

Listen for the

JAZZ



Key Notes in Columbus History
Second Edition

**If the beat
catches you,
If the beat
snatches you...
Turns your insides
round about,
Turns your one heart
inside out...
That's jazz,
Ladies and gentlemen...
That's jazz!!!!**

Anna Bishop

from her book *Dedicated Poetry* © 1987





TO THE FUTURE...

In thinking about the dedication for this project we pondered about Thelbert and Judy, whose fate we pray will not befall any others in our midst, or "Rusty" Bryant whose unflagging spirit gave hope to all who knew him, or Earl Hood, who gave the project depth with his willingness to share his wealth of information, or Eddie Beard, who battled sickness to be with us at the premiere of the first edition, or Ronnie Kirk, who became "Rahsaan" in a dream. Oh yes, and what about Archie Gordon, who "Stomped" his way to fame, or Christine Kittrell, who was wounded in Viet Nam, or Jeanette, who sang her first solo at the age of five... Somehow, no matter how rich or emotional the past is, it is the future for which this book is intended. The book is a gift to the people who, through generations to come, will learn about and appreciate the contributions of Columbus based artists through this effort.

So, to the future... may one child be touched, may his or her life be changed by the contributions included in this book. May just one child learn to play or stand up and sing and the effort will have been worth all of the years of work.

C. L Watkins



In 1942, the Mt. Vernon School Drill Team posed on the steps of their school. In the second row, on the far right stands Jimmy Rogers, someday to be "Stix" and to hold the World Record for his legendary drum marathon

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Key Notes in Columbus History

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Cover photo by Rae Ann Johnson
Second Edition 1992

Cover photo by Kojo Kamau

The organizers' greatest fear is that someone will get left out or that information will be incorrect. This problem has arisen from the first edition and will most probably continue. To those of you who feel that we missed you or got some facts wrong, we apologize. Please send corrections or additional information to the address listed below and someone will personally get in touch with you.

Arts Foundation of Olde Towne
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Columbus, Ohio 43205
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INTRORAP

This book is the combined effort of many people and the result of years spent researching, interviewing and collecting. The organizers of *Listen for the Jazz* are aware that this document only represents a portion of the rich musical heritage that is present in this community. The time period involved is roughly 1890s to 1960. The book's focus is the jazz scene in and around the Near East Side of the City of Columbus. The book is an attempt to plant seeds of interest not only in this subject matter but in the documentation of cultural history as a whole. Those involved in this project hope

that others will pick up where this document leaves off and that this will not be the last effort of its kind. Rusty Bryant summed it up best when he said: *Those that go back that far kind of relate to the younger ones... what a ball we had in those days, before we had to bother with things like crack and dope and thievery and stealing and all that. It was just pretty much solid music right then in the east end, around Olde Towne. We'd like to reminisce about those days.*

So... for those of you who would like to reminisce about the old days, we offer this book.

EAST BY NORTHEAST

by Ed Lentz

The part of Ohio known as Columbus has been occupied and settled for at least ten thousand years. Long before the City of Columbus came into being, people passed through this area as they travelled between the Scioto and Muskingum Rivers. By the Fifth Century AD, the "moundbuilder" culture was well established in central Ohio. A mound forty feet tall stood at the intersection of Mound and High Streets. Trees three feet across reportedly stood on this mound in 1800. A smaller mound stood at the present location of Bryden Road and Champion Avenue. In later years, a Mingo Indian village was established at what is now the Ohio Penitentiary site on Spring Street. And as late as the 1890s, human remains were found in the downtown area as utility excavations exposed ancient burial sites, especially in the area around the Center of Science and Industry, where a series of natural springs reached the surface.

In 1795, a man named Lucas Sullivant laid out a town on the west bank of the place where the Olentangy met the Scioto River. He named it Franklinton, and in a few years it had begun to prosper. His home still stands in Old Franklinton. In 1810, the Ohio Legislature



Joel Wright's 1812 drawing for the City of Columbus

began looking for a new home more centrally located than the then current capital at Chillicothe. After a spirited competition, the site selected was "The Highbanks opposite Franklinton at the Forks of the Scioto known as Wolf's Ridge." Columbus was born as a capital city.

The original town was laid out by one Joel Wright in an area bounded by Parsons Avenue (called E. Public Lane), the Scioto River, Nationwide Boulevard (called Naughten Street), and Livingston Avenue (S. Public Lane). The original map of the city was lost, and Wright redrew it from memory many years later. By that time, Long Street had its current name and with it the story that it was named for William Long, an early mayor (1829-1932 term) of Columbus.

The town grew relatively slowly at first, and the land near Long Street was occupied by homes and garden lots until after the Civil War. In the earliest days of the city's history, most of the African-American population lived in a neighborhood near Fulton and High Streets. Over the years, that area had been built up by business, and the residential base had dispersed over various parts of the city.

After the Civil War, the newly perfected railroad network led to the opening of huge coal and timber resources in the Hocking Valley. Industries using these materials sprang up in Columbus, and large numbers of people migrated to the city. By 1870, an identifiable business district had emerged on Long Street near High Street. Over

the next thirty years, that district began to move to the east, as downtown businesses were consistently rebuilt and rebuilt again to meet the needs of the growing population.

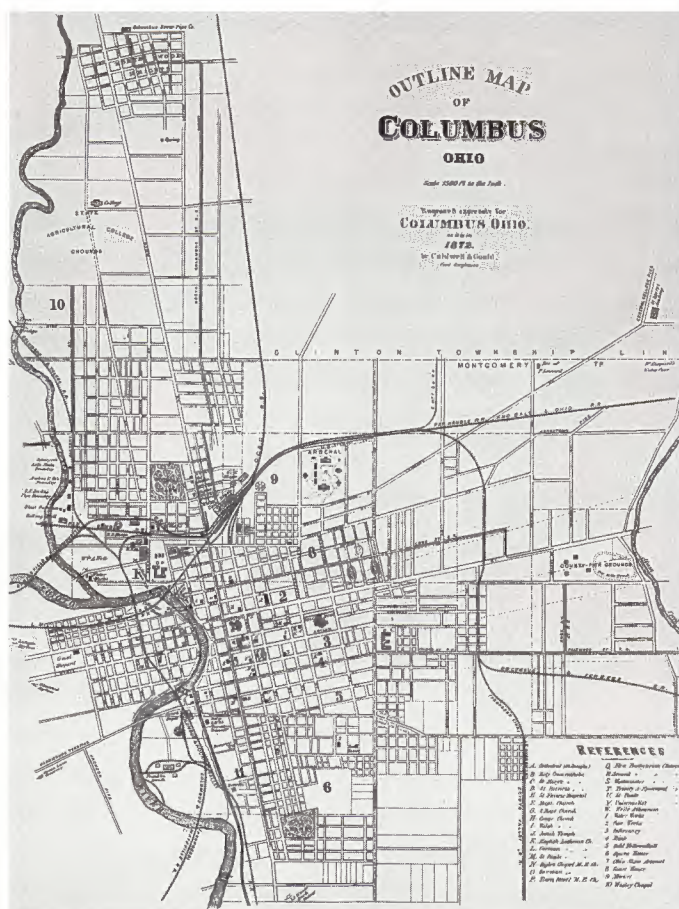
The single most important technological innovation in the late nineteenth century was the streetcar. Until this time, people walked or rode horses and buggies everywhere. Powered first by horses and later by electricity, the streetcar permitted people to live considerably farther from their workplace

