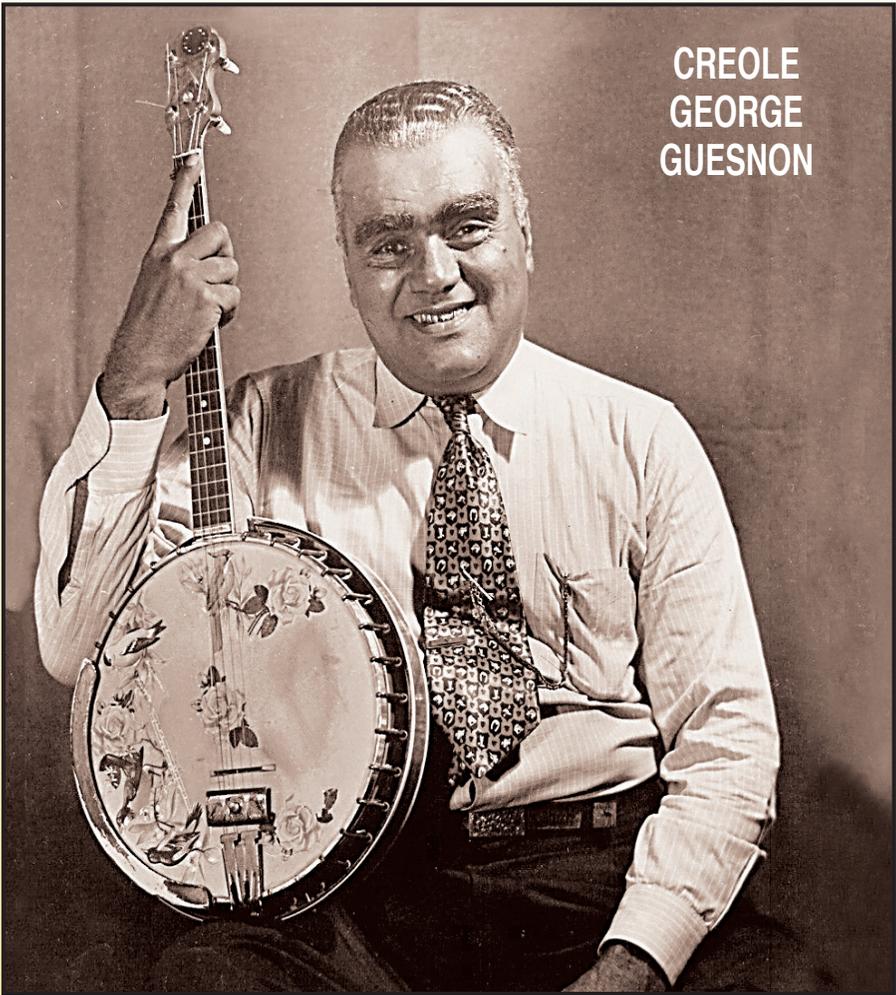


A7ology

NEWSLETTER

APRIL 2013



CREOLE
GEORGE
GUESNON

Back in **STOCK**

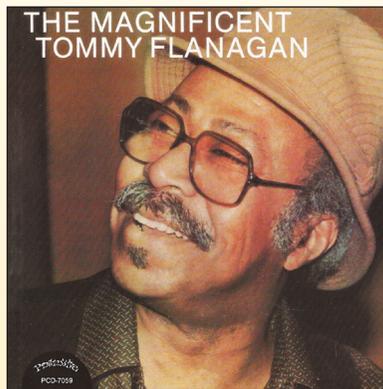
PRICE: \$15.98 MEMBERS: \$13.00



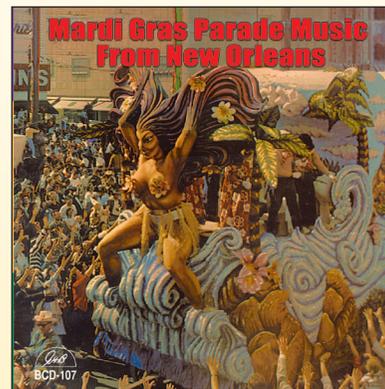
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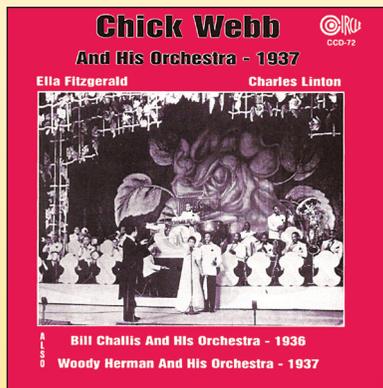
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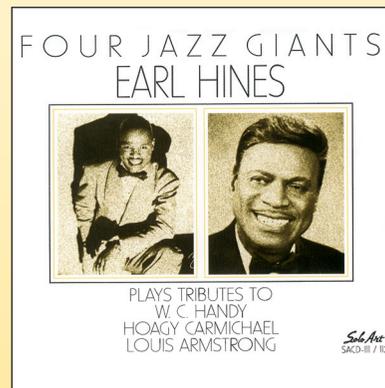
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BCD-107



CCD-72



SACD-111/112

GHB JAZZ FOUNDATION

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JAZZOLOGY NEWSLETTER APRIL 2013

Here is our first newsletter for this year 2013. In it you will find a presentation of our seven new releases as well as articles on Creole George Guesnon, Sammy Price and George Lewis CD and book reviews and other bits of information.

OUR NEW RELEASES By Paige VanVorst



CREOLE GEORGE GUESNON

Plays Sings & Reminisces

AMCD-138

PRICE: \$15.98 MEMBERS: \$13.00

Our cover feature this issue is Creole George Guesnon one of New Orleans' great rhythm players—his banjo graced most of the great New Orleans sessions of the 1950's and '60's. He was featured at Preservation Hall during its early days and earlier he had a brief career as a blues singer and songwriter. Guesnon (pronounced Gayno) acquired a tape recorder when they were still relatively uncommon and he used it to record his own music, that of friends who stopped by for a jam session, and his own poetry. He became despondent as his health declined and at one time

decided to destroy all of his work, but donated some materials to his good friend, New Orleans writer Thomas Sancton (father of clarinetist Tommy Sancton) who kept it safe; some of the tapes surfaced after Sancton Sr.'s death last year.

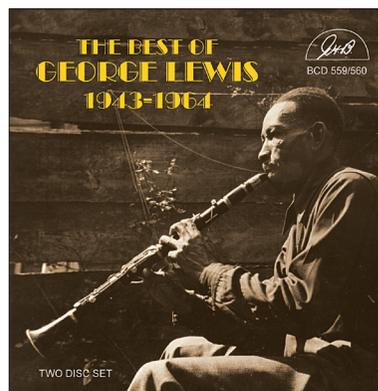
The CD includes eighteen of Guesnon's own compositions, several short interview segments on his early life and career, and four of his poems.

When Guesnon headed for the Big Apple in 1940, his friends told him to look up Jelly Roll Morton when he got there. He found him immediately, became his fast friend, and they lived in the same rooming house for several months. Guesnon was from the same milieu as Morton and his interview material not only touches on Morton but is highly reminiscent of him. Guesnon was a world-class talker and a charming raconteur of the old school. He spent his entire career in New Orleans and is very proud of the bands he played with—he makes the point forcefully that not all the great New Orleans jazzmen left to seek fame and fortune in the North.

I've always been fascinated by Guesnon and am very glad he's finally got a showcase for his music. He was behind many of the great rhythm sections and tireless in his tutoring of younger players. He's fascinating to listen to and knew whereof he spoke. The CD booklet includes a detailed biography of Guesnon by Trevor Richards, tracing his ancestry back to 17th Century France.

