

BOB GREENE 1938-2011

Robert Stern "Bob" Greene (Greenstein). Born, September 4th, 1922, departed October 13th, 2013.

BOB GREENE: Bob Greene, pno.

Prob. SPEAK-O-PHONE RECORDING & EQUIPM. CO. Studio, 23 West 60th Street, New York, October 22+23, 1938

Dont be that way (sic)	Privately cut 8" steel based lacquer (Speak-O-Phone)
Jam - you cant stop me from dreaming (sic) -	-
stardust (sic)	-

NOTE: Reverse side of first title possibly not by Greene.



First lacquers 1938 - and school graduation pictures 1939 of Bob Greene (right) and his buddy William Kapell, who inspired BG to play piano

BOB GREENE: Bob Greene, pno.

World's Fair, RCA Victor Exposition Stand, Flushing Meadows-Corona Park, New York, September 11th, 1940

Boogie	Privately cut 8" steel based lacquer (RCA Victor Phonogram)
Take Off	-

NOTE: New York World's Fair opened Sunday April 30, 1939, and closed October 27, 1940 (two seasons). One further RCA lacquer (unlabelled) exists, contents not yet verified.



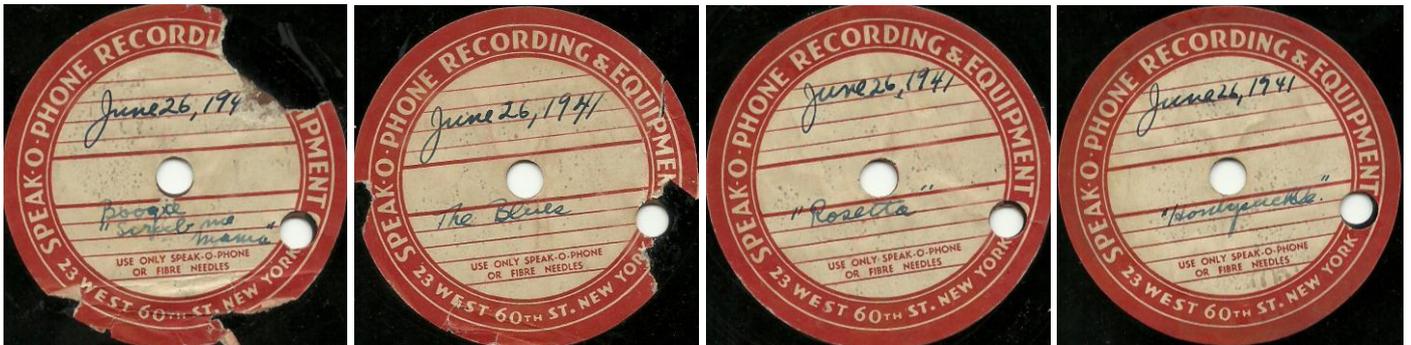
BOB GREENE: Bob Greene, pno.

Prob. SPEAK-O-PHONE RECORDING & EQUIPM. CO. Studio, 23 West 60th Street, New York, June 26, 1941

Boogie "Scrub me Mama" (sic)
The Blues
Rosetta
Honeysuckle

Privately cut 8" steel based lacquer (Speak-O-Phone)

-
-
-



BOB GREENE: Bob Greene, pno.

Great Neck, Long Island, 1942

Bob Boogie
'Ain't Goin' Somewhere

Privately cut 8" steel based lacquer (audiodisc)

-

NOTE: Second title may be a paraphrase on Jess Stacy's "Ain't Goin' Nowhere" (aka "Ec-Stacy" ex Commodore January 1939). Greene attended the Benny Goodman Carnegie Hall Concert January 16th, 1938, and was very impressed by Jess Stacy's piano playing. Later on, Bob Greene and Jess Stacy became very close friends.



BOB GREENE: Bob Greene, pno.

Prob. Douglas Radio Co., Studio, 89 Cortlandt Street, New York, c. 1942

Unknown titles

Privately cut 8" steel based lacquer (Douglas Radio Co.)

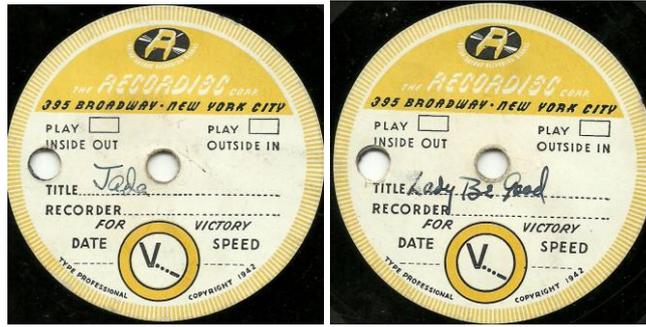


BOB GREENE: Bob Greene, pno.

Prob. The RECORDISC Corp., Studio, 395 Broadway, New York, c. 1942

Jada
Lady Be Good

Privately cut 8" steel based lacquer (The Recordisc Corp.)



BOB GREENE: Bob Greene, pno.

FAVORITE MFG. CO., studio, 105-107 East 12th Street, New York, c. 1942

Jada
Unknown title
Ol' Miss I
Ol' Miss II

Privately cut 8" steel based lacquer (Favorite MFG. Co.)

NOTE: Some of these sides probably worn out and no longer playable.



BOB GREENE: Bob Greene, pno. Poss. further musicians.

Audio Devices Inc., studio, New York, c. 1942

- 1 Weary Blues
- 2 Unknown title
- 3 -
- 4 -
- 5 Muskrat Ramble
- 6 Unknown title
- 7 When the Saints
- 8 Royal Garden Blues

Privately cut 8" steel based lacquer (Audio Devices Inc.)

NOTE: The repertoire suggests that these recordings are by some kind of a band. As per the numbering of sides, it may be assumed that two lacquers are missing.



BOB GREENE: Bob Greene, pno. Further musicians since label reads: Mort, Bob + Eddie or Bob + Ben.
 USO CLUB, prob. 625 8th Avenue, New York, c. 1943

Honeysuckle Rose
 My Blue Heaven (?)

J.W.B./Mirror Record Corp. 8" steel based lacquer

NOTE: USO (United Service Organizations Inc.) - entertainment to United States troops - was founded February 4, 1941, by Franklin D. Roosevelt, who became honorary chairman of the board. USO brought together six civilian organizations among which the National Jewish Welfare Board (JWB).