than had been possible in the earlier "walking city." With the streetcar, the city expanded in all directions and large "streetcar suburbs" sprang up along an extended Long Street and Mount Vernon Avenue as well as on the side streets connecting them. In 1881, Garfield School was built at Garfield Avenue and Mount Vernon Avenue. In 1893, the streetcar line was built to go to the Old State Fairgrounds, straight out Fair Avenue to today's Franklin Park.

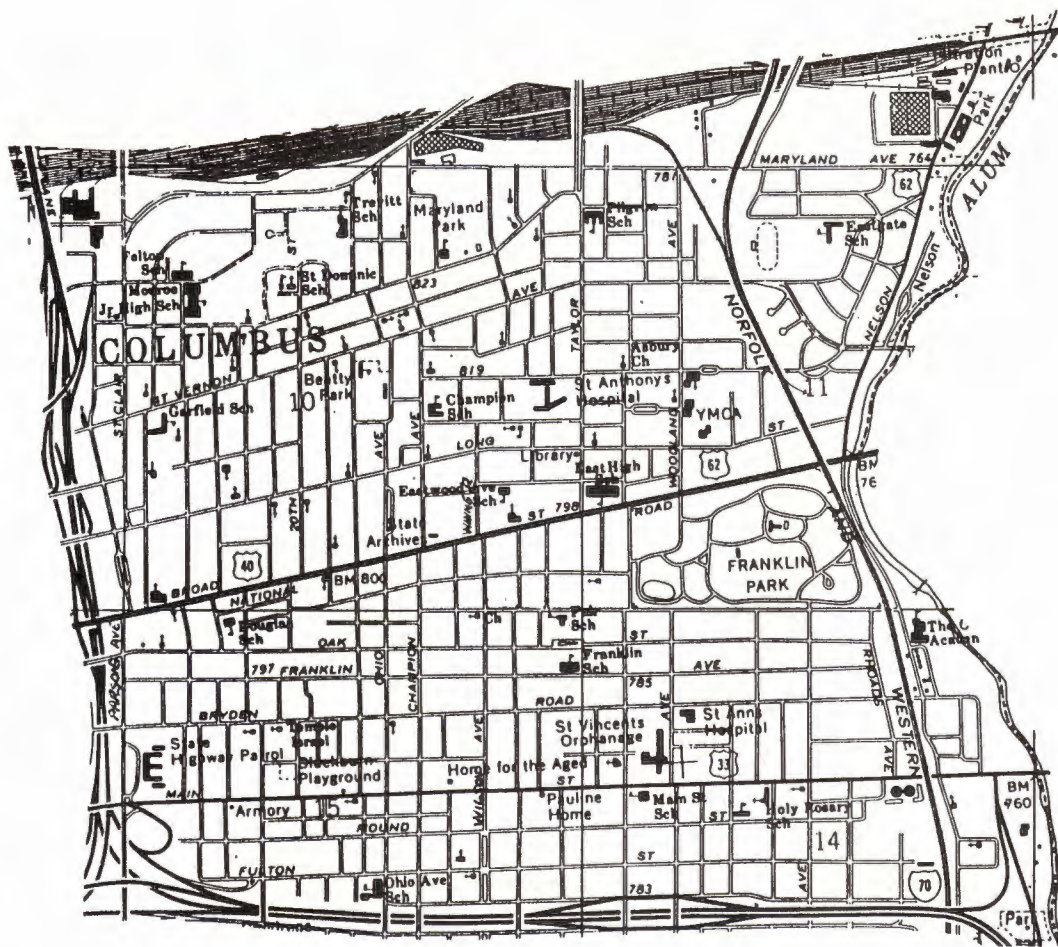
As the city continued to

grow rapidly with the coming of even more industry during World War I, large numbers of people left the South and the rural Midwest to come to the cities. This new urban working class occupied the "streetcar suburbs."

By 1922, an article in "The Crisis," the newspaper of the NAACP, noted that East Long street at Garfield Avenue was the commercial heart of the Columbus African-American community. Mount Vernon Avenue was developing at the



Outline map of Columbus, 1872



1990 map of the Near East Side

same time but at a somewhat less rapid pace. Between 1918 and 1922, the city's African-American population more than doubled.

East Long Street in the 1920s was indeed the commercial center of the African-American community. Commercial areas existed in other parts of the Near East Side, most notably along the Main Street and Livingston Avenue corridors. But Long Street — and later Mount Vernon Avenue — was the vital nexus of the community.

The most exclusive residential streets of the African-American middle class were located along and near Monroe

Avenue, Hamilton Park and Miami Avenue between Broad and Long Streets. Many of the best commercial establishments and entertainment halls were nearby as well.

During the “noble experiment” of Prohibition in the 1920s, some of the most famous speakeasies and nightclubs in central Ohio were located in this commercial area. The area was a thriving, integrated community.

To many people who can still remember it, the 1920s was something of a golden age in Columbus' inner city neighborhoods. And while some of these memories must be taken with a bit of caution, due to the contin-

ued segregation of most institutions and the neglect of the community by government, there is truth here.

During the 1920s, the Near East Side of Columbus emerged with an identity of its own. Prior to this period, the major groups holding the community together had been the churches and the schools. While these institutions continue to be important to this day, the Twenties saw the rise of a commercial, social and political base within the area as well.

