

70th
ANNIVERSARY

NEWSLETTER
SEPTEMBER 2019

JAZZology



G.H.B. JAZZ FOUNDATION • JAZZOLOGY RECORDS

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— JAZZOLOGY NEWSLETTER #12 —

Jazzology Records is celebrating seventy years in the record business. It all started in 1949 in Elizabeth, NJ — and for the last thirty years, we've been located in New Orleans, LA.

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.



— NEWS AT GHB JAZZ FOUNDATION —

We are continuing our efforts to make, as much as possible, all of our recordings available to music fans worldwide. There is still plenty of unissued material in our vaults, and we've recently recorded sessions with **Evan Christopher's Trio** and **Jon-Erik Kellso's Quartet** slated for release early next year.

Olympia Brass Band's 1971 recording for Audiophile Records has not been available on vinyl for a very long time so we have decided to give it another life. It is such a great recording - there are sadly no brass bands like this in New Orleans anymore - and features all the original players led by the famous Harold Dejan, a man of great influence in New Orleans music. Trevor Richards has produced a double-CD of rare recordings by **Muggsy Spanier** - most of it previously unissued material. This set has so much interesting material on Muggsy's musical career and personal life that two booklets were needed to contain it all. On the Black Swan label we are issuing a CD version of last years vinyl release - **Louis Armstrong Paramount Recordings**. We have added all the alternate takes that wouldn't fit on the LP and the sound quality, thanks to Doug Benson, is superb. **Olive Brown** is a vocalist that came on the jazz scene briefly in the 1970s and then disappeared. She was a powerful singer in the 1920s blues tradition and deserves to be heard again. From her very few recordings we have put together a CD of excellent material including some tracks with her favorite pianist, the great **Don Ewell**. In the swing style we have CD releases of sax player **Flip Phillips** and piano virtuoso **Johnny Guarnieri**. We are also releasing a biography & discography book of Mr. Guarnieri penned by the great jazz writer and researcher Derek Collier. On Audiophile we have a brand new recording by vocalist **Ronny Whyte** celebrating the songs of Cy Coleman, which feature a big band backing Ronny's tasteful vocals.

We are licensing more material to **ORG MUSIC**, who produce beautifully designed vinyl LPs. So far they have released: **Duke Ellington, Louis Armstrong All Stars, Bunk Johnson, Sister Rosetta Tharpe, Les Paul, Shirley Horn, Hank Jones Trio, Milt Hinton, Ben Webster, Earl Hines** with more to come. There can be purchased from www.orgmusic.com.

Most of our compact disc catalog is currently available on iTunes, Amazon, Spotify and other digital stores — some select recordings have been issued as digital download only – please refer to pages 18 & 19 for a complete listing. We have made certain select sessions from our catalog available as HD (High Definition) downloads produced by a Canadian company called **Fidelio Technologies**.

OLYMPIA BRASS BAND OF NEW ORLEANS

AUDIOPHILE
AP-108
12" VINYL LP

PRICE: \$20.00
MEMBERS /
NON-MEMBERS



The Olympia Brass Band, formed in 1958 by alto saxophonist Harold Dejan soon became New Orleans top marching band. Many well-known New Orleans musicians were members of this brass band over its long and successful career - Manuel Paul, Willie Humphrey, Milton Batiste, Kid Sheik, Paul Crawford, Wendel Eugene, Allen Jaffe, Tuba Fats, Andrew Jefferson, Henry Booker Glass etc... Grand marshals were Fats Houston & Slow Drag Pavageau.

Olympia had, apart from their many local parade jobs, a regular gig at Preservation Hall on Sunday nights for many years. They toured Europe and Africa, played for Queen Elizabeth's 25th wedding anniversary in London and for Pope John Paul on his visit to New Orleans.

Olympia Brass Band made many recordings over the years and this 1971 session for Audiophile Records is one of their best. Of special interest is Harold Dejan's "Explanation of a funeral procession" and the dirge medley of "Flee As A Bird - Nearer My God To Thee - Pleyel's Hymn" played from an old brass band arrangement. The rest of the LP consists of the then standard brass band tunes. These tunes are no longer played by New Orleans brass bands. Here is Olympia Brass Band in it's full glory.

PERSONNEL:

Harold A. Dejan	Leader, Alto Sax
Emanuel Paul	Tenor Sax
Milton Batiste	Trumpet
Kid Sheik Cola	Trumpet
Andy (Jug) Anderson	Trumpet
Homer Eugene	Trombone
Paul Crawford	Trombone
Henry Glass	Bass Drum
Andrew Jefferson	Snare Drum
William (Coby) Brown	Sousaphone

TRACK LISTING:

Side A

Explanation of Funeral Procession:

Just A Little While To Stay Here

Dirge (medley): Flee As A Bird; Nearer My God To Thee; Pleyel's Hymn

Just A Closer Walk With Thee

Telephone To Glory

Side B:

Oh, Didn't He Ramble

Wearly Blues

Panama

Yes, Sir, That's My Baby

Willie The Weeper

OLIVE BROWN **EMPRESS OF THE BLUES**

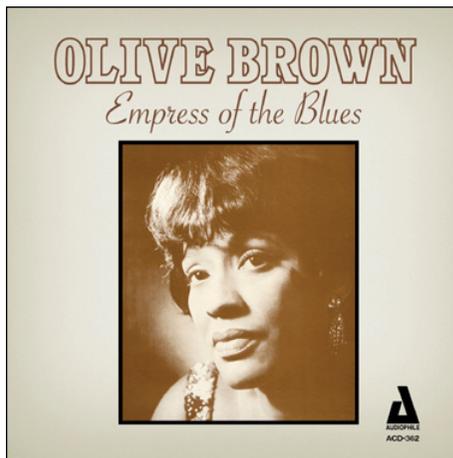
AUDIOPHILE ACD-362 (CD)

PRICE: \$15.98 MEMBERS: \$13.00

Olive Brown (1922-82) had a long musical career in numerous locations, yet not much is known about her. She became known to traditional jazz fans when she started performing at various jazz festivals in the 1970s. Prior to that she had worked with big bands - Earl Bostic, Ted Buckner, Todd Rhodes and Tiny Bradshaw. While working in night clubs in Toronto in the 1960s she started her transition into classic blues.

Jim Taylor, a jazz promoter in Detroit produced her first blues recording which comprises the first ten tracks on this CD. Next follows some very exciting live tracks with the great pianist Don Ewell (Olive Brown's favorite pianist to no surprise) and the last track, a duet with pianist Mike Montgomery, is a real throwback to the 1920s blues sound.

Olive Brown continued working through the late 1970s but for some reason was unable to capitalize on her auspicious rebranding as a blues singer - these recordings were made at the peak of her second career, but it was followed by a diminishing string of lesser jobs. With this CD release of her best recordings her place in the history of jazz and blues artists is now secure.



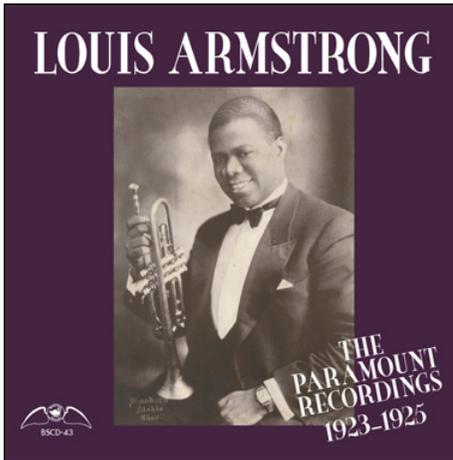
PERSONNEL:

Olive Brown	Vocals
John Trudell	Tpt, Valve Trb
Ted Buckner, Frank Powers	Clarinet
Mike Montgomery, Don Ewell	Piano
Bill Bolle	Bass
J. C. Heard, Gardner Hitchcock	Drums

TRACK LISTING:

- 1 Aggravatin' Papa
- 2 Back Water Blues
- 3 Sweet Man
- 4 Sugar
- 5 'Deed I Do
- 6 Gimme A Pigfoot And A Bottle Of Beer
- 7 How Come You Do Me Like You Do
- 8 That Old Feeling
- 9 Empty Bed Blues
- 10 Go Back Where You Stayed Last Night
- 11 Goodie Goodie
- 12 Someday You'll Be Sorry
- 13 Nobody Knows You When You're Down And Out
- 14 Beale Street Blues (piano solo)
- 15 Everyday I Have The Blues
- 16 Am I Blue
- 17 'Bama Bound

Running Time: 51:31



LOUIS ARMSTRONG THE PARAMOUNT RECORDINGS 1923-1925

BLACK SWAN BSCD-43 (CD)

PRICE: \$15.98 MEMBERS: \$13.00

Perhaps the most overlooked and least discussed period of Louis Armstrong's renowned and well-documented life in the recording studio, was the time of transition during which he ended his stay in Chicago with King Oliver and subsequently spent fourteen months in New York, working in the Fletcher Henderson Orchestra. This interval, from late September 1924 until early November 1925, marked a period of growth for Armstrong, in which he gained self-confidence, and shed the last vestiges of his childhood attachment to Oliver, his surrogate father and chief musical mentor, and to whom he served as 2nd cornetist. Armstrong also heeded the stern advice of his new wife, Lilian Hardin Armstrong, who insisted that he be second to no one.

This collection focuses on the most obscure of those recordings from this brief interval during Louis Armstrong's career, when he recorded approximately 27 masters, including alternate takes, for the Paramount label. Recorded between December 1923 and October 1925, these rare gems are presented here as a group for the first time, and more significantly, in superior transfers and restorations.

This is a CD version of the vinyl LP that we released last year. In this release we have added all the alternate takes from Armstrong's Paramount recordings. These are very rare recordings but with Doug Benson's expertise in audio restoration and mastering the music really comes alive like never before..

— *Paige VanVorst*

FEATURING:

King Oliver's Jazz Band

Ma Rainey

Fletcher Henderson Orchestra

Trixie Smith

Coot Grant & Wesley Wilson

TRACK LISTING:

- 1 2 Mabel's Dream (Tk1) / (Tk2)
- 3 4 The Southern Stomps (Tk1) / (Tk2)
- 5 Riverside Blues (Tk2)
- 6 7 See See Rider (Tk1) / (Tk2)
- 8 Jelly Bean Blues (Tk2)
- 9 10 Countin' The Blues (Tk2) / (Tk3)
- 11 12 Mandy, Make Up Your Mind (Tk1) / (Tk2)
- 13 You've Got To Beat Me To Keep Me (Tk2)
- 14 15 Mining Camp Blues (Tk1) / (Tk2)
- 16 17 The World's Jazz Crazy (And So Am I) (Tk1) / (Tk2)
- 18 19 Railroad Blues (Tk1) / (Tk2)
- 20 You Dirty Mistreater (Tk1)
- 21 Come On Coot And Do That Thing (Tk2)
- 22 Have Your Chill, I'll Be Here When Your Fever Rises (Tk2)
- 23 24 Find Me At The Greasy Spoon (If You Miss Me Here) (Tk1) / (Tk2)

BARNES-BOCAGE

BIG FIVE 1954

AMERICAN MUSIC AMCD-141 (CD)

PRICE: \$15.98 MEMBERS: \$13.00

This is a new re-mastered CD release of Jim McGarrell's 1954 recording of a New Orleans dance band. It is one of our favorite sessions from that period.