The activities at the USO CLUB might explain the label inscriptions of the below five PHILCO lacquers - some recorded September 23, 1943, and some November 4, 1943 - which might also be of interest:



BOB GREENE: Bob Greene, pno. Possibly Judith (aka Judy Spencer) Dvorkin, pno, added on (1).

Prob. New York, November 8, 1946

- Shine
- I've Got a Crush on You (1)
- Everybody Loves My Baby
- Piece o' Leather
- West End Blues
- I Found a New Baby
- Stomp
- At the Jazz Band Ball I
- At the Jazz Band Ball II
- Willie the Weeper I
- Willie the Weeper II
- Low Blues
- Jelly Roll

Privately cut 8" aluminum based lacquer (DUODISC)

NOTE. The "Jelly Roll" lacquer is single sided.



BOB GREENE: Bob Greene, pno.

Allegro Recording Service Studio, Strand Theatre Building, 1585 Broadway, New York 19, December 17, 1949

Kansas City Stomps
Chicago Breakdown
After You've Gone

Privately cut 8" aluminum based lacquer (allegro rec. serv.)
-
-



DIXIELAND TODAY: CONRAD JANIS AND HIS TAILGATE JAZZ BAND: Richard "Dick" C. H. Smith, tpt. Conrad "Connie" Janis, trb. Tom Sharpsteen, clt. Bob Greene, pno. Daniel "Danny" Barker, bjo. George "Pops" Foster, sbs. Freddie Moore, dms. Producers Rudolph Pickett "Rudi" Blesh and Harriet Janis.

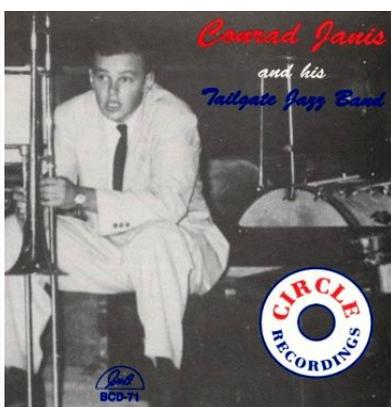
Prob. Rudi Blesh's apartment, Bowery/Manhattan, New York, November 24, 1950

NY108	TIGER RAG		Circle L-404,	GHB CD-71
NY109	YELLOW DOG BLUES		-	-
NY110	BUGLE BOY MARCH		-	-
NY111	KANSAS CITY STOMPS	Circle J-1076,	-	-
NY112	GETTYSBURG MARCH		-	-
NY113	1919 MARCH		-	-
NY114	ORIENTAL MAN	Circle J-1076,	-	-
NY115	ORIGINAL DIXIELAND ONE STEP		-	-

NOTE: L-404 (10") released December 8, 1950. Bugle Boy March/Gettysburg March/1919 March, knit together by two interludes of snare drum press rolls, are making up a March Medley, track 1 side 2. The second LP pressing of Circle was furnished with a new cover design and issued as "Vol. 1". Harriet Janis was Conrad Janis' mother.

The name coined by Marcel Duchamp, "Circle Records" was founded by Blesh in January 1946 to document Warren "Baby" Dodds' inventive drum solos. Inactive from late 1952; sold to George H. Buck, Jazzology Records, in mid-1960s.

Other sources have it that Circle L-404 has been released in a 12"-edition (and reissued on London (E)LTZ-U15095) including a further six numbers from another session without Bob Greene - which seems incorrect.



The original and first 78'-records - likely further titles are out on 78'-r.p.m.

GHB CD-71

Harriet Janis



1st LP printing

DIXIELAND TODAY: CONRAD JANIS and his TAILGATE JAZZ BAND

L-404

L-404

DIXIELAND TODAY:

Tiger Rag, Yellow Dog Blues, Kansas City Stomps, Bugle Boy March, Gettysburg March, 1919 March, Oriental Man, Original Dixieland One Step

played by
CONRAD JANIS
and his TAILGATE JAZZ BAND

Watch this name: *CONRAD JANIS and HIS TAILGATE JAZZ BAND*. It's a name to be reckoned with in Dixieland jazz. Store this first record in your collection and wait for the time soon coming when you can smile smugly and say, "I knew that bunch when they first started." The first chapter of this band's history came off the presses a year ago, reading like an Alger story.

In early summer, 1949, a Los Angeles promoter advertised three amateur bands in a "Dixieland Battle of Music." The day before the event, with all tickets sold, he found himself with only two bands. Desperately he called jazz critic Nesuhi Ertegun for help. Ertegun was stumped until he thought of a successful twenty-one-year-old movie actor named Conrad Janis (*Snafu*, *Margie*, etc.) who for some months had been playing around, teacherless, with a second-hand trombone.

"What can I lose?" thought Ertegun, and called Janis. And here, since jazz is fun, the *Tailgate* saga begins. Bored with picture making (after all, it's only money) young Conrad was in just the mood for a call to musical battle. Hastily, in a bantam car, he scoured Los Angeles city (roughly equal in area to Rhode Island) for other eager-beaver jazz amateurs. Finally, three hours before the public "battle", seven lads, hastily named the *Canal Street Stompers*, assembled at the Janis mansionette in North Hollywood for a one and only rehearsal. The public was spared the madness of this scene.

But the public got it at the "battle" immediately afterwards, when the full storm of youthful enthusiasm and the sort of over-confidence that angels want no part of broke full in the faces of the audience. Two seasoned bands opposed the Janis combat team with the audience as judges. The decision—for Conrad, natch—was as near unanimous as is possible in such affairs. After all, a few morons always squeeze in somehow with the intelligentsia.

Shortly thereafter, the Record Changer Magazine announced its first annual amateur band contest. Entries poured in from all over the world. When the judges met in New York to hear the

records submitted, it was a runaway—*The Canal Street Stompers* snatched the brass ring. In the year since then the *Stompers*, eager, rollicking, tempestuous, but inexperienced, have grown up into the *Tailgate Jazz Band*, a swashbuckling group of hot improvisers that from now on will be the concern of the jazz historians.

Other chapters in the story, *Conrad Janis, or From Riches to Ragtime*, are now being added. After the Changer contest, Janis moved to New York, his pockets bulging with television contracts. Amid all this he didn't forget that jazz is fun. For nearly a year he bombarded the old *Canal Street* alumni with appeals to "come East, old men." Finally his aging trumpeter Richard Smith and clarinetist Tom Sharpsteen (both of them a doddering twenty-four years old) faced fate, bought a jallopy and headed Janisward. After a lengthy stop in New Orleans where, as Jelly Roll Morton once phrased it, the birth of jazz originated, they arrived in New York. There, in headquarters, the top-brass-and-reed went into a huddle and the campaign known as *Operation Tailgate* went into action.