The Great Depression was arguably the worst economic disaster ever to occur in this country. Thousands of people

still living today who grew up and came of age during the Thirties still remember those years with mixed feelings. Columbus survived the Great Depression better than some cities because it had fewer factories and more people working in service jobs than the Chicagos, Detroit or Pittsburghs of America. But that by no means should imply that it was an easy time.

The positive thing which came out of the Depression was the forging of an even stronger East Side community identity. The twin testing grounds of the Depression and World War II forced the people of the Near East Side, Black and White, to work together, forego much and share common goals in order to survive. When the area emerged from World War II, it was still an intact community, as were most of Columbus' inner city neighborhoods. When the War ended in 1945, it was widely hoped and expected that the good times of the Twenties might return. They did not.

The rise of the automobile suburbs, with their acres and acres of tract homes, was followed by regional shopping centers and ultimately by suburban relocation of industry and offices. With the autos came the freeways, cutting a huge swath through the community. The freeway played a large part in the East Side's isolation. As a result, that inner city neighborhood would go through a period

of massive readjustment.

Between the end of World War II and the end of the Vietnam War, any number of experiments were tried to revitalize inner city neighborhoods. Some, like the massive clearance projects in the Goodale and Market-Mohawk Areas, were doomed to failure. Others, like the Model Cities Program, the Columbus Metropolitan Area Community Action Organization and, more recently, CDBG housing rehabilitation areas and NCR commercial re-revitalization projects, have enjoyed some success.

While these experiments were being attempted, the rise of the suburbs continued. But there are some optimistic signs. The completion of Mount Vernon Plaza constituted a major success in the commercial revitalization of the Near East Side in the 1970s. The successful rehabilitation of the Martin Luther King Center for the Performing and Cultural Arts and the Garfield School for the Arts is a major cultural success as well.

For more than half a century, the Long Street and Mount Vernon Avenue neighborhood has been an established social and cultural center for the African-American community of the City of Columbus. Its fortunes have waxed and waned with those of the city and the nation. But it has always recovered from adversity and gone forward to even greater achievement.

Edward Lentz



The horn section from the Earl Hood Orchestra playing at Valley Dale.

THE JAZZ CRADLE OF COLUMBUS

By William T. McDaniel, Ph.D.,
Professor of African-American
Music and Director of Jazz Stud-
ies, The Ohio State University

Columbus has been a major center for jazz. During the years following World War I and well on through the early 1960s, the geographical locus around Mt. Vernon Avenue and Long Street on Columbus' Near East Side was a beehive of musical activity. This Black residential and commercial district housed a large number of very important jazz nightclubs and other music-making environs among several thriving businesses, which included insurance companies, restaurants and lounges, retail stores, pool halls, theaters and funeral homes as well as churches.

While Columbus can brag about certain other aspects of this city, it has done little to promote itself as a major jazz center. One of the purposes of this project is to provide an account of a significant portion of the history of jazz activity in Columbus so as to inform the citizens who live and work here, in addition to the outside world, of the artists and places which contributed significantly to the cultural life of this community.

Sadly, the documentation has not existed in any cogent, synthesized form for the population to learn of the importance of Columbus to the greater world of jazz, and this endeavor

hopes to provide some proof of such and correct this shortcoming. My suspicion is that Columbus' geographical position between New York City and Chicago, two of the three (New Orleans is the other) best known and documented jazz locales, has contributed to the historical ignorance about jazz in Columbus. Quite possibly this city is perceived as a "go through" place and not a "go to" city for jazz.

Perhaps more importantly, as far as the natives are concerned, this project purports to provide a slice of this city's artistic pie, if for no other reason than a community and its people should be aware of their cultural history. At the risk of sounding like I am a representative of the Columbus Chamber of Commerce or the Convention and Visitors Bureau, it is a matter of historical fact that this city does have a rich legacy of jazz, about which it can brag and promote that has gone undocumented for too long.

The focus of this project is the Near East Side of the city, the vibrant Black community from which jazz sprang and was nurtured in Columbus. Indeed this is a story about Black musicians and Black life. The purpose of this account is to celebrate the rich, historic, cultural legacy of a dynamic community.

The history of jazz is a history of a music tradition which is firmly rooted in a developing twentieth century America. It is a history that

reflects the rise of secularism, the emergence of an urban Black community, as well as the transition from essentially a rural, agrarian society to an urban society which created and developed its own music to fulfill its social and cultural needs. Jazz, an instrumental offshoot of ragtime, brass bands and the blues in the Afro-American experience, is a music that came to be identified with city (urban) life. It is highly reflective of the social music nexus that has been a significant part of the cultural and artistic lives of Black folks in the cities since the second decade of this century.

The Neighborhood: The Avenue... The Block... The Million Dollar Block.

Columbus, while playing a less significant role in the evolution of jazz than New Orleans, Chicago, New York, Kansas City or Detroit, properly belongs in the third tier of cities which provided a vibrant jazz community, after St. Louis and Memphis. However, as with the places just cited, Columbus' jazz activity tended to be neighborhood oriented during the formative periods of its development before branching out. For Columbus, Ohio, the Mt. Vernon Avenue/Long Street neighborhood provided the location for the nurture and development of jazz.

The Mt. Vernon Avenue/Long Street area was the center of Black cultural life and activity.

Historical accounts of Negro settlement in the city indicate that, prior to 1910, the foci were North Third Street, both north and south of East Long Street, and North Champion Avenue, north and south of Mt. Vernon Avenue.¹ The Black population increased rapidly and settled on the Near East Side, developing a pretty solid core by 1930.

The increase in the Black populace produced a distinct business and commercial district. One writer, taking note of this new Negro business development, commented; "In this vicinity there are today 10 Negro physicians, 6 dentists, 10 churches, 2 drug stores, 2 undertakers and over 100 Negro owned homes..."² The writer continued, "the Williams Building at the corner of Long and Lexington is owned exclusively by a young Negro who came to Columbus from Virginia ten years ago." That office building contained the Supreme Life and Casualty Insurance Company, the Fireside Mutual Aid Association, the National Benefit Life Insurance Company, the American Woodsmen, the Columbus Urban League, the Columbus Industrial Mortgage and Security Company, the Williams Real Estate and Rental Company, two physicians and one attorney. Just east of this building on the opposite side of the street was located the Empress Theater and office building. The Alpha Hospital was at Long and Seventeenth Streets and the Colored Odd Fellows Hall building was

located at the corner of Long Street and Garfield Avenue.

It was noted that there were nearly 100 business enterprises on East Long Street and vicinity in the mid-1930s, embracing haberdasheries, photographers, optometrists, music shops, music studios, beauty parlors, printing establishments, corporations, tailors, etc.³ The infusion of capital into the Black community helped to create eventually a strong, self-sufficient community.