DR. JEKYLL AND MR. HYDE / HOUMA, LA / LAST GO 'ROUND BLUES / "1927 - THE BEGINNING" / EMPTY BED BLUES / A GI'S PRAYER / TRUE LOVE BLUES / "1936 - MY FIRST RECORD" / OUTER SPACE BLUES / "THAT WAS ANOTHER ERA" / GOIN' HOME BLUES / SONG OF THE WANDERER / BLUES FOR MY BABY / "JELLY ROLL" / EVERYBODY'S TALKING 'BOUT SAMMY / "THE OLD TRUMPET PLAYERS" / THE KING ZULU SONG FOR LOUIS ARMSTRONG /

"THE ZULU TRADITION" / BLUES OF THE RIVER / "THE CREOLES" / CRESCENT CITY BLUES / "THE CREOLES (CONTINUED)" / NO RING NO THING BLUES / "COURTSHIP AND MARRIAGE" / CHICO MIA (MY LITTLE ONE) / TREASURE SUPREME / EMPTINESS / GOIN' HOME BLUES #2 / A NEGRO'S LAMENT / REQUIEM TO JOHN F. KENNEDY / LIVING LIFE BLUES / I'M PLAYING FOR ME / FAREWELL & I CAN'T ESCAPE FROM YOU (EXCERPT)



THE BEST OF GEORGE LEWIS

BCD-559&560 2 CD Set

PRICE: \$25.00 MEMBERS: \$20.00

This set is a first for the GHB—Jazzology group, a "Best Of" compilation. George Lewis was one of the first artists we recorded and we've issued fifty-two Lewis CDs. To select the best from such a body of work we picked a panel of experts—musicians, historians, critics and veteran collectors from all over the world. The experts conferred by email for a month and sent their choices to compiler Lars Edegran, who worked with Audiophile Studios' engineer Dan Stocker to master the CDs.

The set covers Lewis' entire recording career, ranging from legendary sides recorded by Bill Russell for American Music in the 1940s to sessions recorded with the musicians he worked with at Preservation Hall in the 1960s. Almost everyone who worked with Lewis is here—trumpeters include Bunk Johnson, Kid Howard, Kid Shots Madison, Elmer Talbert, Percy Humphrey, DeDe Pierce, Kid Thomas Valentine and Peter Bocage. Trombonists Jim Robinson and Louis Nelson are both featured. The rhythm sections are fabulous—Baby Dodds, Joe Watkins, and Cie Frazier are on drums and George Guesnon and Lawrence Marrero are both very effective on banjo.

In addition to being a selection of George Lewis' best music, this set is a good introduction to New Orleans jazz—most of the great players of the last fifty years are here, as are excellent examples of many numbers in the standard New Orleans repertoire—*Shake It and Break It*, *That's a Plenty*, *Just a Closer Walk With Thee*, *Bugle Boy March*, *Red Wing*, *Climax Rag*, *Careless Love*, *Ice Cream* and *Savoy Blues* are all here, in world-class versions. Lewis' trademark numbers are also represented, including a gorgeous version of *Burgundy Street Blues* and Lewis' first recording of *St. Philip Street Breakdown*. I had never thought of Lewis as a great blues player until I heard his exciting variations on this set.

New Orleans was full of great clarinetists in the 1920s—George was just one of many. But he was virtually picked off the street to record with Bunk Johnson in 1942 and went on to become the standard—bearer for New Orleans jazz for the rest of his life. He has disciples and imitators all over the world forty years after his death.

This set highlights many eternal masterpieces—these sides originally appeared on a number of labels which became part of the GHB-Jazzology group. Producers include Bill Russell, Dr. Edmond Souchon, Rudi Blesh, Ken Mills and Thomas Bethell.

WE ARE OFFERING THIS CD SET

AT THE SPECIAL PRICE OF \$25 — \$20 FOR MEMBERS

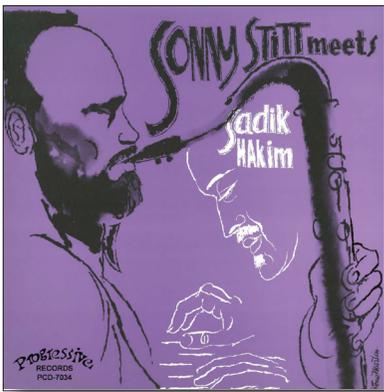
BCD-559 DISC ONE

ST. PHILIP STREET BREAKDOWN / NEW ORLEANS HULA / OVER THE WAVES / LEAD ME SAVIOUR / CLIMAX RAG / CARELESS LOVE / JUST A CLOSER WALK WITH THEE / ICE CREAM / GLORYLAND / SHEIK OF ARABY / BUCKET'S GOT A HOLE IN IT / WHEN YOU AND I WERE YOUNG MAGGIE / LORD LORD YOU'RE CERTAINLY GOOD TO ME / LOWDOWN BLUES / AT THE DARKTOWN STRUTTERS' BALL / TIGER RAG / FAR AWAY BLUES / THE GIRLS ALL LOVE THE WAY I WALK

BCD-560 DISC TWO

MAISIE / 2:19 BLUES / OLE MISS / JERUSALEM BLUES / BUGLE BOY MARCH / PALLET ON THE FLOOR / HONKY TONK TOWN / BURGUNDY STREET BLUES / RED WING / DARKNESS ON THE DELTA / OLD RUGGED CROSS / THAT'S A PLENTY / SEE SEE RIDER / IN THE SHADE OF THE OLD APPLE TREE / SAVOY BLUES / ISLE OF CAPRI / PETE'S BLUES / SHAKE IT AND BREAK IT

with KID HOWARD • KID SHOTS MADISON • BUNK JOHNSON • ELMER TALBERT
PERCY HUMPHREY • KID THOMAS • DE DE PIERCE • PETER BOCAGE



SONNY STITT MEETS SADIK HAKIM
PCD-7034

PRICE: \$15.98 MEMBERS: \$13.00

Gus Statiras kept the Progressive label going from the 50's into the 90's, producing a session or two, every so often, usually on a shoestring, though he always operated as if he owned a major label—this session has a cover by David Stone Martin, best known for his many famous covers for Verve and his illustrations in *Mr. Jelly Roll*.

Gus looked for opportunities and saw one in teaming Sonny Stitt and Sadik Hakim for the first time on record—both came up in the 40's at the height of the Bop Era—Hakim recorded with Charlie Parker while Stitt was one of Parker's early followers—in fact, he was so close to Bird that many critics thought he was half-

way to Parker's style before he heard him. Stitt reportedly concentrated on tenor when people began suggesting he was a Parker imitator; fifty years later it doesn't make any difference—Stitt plays half this set on alto and half on tenor.

Stitt (1924-82) was one of the most prolific jazz musicians; equally adept on alto and tenor, his discography runs to well over a hundred albums. He traveled extensively and brought his music to distant locales—he was quite popular in Japan.

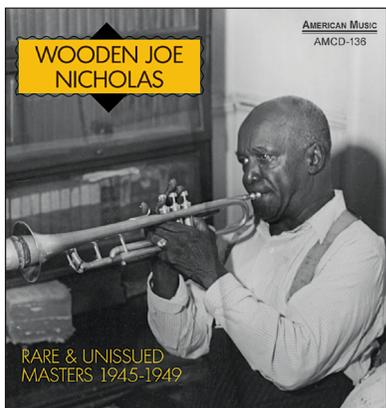
In spite of never recording together until this session, the musicians had similar backgrounds—they were about the same age, came from outside major jazz centers (Stitt from Bay City MI, Hakim from Duluth MN), and were carefully groomed at home—Hakim's grandfather and Stitt's father were Professors of Music.

The session is well-balanced with standards like *Fine and Dandy* and *All God's Children* and with current hits (this album was recorded in 1978) like *You Are the Sunshine of My Life*. We haven't put out much bebop lately—this is an interesting session, long out of print.

CHRISTOPHER STREET JUMP / LITTLE GIRL
BLUE / EASY TO LOVE / YOU ARE THE SUNSHINE
OF MY LIFE / SOUTH GEORGIE BLUES / ALL GOD'S
CHILDREN GOT RHYTHM / ROUND MIDNIGHT /
FINE AND DANDY

BONUS TRACKS
EASY TO LOVE alternate / YOU ARE THE SUNSHINE
OF MY LIFE alternate / ROUND MIDNIGHT alternate /
FINE AND DANDY alternate

SONNY STITT (alto & ten sax) • SADIK HAKIM (pno) • BUSTER WILLIAMS (bass) • J.R. MITCHELL (drms)e



WOODEN JOE NICHOLAS
AMCD-136

PRICE: \$15.98 MEMBERS: \$13.00

Just when the American Music yellow series appeared done, we've assembled a new CD by Wooden Joe Nicholas. We're reissuing eleven sides originally leased by Bill Russell to the Japanese DAN label and never issued on American Music CDs. We're also issuing nine masters for the first time and one master previously only issued on 78. Twenty-one tracks—over an hour of Wooden Joe—much of it known only to the most diehard New Orleans jazz aficionados.