A ragtaming young piano man, Bob Greene, was located. With six successful years as script writer for radio and TV, Bob, like Conrad, was a little career weary and ready to boot the hot choruses out. Then some of the seasoned New Orleans campaigners, sensing that the big push was on, began flocking to the colors. Drummer Freddy Moore, who once played with King Oliver and Jelly Roll, volunteered; Pops Foster, granddaddy of the bass slappers (name the band he hasn't played with) joined up; and Danny Barker, banjo virtuoso and once one of the *This Is Jazz* radio stalwarts, signed on for the duration. The *Tailgate Jazz Band* was here.

CBS wrote a TV *Suspense* show script called *Halloween Holdup* around actor-trombonist Janis and the band. Then another play, *Big Town*, was scripted around the *Tailgaters*. More will follow, for the guys have discovered that speaking one heavy line like "Okay" or "Goodbye, now" piles actor's pay on top of the loot for playing Dixieland.

Recently featured at Manhattan's jazz-hallowed Stuyvesant Casino, this wrecking gang is now starring at New York's Central Plaza and at the Club Tiptoe in Bridgeport. Spare time is filled with casual dates. Every U. S. city of over 50,000 population is hereby alerted. The *Tailgate Jazz Band* may visit you any day.

Readers of this album critique (or is it spelled "blurb") will note that no description is made of the *Tailgater's* music. It's right here in the grooves of this record. Take a mild sedative and lower the needle. The war's on and it's *Dixieland Today*.

DIXIELAND TODAY: CONRAD JANIS and his TAILGATE JAZZ BAND



2nd LP printing

Rudi Blesh

Jazz critic, jazz concert promoter, professor, and designer Rudi Blesh (1899-1985) hosted the weekly "This Is Jazz" radio series through 1947 and authored the important "Shining Trumpets" (1946 - the history of jazz) and "They All Played Ragtime" (1950 w/Harriet Janis - the history of ragtime).

The greatest Jazz Concert of the season!
 This Friday Night, November 17, from 8:30 P. M. to 1 A. M.
 at **STUYVESANT CASINO**
 140 Second Ave. & 9th St., N. Y. C.
 — Bob Maltz presents —
FLETCHER HENDERSON ★ **BUD FREEMAN** ★ **JAMES P. JOHNSON**
WILD BILL DAVISON ★ **HENRY 'RED' ALLEN** ★ **REX STEWART**
'BIG CHIEF' MOORE ★ **TYREE GLENN** ★ **CLAUDE JONES**
PRINCE ROBINSON ★ **CY ST. CLAIR** ★ **OMER SIMEON**
ART TRAPPIER ★ **GEORGE WETTLING** ★ **JIMMY CRAWFORD**
 ... and many other famous jazz stars ...
 Extra! **CONRAD JANIS** and the terrific **TAILGATE BAND**
BOB GREENE ★ **DICK SMITH** ★ **TOM SHARPSTEEN**
ARNOLD HYMAN ★ **BOB SANN**
 Admission \$1.25



Left: Advertising 1950. Right: Milt Gabler and especially Jack Crystal were involved with the musical activities at the "Stuyvesant". They also inspired Bob Greene playing records for him at their Commodore Music Shop, 136 East 42nd Street. Baby Dodds was on drums in the very first Janis band, which was named "Baby Dodds and His Jazz Babies". After Freddie Moore, George Wettling took over. Janis worked for CBS, and involved the band in one of his TV-series, "Big Town".

CARL HALEN and THE WASHBOARD FIVE: Carl Henry Halen, tpt. Bob Greene, pno. Robert "Bob" Sann, bjo. Charles "Charlie" Paris, gtr. Robert "Bob" L. Thompson, wbd. Paul Bacon, vcl.
 Poss. Clef Music Shop, 33 Columbus Avenue, New York, 1951

CLEF5	DOCTOR JAZZ (voc PB)	Knickerbocker 3, Riverside RLP2502
CLEF6	HEEBIE JEEBIES (voc PB)	- -
CLEF7	WILLIE THE WEEPER	Knickerbocker 4, -
CLEF8	CAKE WALKIN' BABIES FROM HOME	- -

NOTE: The Knickerbockers are 78'-rpm records. Riverside LP not released until c. 1955, remaining four tracks on side one by Gene Mayl's Dixieland Rhythm Kings. LP cover art by Paul Bacon.



Carl Henry Halen



SIDNEY DE PARIS' BLUE NOTE STOMPERS: Sidney de Paris, tpt. James H. "Jimmy" Archey, trb. Omer Victor Simeon, clt. Robert Greene, pno. George "Pops" Foster, sbs. Joseph Smith, dms.

Poss. WOR Studios, 1440 Broadway, New York, June 14, 1951

BN-386-0	WHEN YOU WORE A TULIP	BLUE NOTE B6501	
BN-386-1	WHEN YOU WORE A TULIP	BLUE NOTE BLP7016, B6501	
BN-387-2	WEARY BLUES	-	-
BN-388-0	MOOSE MARCH	-	, BLUE NOTE (CD)8-35811-2
BN-389-1	PANAMA	-	-
BN-390-0	PLEASE DON'T TALK ABOUT ME WHEN I'M GONE	-	, BLUE NOTE (CD)8-35811-2
BN-391-1	A GOOD MAN IS HARD TO FIND	-	-

NOTE: Producers Alfred Lion and Frank Wolff. All above titles also on BLUE NOTE (Jap) CP32-5241, Mosaic MR6-109(LP), and Mosaic MD4-109(CD). Original LP cover art by Paul Bacon. B6501 released as "DeParis Dixie". As per the applied Blue Note matrix number system (modified by Michael Cuscuna, Mosaic), take -0 indicates the first take. The Studio name is call letters without meaning.



Mosaic reissue

Paul Bacon: "... Blue Note office was on busy section of Lex, a small office with a record player, so customers could listen to records they might want to buy. Frank was certainly Francis Wulff ! He was never Wolff. His buddy Alfred "Al" Lion was sometimes called "Stomp". They were getting the hell out of Germany, and brought lots of records from Berlin. Sophisticated guys! All heart and little money. They loved Bechet and Meade Lux Lewis, the big guys - 1939 was their first record for Blue Note. They didn't record in their little office. There were two guys, terrific recording engineers, who worked other big jobs, but did the Blue Note recordings on the cheap for extra bucks.