Columbus, while allowing its Black citizens to shop downtown at Lazarus and other major business establishments, was a largely segregated town and Black folks spent much of their dollars in their neighborhood. According to Curtina Moreland's study⁴, not until 1948 were Black people allowed to stay in downtown hotels, go to downtown theatres or eat in most restaurants downtown. She cited: "One restaurant discouraged Black people from eating there by putting salt in their coffee and egg shells in their hamburgers." As well, there were employment restrictions in the use of Black persons as sales help, bank tellers, secretaries, cashiers, and the like.

The segregated state of Columbus undoubtedly contributed to the growth of the Mt. Vernon neighborhood. The dual society, developed as a result of segregation, represented a nadir for Black persons politically but a golden age for them economically.⁵ Following a

pattern set throughout the country wherein Black people established their own institutions, the Columbus community developed organizations which would supply most of their needs, in particular their social-cultural needs. In effect, Long Street and Mt. Vernon Avenue became for Black people in Columbus what Lenox Avenue was to the Black community in New York's Harlem.

By the 1940s, the immense popularity of the Near East Side residential/commercial site to the Black community soon gave way to Mt. Vernon Avenue being called "The Avenue" and Long Street being called by several names including "The Block" or "The Million Dollar Block." We are reminded that every city and town—North, South, East or West—having an appreciable Black population, has its "Avenue" which was considered the center of Black commercial, social, sporting, and entertainment life. Sunni Jones,⁶ in his own colorful way, informs us that any stranger entering town for the first time would look for "the railroad tracks," the gas works or the incinerator, and nearby they would come upon the American "phenomenon" known as *Darktown, the Quarters, Skidrow, Sepiatown, Harlem, Southside, Third Ward, Elm Thicket* and many other "colorful" and often racist names which designated the Black sections of the cities.

Many of "The Avenues" have been immortalized in song

and verse to the point that they have become legendary symbols. Beale Street (in reality Beale Avenue) in Memphis was immortalized in W.C. Handy's "Beale Street Blues" and in the novel by James Baldwin. Bennie Moten's "Twelfth Street Rag" and Joe Turner's "Eighteenth and Vine" made those Black centers in Kansas City famous. "The Central Avenue Break-down" by Lionel Hampton is dedicated to "The Avenue" in Los Angeles. Duke Ellington's "Take The A Train" is a fitting memorial to "The Avenue" that runs through Harlem. "Basin Street Blues" is yet another classic example of the popularity of Black centers captured and immortalized in song.⁷

So it is that Columbus, Ohio had its "Avenue" in the Mt. Vernon Avenue/Long Street area. Local jazz musicians who were active during the 1940s like drummer Ed Littlejohn, trumpeters Bob Price and Bill Carter, organist/saxophonist Ed Beard and singer/bassist H. Raleigh Randolph all recall with enthusiasm the "good old days" when "The Avenue" was bustling with all sorts of activity. In a conversation with them one evening, smiles broke out on their faces when they spoke affectionately about the rich social and cultural scene which was "hip" and "so happening." During the 1940s, not only were there nightspots which catered to jazz and other kinds of "Black social music," but the many Black owned businesses in the area

provided a sense of pride and accomplishment for the community.⁸

One such proud owner of a business, Otto Beatty Sr., who moved to Columbus from Oklahoma in 1935, recalled the "glory days" when "The Block" was very much alive. The proprietor of the Novelty Food Bar at the corner of Hamilton Avenue and Long Street from 1939 to 1978, Beatty bragged that "his restaurant was open 24 hours a day, 365 days a year" and further that he "didn't have the key to the front door."⁹ Beatty's Novelty Food Bar was a happy meeting place that attracted lots of people. After the other establishments closed, one could go to the Novelty Food Bar for a good meal with good company.

In speaking about the strength of the neighborhood during the 1940s, 1950s, and early 1960s, Beatty commented: "From Washington to Champion on Long Street, you didn't have to go downtown for nothing, night or day; it had everything." He said that "at night, when the lights were on, Long Street looked like Las Vegas. If you were looking for someone, you could find them on Long Street. If not, they were either working, sleeping or out-of-town." Beatty mentioned that his restaurant was a favorite hangout after hours for the musicians who frequented his establishment after their "gigs." He remembered many celebrity artists who visited him at the Novelty Food Bar when they played Columbus,

including Duke Ellington, Claude Hopkins, Cab Calloway, Lionel Hampton and Nat King Cole.

In addition to having their business/commercial needs fulfilled in the Mt. Vernon neighborhood, Blacks in Columbus had their spiritual needs fulfilled in the same area. The five oldest Black churches were also a significant part of the neighborhood. Columbus' oldest Black congregation and the second oldest in Ohio is the Saint Paul's A.M.E. Church which was first organized in 1823. The present building was constructed in 1905 and is located at 630 East Long Street. The city's oldest Black Baptist congregation is Second Baptist Church, which was organized in 1836 and is now located off Long Street at 196 N. 17th Street. The third oldest Black congregation is Shiloh Baptist Church, formed in 1869 and now located at 720 Mt. Vernon Avenue. Fourth in seniority is Union Grove Baptist Church, organized in 1888 and located at 266 North Champion Avenue. The fifth oldest is Bethany Baptist Church, formed in 1890 and now located at 950 Bulen Avenue.¹⁰

Amongst the numerous commercial establishments, lounges and bars, nightclubs, restaurants and theaters located in the Mt. Vernon neighborhood were several music studios and music shops which sold instruments and sheet music and offered formal music in-

struction. The most important of these was a studio known as the "Carter School Of Music," located at 199 Hamilton Avenue (at Spring Street between Long Street and Mt. Vernon Avenue). According to historical documents in the possession of Vivian Walker, formerly the President of the Columbus branch of the National Association of Negro Musicians (the oldest Black national music organization, founded in Chicago in 1919) from 1963-1965: "The location at 199 Hamilton Avenue has long been known as a musical center. Formerly, a vocal studio was conducted there for several years by Cleota Collins Lacy,¹¹ daughter of the late Rev. Ira B. Collins. Following her departure from Columbus, a ballet studio was operated in the same location by the late Roland T. Hamilton, a prominent author and playwright. In 1929 the property was sold to Helen Carter."¹²

Helen Carter, an accomplished pianist, organist and composer of spirituals and choral music, arrived in Columbus during the early 1920s and soon became active in the musical activities of Shiloh Baptist Church, where she became the first director of the Senior and Gospel Choir in 1924.¹³ This Black woman led a school which carried her name until her death in 1973. The school boasted in its 1948 advertisement that it was "Columbus' Symbol of Artistic and Interracial Cooperation." It had a wide curriculum which included piano, organ,

voice, violin and instruments as well as history, conducting, languages, theory, accompanying, and chorus and was said to have assisted in the musical instruction of over 2,500 students through the years.¹⁴

The existence of the "Carter School of Music," along with the smaller music stores and studios, contributed in a major way to the sound educational and cultural development of the Black community of Columbus.