Wooden Joe Nicholas (1883-1957) was a beloved figure in New Orleans jazz. Originally a clarinetist, he learned the cornet fooling around with Joe Oliver's horn while he was on a lunch

break. He was a powerful, tireless player. Little Brother Montgomery said, "You could hear Kid Nicholas in the next town when he took off on *Panama* or *Goin' to Jamaica*." When Russell met him in 1945 he said he almost blew him out of the bar where he was performing.

Russell recorded Wooden Joe in 1945 at Artisan's Hall, an acoustically difficult venue, with a quintet including Big Jim Robinson on trombone, Albert Burbank on clarinet, and Lawrence Marrero on banjo.

continued on page 5

NICHOLAS continued from page 4

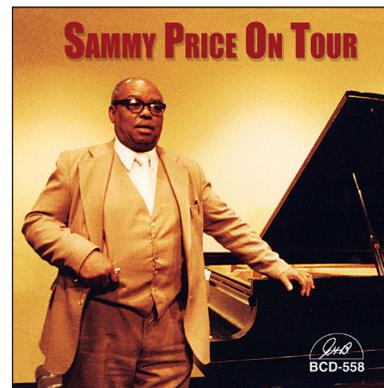
Legendary drummer Cie Frazier made his recording debut on this session—he was in the Navy and showed up in uniform. This was a well-remembered session and introduced Nicholas and Burbank to the larger world: they'd been working small tavern jobs and were missed by the first generation of jazz historians. Included here are alternate takes of great sides like *Shake It and Break It*, *Up Jumped the Devil* and *St Louis Blues*. An added star on the latter is veteran trombonist Joe Petit, stepfather of legendary cornetist Buddy Petit.

When Russell returned to New Orleans in 1949 he recorded Wooden Joe with trombonist Louis Nelson and alternated clarinetists Albert Burbank and Big Eye Louis Nelson Delisle. The rhythm section included Johnny St. Cyr or Louis Keppard on guitar, and pioneer drummer Albert Jiles. For two tracks he added blues singer Ann Cook, a hardened veteran of the Battlefield, New Orleans' most violent slum. She was a known killer but had joined the church would only sing spirituals; nevertheless, the band was scared of her. We are including an edited version of *Where He Leads Me*, previously unissued in any form.

ST. LOUIS BLUES / CARELESS LOVE /
SHAKE IT AND BREAK IT [WEARY BLUES] /
EH LA BAS / UP JUMPED THE DEVIL / DON'T GO
'WAY NOBODY / I AIN'T GOT NOBODY / ST. LOUIS
BLUES / EH LA BAS / UP JUMPED THE DEVIL /

MO PAS LEMME CA / UNTITLED MARCH /
BUNK'S BLUES / BYE AND BYE / [NO] HOLLER
BLUES / UP JUMPED THE DEVIL / MY JOSEPHINE
[SOME OF THESE DAYS] / ANY RAGS / WHERE HE
LEADS ME / SUGAR BLUES / CLIMAX RAG

ALBERT BURBANK • BIG EYE LOUIS NELSON • JIM ROBINSON • LOUIS NELSON • JOHNNY ST. CYR
LOUIS KEPPARD • LAWRENCE MARRERO • AUSTIN YOUNG • ALBERT GLENNY
SLOW DRAG PAVAGEAU • ALBERT JILES • CIE FRAZIER • BABY DODDSS



SAMMY PRICE ON TOUR
BCD-558

PRICE: \$15.98 MEMBERS: \$13.00

Pianist Sammy Price (1908-92) was one of those musicians who was so versatile and consistent he was often taken for granted. During a sixty-year musical career he did just about everything, ranging from touring as a Charleston dancer in vaudeville to producing hundreds of recordings for Decca Records during a twenty-year stint as a recording executive. The bulk of the new CD is from a relaxed, spontaneous get-together in Melbourne, 1982. Sammy was touring Australia with Geoff Bull's band and met up with Lars Edegran and Orange Kellin, who were touring with their "One Mo' Time" show. Edegran, principally a pianist, borrowed a guitar and plays some convincing blues licks. The

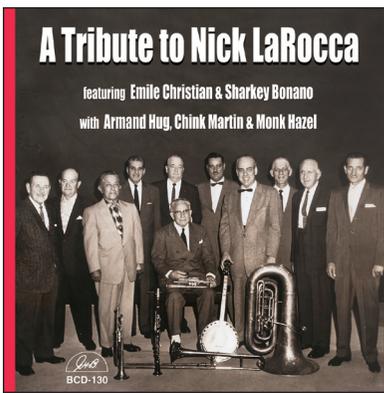
session ranges over a number of standards, including beautiful renditions of *Just a Gigolo*, *Poor Butterfly*, and *New Orleans*. Price, a past master of boogie-woogie piano, contributes some fine solo work and throws in a few good-natured vocals in addition to his work with the group. The balance of the CD comprises three sides recorded in England featuring Price with a small group including Sammy Rimington on alto sax and John Defferary on clarinet.

Geoff Bull is one of the truly overlooked New Orleans style trumpeters—every time I hear him on a CD I stop what I'm doing to see who the trumpeter was. He learned a lot about New Orleans jazz in his many visits and stays in the Crescent City. Apart from performing regularly in Australia, he often tours Japan and Europe.

SAMMY PRICE BOOGIE WOOGIE #1 / JUST A
GIGALO / ONE SWEET LETTER FROM YOU / NEW
ORLEANS #1 / POOR BUTTERFLY / ISABELLE /
SAMMY PRICE BOOGIE WOOGIE #2 /

NEW ORLEANS #2 / SHAKIN' THAT THING / LOVER
COME BACK TO ME / IT'S ONLY A PAPER MOON /
C JAM BLUES

#1-9 GEOFF BULL (tpt) • ORANGE KELLIN (clt) • SAMMY PRICE (pno & vcl) • LARS EDEGRAN (gtr)
#10-12 JOHN DEFFERARY (clt) • SAMMY RIMINGTON (alto sax) • SAMMY PRICE (pno)
UNKNOWN (bs) • DAVE EVANS (drs)



A TRIBUTE TO NICK LARocca
featuring Sharkey Bonano

BCD-130 **PRICE: \$15.98** **MEMBERS: \$13.00**

Southland Records impresario Joe Mares was fascinated by the spoken word in addition to the music—he recorded short speeches by several artists who recorded for him, including Papa Jack Laine, George Lewis and Papa Celestin. The CD at hand was dedicated to Dominick James “Nick” LaRocca, who was generally credited with spreading New Orleans jazz to the rest of the world when he took Chicago and New York by storm with the Original Dixieland Jazz Band. Subsequent research found there had been other New Orleans groups touring the vaudeville circuits long before the ODJB were organized. However, by being the first recorded jazz band (in 1917) ODJB had an immediate and permanent effect on the

music world. Their tunes became jazz standards and are still played today. They reveled in the role of musical anarchists and generated tremendous publicity. LaRocca retired in the 1920s, returned to action briefly with a big band in the late-30’s, then retired permanently. Mares coaxed him into the studio in 1960 to do a brief introduction to this album, which features a number of the New Orleans jazzmen who took up music in the wake of the ODJB’s success—trumpeters include Sharkey Bonano, Mike Lala and Dutch Andrus, all of whom had long careers around New Orleans.

Southland’s rhythm sections were always good. They generally revolved around bassist Chink Martin and drummer Monk Hazel, who were members of the pioneering New Orleans Rhythm Kings. Guitarist Joe Capraro and pianist Armand Hug, while slightly younger, had careers dating into the 1930s.

The tune selection includes several numbers associated with the ODJB, though it is by no means confined to early jazz—there are also several tunes written at the time this was recorded. This fine set also includes vocals from Thomas Jefferson and Betty Ann Farmer, who was working on Bourbon St. at the time and subsequently was killed in the collapse of the World Trade Center. This is an outstanding set of sides typical of the Southland Sound—as Eddie Condon used to say Nick LaRocca “didn’t do any harm.”

