, Wayne is in excellent form. His wealth of musical ideas is enormous and flow as if his fingers were a part of his guitar. His use of tempo changes and rhythm patterns is crucial to making these familiar songs seem fresh.

Each track is a little gem. The ones featuring Chiasson show off the tight musical connection between the two, whether they are playing in unison, as on Benny Carter-Spencer Williams' "When Lights Are Low", or off of each other, as on Cole Porter's "I Concentrate On You" where they join each other in a classical invention. Chiasson is a pioneer of four-mallet vibraphone playing and ably demonstrates his virtuosity on Michel Legrand's smooth flowing ballad "The Summer Knows" as well as on the super-fast tempo of Wayne's title track. Leonhart provides solid bass throughout and is lyrical on his solos—particularly Tommy Wolf-Fran Landesmann's "Spring Can Really Hang You Up The Most" (on which Wayne takes a solo that can really melt down a listener). Bedford is not only a timekeeping drummer but one who plays melody and is a tap dancer with his brushwork, as heard on the title song and behind Leonhart's solo on "When Lights Are Low".

This is an exciting recording, one that sounds and feels as if was recorded yesterday instead of decades ago. Let's hope there are more of Wayne's LPs or unreleased tracks that will appear in the future because this kind of good music has no expiration date. - Marcia Hillman



Jazz Journal:

★★★★ (4 Stars)

**BILL WATROUS:
CORONARY TROMBOSSA!**
PROGRESSIVE PCD-7153

Trombonist Bill Watrous followed an ever progressive path through jazz, always sounding at ease, regardless of milieu, but making his greatest impression in the sort of modern-mainstream heard in this set, the third effort by a settled line-up. Technically adroit and possessor of a rounded tone of striking clarity, Watrous was influenced by Carl Fontana and probably Bill Harris. His lines are always of interest and peppered with witty touches. As the only horn, he carries considerable responsibility but meets the challenge with a continuous flow of well-founded ideas.

His extended solo on *No More Blues* shows a sure grasp of continuity and momentum without opting for verbosity. Redolent of cinema intervals provided by the stringed syrup of Mantovani, *Charmaine* is surprisingly adapted to an acceptable jazz vehicle. Fine interpretations of *Rainy Day* and *Blue and Sentimental* bespeak Watrous' good taste, while on his own *Pig Farm* he brings to the fore his expertise as a virtuoso performer at high tempo. *Goodbye* is a mellow ballad outing, and proceedings close with a jaunty *Diane*, a tune revitalised years previously by Miles Davis.

- Mark Gardner



Scott Yanow:

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

La Zorra; Jitterbug Waltz; Mudslide Solly; Shadow Waltz; How About You; The Song Is You; There Is No Greater Love (49:15)

Bill Watrous, trombone, Jim Cox, piano, Fender Rhodes, Tom Child, bass; Chad Wackerman, drums; Dave Levine, percussion, vibes

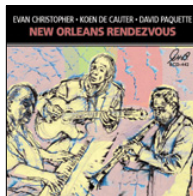
Trombonist Bill Watrous first gained a lot of attention for the two albums that he recorded with his Manhattan Wildlife Refuge Big Band for Columbia during 1974-75. He recorded some of his finest small group sets for the Famous Door label, leading five impressive albums during 1973-83. After moving to Los Angeles in the late 1970s, Watrous became involved in jazz education, giving a countless number of clinics and becoming a regular at college jazz festivals. While Watrous has worked in the studios and appeared in local jazz clubs in the years since, he has recorded much less frequently during the past couple of decades and tends to be overlooked in jazz polls despite his continuing excellence at the age of 77.

Watrous has long had the ability to play bop-oriented music as fast as any other trombonist while always displaying a beautiful tone. *La Zorra*, originally recorded for the Famous Door label in 1980, features him in top form leading a quartet/quintet that also includes Jim Cox on acoustic and electric pianos, bassist Tom Child, drummer Chad Wackerman and occasionally Dave Levine on percussion and vibes.