Nightclubs and other Jazz Venues

Before the fairly recent days of jazz performance in modern, acoustically-treated concert halls, the natural environment and principal venue for the performance of jazz had always been the nightclub. It was the nightclub, and not the concert hall or outdoor amphitheater, that provided the atmosphere for the "jam session" and the creative experimentation which took place. Certainly by the mid-twenties work of Louis Armstrong in Chicago with his Hot 5 and Hot 7 bands, jazz had begun to be defined as a music activity best noted for its emphasis on improvisation, its most creative and artistic component. The site of this creative experimentation, having been defined in New Orleans around the turn of the century and originally associated with liquor and other vices, was the nightclub.

While nightclubs throughout America's urban landscape

became popular, some even famous, because of the music and musicians which they featured, many nightclubs became legendary in the annals of jazz folklore. Those of you who are knowledgeable about jazz history are probably familiar with the Regal Theater in Chicago; the Club Finale, an after-hours "bottle club" in Los Angeles where Miles Davis and Charlie Parker held sway in 1946; the Club Reno or Cherry Blossom (at 12th and Vine) in Kansas City, where the Bennie Moten and Count Basie Bands often performed, and which was the site of the spectacular headcutting contest on December 18, 1933 between Coleman Hawkins, Ben Webster, Herschel Evans and Lester Young; and New York's Harlem Opera House, where Chick Webb and Ella Fitzgerald performed, the rival of the more famous Apollo Theater, site of the weekly "amateur-nite" contests which launched the careers of so many artists, and Minton's Playhouse, the Harlem club located on 125th Street, which was the place most frequented by the bebop experimentalists of the 1940s including Thelonious Monk, Teddy Hill, Charlie Parker, Dizzy Gillespie, Howard McGhee and numerous others.

Columbus, just as the cities just cited, had a strong nightclub scene which provided the nurturing of the music called jazz. The majority of those places were in "The Neighborhood" and many were on Long

Street and Mt. Vernon Avenue. It is important to note that these places catered to a music style which might more properly be called "Black social music." This generic label included the idiom we call jazz but also included blues, rhythm and blues, jump music and other titles used to describe the music that nourished the appetites of the Black community. Often these nightclubs would cater exclusively to the jazz idiom, but more likely they included the wider offering of Black social music for listening and dancing.

By the 1940s the nightclub scene for jazz was very well established. George Lefebvre fondly recalled¹⁵.

One night in early 1947, after a gig, I went to Mt. Vernon Avenue to a place the White musicians, (I'm White) commonly called the "colored legion." It was located on the second floor. At the time it was the swingiest place in town. I asked to sit in (I was 18 years old at the time) and play a few tunes. I must admit I didn't sound too bad. My idols were Diz, Miles, Fats and Red Rodney to name just a few. Approximately a month later the leader, Eddie Nix who was the drummer, called me and asked me if I wanted the gig since their trumpet man was leaving the band. It took me all of 5 seconds to say yes. It was a six piece band. Two saxes, one trumpet and three rhythm. The remainder of that year was probably the most fulfilling musical experience in my career...It was REALLY happening in the mid to late 1940s too. It must be remembered that the Bird in one fell swoop

totally devastated the jazz world with his recording of "Ko Ko." Likewise, with Diz and his "Groovin High" and "Blue 'n' Boogie." Local musicians were trying to emulate them. It was new and exciting. The colored legion was one of the major focal points where this new sound was emanating. I saw it developing there and will never forget it.

Lefebvre continued: *Since the colored legion was known as the top after hours-jazz spot in Columbus (as well as on Sunday afternoons), the musicians from visiting big bands would come in for jam sessions. To name a few -Basie, Hampton, Herman etc, etc. One particular Sunday afternoon stands out in my memory when two big bands were in town at the same time. I believe it was Hampton and Krupa. One band was playing at the Palace Theater and the other at Memorial Hall. Numerous musicians from both bands came to sit in. At this point I must say something about Eddie Nix. He was Columbus' best kept secret. If there was one word that could describe him, it was ENDURANCE—at any tempo. Our jazz tenor man, Louie Transue, also could be similarly described. As I recall, it was "Flying Home" at lightning speed, when one by one the visiting musicians (there must have been 10 or 15 of them) began playing their solos. I was very hungry and decided to sneak across the street for a sandwich since nobody would miss me. As I left, Louie Transue was beginning his solo.*

An hour and ten minutes later, I came back figuring the band would be on intermission. As I was walking up the stairs I heard the

band playing and asked the bouncer (who always carried a pistol under his belt) what was happening? To which he replied, "That's Louie still blowing "Flying Home", but that motherfucker ain't going to last much longer cause he's going to kill himself." It looked as if a bucket of water had been poured over Nix and Transue as well as over our bass player, "Peg Leg" (because he had one wooden leg). As I sneaked back up on the bandstand, Nix looked over at me and said, "You're next!"

Continuing, Lefebvre commented: *We never had much problem with the dancers since if the tempo was too fast - and in most cases it was- they would simply dance half time. Everybody always had a ball.*

The nightclub scene in the Mt. Vernon neighborhood was alive and well throughout the 1940s and 1950s, and only started to dwindle during the mid-1960s. These clubs featured much jazz and were primarily located on Mt. Vernon Avenue and Long Street. In particular during the 1940s and 1950s, in addition to the featured local and national acts, these clubs often had jam sessions. The jam session was a testing ground for new talent and was the best way for a new, and as yet unproven, talent to acquire some instant respect, which might lead to a job.

When speaking with notable locals on the jazz scene like Rusty Bryant, Hank Marr, Arthur Baskerville, Gene Walker, H. Raleigh Randolph, Bob Price, Bill Carter, Jimmy

Rogers, and Billy Brown, they all proclaimed rather emphatically that they received their "Jazz Education" through "Nightclub University" and often via the jam session, where they had an opportunity to express themselves creatively and where they could prove themselves not only to the outside world but perhaps more importantly, gain some peer respect.