LARocca TALKS / TIGER RAG / FLOAT ME DOWN
 THE RIVER / WEARY BLUES / FIDGETY FEET /
 JAZZ BAND BALL / BASIN ST. PARADE /
 ORIGINAL DIXIELAND ONE STEP (#1) /
 ORIGINAL DIXIELAND ONE STEP (#2) /

I’VE LOST MY HEART IN DIXIELAND /
 HOLIDAY IN NEW ORLEANS / FLOATING DOWN
 THE RIVER / WHY SHOULD I CRY OVER YOU (#1) /
 WHY SHOULD I CRY OVER YOU (#2) /
 CRUISING DOWN THE RIVER

SHARKEY BONANO (tpt) • PINKY VIDACOVICH (clt) • BILL CRAIS (tnb) • ARMAND HUG (pno) •
 JOE CAPRARO (bjo & bjo) • CHINK MARTIN (bbs, sbs) • MONK HAZEL (drs) • MIKE LALA (tpt) •
 BILL BOURGEOIS (clt) • JOE CAPRARO (bjo) • EMILE CHRISTIAN (sbs) • DUTCH ANDRUS (tpt)



MARLENE VERPLANCK:
BALLADS, MOSTLY

ACD-343 **PRICE: \$15.98** **MEMBERS: \$13.00**

The amazing Marlene VerPlanck made a couple of visits to the studio last fall and produced another masterpiece. She’s been recording for Audiophile about as long as we’ve had the label and she’s produced an unsurpassed body of work. The inspiration for this set was the discovery of nine hitherto unrecorded arrangements of Cy Coleman tunes done by her late husband J. Billy VerPlanck. Anyone who met them couldn’t help but note there were few couples as devoted to each other or who complemented each other’s talents better—Billy was a gifted arranger who spent his later years providing gorgeous accompaniments for Marlene while Marlene evolved from the most successful jingle

singer in New York City into one of the best singers carrying on the Great American Songbook.

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VERPLANCK *continued from page 6*

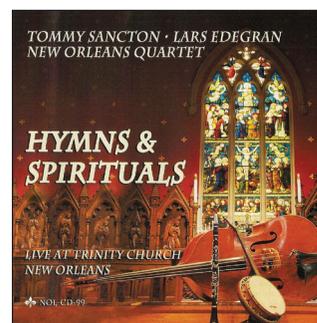
Jay Leonhart, who has played bass with Ms. VerPlanck for many years, thinks this may be her best album, and I’m not about to argue with him. The music is beautifully arranged, and the personnel is varied enough that the music never palls—Claudio Roditi is added on trumpet for four numbers and the great Houston Person is added on tenor sax for four more. The piano slot is shared by Tedd Firth and Mike Renzi, both of whom have worked by Marlene for a long time.

Her performance is flawless as ever—she’s very musical, has perfect diction, and her tune selection is wonderful. In addition to the nine Cy Coleman tunes, she sings tunes as old as *I Only Have Eyes for You* and newer numbers from Paul Williams, Ronny Whyte and Billy VerPlanck. All in all, this is another superb addition to the Audiophile catalog from one of its longest-established artists.

I WISH I KNEW / WITCHCRAFT / MY DREAM IS
 YOURS / LOVE DANCE / I ONLY HAVE EYES FOR
 YOU / IT AMAZES ME / BABY DREAM YOUR DREAM
 / THERE WILL NEVER BE ANOTHER YOU / THE
 RULES OF THE ROAD / I’M GONNA LAUGH YOU

RIGHT OUT OF MY LIFE / WALK A LITTLE FASTER /
 LISTEN TO THE PIANO MAN / WHY TRY TO CHANGE
 ME NOW / YOU FASCINATE ME SO / WHY WAS I
 THINKING OF SPRINGTIME

ALSO AVAILABLE FROM JAZZOLGY



TOMMY SANCTON-LARS EDEGRAN
NEW ORLEANS QUARTET:
HYMNS & SPIRITUALS

New Orleans Legacy Records NOL-CD-99

Tommy Sancton returned to New Orleans following Katrina after a successful career as a Paris-based Time Magazine correspondent. He fell back into the city’s musical and academic life, playing his clarinet at Preservation Hall and accepting a position as the Andrew W. Mellon Professor of Humanities at Tulane, where he taught creative writing. He returned to his old church, Trinity Episcopal, and was invited to perform as part of their concert series. Sancton assembled a quartet in partnership with pianist Lars Edegran—they’d been working on a string-band CD among other projects—and looked forward to taking advantage of the church’s fine acoustics. Both were impressed by *Jazz At Vespers*, recorded by George Lewis in 1954 and *George Lewis Plays Hymns*, a well-remembered 1964 album. The group also includes Seva Venet on guitar and banjo and either Tom Saunders or Nobu Ozaki on bass.

I love both of the Lewis albums but probably like this one even better: the group works well together and the recorded sound is spectacular. The tune selection is great, drawing both on the New Orleans brass band tradition and Victorian hymnody in general. The set starts with *What a Friend We Have in Jesus*, beautifully done, and moves along into *How Great Thou Art*, which is a magnificent performance: I hope my heirs can find this CD when my time comes so they can play it at my funeral.

Edegran and Sancton recorded *Lead Me Savior* with a vocal by Uncle Lionel on a recent GHB CD; here they treat it as an instrumental along the lines of Lewis’ 1945 trio recording for American Music. *In the Garden* is another exquisite performance.

The brass-band numbers are also very effective—*Over in the Gloryland*, *Sing On* and *We Shall Walk Through the Streets of the City* all generate a full head of steam, and are every bit as effective as a performance by a full band.

All in all, this is a magnificent album and a worthy tribute to Lewis and his early hymn-based sessions. This is available from our office on the same terms as the albums in our catalog.

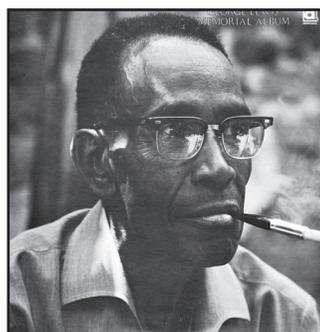
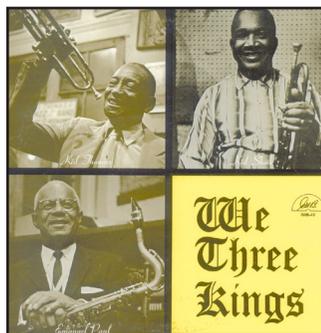
WHAT A FRIEND WE HAVE IN JESUS /
 STREETS OF THE CITY / HOW GREAT THOU ART /
 IN THE GARDEN / LEAD ME SAVIOR /
 ABIDE WITH ME / OVER IN THE GLORYLAND /
 IN THE UPPER GARDEN / LORD WE STAND

BEFORE THEE NOW / SING ON / NOBODY KNOWS
 THE TROUBLE I’VE SEEN / WHEN JESUS COMES /
 AT THE CROSS / HE WILL UNDERSTAND AND SAY
 WELL DONE

TOMMY SANCTON (clt) • LARS EDEGRAN (pno) • SEVA VENET (gtr / bjo)
 TOM SAUNDERS (bs) • NOBU OZAKI (bs)