Peter Bocage and Emile Barnes, in spite of being two very different types of musicians, fit remarkably well together and make a great musical team. The guitar-playing of Homer Eugene (his only recording on that instrument) is superb and adds another dimension to this band. Eddie Dawson's powerful bass playing and Albert Jiles' unique drum style round out the rhythm section.

Thanks to Mike Casimir and Dave Bennett for their help in making this release possible and most of all we thank Jim McGarrell for making the music available to us.

With the improved sound quality and the additional photos for the booklet we are very pleased to introduce this "back-in-print" item.

~ Lars Edegran

BARNES-BOCAGE BIG FIVE 1954



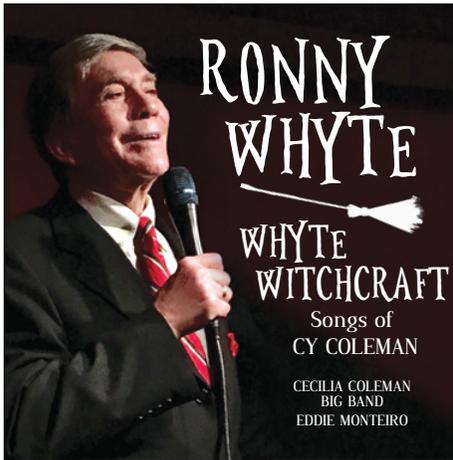
AMERICAN MUSIC · AMCD-141

PERSONNEL:

Peter Bocage	Trumpet
Emile Barnes	Clarinet
Homer Eugene	Guitar
Eddie Dawson	Bass
Albert Jiles	Drums

TRACK LISTING:

- 1 When I Grow Too Old To Dream
- 2 Rat's Blues
- 3 When My Sugar Walks Down The Street
- 4 Sheik Of Araby
- 5 Haltin' The Blues
- 6 Toot Toot Tootsie (Goodbye)
- 7 I'm Gonna Sit Right Down And Write Myself A Letter
- 8 Holler Blues
- 9 My Blue Heaven
- 10 Down In Honky Tonk Town
- 11 Mama Inez
- 12 Sheik Of Araby (Alt-1)
- 13 I Can't Dance (1)
- 14 I Can't Dance (2)
- 15 I'm Gonna Sit Right Down And Write Myself A Letter (Alt-1)
- 16 Down In Honky Tonk Town (Alt-1)
- 17 Toot Toot Tootsie (Goodbye) (Alt-1)
- 18 When My Sugar Walks Down The Street 2
- 19 Down In Honky Tonk Town (Alt-2)



RONNY WHYTE
WHYTE WITCHCRAFT /
SONGS OF CY COLEMAN

AUDIOPHILE ACD-363

PRICE: \$15.98 MEMBERS: \$13.00

I was impressed by Cy Coleman and his music early on. On my very first Manhattan nightclub appearance in 1961, I included *Hey, Look Me Over* from the Broadway show *Wildcat*. A few years later I was working at a piano room on the upper East Side of Manhattan called Ramondo's. After I'd been there about a year, singer-pianists Lynn Richards and Ralph Strain brought Cy in to see me. I was thrilled and did as many of his songs as I could. A couple of years later, a special lady singer-pianist, who worked there, named Travis Hudson and I paired up (we did two LPs for Monmouth-Evergreen Records, now available on Audiophile) and performed a lot of Cy's duets from his Broadway show *Little Me*. Cy, Lynn and Ralph became regulars at the club and often we would go out to after-hours clubs together, where we would jam. In those days (the 1960s) most of us worked until 3 or 4 AM! On Sunday evenings we might end up at some after hours disco at 4 AM with Bobby Short and Claire Hogan, Cy's secretary, as well.

Over the years, Cy was a regular in my audiences, even years later when I appeared at the Hotel Carlyle. He was always complimentary about my work and praised my arrangements of not only his songs, but Richard Rodgers, Cole Porter, et al.

This CD contains many of the songs he and Carolyn Leigh (and Peggy Lee) wrote for the night club world – this was before they were called cabarets! Cy performed them himself, as well as my good friends Bobby Short and Mabel Mercer.

There've been great recordings of Broadway shows, but I really like the intimacy, insight, and humor of the songs on this CD.

— from *Liner Notes by Ronny Whyte*

PERSONNEL:

Ronny Whyte	Vocals, Piano
Boot Maleson	Bass
David Silliman	Drums
Eddie Monteiro	Accordian
Tony Tedesco	Drums
Cecilia Coleman's 16 Piece Big Band	

TRACK LISTING:

- 1 Too Good To Talk About
- 2 It Amazes Me
- 3 The Best Is Yet To Come
- 4 I'm Watching You
- 5 Sometime When You're Lonely
- 6 Witchcraft
- 7 Sweet Talk
- 8 On Second Thought
- 9 Why Try To Change Me Now
- 10 I've Got Your Number
- 11 I'm In Love Again
- 12 Rules Of The Road
- 13 I Walk A Little Faster
- 14 You Fascinate Me
- 15 Don't Ask A Lady
- 16 Here I Go Again
- 17 All Right, I Love You

FLIP PHILLIPS

FLIPENSTEIN

PROGRESSIVE PCD-7063 (CD)

PRICE: \$15.98 MEMBERS: \$13.00

This album came about in the year 1974. After one of the Odessa Jazz Concerts we all went to a party at the home of Doctor John Sheets. At the Party everyone was feeling nicely. Lou Stein and I were at the coffee urn and I told Lou we have to make an album together and call it "Flipenstein." Well, Mousie Alexander, overhearing nearby, fell on the floor laughing. I picked him up and said, "Wait a minute, Monsters and Vampires love music too. Did you see the picture "Frankenstein," when the old man played the fiddle? That's the only time the monster smiled." He fell on the floor again. Well, after seven years, Lou and I got together at his Castle and collaborated on these eight tasty tunes. We brought in two more Monsters on their instruments. Namely, Butch Miles on drums and Mike Moore on bass and with the aid of ghoulish Gus Statiras we made the album July 20, 1981. I'm not going to tell you how everyone played on this album. Listen to it and decide for yourself. I think it's a monster album. If you don't like this - you don't like broccoli.

Much Love — Flip Phillips

** excerpt from liner notes*

Phillips, best known for his years with Woody Herman and Jazz at the Philharmonic, recorded this set for Progressive in 1981 in partnership with Lou Stein, one of the most versatile jazz pianists extant. The album title is carried through to the set, which includes several numbers with an eerie orientation. The group also includes Butch Miles on drums and Mike Moore on bass, and they have a lot of fun with the numbers. This set also includes four alternate takes for your comparative listening. ~ *Paige VanVorst*



PERSONNEL:

Flip Phillips	Tenor Sax
Lou Stein	Piano
Michael Moore	Bass
Butch Miles	Drums

TRACK LISTING:

- 1 Satan Takes A Holiday
- 2 Witchcraft
- 3 Vampire's Dream
- 4 Dracula's Dance
- 5 Ghoul Of My Dreams
- 6 Ghost Of A Chance
- 7 Hangman's Noose
- 8 The Claw
- 9 Satan Takes A Holiday (alt-t3)
- 10 Ghoul Of My Dreams (alt-t3)
- 11 Ghost Of A Chance (alt-t1)
- 12 Hangman's Noose (alt-t1)

Running Time: 62:15



MUGGSY SPANIER

RARE & UNISSUED RECORDINGS 1941-1952

JAZZOLOGY JCD-406/407 (2-CD)

PRICE: \$25.00 MEMBERS: \$20.00

TRACK LISTING INFO:

I'VE FOUND A NEW BABY
 SWINGING WITHOUT MEZZ
 EXACTLY LIKE YOU
 [I WISH I COULD SHIMMY LIKE MY] SISTER
 KATE
 YOU TOOK ADVANTAGE OF ME
 JAZZ ME BLUES
 THREE-TWO-ONE BLUES *
 I'VE FOUND A NEW BABY *
 BABY, WON'T YOU PLEASE COME HOME *
 SUGAR [THAT SUGAR BABY OF MINE] *
 SWEET LORRAINE *
 SEPTEMBER IN THE RAIN *
 OH! LADY BE GOOD *
 RELAXIN' AT THE TOURO
 WHEN THE SAINTS GO MARCHING IN *
 MUSKRAT RAMBLE
 ROSETTA *
 ST LOUIS BLUES *
 DIXIE FLYER *
 LAZY PIANO MAN BLUES
 [IT'S A LONG, LONG WAY TO] TIPPERARY
 I WANT A BIG BUTTER AND EGG MAN
 JAZZ ME BLUES *
 ECCENTRIC *
 A GOOD MAN IS HARD TO FIND
 SHINE *
 RIVERSIDE BLUES
 SUNDAY
 I'M CONFESSIN' THAT I LOVE YOU
 DIPPERMOUTH BLUES
 PANAMA
 CHERRY *
 AT THE DARKTOWN STRUTTERS' BALL *
 SWEET GEORGIA BROWN *
 STUMBLING *
 MY HONEY'S LOVIN' ARMS *
 I'VE FOUND A NEW BABY
 MUSKRAT RAMBLE *
 (*) previously unissued.

Personnel:

Muggsy Spanier	Trumpet
Bud Freeman	Tenor Sax
Jess Stacy	Piano
Bob Casey	Bass
Baby Dodds	Drums
Warren Smith	Trombone
Bud Jacobson	Clarinet, Tnr Sax
Jack Gardner	Piano
Pat Pattison	Bass
Frank Rullo	Drums
Ernie Caceres	Baritone Sax
Pee Wee Russell	Clarinet
Dick Cary	Piano
Eddie Condon	Guitar
Bob Casey	Bass
Joe Grauso	Drums
Ralph Hutchinson	Trombone
Darnell Howard	Clarinet
Floyd Bean	Piano
Truck Parham	Bass
Barrett Deems	Drums

TRACKS:

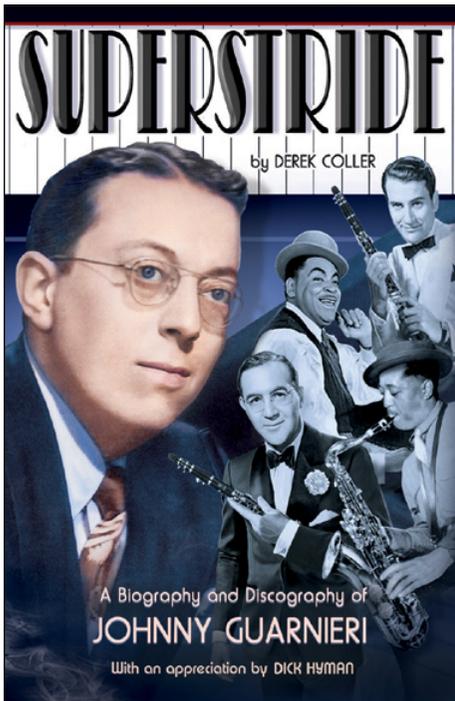
*(51) Tracks across (2) compact discs
 covering issued masters and rare
 unissued alternate takes, most tracks
 sourced from original tapes and World
 Transcription Broadcast Discs.*

Joseph "Muggsy" Spanier is mostly known as a hot lead trumpet player in small jazz groups and this is how he is presented on this double-CD. The majority of the material was recorded for World Broadcasting System between 1943 and 1952 and most of it has not been issued before.