The opener, “*La Zorra*,” is ironically the most dated performance on the CD due to the Fender Rhodes (Jim Cox is much stronger on acoustic piano) and the period rhythms. However despite that, the opening four-minute trombone solo is a bit wondrous. “*Jitterbug Waltz*” would have made a better opener for it is a true rarity in Watrous’ discography, an unaccompanied trombone solo. He alternates his melodic improvising with some low-note multiphonics which he uses for punctuation. “*Mudslide Solly*,” an uptempo original, has rewarding solos from the trombonist, Cox (this time on piano) and bassist Child.

“*Shadow Waltz*,” an obscure standard worth reviving, is given a rollicking treatment. “*How About*” begins with a slow melody chorus and then, after Watrous takes an explosive break, it is taken at a swinging pace. Watrous tosses in an unaccompanied chorus in the middle of his solo. Both “*The Song Is You*” and the “bonus cut” “*There Is No Greater Love*” (which was not on the original Lp) are taken at burning tempos that Watrous handles effortlessly.

La Zorra is one of Bill Watrous’ finest recordings and serves as a perfect introduction to the playing of the brilliant trombonist.



New York City Jazz Record:

**EVAN CHRISTOPHER-
KOEN DE CAUTER-
DAVID PAQUETTE:
NEW ORLEANS RENDEZVOUS**
GHB RECORDS BCD-442

Evan Christopher has made his mark as a jazz clarinetist leading various traditional jazz bands like *Clarinet Road* and *Django à la Créole*, his style building upon the sound of New Orleans clarinet greats like Sidney Bechet, Barney Bigard and Johnny Dodds. This is truly an international session, with Belgian guitarist Koen De Cauter, New Zealand pianist David Paquette, American bassist Mark Brooks and English drummer Trevor Richards. It dates from 1999, when the musicians were gathered to record material to expand an earlier LP into CD length. They then decided to play a few more songs, not realizing the music would lie dormant for more than 15 years.

While Christopher is the youngest member of this assembled group, he plays with the fire and skill of a veteran, whether soloing or within the ensemble. The meeting sounds like old friends and personal favorites, with no one trying to show off their chops to excess, as some artists influenced by Bechet and Django Reinhardt are known to do. The piano sounds like one found in a joint that hasn’t seen a tuner in some time, adding to the informal air.

“*Blues My Naughty Sweetie Gave to Me*” is an easygoing opener showcasing Christopher to good effect. “*Chlo-e (Song of the Swamp)*” is probably best known to listeners over 60 from the wild Spike Jones arrangement of the ‘40s. Christopher takes it back to its roots with a lyrical, understated setting, beautifully supported by De Cauter. Paquette adds his raspy, Jimmy Rowles-flavored vocals to the loping, weary treatment of Marty Bloom-Walter Melrose’s “*Melancholy*,” and an obscure Irving Berlin composition “*Walking Stick*” (waxed by Louis Armstrong with the Mills Brothers in the late ‘30s) and featuring some Django-influenced guitar and bluesy clarinet. The finale, “*Song of the Islands*”, is a low-key affair, which adds De Cauter’s son Waso on guitar.

This release will delight traditional jazz fans. One complaint is that only a few composer credits are given in the liner notes and not at all in the song list.