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

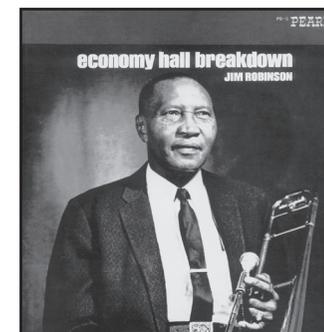
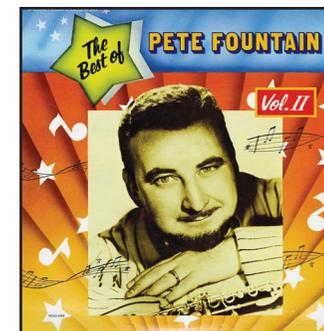
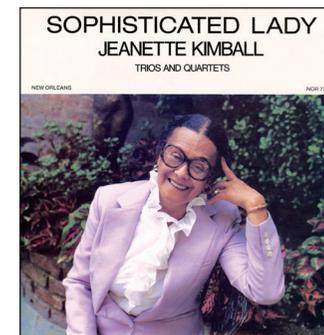
- GHB-45 KID THOMAS-KID SHEIK-EMANUEL PAUL
- GHB-48 BOLL WEEVIL JAZZ BAND
- GHB-55 WALDO'S GUT BUCKET SYNCOPATORS
- GHB-57 CARSON-GREENE ST. PETER ST. STRUTTERS
- GHB-69 TONY FOUGERAT
- GHB-74 JOE WATKINS LAST TESTAMENT
- GHB-94 SAMMY RIMINGTON PLAYS GEORGE LEWIS CLASSICS
- GHB-102 JOHNNY WIGGS NEW ORLEANS JAZZ
- GHB-121 ARMAND HUG & EDDIE MILLER
- GHB-133 NEW ORLEANS EXPRESS
(EMILE CHRISTIAN, JOE CAPRARO ETC)
- GHB-147 TONY FOUGERAT
- GHB-149 UPTOWN LOWDOWN BAND
- GHB-150 KNOCKY PARKER
- GHB-153 LEON OAKLEY
- GHB-157 MAX LAGER
- GHB-159 UPTOWN LOWDOWN JAZZ BAND
- GHB-164 LEGENDS OF JAZZ
- GHB-165 TED SHAFER SF JAZZ
- GHB-168 HOT COTTON JAZZ BAND
- GHB-176 CHICAGO HOT SIX
- GHB-178 MARYLAND JAZZ BAND
- GHB-187 KID SHEIK IN ENGLAND
- GHB-199 LONDON RAGTIME ORCHESTRA



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LP SALE *continued from page 8*

- GHB-205 DANCING AT CONFECTIONERS' HALL
- GHB-206 LILLIAN BOUTTE
- GHB-207 SALTY DOGS
- GHB-214 BARRY MARTYN & SAMMY RIMINGTON
- GHB-217 NON-UNION MUSICIANS OF NEW ORLEANS
- GHB-218 WES MIX
- GHB-234 ALTON PURNELL/BARRY MARTYN
- GHB-220 MIKE LALA
- GHB-250 THE 77 SESSIONS
- • • • •
- NOR-7208 JEANETTE KIMBALL
- DELMARK-202 GEORGE LEWIS ON PARADE
- DELMARK-203 GEORGE LEWIS MEMORIAL ALBUM
- MCA THE BEST OF PETE FOUNTAIN VOL. 1 (2 LPs)
- MCA THE BEST OF PETE FOUNTAIN VOL. 2 (2 LPs)
- PEARL PS-4 THE ST. PETER STREET STRUTTERS
- PEARL PS-5 JIM ROBINSON
- SLP-8 PIANO RED
- SLP-223 EMILE CHRISTIAN
- SLP-244 ARMAND HUG



\$10

CD OVERSTOCK SALE

\$10

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|--|--------------------------------|
| AMCD-011 DINK JOHNSON / CHARLIE THOMPSON | BSCD-002 MA RAINEY |
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| AMCD-039 GEORGE LEWIS | BSCD-037 LOCK AND KEY BLUES |
| AMCD-042 KID ORY/ GREEN ROOM #1 | BSCD-041 BLIND LEMON JEFFERSON |
| AMCD-043 KID ORY / GREEN ROOM #2 | BSCD-021/022 CHARLIE PATTON |
| AMCD-045 BUNK JOHNSON & MUTT CAREY | |
| AMCD-046 BUNK & LEADBELLY 1947 | SCD-001 DRINK SMALL |
| AMCD-048 KID THOMAS | SCD-010 CHICAGO BLUES |
| AMCD-059 GEORGE LEWIS / GEORGE GUESNON | SCD-018 BILLY TIRCUIT |
| AMCD-110/111 EUREKA BRASS BAND (\$20) | SCD-033 JANET LYNN |

SALE \$10 each plus shipping

CREOLE GEORGE

Our featured artist this month is Creole George Guesnon (pronounced Gayno), one of the greatest rhythm players New Orleans ever saw. When I started collecting New Orleans jazz records, it seemed that some records were just better than others—something intangible in the rhythm. After listening to dozens of records one thing became clear: the ones with Creole George were better. He recorded frequently in the early days of the Preservation Hall Revival—he's on the best of the Riverside Living Legends sessions, and was featured extensively on the Icon, Pearl, Jazz Crusade, MONO and San Jacinto labels.

Guesnon (1907-1968) was born in the Treme; one of the oldest extant buildings in the area was built in the early 1800s by Usain Guesnon, one of his ancestors. Growing up, he had no real interest in music and was apprenticed to his father, George Guesnon, Sr., a plasterer; he also worked in that trade with Johnny St. Cyr's father. One of his neighbors invited him out on the town for St Joseph's Day; when they went to the Hummingbird Cabaret located at corner of Bienville and Marais Street he discovered a whole new world—hot jazz, wild women, gamblers—and never looked back. He got a job as a bouncer and started fooling around with a ukulele.

The Hummingbird band, Kid Clayton's Happy Pals, included Jimmy "Kid" Clayton, trumpet; Peter Badie, alto sax, Tink Baptiste, piano; Earl Stockmeyer, banjo and George Williams, drums. Guesnon found that if he tuned a banjo like a ukulele he could play a little, and occasionally filled in for the banjoist. One day Stockmeyer died and he inherited the job. He didn't know much about music—he'd never heard any other bands. His cousin took him to the Fairgrounds to hear Papa Celestin's band. He was transfixed when he heard John Marrero, one of the best-ever banjoists. They became friends and he took a few lessons from him, though he was largely self-taught. He played in Celestin's band for two years, then, about 1929, he joined Sam Morgan's great band; Morgan's banjoist, Johnny Dave, had a day job and when work dried up in New Orleans, Morgan began touring and hired Guesnon for the tour. Guesnon was adamant that Morgan's band was the best band to ever play in New Orleans, and their 1927 Columbia sides bear that out—the band "had a drive, beat and swing that was the talk of the town," as Guesnon said in his recorded tribute to Morgan.

Morgan became ill and disbanded the group in 1933, after which Guesnon moved to Jackson MS to join Little Brother Montgomery's Southland Troubadors. Montgomery recorded in New Orleans in 1936 for Victor and took Guesnon with him. He'd send George to the liquor store whenever the recording manager ordered some more sides and let him record one of his own numbers, *Goodbye, Good Luck to You*. The next year he began touring for two years with the

Rabbit Foot Minstrels as a banjo soloist.

Guesnon made a try for the big time in 1940. He moved to New York and made several sides for Decca, as a singer backed by a small band. He located Jelly Roll Morton and stayed in the same rooming house as Morton. They became good friends and Morton arranged a western song Guesnon had written. He made a second try at New York in 1946, and recorded as a blues singer with an Art Hodes group.

Alden Ashforth and David Wycoff visited New Orleans in 1951 to produce two sessions for American Music featuring Guesnon, one with Kid Thomas, the other with Emile Barnes. He recorded again in 1953 with Kid Clayton's band, in an exuberant live recording for Folkways. One highlight of Guesnon's career was a tour with the George Lewis band in 1955, when he replaced the ailing Lawrence Marrero for an extended booking at Childs' Paramount in Manhattan. Louis Armstrong came to hear them and the Lewis band recorded for Blue Note. They also appeared in Boston and on the West Coast.

Times were hard during the 1950s. Guesnon took any work he could find—he'd play jazz, blues, bebop; he even took up the electric guitar. Things were slow until Preservation Hall opened in 1961. He worked regularly during the first years of the Hall, occasionally leading his own groups as well as working with Jim Robinson, Kid Thomas and Billie and DeDe Pierce, though he never toured with the band.

Guesnon taught music in addition to his performing—he charged three dollars an hour and took on all comers—even non-banjoists like Clive Wilson and Tommy Sancton benefited from his tuition. Sancton's family became quite close to Guesnon and helped in his final days. Guesnon received a tape recorder from Harold Dejan and recorded duets with visiting musicians including Kid Thomas, Kid Howard, Louis James and Little Brother Montgomery.

Changing times were hard on Guesnon—he was a Creole of Color and very proud of it; he felt they were increasingly overlooked as time went on. In his youth the Creoles had their own language and culture and worked in certain trades—all the great cigarmakers, for example, were Creoles, and there were silversmiths, tinsmiths and several other trades. All that was lost as time went on, but they never lost their pride—Alphonse Picou, for one, always stood on the bus—he couldn't sit in front and wouldn't sit with the so-called "colored" passengers in back. Guesnon suffered from emphysema in his later years, as well as depression, and stopped playing in the mid-60's. He died in 1968.