Muggsy is in top form and his different groups feature important jazz stars like Pee Wee Russell, Eddie Condon, Darnell Howard and Barrett Deems. The discovery of some audio tapes made it possible to issue the recording sessions in full - master takes as well as alternate takes that were not previously issued on World Transcription Discs.

This release also includes an exciting jam session at the Sherman Hotel in Chicago 1941 with pianist Jess Stacy and drummer Baby Dodds.





SUPERSTRIDE

by Derek Coller

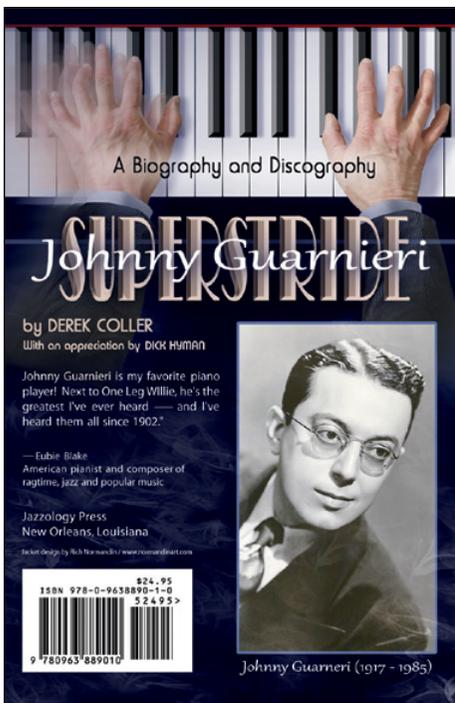
JAZZOLGY PRESS (BOOK)

253 PP*, HARDCOVER + AUDIO CD

PRICE: \$24.95

MEMBERS & NON-MEMBERS

The newest book from Jazzology Press, *Superstride*, is a carefully annotated and beautifully laid out tribute to one of the unquestioned piano geniuses of the Swing Era and afterwards. Johnny Guarneri was all over the big band scene in the 30s appearing with both Benny Goodman and Artie Shaw. During the 1940s he was one of the most in-demand jazz session men, recording with all the greats of the swing and bebop era. He was called into the studios in the early 1950s and produced hundreds of recordings for radio and television use. He was at the center of the 52nd St scene in the 1940s and '50s, and worked many of New York's top clubs.



Despite his extraordinary pianistic ability, which could have landed him in a number of lucrative settings, he never gave up his love for the music that impressed him first- stride piano. He was a devotee of Fats Waller and the longer he played the more he wanted to play stride piano. During his last years he made several amazing demonstrations of the art. He also impressed a small coterie of West Coast pianists who have kept his music alive and inspired the publication of this book.

Derek Coller is a longtime jazz journalist and perfectly qualified to tell Guarneri's story. He's done an incredible research job, resulting in a biography, a discography as well as a detailed analysis of Guarneri's playing from Dick Hyman. The book is hardbound, 253 pages, and comes with a CD of one of Guarneri's best sessions- Solo Art SACD-173 *Johnny Guarneri Plays Harry Warren*.

◀ REVIEWS ARE ALREADY IN:

Michael Steinman ~ **Jazz Lives**

I know it's not true of other art worlds (say, literature and painting) where a proliferation of deities is not only allowed but encouraged, but jazz seems to want a very small number of Stars. Singers? Billie and Ella. Trumpet players? Miles and Louis. Saxophonists? Trane and Bird. And so on. This reductionist tendency makes me sigh, especially when it comes to pianists, because there are so many more to celebrate than (let us say) Fats, Monk, Tatum. You don't want to get me started, from Clarence Profit to Sam Nowlin to Alex Hill to Frank Melrose to Nat Jaffe, and so on up to the present day.

Someone who deserves more attention is the expert and rollicking Johnny Guarnieri, whose recording and performance career covers forty-five years, from 1939 to 1984. When I think of Johnny, I think of irresistible swing, lightness of touch, beautifully perceptive ensemble playing, amazing technique both in and out of the stride idiom, and (perhaps not an asset) stunning mimicry of any pianist or style you'd want. I heard him live once, at Newport in New York, and even given the hall's terrible acoustics and amplification, he was dazzling: it was clear why Eubie Blake called Johnny the greatest pianist he had heard.

And on any Guarnieri recording — with Goodman, Lester, the Keynote aggregations, Ziggy Elman, Artie Shaw, both the big band and the Gramercy Five, Cootie Williams, Ben, Hawk, Rex Stewart, Benny Morton, Louis, Lips, Bobby, Don Byas, Slam Stewart, Red Allen, Ruby Braff, Joe Venuti, Buddy Tate, Vic Dickenson, Stephane Grappelly, solos and small bands on his own — he is instantly recognizable and enlivening: he turns on the light switch in a dim room.

Yes, he sounds like Fats in the opening chorus of SHOULD I — but his comping behind the soloists is immaculate, displaying a strong terse simplicity, propelling Joe Thomas and Don Byas along. If you have him in your band, it's a given that the performance will swing.

Guarnieri's life and music are documented beautifully (typically so) in a new book — a bio-discography, SUPERSTRIDE (Jazzology Press) by the fine writer and careful researcher Derek Collier. The compact book — around 260 pages — is full of new information, first-hand reminiscence, splendid source materials including photographs. Best, not only is it a satisfying five-course dinner of fact and information, but it presents Guarnieri as one of those undramatic people who behaved well to others, was a professional, and didn't demand attention to himself through narcissism or self-destructive tendencies. He comes off as someone I regret not meeting, generous, gracious, an old-fashioned gentleman and craftsman. (Read the story of his generosity to then unknown actor Jack Lemmon, who was himself quite a pianist; read the recollections of Johnny's "boys," who learned from him.) He had one vice: he smoked a pipe; one physical problem, seriously poor eyesight, which kept him out of the military during the war.

Because Johnny led a quiet life, his biography is more brief than the record of high dramas and crises other musicians present. Collier's chronological overview is detailed although not overly so, and it moves very quickly for just over a hundred pages. I remember saying to myself, "Wait! We're in 1947 already?" But the speed and the lightness of the narrative — Collier is an old-fashioned plain writer who wants the light to shine on his subject, not on his linguistic capers — make it delightful and a quiet reproach to other writers whose ego is the true subject. The book slows down a bit, a pleasant change, when we get to the longtime residency Johnny had at the Tail of the Cock in Los Angeles, but it is much more a narrative of a professional taking whatever jobs came his way rather than psychobiography or pathobiography. I've left out the fascinating exploration into his family — both his father and mother and the information his daughter provides — and his interest in playing, with such elan, in 5/4.

Also . . . there are pages of musical analysis of Johnny's style by someone who knows how the piano can be played, Dick Hyman; reminiscences and reviews by musicians and

journalists; a very thorough discography and a listing of Johnny's compositions . . . and more, including fascinating photographs and newspaper clippings.

The book is to the point, as was its subject, and in its own way, it swings along superbly. Anyone who's thrilled to the playful brilliance of a Guarneri chorus will enjoy it. And it sends us back to the recordings, a lovely side-effect.

Joe Lang ~ Jersey Jazz

Most jazz enthusiasts today would hardly think of Johnny Guarneri when asked about the great jazz pianists. There are several reasons for this. His primary years of recognition were from the late 1930s through the 1950s, when he was New York City based. Once he moved to Southern California in the early 1960s, most of his time was spent playing locally in small clubs. He was a true gentleman, who lived a life that was non-controversial. While he did frequently take on the role of leader, most of the acclaimed recordings on which he appeared had him in the role of a sideman. These factors combined to make him a musician who was greatly admired by his peers, but who never became a star of the front rank.

Given his current relative obscurity, it is a surprising pleasure to have received for review *SUPERSTRIDE: A Biography and Discography of Johnny Guarneri*. Author Derek Collier has delivered a fitting tribute to the artistry of this outstanding jazz pianist. Collier has combined a biographical portrait of about 100 interesting and highly readable pages with a detailed discography. In addition, he has added supplemental material that includes an appreciation of Johnny Guarneri by Dick Hyman.

Guarneri was born in Manhattan on March 23, 1917 to a family with a history as one of the premier makers of violins. His father dreamed of him becoming a classical violinist, but Johnny opted for the piano, and as a teenager became enthralled with jazz, specifically

stride piano. He met the likes of James P. Johnson and Fats Waller while in his teens, and aspired to becoming a great stride player.

He eventually became one of the premier swing style pianists. His first big band experience was with the George Hall Orchestra that he joined in 1937. In just a few years, he snared the piano chair on the Benny Goodman Orchestra, the position to which he had aspired before joining Hall, playing on the big band as well as in the Benny Goodman Sextet. Health issues forced Goodman to shut down his band within a few months of Guarneri's joining the aggregation, so he soon found himself with Artie Shaw. During the next few years, he spent time with both Goodman and Shaw, until Shaw enlisted in the Navy. It was then on to a period with Jimmy Dorsey followed by a short spell with Will Bradley, and working with Raymond Scott at CBS.

It was during his time with Scott that he began playing in clubs on 52nd Street like the Onyx and the Three Deuces. At around the same time, he began recording extensively, mostly as a sideman with the likes of Lester Young, Rex Stewart, Coleman Hawkins and Cozy Cole, primarily on the Keynote and Savoy labels. He also recorded several sides for the Majestic label as a leader, and in a group led by guitarist Tony Mottola.

Another aspect of his career was his work on the radio on WMCA, WNEW and NBC. He also recorded extensively on transcriptions for Thesaurus, the most memorable being around 100 sides with vocalist June Christy, 68 of which were compiled on three discs released by the Jasmine label from England.