Of the numerous nightclubs which dotted the Mt. Vernon neighborhood, those which featured jazz included the following located on Mt. Vernon Avenue: Yacht Club; Skurdy's; American Legion, later the Copa Club, Jamaica Club and the Question Mark; Washington Cafe, later the Torch Club and the Cotton Club; the Stagecoach; Paradise Club; Turf Club; Garson Club; and the Trocaveria. The Long Street clubs included the Dukes and Duchess Club; Flamingo Club, later the Belmont and now My Brother's Place; the El Cairo; and the Club Regal. Clubs located nearby included the Club Cadillac; the 502; the VFW Club; and the Macon Lounge. The Breeze, an open-air lot located on 18th Street between Atcheson Street and Mt. Vernon Avenue, also held dances and had live music.

In addition to the clubs, the Near East Side community had four movie houses, the Cameo Theater and Pythian Theater on Mt. Vernon Avenue, and the Empress Theater and the Lincoln on Long Street. In the 1920s, Garfield Hall existed

which became the Ogden Theater and later the Lincoln Theater, with a ballroom upstairs that featured stage shows and live music. The Pythian Theater, currently the Martin Luther King Jr. Center for the Performing Arts, often featured stage shows with live music also.

Five hotels in the area included the Macon Hotel (known for its hot jam sessions), St. Clair Hotel, Broad-Lincoln Hotel, Litchford Hotel downtown and the Skyline Hotel, which had lounges and provided a venue for jazz as well. Suffice it to say that this neighborhood had lots of places for the performance of jazz and Black social music.

The Musicians

Columbus has been blessed with having a strong stable of jazz musicians. Among these were the Whispering Orchestra of Gold and the People's Orchestra near the turn of the century; Parker's Popular Players, Sammy Stewart's Singing Syncopators, and the Wright Saxophone Orchestra during the teens and twenties; Earl Hood's Orchestras, Percy Lowery's Orchestra and the bands of Milton "Doc" Payne during the decade of the 1930s; the several versions of "Ol' Boss" H. Raleigh Randolph's Sultans of Swing during the 1940s; and numerous bands and small groups since the 1920s on through the 1960s led by individuals like Hank Marr and Rusty Bryant, in later years.

Many jazz musicians were a part of the jazz scene on Columbus' Near East Side. Their stories are numerous, varied, colorful, and indicative of the pride and pain which they experienced living and working in "The Neighborhood" through the years. A partial listing of these musicians is included elsewhere in this volume.

The list of outstanding jazz musicians out of Columbus is indeed a long one. Norris Turney, although originally from Dayton, spent several of his formative years in Columbus and thus bears mention here, notwithstanding the fact that he achieved national prominence as a member of the saxophone section of the Duke Ellington Orchestra. Likewise, Raymond Herring was from Springfield but paid his creative dues in Columbus. So the list contains just a few musicians who were not natives of Columbus but who spent a significant part of their jazz formative years here.

A few musicians seemed to have had a wide sphere of influence through the years. Clearly Earl Hood's alumni represent so many players including Sweets Edison, Bill Carter, Ed Littlejohn, and Bob Price, to cite only a few, but he was following in the path of Thomas Howard. Percy Lowery, along with Stapleton Wright, had a major impact on the local and national scene as well. Sammy Stewart's Singing Syncopators achieved much fame outside Columbus and helped to

launch the careers of several notable “hot jazzers” in New York and Chicago.

During the years preceding World War II, and just after, “Ol’ Boss” Randolph’s bands made quite a bit of music in this community. Eddie Nix’s bands were a big draw too. The Bop revolution of the forties seemed to stimulate several of the graduates of East High School,¹⁶ among them organist Don Patterson and saxophonist Gene Walker. Pianist/organist Hank Marr graduated from East High School and later became the musical arranger and conductor for George Kirby. They played in Europe, the Playboy Club circuit and Las Vegas. The collaborations of drummer Jimmie “Stix” Rogers, saxophonist Rusty Bryant and Hank Marr proved to be a successful musical formula. Bryant struck gold – though unfortunately not economically – with a hit recording of “Night Train” and even today is called upon by audiences to perform “All Night Long” or “Pink Champagne.”

When one considers the saxophone players that have come through “The Neighborhood,” it would be virtually impossible not to be impressed. Sammy Hopkins, alto saxophonist, joined the Lucky Millinder Band. Rudy Johnson has anchored the saxophone section of the Ray Charles Orchestra for years. Jimmie Allen’s reputation as “a tenor man to be dealt with” is still intact, and Joe Thomas

left Earl Hood’s Orchestra to star with the Jimmie Lunceford Orchestra. The first time this writer heard Rusty Bryant on alto, I commented that “this was the sweetest sound either side of the Mississippi.” Gene Walker comes out of the “Big tenor school” with a robust, soul-tingling sound. Paul Cousar on alto or tenor, can command the attention of us all when he desires.

It is difficult to discuss jazz in Columbus without making the point that there was a time when this city could have been called “Organville, U.S.A.” The organ, rather than the piano, seemed to dominate the local scene. Because of the influences of “Wild” Bill Davis and Jimmy Smith primarily, the blues-based organ stylings have continued in Columbus through Don Patterson, Jimmy Foster, Hank Marr, Bobby Pierce, “Uncle Dave,” and Alvin Valentine. As well, Jimmy Smith, Jack McDuff and Jimmy McGriff made regular visits to Columbus on their national tours.

Of the many outstanding jazz musicians to emerge from Columbus, three deserve special mention because they enjoy not only local and national fame but also international recognition. These performers include Harry “Sweets” Edison (biographical information on pages 36-37); Nancy Wilson, (biographical information on pages 104-106); and “Rahsaan” Roland Kirk, (biographical information on pages 85-87), all of whom are

products of the musical environment on Columbus’ Near East Side.

This environment was enhanced by the visits and performances of numerous artists up through the early 1960s including Horace Silver, Dizzy Gillespie, George Shearing, Johnny Hodges, Jimmy Lunceford, Duke Ellington, Count Basie, Fats Waller, Charlie Parker, Miles Davis, Gene Ammons, Art Blakey and numerous others.