Guesnon was cut from the same cloth as Jelly Roll Morton—he talked big and wasn't above a little hyperbole. As he once said, "I have been more instrumental than any other New Orleans jazz man in bringing the tenor banjo out of the lowly status of

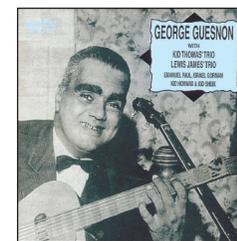
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CREOLE GEORGE *continued from page 10*

just another fringe instrument to a new height and dimension." Actually, that's all true. He was an old-fashioned showman—he wrote hundreds of songs without making much money at it, even branching out to writing poetry, two unpublished novels, and articles. His playing was an intriguing mixture of strumming and single-string work—his rhythm was formidable but he could fly into a solo when called upon, unlike many banjoists, who just play time; when they solo they just play what they do in the ensembles, only louder.

We'll leave the last word to Clive Wilson. On one of his last visits, George was suffering from emphysema but his pride in his ability was undiminished. "You see you can learn all the chords you want," he said, strumming as he spoke, "and pick all the single-string solos in the world," adding a few phrases typical of him, "but you'll never have this!" He laughed and simply began playing rhythm. The timing and springy feel of his beat was awe-inspiring, appearing to arise from deep within him, a throbbing pulse that resonated from wall to wall of his old wood-framed

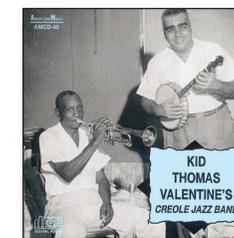
house. I still remember him as we left, standing on his stoop flashing a big smile. He had made his point, and we were never to be quite the same again.



AMCD-87



AMCD-59



AMCD-49

SAMMY PRICE

Sammy Price recorded from 1928 into the late 1980s—he was a prolific recording artist and worked as a record producer for Decca for almost twenty years. He was born in Honey Grove TX and grew up in the Dallas area. He left town as a Charleston dancer on the TOBA vaudeville circuit and never looked back. He became a pianist and when Brunswick brought their mobile equipment to Dallas in 1929 he recorded four sides. He traveled around the vaudeville circuits a few more years then settled in Kansas City during some of the golden years. He worked at the Yellow Front Café and even brought Bunk Johnson from New Orleans long before his rediscovery. The town was jumping—greats like Lester Young and Count Basie were setting the pace and the music was almost nonstop.

Price moved around for several years until he hit New York City in 1937. He ran into veteran record producer J. Mayo "Ink" Williams, who had recorded him in Dallas. Williams relocated to New York when Decca moved its Chicago operation to New York and had several projects pending—he asked him to back Cow Cow Davenport, who was ailing and couldn't play the piano, and Price signed on as a studio musician and recording director; he stayed until 1954. During that time he appeared on hundreds of recordings and worked behind the scenes on many projects. In his later years he worked on a lot of gospel projects working closely with Sister Rosetta Tharpe and Marie Knight. He also made several sides as Sammy Price and His Texas Blusicians, which even included Lester Young on one date.

The blues dates were loosely organized affairs—Price would see who showed up then run to a bar around the corner popular with

musicians and see who was there—he'd use men like Red Allen, Danny Barker, Buster Bailey, Chu Berry, Charlie Shavers, even Sidney Bechet. Many of the blues singers were unsophisticated performers not used to recording; Price was able to rehearse them and provide a smooth backing for them. He continued to work in clubs during most of the time in addition to his studio duties.

Price left Decca about 1954 and moved back to Dallas, where he became active in the mortuary business. He returned to New York a few years later and became active taking groups to Europe—he'd been to the Nice Festival in 1948 and developed a taste for continental life. He continued to take bands over there for the rest of his life, and many of his later recordings took place on tour. He became a piano soloist after he began touring Europe—he'd thought of himself as an accompanist and ensemble player, but became The King of Boogie Woogie relatively late in life.

During the 1960s he became involved in politics and community work, and became part-owner of a sausage company. He worked in an excellent quartet led by Red Allen—they toured a lot and recorded a fine album for Columbia in 1965.

The 80s saw Price working extended engagements at the Copley Plaza in Boston, between European tours. He found time to record two excellent albums for Sackville with Doc Cheatham in 1976 and 1979 and reprised that in 1988 with a session in New Orleans with Lars Edegran's band.

Sammy Price was basically a Texas boogie woogie stylist, though he was an all-around musician and able to work in almost any kind of group. He was a very consistent, thoroughly professional musician and in demand for all sort of settings.

George Lewis was one of the luckiest musicians in New Orleans history.

In 1942 he was working small jobs in New Orleans, playing weekends with a trio, principally supporting his growing family from a backbreaking job as a stevedore. He hit the equivalent of the lottery when he was chosen for a pickup band to accompany rediscovered trumpeter Bunk Johnson on some recordings. Johnson had been away from New Orleans for many years but thought he remembered a clarinetist named “George Stewart” from his days with Evan Thomas’ Black Eagles. Luckily they found him anyway—someone even suggested recently there had been a clarinetist named George Stewart who may have missed out on his chance for fame and fortune.

Lewis may have auditioned for Columbia Records in 1925, but the test recordings were discarded long ago. When he recorded in 1942 he remained discovered. The Johnson band was a sensation with record collectors starved for authentic New Orleans jazz and Bill Russell, one of the organizers of the original Johnson session, returned to New Orleans several times during the 1940s and recorded Lewis in a number of settings. The sides with Johnson sold well enough that they were booked for two residencies at the Stuyvesant Casino in New York which gave them tremendous exposure and recording sessions with both Decca and RCA Victor.

Johnson returned to New Iberia not long after the New York appearances and his health failed. Lewis kept the remnants of the band going, working neighborhood jobs. What Johnson had derided as “temporary emergency musicians” coalesced into a unified working unit. Young musicians flocked to Manny’s Tavern and other venues to hear the band and occasionally sit in with them. Times were hard and the band was sometimes less than full strength—Jim Robinson often didn’t play unless a visiting jazz fan would kick in enough to hire him. There was growing interest—Dr. Edmond Souchon of the New Orleans Jazz Club sponsored an audition recording which landed a recording session with Good Time Jazz, and Stanley

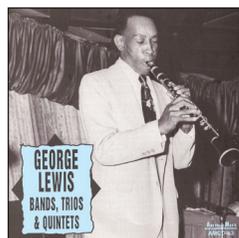
Kubrick, a photographer from LOOK Magazine, later a noted filmmaker, knew of Lewis and included the band in a photo feature on New Orleans jazz.

One of the band’s fans, Nick Gagliano, then a Tulane undergraduate, became their manager; he got them some dates at Tulane and landed them a job on Bourbon Street. Gradually he was able to book them at other colleges and even some nightclub bookings in California, where traditional jazz was hot during that time.

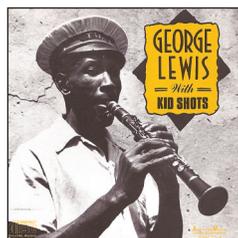
Lewis toured extensively throughout the 1950s—he signed a contract with Verve and recorded several relatively forgettable LPs. In 1957 Lewis toured England with Ken Colyer’s Jazzmen and took his whole band in 1959, also appearing in Scandinavia. When Preservation Hall opened in 1961, he was one of their first stars and recorded extensively for the many small record labels devoted to documenting what was left of traditional New Orleans jazz. He toured Japan three times and played to audiences similar to what would be accorded a rock star today—he may have played before a million fans during his Japanese tours. He wore himself out and wound up in the hospital at the end of the last one.

Lewis’s last years were fairly quiet—he worked at Preservation Hall with the Kid Thomas band and took a few short out-of-town engagements. His health gradually failed and he died in Touro Infirmary December 31, 1968.

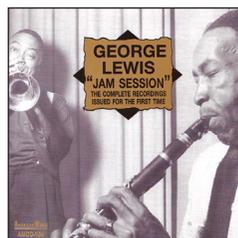
Lewis’s playing was simple and elegant. In fact some of the New Orleans players who left New Orleans for fame and fortune in the North were bewildered with his success, as his playing had a charming simplicity. He had an enormous tone that seemed impossible coming from such a slight frame. He was aware his band was carrying on New Orleans jazz almost single-handedly but he was up to the job and became the standard-bearer for his whole generation. We’re honoring him this month with a two-CD salute featuring the best Lewis tracks from the 52 Lewis CDs in our catalog.