- Ken Dryden



Just Jazz:

**CHARLIE DEVORE
and his NEW ORLEANS
FAMILY BAND**

GHB BCD-553

Over The Waves; Careless Love; Girl Of My Dreams; Up A Lazy River; Ti-Pi-Tin; Trouble In Mind; Bogalusa Strut; You Can Depend On Me; Should I?; Make Me A Pallet On The Floor; Yearning; Old Fashioned Love; I'm Forever Blowing Bubbles (69:34)

Collective personnel: Charlie DeVore (cornet), Jamie Wight (cornet, piano, vocal), Bill Evans (trombone, bass), Brian O'Connell (clarinet), Ryan Burrage (clarinet), Marcello Bona (piano), Lars Edegran (piano), Bernie Attridge (bass), Jojjo Wight (guitar, drums), Frank Oxley (drums)

George Buck went ahead in December, 2013, but happily, his record company is still bringing out wonderful records and this is one of them. There are thirteen standards here, most of which would surely feature in most Just Jazz readers top 100 favorite old tunes and the good news is that they're actually played in the New Orleans style.

This is how they used to sound – and it doesn't half do my head in when I buy a CD which says 'New Orleans' on the can, so to speak, and it proves to be much more funk than Bunk. Thankfully, the music on this CD is the real deal and whets the appetite rather than sates it. Recorded in the Crescent City in 2014, it is something of an anachronism, then. A very pleasing anachronism!

If a New Orleans band is only ever as good as its trumpeter or cornettist, this one is very good indeed because Charlie DeVore is on ten of the tracks, and, as one of the founding members of the Hall Brothers Jazz Band, he blows his cornet like an old timer, sharp and strong, sweet and hot. You might say he's got some of the pungency of Bunk and piquancy of Kid Thomas. Jamie Wight, apparently the inspiration behind the recording,

leaves his keyboard to play cornet on the other tracks and is no slouch, himself.

There are some great musicians here, all friends, invited along to the studio to play for pleasure, most of them good old pros apart from a couple of gilded youths, Jojjo Wight on guitar or drums and Ryan Burrage on clarinet, who, one day, will surely be old pros themselves. They're already firmly part of the New Orleans family!

We're in the bull market with this record, in other words buy, buy, buy, but there's no bull about it. It's exactly what it says on the cover: Charlie DeVore and his New Orleans Family Band. It sort of embraces the whole New Orleans Jazz fraternity.

-Andrew Liddle



Syncopated Times:

**LARS EDEGRAN'S
PALM COURT JAZZ
ALL STARS:
HELLO DOLLY!**

GHB BCD-539

Lars Edegran's Palm Court All Stars' Hello Dolly gathers together some of the finest players on the New Orleans scene today. Edegran on piano and guitar is joined by either Gregg Stafford or Kevin Louis on trumpet/cornet, trombonist Robert Harris, Sammy Rimington on clarinet and alto, bassist Richard Moten, drummer Jason Marsalis and singer Topsy Chapman for 13 vintage standards plus Rimington's alto feature on "Five Minutes More." With Chapman, Stafford and Harris contributing occasional vocals, and all of the musicians in top form, this is a good-time trad music that is always fun to hear and often featured at the Palm Court in New Orleans. The spirited renditions of such songs as "Hello Dolly," "China Boy," "Baby Face," and a hot "That's A Plenty" show that New Orleans jazz is still very much alive today.

-Scott Yanow

IN REMEMBRANCE

OF THOSE WHO HAVE PASSED ON

Sir Charles Thompson (1918-2016)

Charles Thompson, a pianist who occupied the cusp between the Swing and Bebop eras, died June 16 in a Tokyo hospital; his death was caused by complications from colon cancer. Thompson grew up in Denver, worked in southwestern territory bands in the late '30s, and settled in New York in the early '40s, where he was dubbed Sir Charles by Lester Young. He worked all over 52nd St during its golden era, and recorded with most of the swing and bebop stars of the time. When jazz organ became popular, he took it up and worked all over the world during the 1950s. He was active well into his 90's, and spent time both here and in Japan; we recently issued a CD he made in Japan on Jazzology JCD-393. He was the last surviving musician profiled in John Chilton's *Who's Who of Jazz*, which covered musicians born before 1920.