In 1939, we had the "Hot Club of Newark". About 23 people every Monday night including me and my brother Jack, and three women. That was quite something in those days. And Phil Stein and his sister, one of the women, Lorraine Stein, a sharp lady, who is still living (2014) and heads the "Village Vanguard" ... she was married to Alfred Lion back then ..."

Bob Greene: I got to know Alfred Lion and Frank Wolff of Blue Note Records through my friend Paul Bacon. Paul had done jackets for their albums. Al and Frank heard me play, through Paul's introduction, and recognized the resemblance to Jelly. I remember that Al drove me out to his Jersey home where he had a piano, and there I performed some tunes for him and Lorraine and Frank. I thought of it as a party, but they were sizing me up. Evidently they heard enough Jelly in my playing to think of duplicating Jelly's Bluebird recording session with Sidney de Paris years earlier. Coming back with Al on the West Side Highway, a cop stopped him for speeding and I remember how annoyed he was, but a session was in the works.

I was excited about playing with Omer Simeon. I liked Jimmy Archey, and Pops Foster was so kind and a great help. But de Paris wanted me out of there, out of the studio, out of the band. I don't know what it was, maybe my color. Another drummer had actually been hired for the date and didn't show – de Paris got Joseph Smith to come down from Harlem, and he would have just as soon substituted another piano player. Well, there I was sitting at the piano, trying my best, wearing my sneakers so I wouldn't be banging on the floor . . . yet de Paris was taking all the fun out of it, snarling at me just to play bass parts and chords when I wanted to do Jelly backgrounds instead of an 'um-pah' four-beat. Omer understood what was going on . . . how hateful de Paris was . . .

Lorraine Stein: Alfred (born 1908) came in 1937, Frank in 1939. They'd been friends in Berlin since their teens; Frank's family had been much wealthier, more bourgeois, and Frank was more of an aesthete, with a budding career as a photographer.

Before immigrating for good, Alfred had visited New York a few times, beginning 1928, when he'd gotten the tar beaten out of him while working on the docks here. Alfred had fallen in love with jazz at this time, buying many, many jazz records on subsequent visits. He'd finally left Germany with his mother in 1933, moving with his by-now-enormous record collection to Santiago, Chile. Four years later, he'd landed in New York for good. Inspired by John Hammond's landmark "From Spirituals to Swing" Concert in December 1938 at Carnegie Hall, where he'd heard the sensational boogie-woogie pianists Albert Ammons, Meade "Lux" Lewis, and Pete Johnson, Alfred had decided to start his own record label. He cut

his first Blue Note Records with Ammons and Lewis just two weeks later, on January 6, 1939. Alfred pressed fifty copies of two 12-inch 78s, one by each pianist. The records sold. Alfred was in business."

Blue Note founded in 1939 by Alfred Lion (Max Margulis financing start-up capital), first brochure out May 1939. Lion's childhood friend (ex Berlin, Germany) Francis Wolff joined early 1940. When Lion was drafted into service mid-1941, they decided to suspend operations for the duration of the war and gave up the West 47th Street-office. Wolff started working for Milt Gabler, Commodore Record Shop, which would also distribute Blue Note. Resumed recording in November 1943, opened office at 767 Lexington Avenue (Lambert Brothers' building across from Bloomingdale's at 60th Street).

Lion and Wolff had an apartment on 1133 First Avenue. Later, after Lion's honorable discharge in 1943, Lorraine Stein and Alfred Lion moved to 50 Grove Street in The Village.

Blue Note abandoned 78's and began issuing 10" LPs late 1951, now digging into the modern styles. In 1953, Gil Melle introduced Lion to Rudy Van Gelder, and soon his studio/private house in Hackensack, New Jersey, became the magic spot where the "Alfred Lion"-sound emerged. From 1956 and the next decade, Blue Note dominated the major artistic courses of jazz. Last date in Hackensack July 1, 1959, and first one in Englewood Cliffs July 20, 1959. Due to health problems, Alfred Lion retired late 1967 (died 1981), but Frank Wolff stayed on until he died 1971.





Lorraine and Alfred Lion and engineer Doug Hawkins at the Blue Note soundboard



Skiffle band including Bob Greene, piano, possibly Charlie Sonnanstine, trombone, and possibly Paul Bacon, jug; rest unknown. A taped session exists, but no further details to hand so far. Exact year is not known.

BOB GREENE: Bob Greene, pno.

Reeves Soundcraft Corp., studio, 10 East 52nd Street, New York 22, December 15, 1951

? New York I Privately cut 8" steel based lacquer (Soundcraft)
? New York II -

NOTE: The nature of the contents of these 33 1/3 r.p.m. sides is not yet verified.