Between 1947 and 1954, he recorded for several radio transcriptions for the United States government in series titled Proudly We Hail, Stars on Parade, The Voice of the Army and U.S. Savings Bond Division. There was also a session with Rosemary Clooney for the Voice of America.

During the 1950s, Guarneri kept busy with radio and television work, and occasional recordings under his own name and as a

sideman.

In 1962, Guarneri decided that he would like to try his hand at composing for the movies, so he uprooted his family and moved to Southern California. The movie work proved not to be readily available, so he found himself relegated to playing in clubs, at jazz parties and festivals, and recording as the occasion arose.

He had a varied and busy career, but never achieved the kind of fame that his talent deserved. Much of this was due to his lack of flamboyance, and the fact that he was too often unjustly dismissed as a wonderful technical pianist who frequently sounded too much like other players rather than having

developed a voice of his own. While this was in many ways an unfair judgment, it is unfortunate that performers in any kind of performing arts are often pigeonholed, and find it difficult to overcome this ostensible limitation.

Coller has done a fine job of providing a portrait of Guarneri that does justice to his true abilities as a jazz pianist. While reading this book, I was moved to have my Amazon Echo play music by Johnny Guarneri, and combined with Coller's words I have become convinced to revisit a player whom I was more familiar with as a name than as a player. For that alone, Coller has garnered a big thank you from this corner.

Purchases of **SUPERSTRIDE** by Derek Coller include a **FREE CD**

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JOHNNY GUARNIERI

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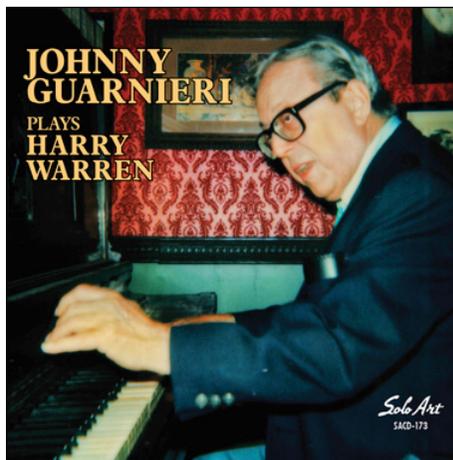
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Personnel: Johnny Guarneri (pno)

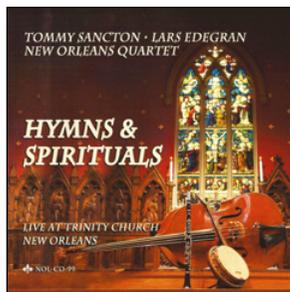
Tracks: *Nagasaki; Shadow Waltz; September In The Rain; Lulu's Back In Town; You Must Have Been A Beautiful Baby; I Only Have Eyes For You; With Plenty Of Money And You; You'll Never Know; I Found A Million Dollar Baby; Lullaby Of Broadway; Boulevard Of Broken Dreams; The More I See You*

When Johnny Guarneri consented in to come to Detroit to be the initial recording star for Jim Taylor Presents, Inc., it was regarded as a good omen for the fledgling company. Guarneri had left the big band scene after tours with Benny Goodman, Jimmy Dorsey, Raymond Scott and a very successful stint as the pianist of Artie Shaw's Gramercy Five.

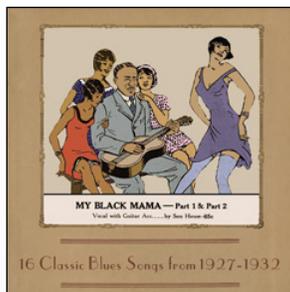


He then went on to front some small combos in the East before finally settling on the West Coast in 1963. When Jim Taylor heard that Guarneri was coming to Toronto in 1973 for a three-week engagement a recording session was arranged resulting in this exciting CD release.

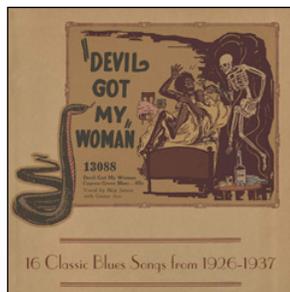
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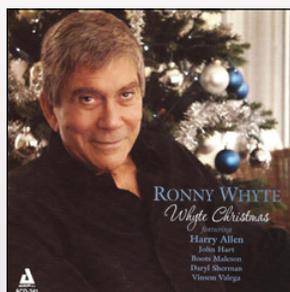


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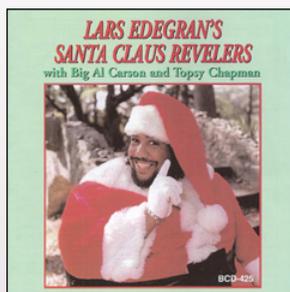


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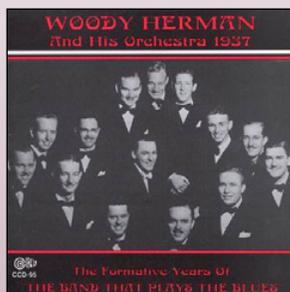


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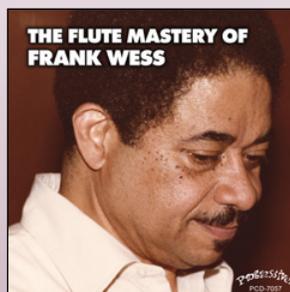
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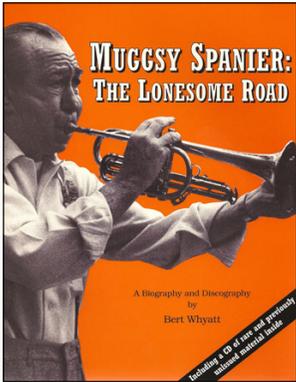


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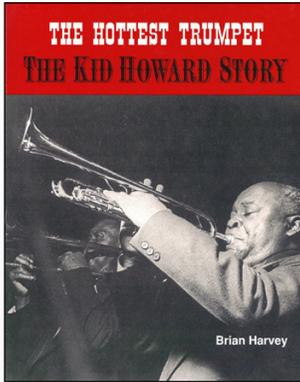
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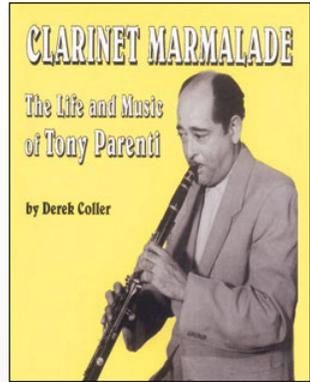
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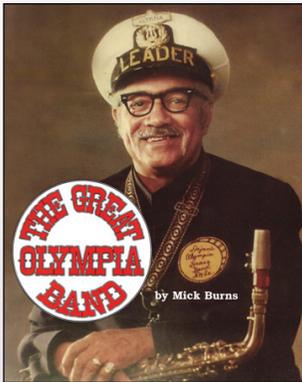
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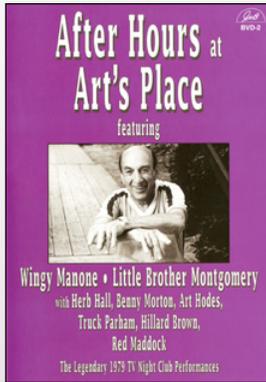
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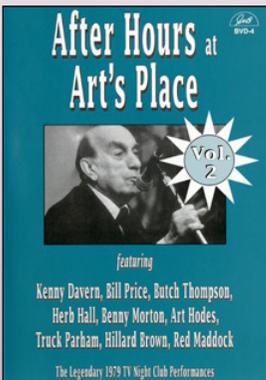
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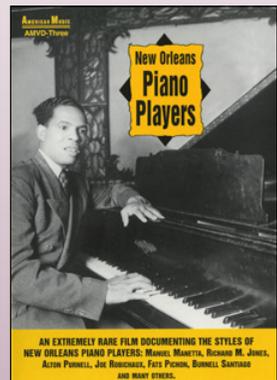
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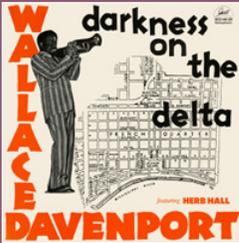
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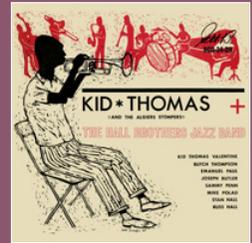
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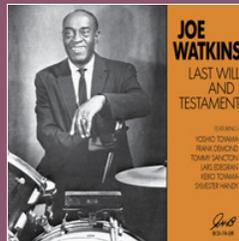
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Duke Heitger

by Paige VanVorst



Duke Heitger's been recording for GHB-Jazzology for twenty-five years now; we've featured him on eighteen CDs, but he's never been featured in the Jazzology Newsletter. Duke is a performer who always amazes me- he has complete control of his instrument and it's almost impossible for him to play routinely. He's a real professional who plays his best in all circumstances - no matter what band he plays in. Very much like his hero, Louis Armstrong, who always rose to any challenge.

Heitger was part of a very special group of players who contributed to a well-remembered "Golden Age" of New Orleans jazz in the 1990s. There was an uptick in the hotel business during a booming period in the economy and a lot of the hotels and bars in the French Quarter started hiring small jazz bands. Musicians would trickle into town by word of mouth- someone would land a three-piece afternoon job, then have the opportunity to add a piece or two or furnish a larger band for an evening gig, and a call would go out and the French Quarter would add another musician or two to an already-fluid pool of musicians.

Bands during this era often included musicians who'd been in New Orleans for a long time, like Lars Edegran, Jacques Gauthé and Chris Burke, and new migrants from almost everywhere, including Hal Smith, Tom Saunders, Mike Owen, Dave Boeddinghaus, Chris Tyle, Brian Ogilvie, John Royen, Scott Black, Jamie Wight and Tom Fischer. The groups did a lot of recording - GHB/Jazzology and Stomp Off were actively recording younger bands, Good Time Jazz produced several CDs featuring the young tigers on the New Orleans scene, and there were also a lot of self-produced CDs.

But the emphasis was on live playing- many of the clubs had afternoon and evening bands, and on many nights one had the choice or two or more younger bands, as well as going to Preservation Hall and the Palm Court Jazz Café. It seemed for a while like the music would never end. As Duke said, "the nineties were incredible."

But times change, and many of the jazz rooms of the '90s altered their policies or closed as the nightclub industry added legalized gambling to the entertainment menu. This moved the focus away from Bourbon Street and more towards places like Decatur Street and Frenchmen Street.

Duke Heitger arrived in New Orleans in 1991, fresh out of college, and he's never left, other than an annual working tour of Europe. He's got one of the best jobs in New Orleans, leader of the daytime band on the Steamer Natchez. He began filling in for Eddie Bayard, longtime leader of the band, and took over as leader when Bayard retired in 1998. They do daily river cruises and Duke is free to work other jobs in the evenings. He also produced three annual Steamboat Stomp festivals, featuring traditional jazz bands from all over.