Another influence on the musical scene in Columbus was the presence of the 766th Band at Lockborne Air Force Base. Local trombonist and pianist, Art Baskerville, who transferred to this band from the Wright Patterson Air Force Base band, recalled that from 1946 through 1949, the group included notables such as Dwiki Mitchell, Willie Ruff, Elvin Jones, and Avery Parrish. This band was the Air Force’s major touring orchestra. Many of the players from this group would come to the clubs and jam sessions on the Near East Side to relax and show off their talents.

For the Black musicians part of the “glue” which helped to institutionalize the presence of jazz in their lives was the all Black, American Federation of Musicians Local 589, which had its offices on North Garfield Avenue between Broad and Long Streets. The Musicians Protective Union not only performed an important business function of assisting musicians in attain-

ing jobs, it was like a social club. According to Ed Beard ¹⁷ who served as the Secretary of Local 589 for 13 years from 1943-1956, many musicians would frequent the office as well as the club upstairs called the Downbeat Club. The local was valuable both extrinsically and intrinsically to the musicians of "The Neighborhood."

Coda

(Passage at the end of a movement or composition that brings the piece to a formal close.)

This project attempts to provide some insight into this phenomenon called jazz in Columbus from just before the turn of the century to the early 1960s. The focus of the project is the musicians who created and advanced the styles, and the Near East Side neighborhood where the music thrived and was nurtured. From the 1930s through the 1950s and well into the 1960s, "The Avenue" and "The Block" provided the social/cultural nourishment for an entire community, despite the segregation and racism that existed in Columbus.

Because the major hotels and clubs in downtown Columbus catered primarily to White people, the best paying jobs for musicians were reserved primarily for White performers, with some exceptions. Black musicians almost *had* to work in the east side community for a lower wage if they wanted to work. This racially dual system contributed rather significantly to a

distinct Black community that took its jazz seriously and that has survived the awesome effects of discrimination.

The Mt. Vernon neighborhood, once known for both its commercial and cultural institutions, began to decline by the mid 1960s. Reasons which are advanced include the integration of public facilities, downtown and elsewhere throughout the city, causing the Black community, which had once depended primarily on its own resources, to shop, eat, purchase goods and be entertained elsewhere.

The federally built highways, I-70 and I-71, cut a huge swath through the central city. They clearly had a negative impact on commerce in "The Neighborhood" and certainly had the result of killing the easy flow of traffic from downtown to and through the Near East Side. While some persons believe that the building of the expressway was a distinct effort to thwart the economic growth of the Black community on the Near East Side, others believe that the design of the expressway through "The Neighborhood" was representative of the racist and callous attitude of the times, exhibited by the fact that the road went through only Black and low income areas rather than disturb the wealthy (and primarily White) residential and business areas.

As for the jazz and the musicians, the net effect of integration during the 1960s was the

closing of the previously strong, all-Black American Federation of Musicians Local 589, which was forced to either merge with the previously all-White AFM Local 103 or disband. The Local 589 offices on North Garfield Avenue were abandoned and musicians holding positions of importance in the Union had to give up their seniority. Many Black musicians already felt that even during the existence of the segregated Local 589, they were only offered "certain" jobs. These same musicians believed that their interests would not be adequately represented by Local 103, and that Black jazz musicians would become victims of preferential treatment given to White musicians by club owners and promoters who hired musicians for various functions. Some Black musicians felt that the end of AFM Local 589 was the end of the working, all-Black band and felt that they would not get hired if they did not integrate their orchestras. These musicians thought that some club owners believed that "all White was O.K., but all Black was not."

One by one, the many jazz clubs which existed on Mt. Vernon Avenue and Long Street, or in "The Neighborhood," went by the wayside. A few changed owners and managed to survive for a short while, but most either closed or no longer existed as jazz clubs. Although integration opened doors which had previously been closed to the Black community

of Columbus, it contributed to the downfall of the clubs in "The Neighborhood" when the community, in increasingly large numbers, elected to go outside of the area to work and be entertained.

Perhaps there was some national decline in the presence of jazz by the 1960s due largely to the advent of Rock & Roll and the emergence of a more prominent Black commercial music industry defined by the success of Motown Records and Stax Records, through AM radio.

In conclusion, the jazz scene in the Mt. Vernon neighborhood was strong and vibrant through the early 1960s. The decline of the neighborhood soon followed. It is ironic that those who fought valiantly for the basic civil rights owed to them, would suffer from the consequences of commercial and cultural deterioration of the institutions which served as the bedrock of their community. Despite the decline, the legacy left by Columbus jazz musicians is so great that we are honored

to celebrate the rich tradition of jazz that existed here on the Near East Side, the jazz cradle. This tradition has contributed significantly to the cultural history of the entire city and for this we are most proud.

William T. McDaniel

1. **J.S. Himes Jr.**, *Forty Years Of Negro Life In Columbus, Ohio*, Journal of Negro History, XXVII, No 2. (April, 1942) 142.
2. IBID., 143
3. IBID., 144
4. **Curtina B. Moreland**, *The Black Community of Columbus: A Study of the Structure and Pattern of Power in a Midwestern City*, Ph.D. dissertation, University of Illinois (1977), 76.
5. IBID.
6. Cited in the reader assembled for the course *The Black Experience in Columbus, Ohio*, Anna Bishop, Instructor, Department of Black Studies, The Ohio State University, Summer (1990), 101.
7. IBID.
8. **William T. McDaniel**, conversation and interview with H. "Raleigh" Randolph, Ed Littlejohn, Bob Price, Bill Carter and Ed Beard on June 5, 1990.
9. **William T. McDaniel**, conversation and interview with Otto Beatty Sr. on June 6, 1990.
10. *The Columbus Dispatch*, Saturday April 26, 1980
11. Cleota Collins Lacy is stated in the *Shiloh Baptist Church 100th Anniversary Commemorative Journal 1869-1969* to have been a former director of the Senior Choir at the Shiloh Baptist Church.
12. **Vivian Walker**, *A Black Woman's Dream Come True*. A historical document giving a brief outline of the school's location and currently in the possession of Audley C. Chambers.
13. **Audley C. Chambers**, *The Continuation of the Spiritual Tradition in the Works of Helen Carter Moses*, M.A. thesis, The Ohio State University (1988), 38.
14. IBID., 41.
15. **George Lefebvre**, correspondence to Wm. T. McDaniel dated April 7, 1990.
16. The graduates of East High School who were jazz musicians include Bill Carter, Ed Littlejohn, Hank Marr, Bobby Alston, Bobby Pierce, Gene Walker and Jimmy Carter to cite but a few.
17. **William T. McDaniel**, conversation and interview with Ed Beard, June 5, 1990.