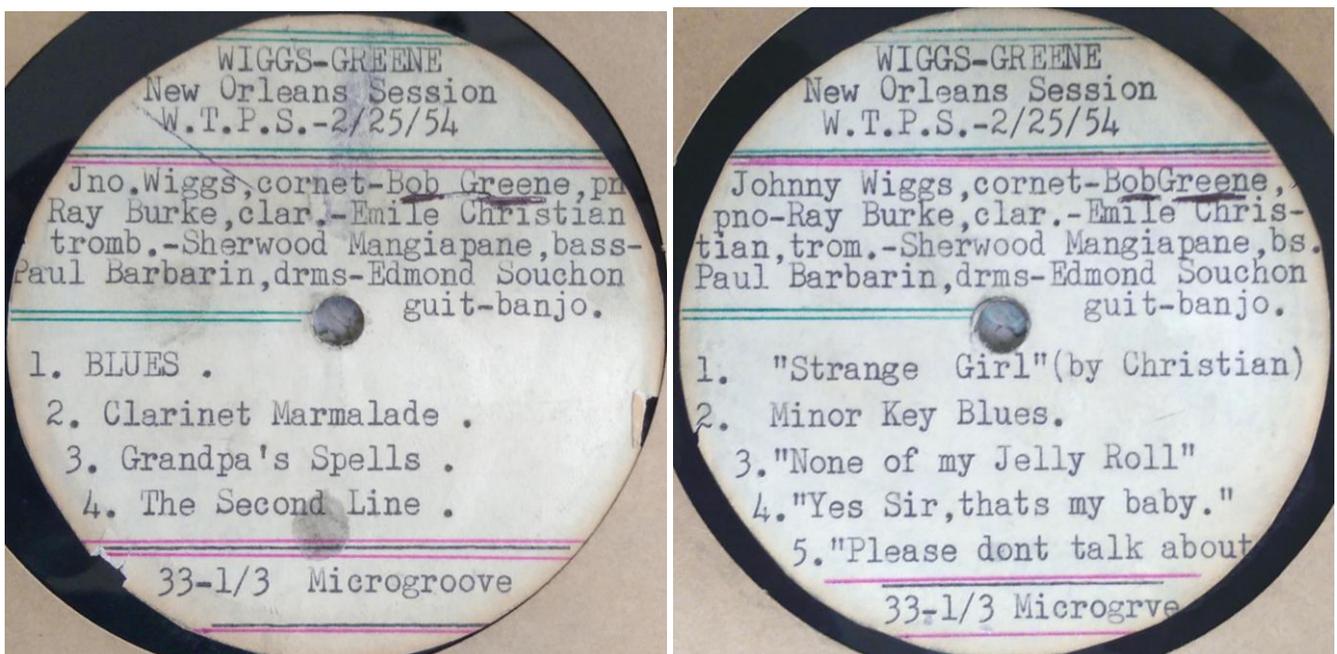


WIGGS-GREENE New Orleans Session: John Wigginton "Johnny Wiggs" Hyman, cnt. Emile Christian, trb/cmp. Raymond "Ray" Burke, clt. Bob Greene, pno. Edmond "Doc" Souchon, gtr/bjo. Sherwood Mangiapane, sbs. Paul Barbarin, dms.

W.T.P.S., Unknown studio, New Orleans, February 25, 1954

1	BLUES	Unissued
2	Clarinet Marmalade	-
3	Grandpa's Spells	-
4	The Second Line	-
1	Strange Girl (cmp EC)	-
2	Minor Key Blues	-
3	None of My Jelly Roll	-
4	Yes Sir, thats my baby	-
5	Please dont talk about (sic)	-

NOTE: Some of the titles listed are obviously incomplete or misspelled. This band recorded for the label Southland in January 1954 with Jeff Riddick on piano instead of Bob Greene.





Back row from left: Paul Barbarin, Doc Souchon, Raymond Burke, and Emile Christian. Front row from left: Unknown, Johnny Wiggs, Sherwood Mangiapane, and pianist Jeff Riddick. This group recorded in January 1954, and again in February with Bob Greene taking over for Riddick. Incidentally, Emile Christian recorded (on bass) with Leon Abbey's Band in Copenhagen, Denmark, late October 1938.

JOHNNY WIGGS TRIO: John Wigginton "Johnny Wiggs" Hyman, cnt. Bob Greene, pno. Edmond "Doc" Souchon, gtr/voc. Al Rose, cmp (1). Engineers Wiggs & Souchon.

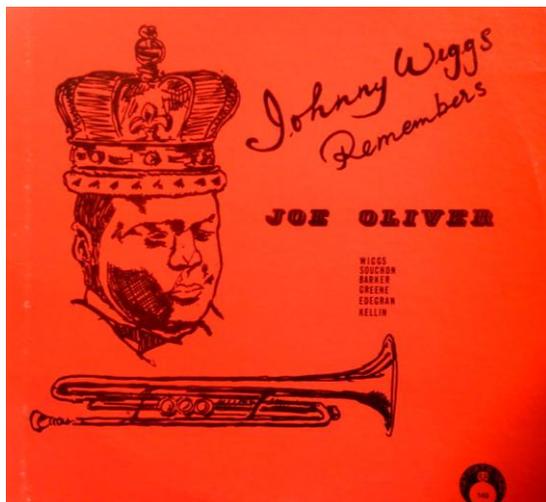
Private recording, New Orleans, Louisiana, poss. February 28, 1954

- | | | |
|-----|-------------------------------------------|-----------------------|
| ? | Joe Oliver Blues | FAT CAT'S JAZZ FCJ149 |
| ?-1 | Mindin' My Business Blues #1 (1) (voc ES) | - |
| ?-2 | Mindin' My Business Blues #2 (1) (voc ES) | - |

NOTE: FCJ149 not released until 1970, remaining nine tracks recorded December 2, 1969, and not including Greene. Album titled "Johnny Wiggs Remembers JOE OLIVER" and produced by Johnson "Fat Cat" McRee.

It is more than likely that the above three takes are originating from the music recorded at the next session and that the first selection has been retitled when released by Fat Cat.

The full name of Al Rose was probably Erwin Albert Rose(nzweig), the surname being his stepfather's (prior to his mother's new alliance, her surname was Lipetz). Google <http://rexrose.com/alrose.htm> for a highly interesting biography by his son Rex, quite different from the myth created by Al Rose himself.



Johnny Wiggs (+ Sherwood Mangiapane) and Edmond Souchon



Left: Sandra Jaffe, Bob Greene, Johnny Wiggs, Papa John Joseph - and Al Rose kneeling, in front of Preservation Hall. Right: Allan and Sandra Jaffe. One of the Preservation Hall interior designers was the Danish architect Anders Dyrup (happened during one of his many travels). Dyrup and record producer Karl Emil Knudsen (who later had a close-knit co-operation with Bill Russell) were highly instrumental in establishing the traditional jazz revival movement in Copenhagen, Denmark.

BOB GREENE: John Wigginton "Johnny Wiggs" Hyman, cnt (1). Bob Greene, pno. Edmond "Doc" Souchon, voc. Al Rose, cmp (1).

Private recording, New Orleans, Louisiana, February 28, 1954

1	Kansas City Stomps	Unissued
2	Wolverine Blues	-
3	Some of These Days	-
4-A	Maple Leaf Rag	-
1	Grandpa's Spells	-
2	Mindin' my Business Blues (1)(voc ES)	-
3	Tiger Rag	-
4	2:19 Blues (voc ES)	-

NOTE: As for this session, there can be very little doubt that further titles were recorded - see note previous session. It is not known whether Souchon also plays guitar. At least one extra take was made of "Maple Leaf Rag". Since 1946, Al Rose hosted a string of radio concerts "Journeys Into Jazz". Among other works also co-author with Edmond Souchon of "New Orleans Jazz: A Family Album".

Doc Souchon, Al Rose, Johnny Wiggs, and Bill Russell were all life long friends of Bob Greene.