Raymond Albert Heitger III was born in Toledo, OH in 1968. His clarinetist father leads the Cakewalkin' Jazz Band and had an extended engagement at Tony Packo's in Toledo, so Duke was exposed to a lot of jazz at an early age, both live and listening to rarities from his father's extensive record collection. He fooled around with several instruments at an early age—clarinet, drums, piano—but settled on the cornet when he was eight. After a year or two of formal lessons he was sitting in with his father's band. By his late teens he was already making enough money to pay his



way through private school and then on to the University of Toledo. He made his first recording for Stomp Off, in a session featuring some of the Black Eagles and Orange Kellin, and started getting calls for out-of-town gigs with other bands.

Playing with his dad's band at the Central City (CO) Jazz Festival in the late 1980s, he was heard by Jacques Gauthé, a Sidney Bechet disciple who led a popular band in New Orleans. He immediately invited Duke to join his band, but Duke wanted to finish college first—he was working on a degree in Geology. Duke graduated in 1991 and mulled over an offer from Vince Giordano (which ultimately went to Jon-Erik Kellso) before heading to New Orleans. There he joined Gauthé who had an extended engagement at the Meridian Hotel. He also picked up a few nights here and there with Steve Yokum and John Gill. The Meridian gig ended in 1993 and Duke joined Banu Gibson's Hot Jazz, a group that did mostly road work at that time. He was with Gibson about five years and during this time also worked in Bourbon Street clubs like the Can Can and Mahogany Hall.

Eddie Bayard started hiring Duke as a replacement on the Natchez as he was heading toward retirement, and when Duke was offered the leadership of the band in 1998 he jumped at the chance. One of his first projects after that was GHB BCD-399- Duke Heitger's Steamboat Stompers, an interesting album that features two different but similar bands, showing off the depth of the band by allowing some alternation of personnel. It also showcased the band's depth, ranging from King Oliver's repertoire (*Just Gone*) to Armstrong favorites like *A Kiss to Build a Dream On*. About the same time, he recorded a celebrated CD, *Rhythm is Our Business* for Good Time Jazz, celebrating some of the great small band sides of the swing era.

One well-remembered project from that era was *Hot* (1996), a CD from the Squirrel Nut Zippers, a retro-swing band from North Carolina. They needed a trumpet for some special material and someone suggested Duke— he gave them enough powerhouse trumpet to push the album to platinum status, and he has a plaque to prove it.

Later projects included a series of tours with Butch Thompson's Big Three, a trio featuring Thompson on piano and Jimmy Mazzy on banjo. This group recorded *Tain't Nobody's Business (JCD-341)* while in New Orleans between tours. Duke has appeared at most of the traditional jazz festivals in the US at least once and also spends time in Europe performing with mostly local bands, making several dates a year at various jazz festivals and cruises.

In addition to his musical commitments, Heitger returned to school a few years ago to complete a Masters Degree in Geology. As he put it, "I wasn't planning to drill for oil or determine where to put the footings for a building, but it seemed smart to get my degree, even though I was fully committed to a music career at that point."

The band on the Steamer Natchez varies from day to day, but Heitger relies on a regular coterie of men, many of them are longtime associates. The piano chair generally holds Steve Pistorius or Dave Boeddinghaus, who have been active in New Orleans since the 1990s. The clarinet is often Tom Fischer or Tim Laughlin, both of whom have been also been around since the glory days of the 1990s. Tom Saunders is a walking three-bass hit— he doubles (or more appropriately, triples) on tuba, string bass and bass sax. He came from an active jazz family in Detroit and moved to New Orleans at Banu Gibson's urging in 1984. Drummer Benny Amon is a relative newcomer to the New Orleans jazz scene. A native Californian and graduate of UC Berkeley, he settled in New Orleans in 2011.

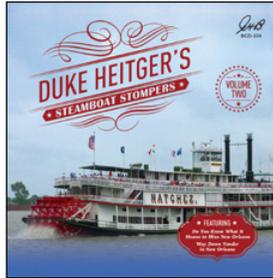
Duke Heitger went through the boom years of the 1990s and has continued to work nonstop through the rather lean years that followed. The music he performs with the Steamboat Stompers can appeal to both casual tourists out for an afternoons

cruise on the Mississippi river as well as the more hardcore jazz mavens. It is often that jazz musicians who are visiting New Orleans make it a special point to visit the Steamboat Natchez and join the band for a few tunes.

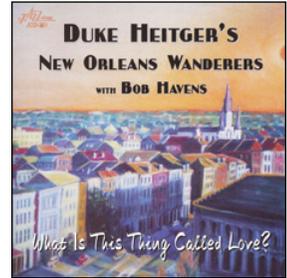
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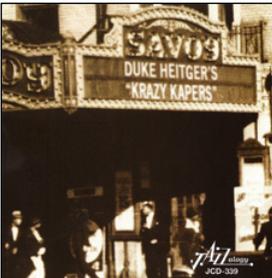
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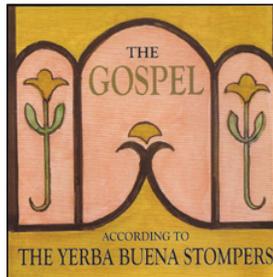
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RECENT PUBLICATIONS by Paige VanVorst

CHICAGO JAZZ: THE SECOND LINE

A compilation by Derek Collier and Bert Whyatt
(Edinburgh: Hardinge Simpole, 2018)
333 pp, hardbound

Available from Amazon.com or from the publisher at 196 Rose St, Edinburgh, Scotland EH2 2AT. It is available in paperback for \$30 or hardbound for \$50, plus postage and packing.

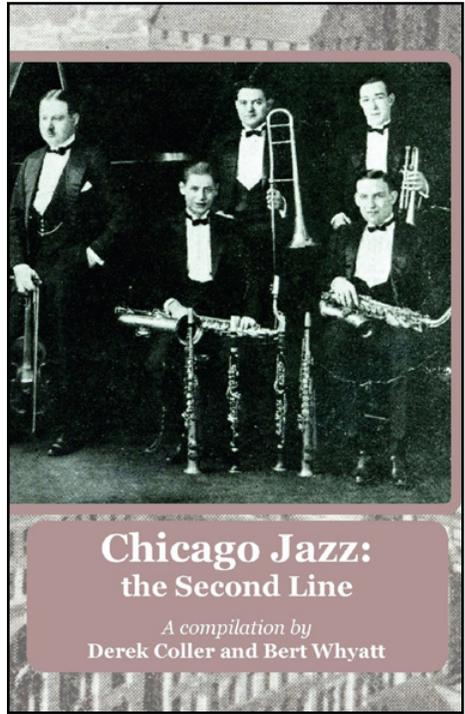
• • •

This fascinating compilation comprises 28 articles on Chicago jazz musicians written by Derek Collier and the late Bert Whyatt, whose names have appeared in jazz periodicals together or singly for as long as I can remember. These articles are in many ways old friends- I read most of them when they were first published and remember being glad when I saw them, as they often filled in the background on people I'd always wondered about.

In one way, reading this volume is a melancholy experience- most of the articles were drawn from the *Mississippi Rag*, *IAJRC Journal*, and *Storyville*, and unfortunately none of those journals is still in business. I don't know where our jazz information will come from going forward.

The authors have spent a lifetime following jazz and know Chicago-styled jazz better than most writers- Whyatt wrote our Muggsy Spanier book, *The Lonesome Road*, while Collier has written three books for Jazzology Press- *Jess Stacy: The Quiet Gentleman of Jazz*, *Clarinet Marmalade: the Life and Music of Tony Parenti*, and the just published book on Johnny Guarneri.

The book is truly a spotlight on second line players- most of the greats of Chicago Jazz were documented in detail during their lifetimes. Most of the players covered here toiled in relative obscurity, though often in the company of better-known players. The players profiled range from the earliest days of Chicago jazz- the New Orleans Rhythm



Kings are well featured, as are some of the players who kept things going in the postwar period, particularly Bill Reinhardt, Tut Soper and Frank Chace. There's relatively little written about that period, so it is good to have their stories in permanent form.

The book is a lively read, well-illustrated, and most of the subjects were sorely in need of documentation.

NEW ORLEANS TO TEXAS

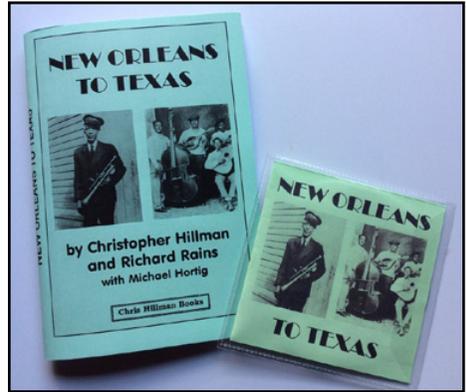
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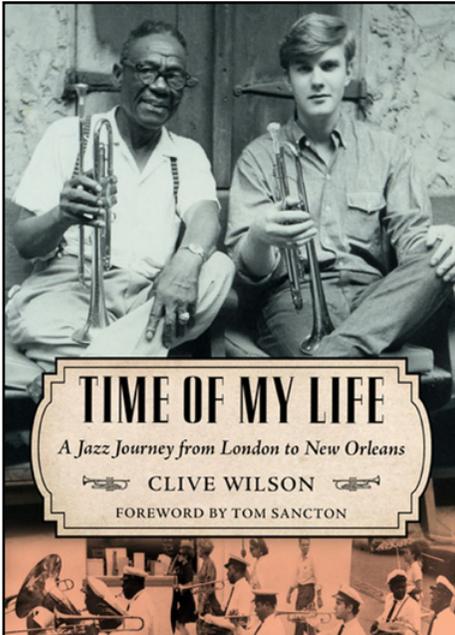
The latest Chris Hillman booklet covers a transitional period during the late '20's when there was a conduit between New Orleans and Texas. Don Albert, a Creole trumpeter from New Orleans, went to San Antonio and organized a crack big band. Musicians circulated back and forth and some of Albert's men went on to other groups and they were called upon to accompany blues singers when the mobile recording teams visited Texas.

The book also discusses the visits to New Orleans by the mobile recording labs, and there is a discography of the New Orleans sessions as well as those in Texas. There has been little written about the singers recorded in Texas and the book fleshes them out well, though we still don't know enough about



mystery trumpeter Polite Christian, who plays a neat track on the 25-track reference CD that comes with the booklet.

Some of the musicians discussed are surprisingly good- Siki Collins was a surprise to me and some of Don Albert's blues accompaniments are interesting. There was a lot more field recording in Texas than I thought and the data is well organized here, making connections between related sessions and extensive crossing between groups.