AMCD-83



AMCD-2



AMCD-104

EXCERPTS FROM RECENT REVIEWS OF OUR CDS

From Jazz Journal (UK):
Jim Robinson with Kid Thomas,
Ernie Cagnolatti and DeDe Pierce
GHB BCD-28

This is one of my favourite sessions and one I’ve enjoyed greatly over the years. These are alternate takes from a Pearl session—it’s a shame they didn’t record more sides. An excellent reissue.

—Pete Lay

EDDIE BAREFIELD:
THE EDDIE BAREFIELD SEXTET
Progressive PCD-7151

Barefield comes over as an interesting and competent tenor player. All the tunes are originals. This album may be a little “Progressive” for some of our readers, but I’m sure it will appeal to those whose tastes extend into the realms of Swing and even Bop.

—Jerry Brown

ART HODES QUINTET /
DON EWELL QUARTET
Audiophile ACD-66

Here we have two very good piano—led small groups from the latter fifties. This is certainly a CD that can be strongly recommended to anyone with a taste for superb piano playing in a traditional style, with interesting and very complementary playing by the supporting players. Buy it!

—Jerry Brown

THE WIGGS-BURKE BIG FOUR
American Music AMCD-233/234

This is a great New Orleans session that somehow escaped reissue for over sixty years. Wiggs, Burke and Souchon never sounded better, and with over two hours of music, this is a gem of a release. Highly recommended!

—Peter Lay

From The New York City Jazz Record:
EDDIE BAREFIELD:
THE EDDIE BAREFIELD SEXTET
Progressive PCD-7151

The Eddie Barefield sextet ranges from the relaxed to the exuberant. The tenor saxophonist didn’t do much recording as a leader and this album gives listeners a rare chance to hear him in the driver’s seat. He oversees a multi—generational cast who have no problem finding common ground and the tenor man is in fine form on everything. This is a Jimmy Carter-era date with a mid-40’s flavor, recalling a time when small group swing was giving way to early bebop. Cornetist Warren Vache, who is featured prominently, fits right in.

—Alex Henderson

From the LA Jazz Scene:
ART HODES QUINTET /
DON EWELL QUARTET
Audiophile ACD-66

This CD reissues all of the music from two albums dating from 1957 and 1959. The music is quieter and gentler than one might expect, both sessions are led by pianists, and both include the rhythm guitar of Marty Grosz, fifteen years before he gained fame in the jazz world. Art Hodes was always a superior interpreter of jazz classics and blues, having found his own voice within the music. Don Ewell had the ability to sound like Jelly Roll Morton but in his own way and with his own fresh ideas; he was also a superb stride pianist. He never made an unworthy album and this one is a good example.

—Scott Yanow

EMILE CHRISTIAN
GHB BCD-123

Emile Christian was a member of the Original Dixieland Jazz Band during part of 1918—20 when the group’s regular trombonist Eddie Edwards was drafted. He spent much of the 1920s and 30’s living and playing in Europe. He returned to the US at the beginning of World War II, settling in New Orleans. In his later years, Christian often played string bass but he never gave up the trombone. This CD has two sessions from 1959, playing a little bit of trombone but most bass in a hot group with trumpeter excellent, the musicians are always in tune, the ensembles are exciting, and the music is often rollicking. Christian is in fine form on both of his instruments.

—Scott Yanow

HENRY “RED” ALLEN with the ALEX
WELSH BAND: SECOND CONCERT
Jazzology JCD-388

The great New Orleans trumpeter Henry “Red” Allen was a major player from the late 1920’s until right before his death on Apr. 17, 1967. Just two months before his death, he toured England with the Alex Welsh band. The second CD to document previously unreleased live performances from that visit, Second Concert might very well contain Allen’s final recordings since they took place on Feb. 19. Allen is heard throughout playing trumpet and occasionally singing very much in his prime. Welsh, who was also a fine trumpeter, is just heard on the first two and final two numbers of this live set, allowing Allen to lead the septet through many of his favorite songs. Allen is in exuberant form on such numbers as *Cherry*, *Rosetta*, *Bill Bailey*, and *St. James Infirmary*. There is no weakness or hesitancy in his uninhibited performances, showing that Henry “Red” Allen ended his career still on top.

—Scott Yanow

ON THE BOOKSHELF

Dan Vernhettes with Bo Lindstrom:
JAZZ PUZZLES, VOLUME ONE
(St Etienne FR, JazzEdit,
240pp paperbound, \$60)

This is an outstanding followup to *Traveling Blues: the Story of Tommy Ladnier*, published by the same team two years ago. The emphasis here is on the great New Orleans bandleaders of the first two decades of jazz. There are twelve chapters, each about an early musician—not all are people you’ve heard of unless you’ve spent too long following New Orleans jazz—Nenny Coycault and Arnold Metoyer aren’t even household words around my house. The rest are generally well-known pioneers—King Oliver, Sidney Bechet, Freddie Keppard, Chris Kelly and Buddy Petit are all effectively covered, though generally only the New Orleans portion of their careers.

The puzzle aspect becomes clear once you’ve read a few chapters: all the information begins to fit together and missing aspects of each artist’s career start appearing, stitched together from interview transcripts, census records and careful research into newspaper archives.

If you bought *Traveling Blues*, you know what to expect—the book is LP-sized, 240 pages, profusely illustrated and beautifully designed. This is a treasure for anyone interested in New Orleans jazz—not only are the musicians fully delineated, the places they worked and the people they worked for are

TRADITIONAL NEW ORLEANS JAZZ:
CONVERSATIONS WITH THE MEN
WHO MAKE THE MUSIC

By Thomas W Jacobsen
Baton Rouge: Louisiana State University Press
244pp, paperbound, \$22.50

This is an excellent collection of articles on the men who kept New Orleans jazz alive during the last twenty years. Jacobsen, who has a PhD in classical archeology, has been digging into the New Orleans jazz scene for

carefully sketched. We learn more about people like Pete Lala and Beansie Fauria, to name two club owners profiled.

The book is exhaustively footnoted and draws from an amazing variety of sources. I found it best to read in short bursts as there is just so much information; my head would start to swim if I read more than an hour—some of the writing is very evocative—I’d forgotten how Joe Oliver stood in front of Abadie’s and served notice on the other trumpeters; it’s been around as long as *Jazzmen*, but it good to see in context. The book does a tremendous job fleshing out the musicians—they come across as people—we find out where they came from, what they did before and after their musical careers, what they were like, and who their ancestors were.

The book also includes a tremendous amount of information on New Orleans—it is illustrated with historic postcards, posters, maps and other information. One can look on the maps and see where the musicians lived and where they played, and there’s a map of Chicago venues as well.

This book is available from www.jazzedit.org for roughly \$60. This is a limited edition of 500 so order a copy soon. This is a truly beautiful package and one that I can pick up anytime and find something interesting—I just peeked into it now and found a beautiful photo of a young, lean Freddie Keppard I’d missed the first time I read the book.

many years; most of these pieces appeared originally in the late, lamented *Mississippi Rag*. Jacobsen was their New Orleans correspondent and columnist for many years.

If you spent much time in New Orleans in the 90’s you’ll feel right at home—Jack Maheu, Evan Christopher, Duke Heitger, Trevor Richards, Clive Wilson and many others are all profiled here. Jacobsen is a good interviewer and lets his subjects tell their stories without interference. The book also keeps the

continued on page 15

BOOKSHELF *continued from page 14*

reader informed as to the subjects’ relevant CDs; I spent time ticking off each item as it was mentioned and wound up with a nice list of things to look for.

The New Orleans scene of that time was largely populated by outsiders—there was a lot of work in NO then and a talented sideman like Jack Maheu could move to town and quickly become very busy. Unfortunately those days are long past and several of the transplants have moved on; the book remains a fascinating

CREOLE TROMBONE: KID ORY AND THE EARLY YEARS OF JAZZ

by John McCusker. (Jackson MS: University Press of Mississippi, 240pp hardbound, \$30)

John McCusker came to jazz fairly late but he’s scored effectively with a biography of Kid Ory, arguably the only major jazz pioneer never accorded a book-length treatment. McCusker, a former staff photographer for the *New Orleans Times-Picayune*, shared the 2006 Pulitzer Prize for Photography for coverage of Hurricane Katrina. Oddly enough, he became aware of New Orleans jazz when the paper sent him to take file photographs of elderly jazzmen to use in their obituaries. He fell in love with the music and its players and was inspired to write a book by Dr. Bruce Boyd Raeburn of the Hogan Jazz Archive. He researched Ory tirelessly, trekking through Louisiana bayous, the Bay Area and Hawaii in search of information.