GEORGE LEWIS and his new orleans STOMPERS: Avery "Kid" Howard, tpt/vcl. Jim Robinson, trb. George Lewis, clt. Alton Purnell, pno/vcl. George Guesnon, bjo. Alcide "Slow Drag" Pavageau, sbs. Joseph "Joe" Watkins, dms. Bob Greene, liner notes.

Hackensack, New Jersey, April 8, 1955

- | | | |
|-----|------------------------------------------|----------------------------------------------------------------------------------------------------|
| -8 | Walking with the King (vcl KH) | Blue Note BLP7027, BLP1205, BST81205K, K23P-9291 (Jap), S*R (G)77654, Mosaic MR5-132, MD3-132 (CD) |
| -9 | Gettysburg March | Same issues |
| -12 | Savoy Blues | Blue Note BLP7028, BLP1205, BST1205K, K23P-9291 (Jap), S*R (G)77654, Mosaic MR5-132, MD3-132 (CD) |
| -14 | Nobody Knows the Way I Feel This Morning | Blue Note BLP7028, K23P-9291 (Jap), Mosaic MR5-132, MD3-132 (CD), Wolf (Aus)WJS1001(CD) |
| -16 | Bucket's Got a Hole in It | Blue Note BLP7027, BLP1205, BST81205K, K23P-9291 (Jap), Mosaic MR5-132, MD3-132 (CD) |

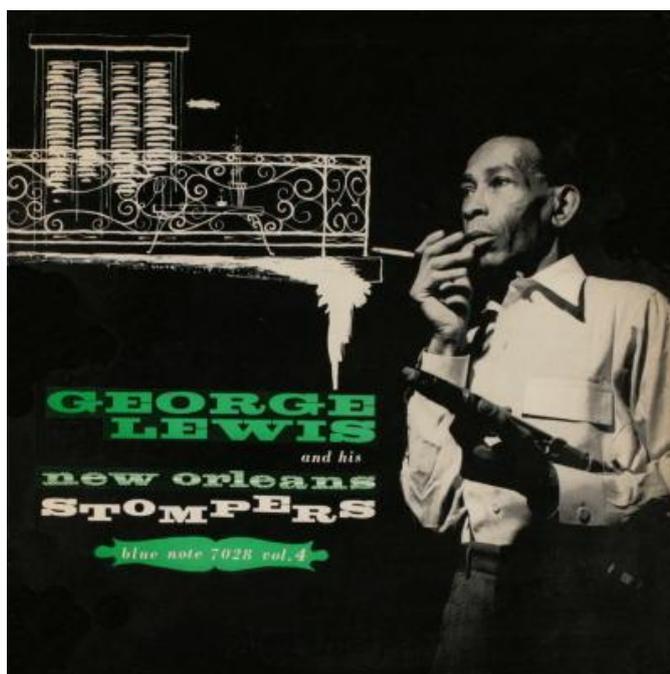
NOTE: Matrix Nos. indicate recording sequence for this and the next session. Missing Matrix numbers are unused/unissued. All above titles also on Blue Note 7243-8-21261-2-6(CD).

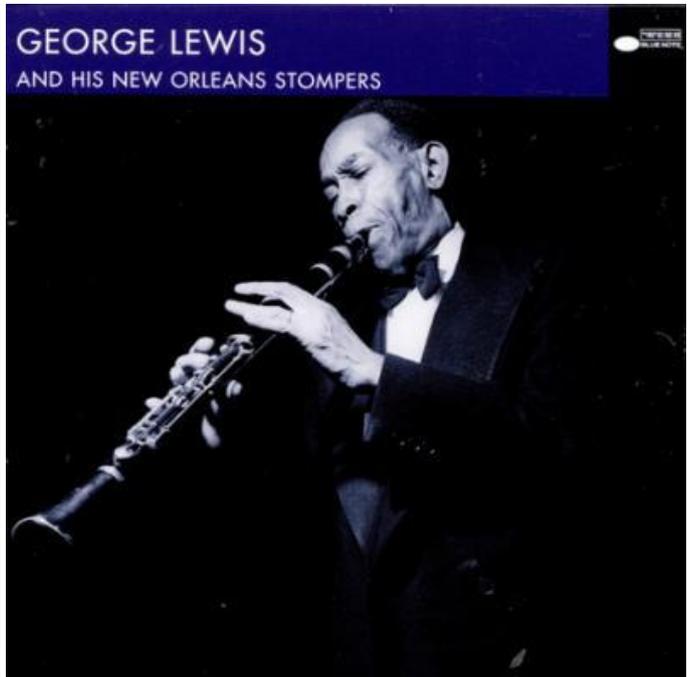
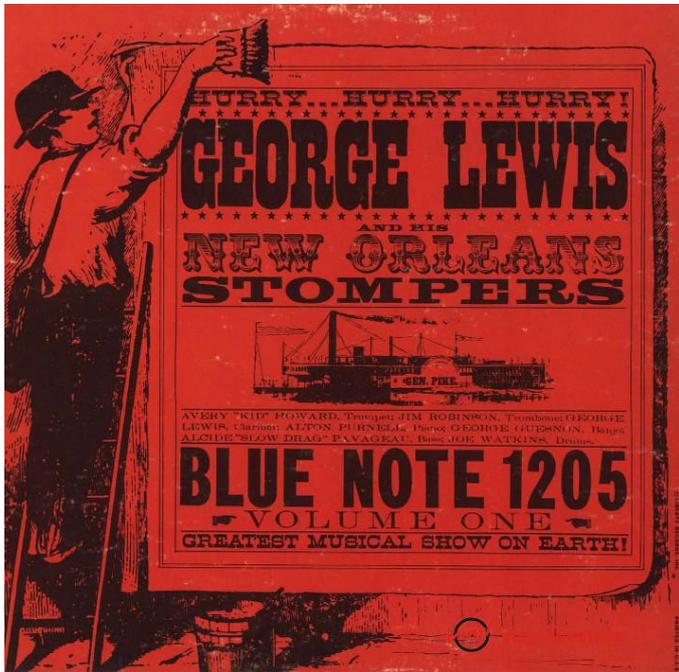
GEORGE LEWIS and his new orleans STOMPERS: Avery "Kid" Howard, tpt/vcl. Jim Robinson, trb. George Lewis, clt. Alton Purnell, pno/vcl. George Guesnon, bjo. Alcide "Slow Drag" Pavageau, sbs. Joseph "Joe" Watkins, dms. Bob Greene, liner notes.