TIME OF MY LIFE A JAZZ JOURNEY FROM LONDON TO NEW ORLEANS

By Clive Wilson (Jackson: University Press of
Mississippi (196 pp hardbound)

Available from Jazzology.com (\$24.95) and
other other online & local book stores

• • •

Trumpeter Clive Wilson was one of the earlier foreign jazz musicians to settle permanently in New Orleans; he's been an active member of the New Orleans jazz community for almost sixty years. Wilson was born to a traditional English family; he went through the routine of boarding schools and colleges common in the 1960s, only to decide to become a musician and move to New Orleans rather than stay in college and become a physicist. He was fortunate in that the first jazz band he saw live was the George Lewis Band on their 1959 tour of England- hearing them was an ecstatic experience. He took a summer student tour

to the US and headed for New Orleans to hear the music live. After another interval in school, he moved there permanently in the late 1960s.

Wilson moved into the New Orleans music scene gradually. He took lessons from DeDe Pierce, filled in with the Olympia Brass Band and took spot jobs around the French Quarter. He met all of the older musicians in New Orleans and even produced some of their recordings, initially for a British label, LaCroix, and later in partnership with myself.

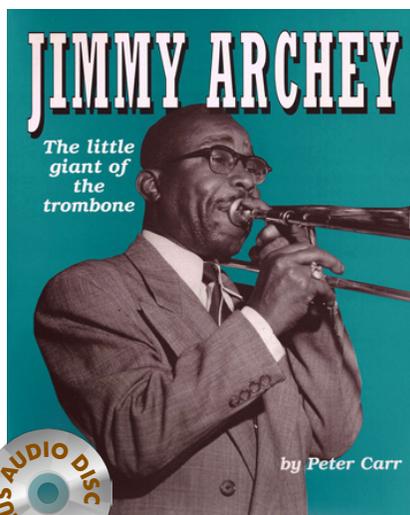
An interesting undercurrent in the story is the evolving racial makeup of New Orleans. The city where he settled in the 1960s was far different from the present city, and the evolution of racial attitudes over the years is fascinating.

Wilson is an excellent writer- he contributed several articles to *New Orleans Music* and *JazzBeat*- and the highlights of the book are the excellent profiles of some of the key figures- Kid Howard, Manual Mannetta, Alvin Alcorn, and Bill Russell- to name but a few. They are well-drawn and obviously based on extensive contact with the subjects.

The most amazing aspect of this book is the recreation of the New Orleans jazz community of the 1970s- it was a truly wonderful period. The town was full of young musicians from all over who idolized the elder musicians from Preservation Hall. I was fortunate enough to visit several times back then and Clive has powerfully resurrected that feeling.

This book does an excellent job documenting one of the most significant periods in New Orleans music from a very interesting and personal perspective.

SPOTLIGHT ON OTHER JAZZOLGY PRESS BOOKS:

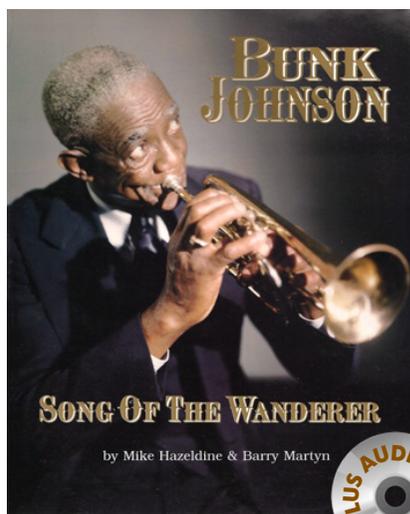


JIMMY ARCHY

THE LITTLE GIANT OF THE TROMBONE

by Peter Carr

Paperbound w/ Audio CD, 188pp JZB-8



BUNK JOHNSON

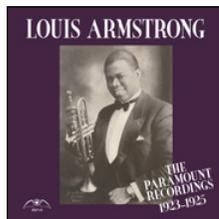
SONG OF THE WANDERER

by Mike Hazeldine & Barry Martyn

Paperbound w/ Audio CD, 275pp JZB-9

REVIEWS

CURRENT & RECENT RELEASES



LOUIS ARMSTRONG

THE PARAMOUNT
RECORDINGS
1923-1925

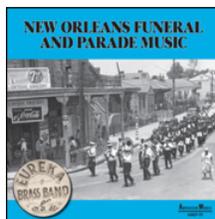
BLACK SWAN
BSLP-43 Vinyl LP

Jazzology are the custodians of the legendary Paramount label, and are dedicated to returning as much of its output to print in significantly improved sound. One of their first projects, an LP, includes fourteen Paramount sides featuring Louis Armstrong. They include three with King Oliver, three each with Ma Rainey and Trixie Smith, four with Blues/Vaudeville singers Coot Grant and Sox Wilson and one with Fletcher Henderson.

Many of us have had these records on LP for fifty or more years (most appearing on Riverside LPs). I have to say that I was amazed at the remastering, done here by Doug Benson of Off the Record Productions. His previous projects include the Grammy-nominated King Oliver 1923 set and sets devoted to the New Orleans Rhythm Kings and the Wolverines with Bix Beiderbecke. The sides on this LP are remarkably well-recorded, with the King Oliver's being as clear as never before. The Vaudeville/Blues-type sides with Grant and Wilson are also first class and certainly the best sound that I've heard them in before. We all know that Armstrong was unequalled at accompanying singers and these sides include some of his best. The Grant and Wilson sides are not the usual tracks used to demonstrate Louis' prowess, with Ma Rainey and definitely Bessie Smith taking preference. However, Armstrong does some wonderful things behind their old-time routines. John R.T. Davies, one of our pioneer collectors said that the classic of jazz should be remastered every ten years using the best available technology. Some of these sides apparently skipped a generation. Here they

are in glorious recorded sound. Comparison with its counterpart issues from the 1950s will convince the listener.

-Pete Lay ~ JANUARY 2019 *JUST JAZZ*



EUREKA BRASS BAND

NEW ORLEANS
FUNERAL AND
PARADE MUSIC

AMERICAN MUSIC
AMLP-70 Vinyl LP

New Orleans' greatest brass band was recorded at the Belkoma Dance Salon in 1951, by two young jazz enthusiasts, Alden Ashforth and David Wyckoff, and issued on a Pax label LP (I hope you read Richard Ekins article on these recordings). The Pax LP included two glorious funeral dirges, which was an Eureka Brass Band specialty – West Lawn Dirge and Garland Of Flowers. These came out on Folkways or on Melodisc in the UK and were an inspiration to all young New Orleans jazz fans and musicians and those keen to start their own parade band (refer to the Doug Landeau article in the December issue of Just Jazz).

Jazzology have reissued that Pax LP and added two up tempo tracks, Sweet Fields and Panama, from a 1956 rehearsal session recorded by Sam Charters, with a slightly changed personnel. The photo on the front of the LP was taken by Bill Russell. Further photos from the recording session, courtesy of Alden Ashforth, are reproduced and included inside the sleeve. As with the Louis Armstrong LP, the remastering is excellent.

The excitement we felt on listening to these first time around hasn't diminished, forget street beat and funky brass bands, this is the real deal.

-Pete Lay ~ JANUARY 2019 *JUST JAZZ*



**JOHNNY
GUARNIERI
PLAYS HARRY
WARREN**

SOLO ART
SACD-173

Johnny Guarnieri Plays Harry Warren is a single CD that has been reissued as a companion to the wonderful Guarnieri biography, *Superstride* by Derek Collier (Jazzology Press). The 1973 recording, which was only the pianist's second recording as a leader since 1958, started a bit of a renaissance for Guarnieri. He had been in obscurity in Los Angeles, playing regularly at the Tail O' The Cock restaurant but somewhat overlooked by the jazz world. His steady stream of recordings in the 1970s let one know that the superb swing/stride pianist was still very much in his prime.

The CD begins with a rather remarkable version of "Nagasaki," which starts out at a fast tempo and then doubles its speed; Guarnieri's rapid striding is on Art Tatum's level. The collection of 11 tunes by the great songwriter Harry Warren has plenty of variety with more relaxed performances such as "Shadow Waltz" and "September In the Rain," versions of "Lulu's Back In Town" and "The More I See You" that are in 5/4 time (the pianist loved to recast tunes in that time signature), and some more hot stride on "With Plenty Of Money And You."

All in all, this is a great album that fortunately is available again.

Johnny Guarnieri Plays Harry Warren (Solo Art SACD-173, 12 selections, TT = 44:14)

-Scott Yanow @ *Syncopated Times*
NIGHTS AT THE TURNTABLE



**JOHN BUNCH
IT'S LOVE IN THE
SPRING**

PROGRESSIVE
PCD-7011

John Bunch (1921-2010) was already in his mid-thirties before he made his first recordings, but he lasted long enough to leave behind a strong musical legacy. A member of the Woody Herman Orchestra in 1957, he worked along the way with Maynard Ferguson, Eddie Condon, Tony Bennett (1966-72), Benny Goodman, Buddy Rich, and Gene Krupa.

In the 1970s when the rise of Scott Hamilton and Warren Vaché launched the comeback of small-group swing, Bunch was utilized on many sessions despite being twice as old as many of the movement's pacesetters. He led over 20 record dates of his own during 1975-2009. A flexible swing pianist who had no difficulty playing with both Ruby Braff and Louie Bellson, Bunch was an asset to every group in which he appeared.

It's Love In The Spring, which was recorded March 1, 1977, teams Bunch in a drumless trio with guitarist Cal Collins and bassist George Mraz on eight songs plus two previously unreleased alternate takes. The repertoire covers a wide ground, from "Struttin' With Some Barbecue" and Hoagy Carmichael's "Jubilee" (both of which are taken as romps) to Bud Powell's "Celia" and "Emily."

Bunch, who contributed two originals, works very well in this setting, guitarist Collins has many fine solos, and bassist Mraz holds everything together quite well. The variety of songs and tempos make *It's Love In The Spring* a very satisfying listen and an excellent example of John Bunch's tasteful and swinging piano.

It's Love In The Spring (Progressive PCD-7011, 10 selections, TT = 49:29)

-Scott Yanow @ *Syncopated Times*



DON SUHOR
NEW ORLEANS
CLARINET & SAX
VIRTUOSO

GHB BCD-561/562

“Highly Recommended! These CDs mean that Don Suhor’s talents will not go unsung.”-- Peter Lay, Jazz Record

“The clarinetist/alto saxophonist was great at playing Dixieland and New Orleans swing yet no less skillful with bop. For those unfamiliar with this work, New Orleans Clarinet and Sax Virtuoso will be a constantly rewarding introduction.” --Alex Henderson, New York City Jazz Record

“Don Suhor brought an equal amount of fervor to the clarinet and the saxophone. He continually demonstrates his love of all jazz and the wholeness that remains the music’s, as well as his, essence.”--Geraldine Wycoff, New Orleans OffBeat magazine

“The release of this twofer lets one enjoy the musical legacy of Don Suhor, a talent who deserves to be remembered.”-- Scott Yanow, Syncopated Times

“Don Suhor was one of many New Orleans musicians who chose to stay, for various reasons, rather than embark on the long treks holding promise of record deals and fuel for the publicity to secure a national career. Don Suhor might have risen higher had he left; more important is the music he made, which with help from Charlie has been given lasting resonance.”--Jason Berry, New Orleans magazine.