Julius La Rosa (1930-2016)

Julius LaRosa, who became a national cause celebre in 1953 when he was fired on the air by Arthur Godfrey, died June 12 at his retirement home in Crivitz, WI. LaRosa was an overnight sensation when Godfrey discovered him while he was in the Navy - he made a guest appearance and was hired to start when he was discharged. Post-Godfrey he had several successful albums, appeared around the country in musical theatre, and worked as a disc jockey on stations in New York City and Newark. He was nominated for a daytime Emmy for a recurring role on *Another World*. In 1986 he recorded an Audiophile CD, *Lovers and Losers*, backed by the Loonis McGlohon Trio (ACD-190). He was an excellent singer in the mold of Perry Como and Tony Bennett, two of his contemporaries. Despite changing tastes in the music industry, he performed up to his retirement a few years ago.

Joe Ascione (1961-2016)

Joe Ascione was a talented, versatile drummer who worked with a blinding number of groups of all genres, from Cab Calloway to David Grisman and Phoebe Snow. He was drummer from age four and as a teenager worked as a roadie for Buddy

Rich. His life was cut short by multiple sclerosis- he was diagnosed in 2000 and worked as long as his health allowed. He died March 18. He was a regular at the Atlanta Jazz Party and is featured on ten of our CDs- with Daryl Sherman, Ed Polcer, Summit Reunion and Barbara Lea.

Doster "Doc" DeHaven (1931-2016)

Trumpeter Doc DeHaven died August 11. DeHaven was a pillar of the Madison WI jazz community. He worked sixteen years at the Pirate Ship, a downtown nightclub, and taught music thirty years at a local high school. His music was basically mainstream verging on Dixieland. He recorded a number of LPs during the sixties and seventies for the Cuca label, and was a longtime mentor to younger musicians.

Jean "Toots" Thielemans ('22-2016)

Jean-Baptiste "Toots" Theilemans, 94, longtime jazz guitarist and harmonicist, died August 22 in a Belgian hospital. He toured Europe with Benny Goodman in 1949 and moved to the US three years later. He worked with all the major jazz figures of that time, including Charlie Parker, Miles Davis, George Shearing and John Lewis. He had a hit in 1962 with *Bluesette*, and achieved iconic status when he recorded *Sunny Days*, the opening theme from *Sesame Street*. He was a perennial poll-winner for harmonica and/or miscellaneous instruments, neither of which are particularly competitive segments of the jazz world.

Helen Arlt (1934-2016)

Helen Arlt was a mainstay of the New Orleans Jazz Club for many years and involved in almost everything involving traditional jazz in New Orleans for many years. She was the last survivor from the early days of the NOJC, when it was run by Doc Souchon. She died March 20 in New Orleans. She had the honor of welcoming Louis Armstrong when he returned to New Orleans in 1965- he had boycotted the city for many years because city ordinances forbade integrated bands, but Arlt and Myra Menville of the NOJC

put on a fabulous reception for him.

Alden Ashforth (1934-2016)

Alden Ashforth, 82, died January 29 in New Orleans. A professor of music at UCLA, his specialty was electronic music, though he was skilled on all the keyboard instruments as well as clarinet and cello. He had been an invalid for several years. During his undergraduate days, he and David Wycoff left Harvard for New Orleans, intent on documenting New Orleans jazz. They recorded the first sessions with Kid Thomas and Billie and DeDe Pierce for Bill Russell in 1951 and several later sessions for Folkways. He also recorded three sessions documenting New Orleans' marching bands.

Rudy Van Gelder (1924-2016)

Rudy VanGelder, 91, the most famous jazz recording engineer ever, died August 25. VanGelder, an optometrist by trade, started recording jazz bands at his parents' home in the early 1950s. He developed his own recording equipment and ultimately built a studio in Englewood Cliffs NJ. He recorded for most of the major jazz labels, principally Blue Note and Prestige, and recorded iconic sessions with most the major jazz stars; he also did on-location recordings. Gus Statiras of Progressive Records was a customer during the early days of his label. VanGelder's major traditional jazz recording was Blue Note 1205 (1955) the last recording by the George Lewis band with its original personnel.