He made contact with Ory’s daughter and began with an autobiography Ory’s wife started in the 1950s—what started as Ory’s reminiscences morphed into her writing and her biases. So he hit the road to research Ory’s family tree. Turned out the Orys originated in Alsace-Lorraine and settled in rural Louisiana. Ory’s father was a Caucasian sugar planter and his mother was a mulatto; such relationships were very common in post-Civil War rural Louisiana. When Ory’s parents died young he was so ambitious he built a house for his younger sister at age 17.

He began with local bands on the Woodland Plantation and gradually worked his way into New Orleans during Buddy Bolden’s brief heyday. He became New Orleans’ most popular bandleader and the band co-led with

document of an underappreciated “golden age” of New Orleans jazz.

Jacobsen hasn’t moved on, and is busy on a second volume, covering the entire jazz scene in New Orleans over the last sixty years. I for one can’t wait for it.

Available from LSU Press- LSUPress.org is the website and by mail from Longleaf Svces, 116 S Boundary St, Chapel Hill NC 27514.

King Oliver was reportedly one of the best groups ever to play in New Orleans, popular with crowds from the barrelhouses to the country clubs.

The book provides a wonderful sense of what Ory’s life would have been at each stage, though the book officially deals only with Ory’s career until he “retired” from music in 1933. His later career is well documented via magazine articles and liner notes. McCusker has mastered modern genealogical research and has unearthed huge amounts of detail, using the resources of the Tulane Jazz Archive, Internet genealogy resources and the Ory family archives. There are several pages of excellent photos, many of them previously unpublished, and several unpublished Ory compositions, including a hilarious song to promote the Santa Fe Railroad.

The book indicates why Ory was so successful—he combined musical talent with native intelligence and a good business sense. No matter where he was working he was successful—New Orleans, California, Chicago—until the bottom dropped out at the depths of the Depression and he took a job as a janitor.

Had he retired for good then his reputation would have been secure via legendary recordings with Louis Armstrong, King Oliver and Jelly Roll Morton—he set the pace for New Orleans tailgate trombone—he can take as much credit as anyone for inventing it.

This is a long-awaited (and long-overdue) book; it was everything I expected—Ory was an amazing musician and John McCusker has painted a beautiful portrait of him. This book is available from JAZZOLOGY—add it to your next CD order.



KENNY BALL (1931-2013)

Trumpeter Kenny Ball, 82, died March 7, 2013, of pneumonia in an English hospital. He was active until three weeks before his death. Ball and his Jazzmen were one of the top groups in England's "Trad Boom" of the 1950's; best-remembered for *Midnight in Moscow*, which hit the number two spot on the worldwide hit parade and sold over a million copies. Because of the band's popularity in the U.S American jazz groups were able to tour England thanks to an exchange via the Musicians' Union. In recent years Ball featured his son Keith in his group and often performed in shows with two of the other remaining

Trad luminaries, Chris Barber and Acker Bilk.

Born in Ilford, England, Ball dropped out of school at age thirteen to work as a clerk in an advertising agency. He took trumpet lessons and turned pro in 1953. He worked first with Syd Phillips and Eric Delaney before starting his own group. After his huge fame of the early 60s, he became a regular on British television, and continued to record. He toured the US in the 1990s and made three CDs for Jazzology. He was a powerful trumpeter and a good bandleader. He was proud to have been picked to back Louis Armstrong on one of Armstrong's last European tours and to have been chosen to play at the wedding of Prince Charles and Lady Di.



PATTI PAGE (1927-2013)

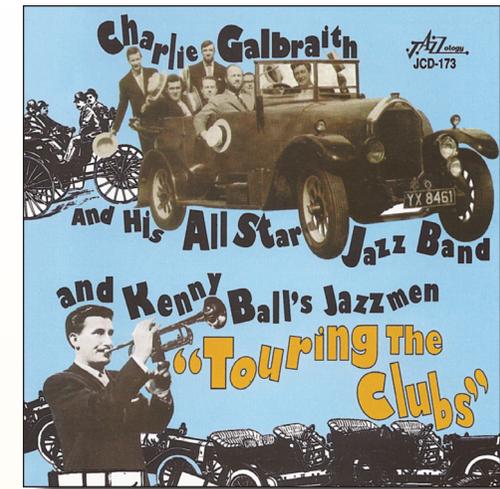
Patti Page, one of the biggest selling artists of the pre-rock era, died in California January 1, 2013. She hit the national consciousness in 1950 with *Tennessee Waltz*, one of the best-selling records of the 20th Century, and followed up with three more number one singles in the next three years. Born Clara Ann Fowler in Claremore, OK, she became Patti Page when she sang on a radio show sponsored by the Page Milk Co. She appeared on radio on Don McNeil's Breakfast Club and appeared in clubs with Benny Goodman. She was the first singer to back herself via overdubbing—in 1949 there was a strike and they

couldn't get backup singers so producer Mitch Miller added a backup track from Patti.

Page remained in music for the rest of her life, making her last album in 2000; until recently she hosted a weekly program on the Music of Your Life network. Generally she's thought of as a country-oriented pop singer, but we recently issued a CD from a 1949 session for Lang-Worth Transcriptions. Backed by a jazz trio led by Lou Stein, ACD-315 is a surprisingly swinging session, featuring a well-chosen set of standards, and not a hint of *How Much Is That Doggie in the Window?*, the song for which she's best remembered.



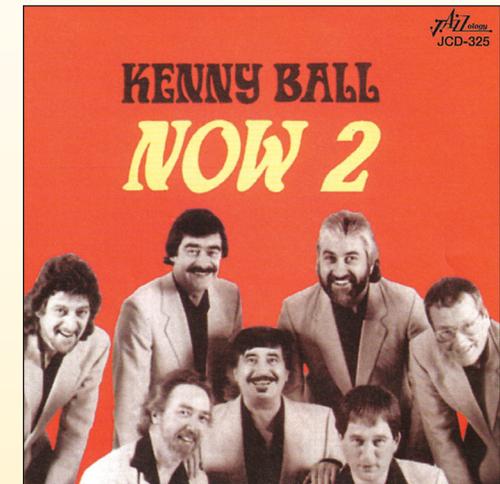
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JCD-173



ACD-315

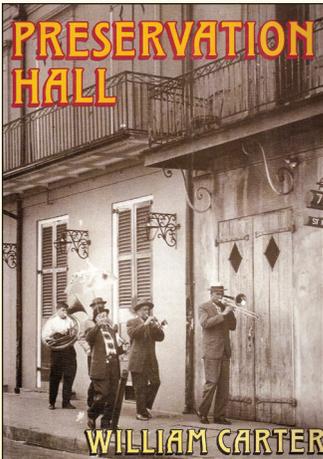


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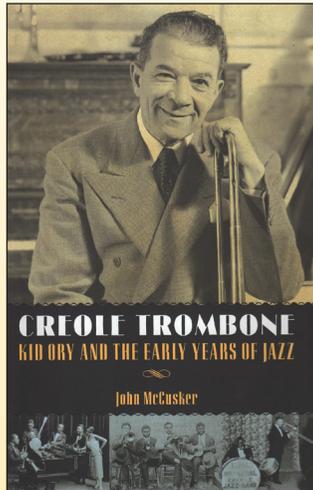
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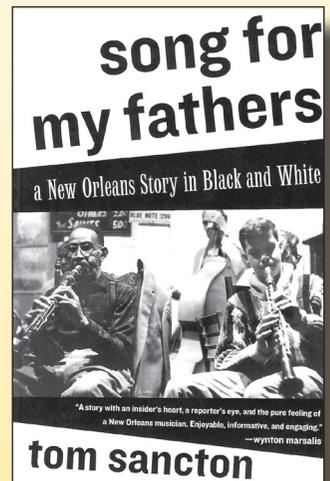
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