DARYL SHERMAN
LOST IN A CROWDED
PLACE

AUDIOPHILE
ACD-357

While there have been many singing pianists over the decades, Daryl Sherman fits into a narrower subcategory due to her more conversational vocal style, polished during many years of performing in Manhattan hotels for the general public. But don’t think of Sherman as a cabaret performer; she can swing and improvise with the best of them. What makes her latest release special is the tantalizing mix of standards, forgotten gems and originals and her strength at communicating the essence of each lyric as if she has personally lived it.

Sherman kicks off with her upbeat “The Land of Just We Two”, a miniature that sounds like it could have been written decades earlier. Frank Perkins-Mitchell Parish’s “Stars Fell On Alabama” is a lush ballad that has fallen out of favor; Sherman omits the piano, offering a passionate yet subtle vocal, backed by guitarist Don Vappie, bassist Jesse Boyd and Jon-Erik Kellso’s burnished trumpet. “Lost In A Crowded Place” was penned by the late singer/pianist Barbara Carroll, with whom Sherman must have crossed paths in New York City. Evocative trumpet goes well with Sherman’s longing vocal and deliberate tempo at the piano. J. Fred Coots-Haven Gillespie’s “You Go To My Head” is a heartfelt vocal duet with Vappie in a sparse arrangement. Duke Ellington’s infrequently performed “Azalea” is offered in a loping, intimate interpretation, with low-key trumpet providing some spice. A playful rendition of the Gershwins’ “The Lorelei” is another infrequently played work, highlighted by sassy exchanges between Sherman and muted trumpet. Few people think of Louis Armstrong as a composer; Sherman’s revival of the ‘30s tune “If We Never Meet Again” is an invitation to reconsider his songwriting. Her sentimental vocal with a soft bossa nova undercurrent is the perfect setting for this obscure ballad.

Though Howard Dietz and Arthur Schwartz were a prolific songwriting team, "New Sun In The Sky" is likely unfamiliar to most jazz fans. Sherman's lighthearted Dixieland interpretation is a change of direction for this session, with Vappie switching to banjo.

While Sherman has never gained the widespread attention that she merits, like many of the little known songs she performs on this rewarding CD, her music is worth exploring in depth.

-Ken Dryden ~ DECEMBER 2018
THE NEW YORK CITY JAZZ RECORD



CURTIS FULLER IN NEW ORLEANS

PROGRESSIVE
PCD-7178

Recorded in 2002, but not released until 2018, this album features legendary trombonist Curtis Fuller, who turns 84 this month, leading an informally assembled sextet performing a set of standards, with two versions of "Caravan".

One of the giants of hardbop trombone, Fuller came on the New York scene in the late '50s with a series of recordings, the most famous his focused playing as a sideman and soloist on John Coltrane's seminal Blue Train. In the '60s, Fuller was a regular with Art Blakey's Jazz Messengers and continued to record, slowing down a bit in the '80s-90s, but making a bit of a comeback in the Aughts. Fuller's unique technique and sound are immediately identifiable: burnished nasal tone; focus on the middle range of the horn; finely intuitive choice of notes; and, particularly in the earlier years, a precise articulation at rapid speed that mimicked a valve trombone.

Fuller is joined here by Blakey tenor saxophone alumnus Javon Jackson, riveting trumpeter Maurice Brown and a New Orleans rhythm section anchored by drummer Jason Marsalis. Fuller, then in his late 60s, shines

with flashes of his explosive technique.

The tunes are mainstays, generally played at medium tempos and, for the most part, following a similar pattern of head/solos, sometimes everyone trading fours, ending with the head. Jackson bursts forth with the melody on the opening "Good Bait", Fuller in counterpoint, followed by a firmly swinging and relaxed saxophone solo. Trombone comes next, with powerfully fast legato clusters, succeeded by a relaxed flowing solo from pianist Peter Martin, duet between Marsalis and bassist Bill Huntington, traded fours and recap of the melody. The pattern repeats generally for the remainder of the album. Highlights include solid soloing all around, scintillating drums on both versions of "Caravan", uncharacteristic growls and shotgun blasts from Fuller on the alternate version plus a fine solo by the leader on "Old Folks", with a compelling contribution throughout from Brown.

-Steven Loewy ~ DECEMBER 2018
THE NEW YORK CITY JAZZ RECORD



BUNK JOHNSON RARE & UNISSUED VOLUME TWO 1943-1946

AMERICAN MUSIC
AMCD-140

When BUNK JOHNSON [1889-1949] was re-discovered in the New Orleans area in 1942 it was cause for excitement and really the spark plug for the revival period of traditional jazz which in turn gave George Lewis a career which helped spread traditional jazz music. RARE AND UNISSUED MASTERS Vol 2 [American Music Records amcd-140], says it covers 5/9/7/43 - 6/3/46. 7 of the 18 tracks [60:23] are unissued and I'm surprised there are any at this late date. I tried to cross reference this against a discography but it got confusing pretty quickly. Included are many of the recordings by Bertha Gonsoulin [p] who

only cut 5 tracks before going into obscurity. There is also one track by Myrtle Jones, who is credited with only one jazz recording. These recordings were a result of Bill Russell's efforts, one of the earliest and most important jazz benefactors. The label American Music Records is now part of the GHB [George H. Buck] family of labels. This umbrella operation houses a gold mine of jazz recordings and is now I believe in the good hands of Lars Edegran. Photos and wonderful notes by Trevor Richards fill out the 24 page liner booklet. A side note; when I listened to this (traditional) music in the 1950s it seemed antiquated, yet today it strikes me as music first and I don't hear it so much as "dated". A wonderful reissue.

-Robert D. Rusch ~ **CADENCE MAGAZINE**



**OLIVE BROWN
EMPRESS OF THE BLUES**

AUDIOPHILE
ACD-362

Empress of the Blues
is a compilation

drawn from three LPs issued in the early 1970s by St. Louis native Olive Brown, who made her mark as a blues and jazz singer in her hometown, as well as in Detroit and Chicago, and was particularly associated with the traditional jazz scenes in those locales. Brown, who passed away in 1982 at the age of 60, was sometimes referred to as the "New Empress of the Blues," but this collection, despite its title, certainly proves that she had a much broader stylistic range than her affinity for channeling Bessie Smith.

The compilation features all ten tracks that make up Olive Brown and her Blues Chasers (1973) on which she is accompanied by a quintet featuring pianist Mike Montgomery, trumpeter/trombonist John Trudell, clarinetist/saxophonist Ted Buckner, bassist Bill Bolle, and renowned drummer J.C. Heard. Four of the tracks are drawn from Smith's songbook (*Aggravatin' Papa, Back Water Blues, Gimme a Pigfoot and a Bottle of Beer,*

and *Empty Bed Blues*), and Brown's versions feature a strong, emotive bravura that conjures the classic blues diva but also exhibit a brighter sense of swing that emerged from subsequent generations of jazz/blues singers. And, those influences are given overt nods in other selections, including *Sweet Man* and *Go Back Where You Stayed Last Night* (Ethel Waters); *Sugar* (Waters and Billie Holiday); *'Deed I Do* (Holiday, Ella Fitzgerald, and Lena Horne); and *That Old Feeling* (Fitzgerald). The band locks in behind her and delivers tight, inventive solos. If anyone can add a swinging spark to an ensemble, it is Heard, an under-recognized jazz drum master. Montgomery truly shines in a duet on *Back Water Blues*.

Six additional tracks are drawn from *Olive Brown Sings* (1972), which was recorded live at the King Cotton Hotel in Memphis with backup from the jazz stride-style piano master Don Ewell and drummer Gardner Hitchcock. Brown seems to relish the loose, live setting, and she and Ewell swing in high gear on Louis Armstrong's *Someday You'll Be Sorry*. The pianist is featured on an enthralling solo performance of *Beale Street Blues*, and the singer and two accompanists cut loose on a spry, swinging version of the Smith-associated (although probably more widely known from Derek and the Dominos) *Nobody Knows You When You're Down and Out* that brings Ella to mind more than Bessie. On the final verse of *Am I Blue?*. Brown name checks Holiday and then proceeds to alter her tone and phrasing to shape a striking imitation of Lady Day. The compilation concludes with one track from *Struttin' with the Boll Weevil Jass Band*. *'Bama Bound*, a stripped-down, back-to-the-roots performance with Montgomery on piano and Frank Powers on clarinet. It's fortunate to have this CD reissue of Empress of the Blues to provide testimony to the artistry of Olive Brown, a voice in the tradition of blues/jazz divas that might otherwise have slipped through the cracks of history.

-Robert H. Cataliotti ~ OCTOBER 2019
Living Blues Magazine

IN REMEMBRANCE

OF THOSE WHO HAVE PASSED ON

Bob Wilber (1928-2019)

Bob Wilber, 91, one of the last links to New Orleans jazz pioneer Sidney Bechet, died August 4 in England. Wilber was one of the first younger musicians to play traditional jazz in the late 1940s, and he remained faithful to the idiom throughout a long, very productive career; he appeared at jazz festivals until about five years ago and made dozens of recordings for labels all over the world.

Wilber grew up in Scarsdale, an upscale NY suburb, son of a publishing executive. He'd borrow his dad's car to go club hopping in Manhattan- he said Bunk Johnson loved the car, which he called a Shuick. Mezz Mezzrow recruited him as the first student at the Sidney Bechet School of Music, which was in Bechet's Brooklyn home. His dad paid \$200 for the full course, Wilber moved in and spent six months sleeping on Bechet's couch. Sidney had an early tape recorder; he'd record their duets as a way to teach Wilber to build choruses. As he told Whitey Balliett, "He was particular about form. Give the listener the melody first, then play variations on it, then give it to him again. And tell a story every time you play."

He formed the Wildcats, basically his Scarsdale High school chums. They were active around New York and recorded for Commodore, Riverside, and a session for Columbia with Bechet. He disbanded the group when he had a chance to tour Europe with Mezzrow. He continued his NY work after the tour, though jobs were slim, as NY was full of first-class clarinetists in the '50's. Some of his old band formed The Six, a band which attempted to bridge the chasm between modern and traditional jazz, an effort that pleased neither faction.

During this period Wilber made an effort to distance himself from Bechet; he went as far as to record an entire Bechet tribute album without playing the soprano sax. Gradually

he came to respect his unique legacy, played the soprano more, and returned Bechet's compositions to his repertoire.