Derek Smith (1931-2016)

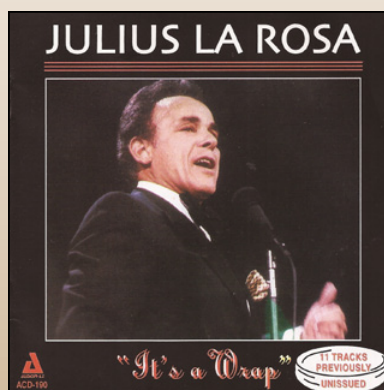
Pianist Derek Smith died August 21. A native of England, he was a member of John Dankworth's big band until he decided to go to the US. He arrived without any prospects, and within a few weeks was working regularly. He toured with Benny Goodman, was in Doc Severinsen's Tonight show band for seven years, and recorded with major jazz and pop stars for many years. He was one of Gus Statiras' favorites and recorded five Progressive albums as leader, and was a sideman on several more. He was retired from music for several years.

IN REMEMBRANCE



JCD-393

SIR CHARLES THOMPSON
WITH YOSHIO TOYAMA
AND DIXIE SAINTS



ACD-190

JULIUS LA ROSA
IT'S A WRAP

featuring: Loonis McGlohon
Sextette & Trio

////// OF ARTISTS WHO MADE TIMELESS MUSIC



BCD-103

THE BASIN STREET SIX COMPLETE CIRCLE RECORDINGS

THE VERY FIRST RECORDINGS
OF PETE FOUNTAIN & GEORGE GIRARD



PCD-7002

DEREK SMITH TRIO LOVE FOR SALE

featuring: Bobby Rosengarden,
and George Duvivier



BCD-300

PETE FOUNTAIN DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS



PCD-7035

DEREK SMITH THE MAN I LOVE

feat: Scott Hamilton, George Mraz,
Billy Hart, Dick Meldonian,
and Harold Lieberman

JAZZOLOGY DVDS:

SELECT VIDEO DOCUMENTARIES:

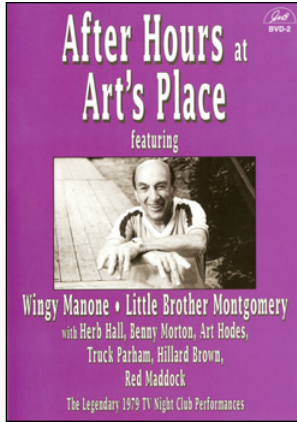


BVD-3

BARRY MARTYN'S LEGENDS OF JAZZ

FEATURING:

PAPA JAC ASSUNTO, LEO DEJAN, SAM LEE, JOHN EWING, ALTON PURNELL, ADOLPHUS MORRIS AND BARRY MARTYN

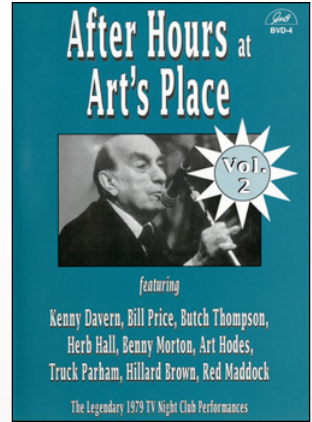


BVD-2

AFTER HOURS AT ART'S PLACE VOL. 1

THE LEGENDARY 1979 TV NIGHT CLUB PERFORMANCES:

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



BVD-4

AFTER HOURS AT ART'S PLACE VOL. 2

THE LEGENDARY 1979 TV NIGHT CLUB PERFORMANCES:

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



AMVD-4

NEW ORLEANS JAZZMEN

FEATURING:

RARE AND VINTAGE FILMS OF: BUNK JOHNSON, PUNCH MILLER, EMILE BARNES, KID THOMAS, MANUEL MANETTA, JOHN HANDY, GEORGE LEWIS, KID HOWARD, JIM ROBINSON AND PAUL BARBARIN



AMVD-3

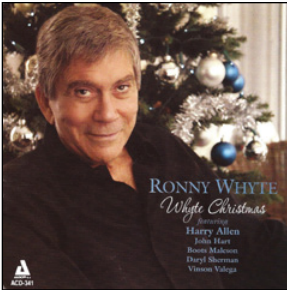
NEW ORLEANS PIANO PLAYERS

FEATURING:

AN EXTREMELY RARE FILM DOCUMENTING THE STYLES OF NEW ORLEANS PIANO PLAYERS: MANUEL MANETTA, RICHARD M. JONES, ALTON PURNELL, JOE ROBICHAUX, FATS PICHON, BURNELL SANTIAGO AND OTHERS.

CHRISTMAS CDS:

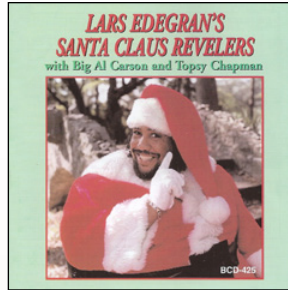
HOLIDAY SEASON FAVORITES:



ACD-341

RONNY WHYTE
WHYTE CHRISTMAS

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



BCD-425

LARS EDEGRAN'S
SANTA CLAUS REVELERS

BIG AL CARSON
AND TOSPY CHAPMAN



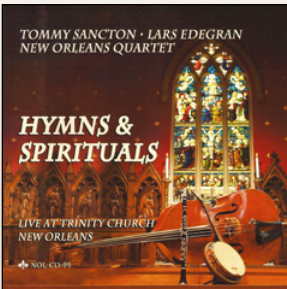
CCD-158

HENRY JEROME 1950-1956

CHRISTMAS & OTHER
PRECIOUS MEMORIES

ALSO AVAILABLE FROM JAZZOLOGY:

OTHER CDS OF INTEREST:



NOL-CD-99

TOMMY SANCTON
LARS EDEGRAN
NEW ORLEANS QUARTET

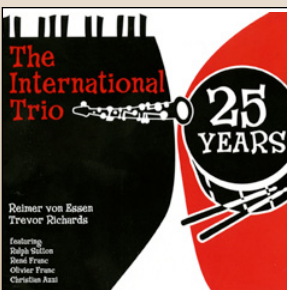
HYMNS & SPIRITUALS
LIVE AT TRINITY CHURCH
NEW ORLEANS



NOJP-CD-9

TREVOR RICHARDS
NEW ORLEANS BAND

with LEROY JONES, CHARLIE
GABRIEL and ED FRANK



NOJP-CD-3 (3-CD BOX)

THE INTERNATIONAL TRIO

with REIMER VON ESSEN,
TREVOR RICHARDS,
Feat: RALPH SUTTON,
RENE FRANCO, OLIVIER FRANCO
and CHRISTIAN AZZI



NOJP-CD-11

THE INTERNATIONAL TRIO

with REIMER VON ESSEN,
RALPH SUTTON, TREVOR
RICHARDS and OLIVIER FRANCO

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COMPACT DISCS

DANNY STILES FIVE
feat. **BILL WATROUS**
IN TANDEM
PROGRESSIVE · PCD-7175

DON FRIEDMAN
LOVE MUSIC
PROGRESSIVE · PCD-7045



DIGITAL RELEASES

ERSKINE BUTTERFIELD
AND HIS BLUE BOYS
TUESDAY AT TEN
CIRCLE · CCD-62

BUTCH MILES SEXTET
SALUTES GENE KRUPA
PROGRESSIVE · PCD-7173

BUTCH MILES SEPTET
MORE MILES,
MORE STANDARDS...
PROGRESSIVE · PCD-7174