Hackensack, New Jersey, April 11, 1955

- | | | |
|-----|---------------------------|---------------------------------------------------------------------------------------------------|
| -19 | I Can't Escape from You | Blue Note BLP7028, K23P-9291 (Jap), Mosaic MR5-132, MD3-132 (CD), Wolf (Aus) WJS1001 (CD) |
| -20 | Mahogany Hall Stomp | Blue Note BLP7027, BLP1205, BST81205K, K23P-9291 (Jap), S*R(G)77654, Mosaic MR5-132, MD3-132 (CD) |
| -26 | Lord, Lord, Lord (vcl KH) | Blue Note BLP7028, BLP1205, BST81205K, K23P-9291 (Jap), Mosaic MR5-132, MD3-132 (CD) |
| -29 | High Society | Blue Note BLP7028, BLP1205, BST81205K, K23P-9291 (Jap), S*R(G)77654, Mosaic MR5-132, MD3-132 (CD) |
| -30 | See See Rider (vcl AP) | Blue Note BLP7027, BLP1205, BST81205K, K23P-9291 (Jap), S*R(G)77654, Mosaic MR5-132, MD3-132 (CD) |
| -31 | Heebie Jeebies | Blue Note BLP7028, BLP1205, BST81205K, K23P-9291 (Jap), S*R(G)77654, Mosaic MR5-132, MD3-132 (CD) |
| -33 | When You Wore a Tulip | Blue Note BLP7027, BLP1205, BST81205K, K23P-9291 (Jap), Mosaic MR5-132, MD3-132 (CD) |

NOTE: Matrix Nos. indicate recording sequence for this and the previous session. Missing Matrix numbers are unused/unissued. All above titles also on Blue Note 7243-8-21261-2-6(CD).

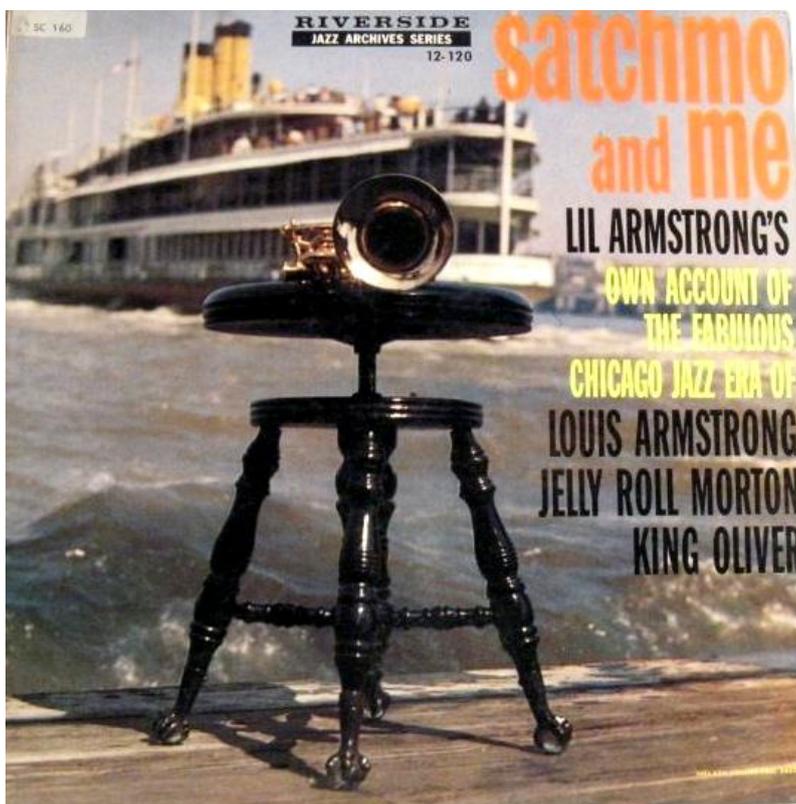




LIL ARMSTRONG, SATCHMO and ME : Lil Armstrong's Own Story. A Jazz Documentary: Lil Armstrong, pno/talking. Robert S. Greene, editor & written narration. Barrett Clark, spoken narration. Producers: Bill Grauer, Orrin Keepnews. Cover art: Paul Bacon.

New York, 1956

- | | |
|-------------------------------------------------|----------------------|
| Learning the piano | Riverside RLP 12-120 |
| Early life in Chicago | - |
| With the New Orleans Creole Jazz Band | - |
| King Oliver appears on the scene ... with Louis | - |
| First recording date | - |
| Courtship | - |
| The young Louis | - |
| Marriage | - |
| First trumpet, at last | - |
| With Fletcher Henderson in New York | - |
| The Hot Five | - |
| Return to New Orleans | - |
| The end of a marriage | - |
| Epilogue | - |



Satchmo and Me: LIL ARMSTRONG's Own Story

A Jazz Documentary — told in her own words

Continuity written by, ROBERT S. GREENE.

... an album that calls for very little in the way of explanatory notes. For the entire LP is itself a work of fiction and of living history. ... the story of Lil Hardin, who became Lil Armstrong. It tells of the jazz world of Chicago in the 1920s, robust, exciting, flavorful and highly important jazz—in the words of a woman who was a vital part of the world. That was a period in which a girl—this girl—did get a job demonstrating sheet music in a store and have it lead to an impromptu lesson from Jelly Roll Morton; could become pianist for the greatest of all traditional bands, King Oliver's Creole Jazz Band; could marry the man destined to become the most celebrated of jazz musicians and help start him on the road to greatness. ... Speaking freely and casually, Lil Armstrong tells of all this, not from the limited angle of the historian or critic peering in from the outside, but from the viewpoint of one who was in and of this story, to whom these figures

- | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| SIDE 1 |
| Learning the piano;
Early life in Chicago;
With the New Orleans Creole Jazz Band;
King Oliver appears on the scene . . . with Louis;
First recording date;
Courtship. |
| SIDE 2 |
| The young Louis;
Marriage;
First trumpet, at last;
With Fletcher Henderson in New York;
The Hot Five;
Return to New Orleans;
The end of a marriage;
Epilogue |

- The Golden Age of RAGTIME*
JELLY ROLL MORTON: Classic
(RLP 12-111)
HISTORY OF CLASSIC JAZZ (SIDE 1)
Available as five single LPs — RLPs 12-116
NEW ORLEANS LEGENDS: Bank J. Ory, Kid Rena (RLP 12-119)
GREAT BLUES SINGERS: Beatie & Rainey, Ida Cox, etc. (RLP 12-121)
BIX BEIDERBECKE and the Wolverines 12-123)
JIMMY YANCEY: Yancey's Greatest (RLP 12-124)

SHEL SILVERSTEIN'S HAIRY JAZZ WITH THE RED ONION JAZZ BAND: Frank Laidlaw, tpt. Steve Knight, trb/bbs. Joseph P. "Joe" Muranyi, clt. Bob Greene, pno. Steve Lerner, bjo. Arnie Hyman, sbs. Robert "Bob" L. Thompson, dms/ldr. Shel Silverstein, voc.