He was picked as an original member of the World's Greatest Jazz Band in 1966, and this was the beginning of his personal revival. The band was a straight-ahead swinging group, and he was a standout, playing mostly alto sax. One night promoter Dick Gibson made up a small group to fill time during a festival; Soprano Summit was born, featuring Wilber and Kenny Davern on clarinet and soprano sax, with varying rhythm sections. The group was a sensation, appeared at many of the traditional jazz festivals then becoming common, and recorded several popular albums. They continued their collaboration as Summit Reunion well into the '90's.

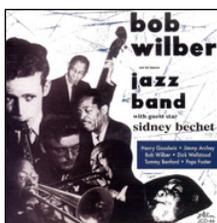
Wilber was involved in the jazz repertory movement in the '70's- he was the musical director of George Wein's New York Jazz Repertory Company and the inaugural director of Smithsonian Jazz Repertory Ensemble. He was often called upon to arrange music for the movies; he won a Grammy in 1985 for his arrangements of Duke Ellington's music for Francis Ford Coppola's Cotton Club movie. He also recorded several unrecorded Fletcher Henderson arrangements deposited in the Yale University archives by Benny Goodman's family.

He married British vocalist Joanne "Pug" Horton in 1976; they organized Bechet Legacy, a fairly permanent band that worked nightclubs in New York and toured and recorded in Europe. They issued several albums on their Bodeswell label, later reissued on Jazzology. He moved to England about twenty years ago, and continued to play and record until fairly recently.

Bob Wilber was a remarkably diverse musician despite his eternal connection with New Orleans Revivalism. He was featured on one of Eddie Condon's most esteemed Columbia sessions, and even recorded Music

Minus One records for beginning musicians. He was an ongoing inspiration to younger musicians. He set down his life in an excellent autobiography, *Music Was Not Enough* (Oxford University Press, 1988). His career went through a number of ups and downs, but he kept moving and produced magnificent music for seventy years.

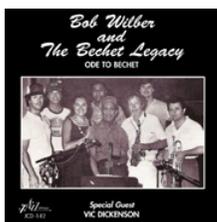
Bob Wilber was associated with GHB-Jazzology throughout his career. His early recordings with the Wildcats have been in the catalog for years, and we have one of his most-celebrated middle period albums, *Close as Pages in a Book*, with Maxine Sullivan, on Audiophile ACD-203. There are excellent sets from Soprano Summit and Summit Reunion, as well as some of the best examples of the World's Greatest Jazz Band. One of his later sessions, *Bob Wilber in Atlanta*, was one of our first digital-only releases.



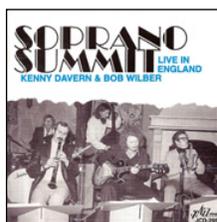
JCD-44
ft. SIDNEY BECHET



ACD-203
ft. MAXINE SULLIVAN



JCD-142
THE BECHET LEGACY



JCD-295
SOPRANO SUMMIT

Jim Cullum (1942-2019)

Cornetist Jim Cullum Jr. died at his home Sunday, August 11- he was 77 and still active as a musician; he played his last job two days before his death and had plenty of work lined up. He was a supreme proselytizer for traditional jazz and in addition to maintaining a first rate working jazz band for fifty-five years he produced hundreds of *Riverwalk: Live from the Landing broadcasts*; the show

was on the air from 1981 to 2011 and was syndicated to 200 NPR stations at its peak.

As a jazz-hungry youth I ordered records from GHB and in the first newsletter I received George Buck included a list of jazz radio shows- I adjourned to the basement Friday nights and picked up the Happy Jazz Band broadcast from the Landing over WOAI in San Antonio, a super-powered AM station. I felt like I'd become a real member of the jazz community, and soon added a Happy Jazz Band album to my slim collection.

The Happy Jazz Band was brand new in 1965, so was the Landing, one of the first clubs on the Riverwalk. The band was a cooperative, led by Jim Cullum Sr, a reedman who had big band experience with Jack Teagarden and others before he became a successful wholesale grocer. The band recorded for Audiophile Records, known for its superb sound and the dedication of its owner E. D. Nunn, to traditional jazz. The Cullums bought the label in the early '70's, and produced several albums in New Orleans and San Antonio before selling the label to George Buck in 1977. The Happy Jazz Band evolved into the Jim Cullum Jazz Band after Jim Cullum Sr passed away in 1973.

The Riverwalk show was an extension of the local broadcasts he'd been doing for years, only national in scope, featuring guest artists from all over the jazz world, with intelligently-prepared scripts tying each show into a unified whole. Cullum was proud of the fact that studies indicated that listeners on average listened to fifty minutes of his hour-long show; he introduced traditional jazz to a large number of listeners, and brought attention to a number of deserving musicians and vocalists.

The Jim Cullum Jazz Band was an excellent jazz band, one of the best in the business. Many of the younger players on the traditional jazz scene went through the Cullum band-it worked all the time and was a great place to develop your skills. The band did a lot of recording, even a landmark version of *Porgy and Bess* for Columbia. One of Jim Cullum's proudest moments was the Carnegie Hall Salute to Turk Murphy in 1987. Murphy was terminally ill and Cullum organized an all-star salute which was issued on Stomp Off

Records. Murphy was overwhelmed with the show of support from his fans and friends.

Cullum and his band had a longstanding relationship with Stanford University. The band performed regularly on campus and members were on the faculty from 1993 to 2005. Recently, Cullum set up a state-of-the-art archive system at the school, featuring digital versions of one hundred years of San Francisco jazz history, featuring photos, tapes, videos and a large assortment of ephemera documenting Turk Murphy, Lou Watters and a host of others.

There are few musicians who've done as much to further traditional jazz as Jim Cullum, both through his playing, development of younger players, and finding new audiences for his chosen music.



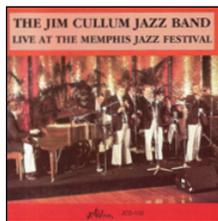
JCD-354
HOT



JCD-331
LOOSE PIMPLES



JCD-252
LIVE AND SWINGIN'



JCD-132
MEMPHIS JAZZ FEST

James Dapogny (1940-2019)

Dapogny, pianist, bandleader and longtime music scholar, died March 6 of colon cancer. He was a leading champion of the music of Jelly Roll Morton- he transcribed Morton's solos in a landmark edition published in 1982, spearheaded the Rounder reissue of the Library of Congress sides (1994) and unearthed James P. Johnson's lost score to De Organizer (2002). Dapogny was from Chicago and worked with the Salty Dogs while in high

school. He got a PhD from the University of Illinois and spent forty years on the faculty of the University of Michigan. In addition to his academic work, he led his Illinois Jazz Band for many years and recorded for GHB, Stomp Off, and other labels. He was also an excellent accompanist, and backed Sippie Wallace, Carol Leigh, and the Chenilles.

Peter Bullis (1933-2018)

Peter Bullis was the leader of the Black Eagles Jazz Band and their banjoist. He began playing in college and began the Black Eagles in the early 1970s. They were fixtures in the traditional jazz world for many years and issued more than forty records, initially for GHB and later for Stomp Off and their own label. The band made several European tours and appeared at most of the major jazz festivals in the US. Bullis was an architect specializing in churches.

Chris Clifton (1939-2018)

Clifton, whose real surname was Clufetos, was a resident of New Orleans since the early 1970s. He was a personal friend of Louis Armstrong and prior to his New Orleans period lived in Chicago and worked in a band led by Lil Armstrong. He recorded GHB BCD-190, **Memories Of A Friend**, a tribute to Armstrong with a hand-picked lineup. He was an enthusiastic, largely-self-taught musician.

Jack Costanzo (1919-2018)

Costanzo played the bongo drums on our recent Peggy Lee two-CD set (ACD-354/55). He worked with Desi Arnaz, Stan Kenton and Nat King Cole.

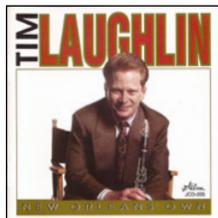
Connie Jones (1934-2019)

Connie Jones, a cornetist long featured in New Orleans, died February 13 in New Orleans. Jones' was a member of the Basin Street Six in the early 50's with the then-unknown Pete Fountain, one of his lifelong friends. Jones was a frequent feature at the French Quarter Festivals and led bands on Bourbon Street as well as the riverboat Delta Queen for extended periods. He recorded for us with Daryl Sher-

man, Bob Havens and Tim Laughlin.



JCD-306
SWEET, HOT & BLUE



JCD-205
NEW ORLEANS' OWN

Johnny Maddox (1928-2018)

Maddox was a best-selling artist in the 1950s with a best-selling series of honky-tonk piano LPs. He was also a serious student of ragtime and was a member of the ragtime community until his death.

Jim Beatty (1934-2019)

Jim Beatty recorded over fifty LPs in his long career- he played clarinet in the Salt City Six before settling in Oregon, where he led the Oregon Jazz Band for many years. He recorded with Monte Ballou (JCD-155) and with his own group- JCD-498- Jim Beatty's West Coast Sessions.

Jean Kittrell (1927-2018)

Kittrell had a long career in St Louis- she was an academic (PhD in English) who played the piano and sang the blues, usually with her own groups. She recorded with the Boll Weevils (BCD-51) and Tony Parenti (JCD-26) and retired due to ill health in 2008.

Jerry Fuller (1930-2019)

Fuller was the clarinetist in the original Dukes of Dixieland and appeared on most of their Audio Fidelity LPs including the sessions with Louis Armstrong. He was active in Illinois in the 1970s and cofounded the venerable Illiana Jazz Club.

Urbie Green (1927-2018)

A well-known mainstream trombonist, Green recorded for Progressive with Charlie Ventura, John Bunch and Herbie Steward during

a long jazz career.

Chris Albertson (1932-2019)

Chris Albertson was found dead in his New York apartment on April 24. A native of Iceland, he settled in the US in the late 1950s and operated in a number of areas- he produced the ten excellent New Orleans- the Living Legends LPs for Riverside and wrote a celebrated biography of Bessie Smith. In his late years he was still maintained an interest Internet site.

Bill Evans (1936-2019)

Bill Evans died September 10 of this year. He was 83 years old and a veteran of the Hall Brothers Band in Minnesota as well as a long time member of the Butch Thompson Trio.



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Dr. John (1931-2019)

Beloved New Orleans singer, songwriter, and pianist died of a heart attack June 6. Born Mac Rebennack, he was a popular recording artist for fifty years.

Art Neville (1938-2019)

New Orleans keyboardist, singer, songwriter and founding member of the The Meters as well as the Neville Brothers.

Dave Bartholomew (1918-2019)

Bartholomew started as a swing trumpeter with Papa Celestin, Joe Robichaux and Jimmie Lunceford, but became legendary after he produced most of Fats Domino's blockbuster recordings; he permanently influenced popular music.

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