New York, September 22 and 23, 1959

?	I'M SATISFIED WITH MY GIRL	Elektra EKL-176, EKS-7176, Crestview CRV804, CRS7804			
?	GO BACK WHERE YOU GOT IT LAST NIGHT	-	-	-	-
?	BROKEN DOWN MAMA	-	-	-	-
?	SOMEBODY ELSE, NOT ME	-	-	-	-
?	GOOD WHISKEY	-	-	-	-
?	I WONDER WHO'S KISSING HER NOW	-	-	-	-
?	WHO WALKS IN	-	-	-	-
?	KITCHEN MAN	-	-	-	-
?	SISTER KATE	-	-	-	-
?	A GOOD MAN IS HARD TO FIND	-	-	-	-
?	PASS ME BY JUST LIKE YOU NEVER KNEWED ME	-	-	-	-
?	RAGGED BUT RIGHT	-	-	-	-

NOTE: "SISTER KATE" is actually "I WISH I COULD SHIMMY LIKE MY SISTER KATE". All titles also on Water CD214. "BROKEN DOWN MAMA"/"I WONDER WHO IS KISSING HER NOW" also on single Elektra EKS-45-6.



hairy

SHEL SILVERSTEIN

AND THE RED ONION JAZZ BAND

trumpet—FRANK LAIDLAW; clarinet—JOE MURANYI; trombone and tuba—STEVE KNIGHT; banjo—STEVE LARNER; piano—BOB GREENE; bass—ARNIE HYMAN; drums—BOB THOMPSON

A tiny sturdy figure trudged down the back alleys of Chicago's rookiest north-west side. It was bleak winter, grey and gusty. A sinter such as only Chicago knows. Dark strips of ice lined the curbs. Ice that wouldn't leave the stone until well into April. An iron hard world.

The lad pushed past the Armitage Avenue car barns just as dusk was closing in, his leary boy of Chicago Americans turning him to lean forward as he went. Homeward hurrying strangers barely noticed him as they backed the biting winds that swept in from the Lake to the east of the darkening city. The boy tucked into a doorway, lowered his neck to the step, removed one of his gloves which sported cracked leatherette gauntlets bearing a red star and buckskin fringe. He fished in a pocket of his sheepskin coat and finally drew out a folded newspaper clipping. Carefully he unfolded the scrap of paper and examined it in the pale light of a street lamp. It was a disc, smudged photograph of Enrico Caruso and in his Papalagi costume on the stage of the Met. Dust swirled in the doorway as the boy held the scrap of paper up to his eyes for a long moment. Carefully he refolded it, tucked it back into his pocket, tugged on his icy glove, hoisted his bag to his back, leaned into the night and was gone. It was young Shel Silverstein and the long long trip had begun.

Next we see him living in a dingy garret in the Schwabing district of teeming prewar Munich. Generously sharing his lodgings with a slim dark Indonesian girl, Silverstein clearly showed the ravages of long arduous years of study on too little food and rest. A rare photograph of the period shows Silverstein as a gaunt young

man with strangely burning eyes hunched over a liter of beer in a Munich Brauhaus. A fur cap of Russian cut pulled down over his ears, a large microphone clamped between his teeth, he seems to be staring straight into the soul of the beholder. At his side is a large blonde woman who is apparently holding some sort of small ferry animal on her lap. It could be a catfish as the photograph is somewhat blurred. There are few who were fortunate enough to be present at his debut in Milan as the romantically tragic Don Giovanni who will ever forget it. Once in a generation an artist of great magnitude appears, full blown and instantly communicates with his public. Silverstein's delicate phrasing and breathtaking technical brilliance coupled with his superb acting talents led the usually conservative Italian critics to a veritable competition among themselves in a search for adjectives. Overnight he took his place among the all time greats of the operatic world.

The excitement that attended his long awaited debut at the Met surpassed that of the much advertised Galli-Curci Juans. Twenty four hours before his scheduled appearance long lines of eager ticket seekers blocked traffic from 34th Street up to Times Square. Extra police were called out and the city quivered with excitement and anti-

ipation. Wild rumors spread that Silverstein had taken an overdose of sedatives, had threatened to cancel his appearance unless Toscanini publicly apologized for an unfortunate remark made at a rehearsal, or had stopped in Montreal with a woman wearing a green knit dress.

As curtain time approached unscrupulous ticket brokers were turning down offers of \$500 for a pair of seats in the parterre section. Glittering incomes bearing New York's 400 dress to the curb in front of the old Met as mounted police vainly tried to keep the surging crowds back of the barricades. New York spent a sleepless night.

It is tragic that Silverstein was never recorded before his unfortunate accident. However on this, his recording debut, the shadows of his once glorious instrument remain. The storied technical prowess and magnificent control that has long made Silverstein's name a byword in the Green Rooms of the world are still here and in full flower.

Attention is called to the delicate delicacy of the attack shown on Go Back Where You Got It Last Night as well as the fulsome irony displayed in Silverstein's matchless interpretation of Who Walks in When I Walk Out! The influence of the Italian tessitura school is much in evidence in Broken Down Mama. His mastery of Early Welsh Part-Singing is dramatically brought into full play in I'm Satisfied With My Girl.

Music lovers and critics alike will welcome this recording into the library of the world's great music and unforgettable performances.

JEAN SHEPHERD
Garmisch-partenkirchen, Oct. 1959

SELECTIONS

side one

1. I'm Satisfied With My Girl
2. Go Back Where You Got It Last Night
3. Broken Down Mama
4. Somebody Else, Not Me
5. Good Whiskey
6. I Wonder Who's Kissing Her Now

side two

7. Who Walks In
8. Kitchen Man
9. Sister Kate
10. A Good Man Is Hard To Find
11. Pass Me By
12. Ragged But Right

engineering and editing—Davi B. Jones
production supervisor—Joc Holzman
Mr. Silverstein uses Steinway KAZUS exclusively
Shouts by the inmates of cell 6 of our institution

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