A TIME IN HISTORY!



Parades were common in the 1930s through the 1950s in the Near East Side. Marching bands played Jazz as they celebrated the community and its accomplishments. The photos on these two pages were taken by **Marion Mathew Richardson**. Richardson began documenting community life in the Near East Side in the 1920s and continued through the early 1960s. Richardson never had a studio, he built a darkroom in his home. He did not work on a commercial level, his photographs were viewed mostly by family and friends. *Even what you call a bad picture can convey a message...a time in history that may not be again,* said Richardson, *scenes change but you have the pictures.*

The Richardson family is committed to preserving the legacy left by Marion Richardson and to sharing it with the community.

Opposite: From the north side of the street, looking east on Mt. Vernon Avenue, just west of 20th street in the 1940s. The Yacht Club stands on the corner in the upper portion of the photo while the Cameo Theater is in the foreground.

Top: East Long Street was also a popular parade route as evidenced by this 1940s event.

Bottom: Back on Mt. Vernon Avenue just a few years later, this photo is from almost the same perspective as the one on the facing page.





A portion of the Thomas Howard Orchestra.

KNOCK ON EVERY DOOR

Many kinds of obstacles
in my way.
They must be moved
to make a better day.
I got my dreams too...
reality and respect.
Time keeps movin',
I can't stop yet.
I like a little of this,
and a whole lot of that.
Would like to see the time
when my pockets are fat.
Young gets older
by paying some dues,
serving some time
with them funky, funky blues.
The mountain seems higher
as I seek a peak,
my legs are tired,
but my knock ain't weak.
Got to have music
for the troubled times.
Got dancin' in both feet
to soothe my mind.
Can't stop knockin'
Till the door's open...
Till the door's open...
Till the door's open...
TILL THE DOOR'S OPEN!

Is Said

from the play
Knock On Every Door
published from his book
Property of Africa

THOMAS HOWARD

In the 1890s Thomas Howard organized the People's Orchestra, a thirty-piece group that existed for about eight years. He owned a restaurant on Long Street and was one of the Midwest's top musical booking agents. Among the many bands under his guidance was the Whispering Orchestra of Gold.





THE WHISPERING ORCHESTRA OF GOLD

THE ORCHESTRA DELUXE

Another group managed by Thomas Howard was the Orchestra Deluxe, led by George "Smut" Smith, who earlier was with the Wright Saxophone Orchestra. Included in this 1928 photo are Bill Carter, Bill Briggs, Joe Thomas, Paul Tyler, Elaine Crockett, a trombonist named Dunlap, John Henry Givins, Ted Williams and Lloyd Gist.



CHARLES PARKER

Charles Parker was a violinist who performed at the Kaiserhoff Hotel around 1910 and also had a successful barbering business at Gay and High Streets. His contacts put him in the business of providing entertainers for hotels and ballrooms all over the Midwest. His groups were called Parker's Popular Players. In one summer he is said to have booked as many as 38 different bands according to his daughter Kaye, second from the left in the family photo to the right.



CHARLES PARKER ORCHESTRA

Included here are Samuel H. Stewart, Millard D. Robbins, Paul Jordan, Rennan Robbins and W. Phillip Talbert at the Kaiserhoff Hotel in 1915.





**TWO VERSIONS OF
PARKER'S POPULAR
CHAMBER ORCHESTRAS**

#1. Including Rennan "Fats" Robbins, Paul Jordan and Lawrence Dixon in 1910.

#2. Carl "Battle-Axe" Kenny, unknown, Mame Artis and Floyd Hickman make up this version of the orchestra. "Battle-Axe" Kenny, who later became the World Champion Drummer in a Madison Square Gardens competition, was a precision drummer who would incorporate *tossing and bouncing* the drumsticks in his act. Mame Artis was a prominent Columbus music teacher.



**PARKER'S POPULAR JASS
BAND**

Shown here in a ballroom near Akron, Ohio; note the spelling of jazz as *jass*.



CARL "BATTLE-AXE" KENNY

Carl Kenny was born in the 1890s and lived during his childhood in the family home at 15 North Front Street, the current site of Columbus City Hall. Carl was the only child of Tom and Nellie Kenny. His father was a head waiter at the Neil House. Carl attended school at the old Front Street School and at an early age began to develop his interest in drumming.

Carl's Mother had an old, round topped trunk on which he would practice. Finally Mrs. Kenny took her son to the Puntenney and Eustler music store where store clerk Otto Heaton (later the owner of Heaton's) sold them a drum. Mrs. Kenny paid \$1.00 per week until the drum was Carl's.

During this time, Carl had become the mascot of the Samuel Esswein Plumbing firm located across the street from his home. It was Esswein who named Carl "Battle-Axe."

Kenny began playing professionally in the Charles Parker Orchestra (Parker's Popular Orchestra). Also playing with Parker was Sammy Stewart on the piano. While working with the Parker Orchestra, he worked as a bell hop at the Neil House.

In 1912 or 1913, Jim Europe's band came to Columbus with Vernon Castle's traveling show, *Watch Your Step*. When told of Kenny's talents, Europe challenged "Battle-Axe" to "battle it out" with the band's

regular drummer. Carl took the challenge and was to have said in later years, "I got all over him." The contest took place in the Southern Hotel.

In 1916 Europe invited "Battle-Axe" to join his group: Jim Europe's 369th Infantry Hell Fighters Band. At first Carl was nervous about going to New York. He is quoted as saying, "I didn't know what it was all about so I carried railroad fare with me. I could about-face at any time."

In the same year "Battle-Axe" was invited to compete in a contest with other drummers in New York for the title of World's Greatest Drummer. Among the judges were songwriters Jerome Kern and Max Hershfield. Carl tied for first place with the drummer from the show *Castles In The Air*. They both were awarded gold medals, and "Battle-Axe" wore his every time he went out for the rest of his life.

For the next 22 years Carl had a career with Jim Europe and in Broadway shows by Noble Sissle and Eubie Blake. Some of the shows in which "Battle-Axe" performed include *Chocolate Dandies*, *Runnin' Wild*, *Put and Take* and *Lew Leslie's Blackbirds*. He also performed at the Lafayette Theatre in New York for celebrities such as Bill Robinson, Ethel Waters, Rochester Anderson, "Ham Tree" Harrington, Manton Morland and Florence Mills.

Once offered a world tour, Carl turned it down. He might have gotten homesick, and he said boats were too slow.

Carl "Battle-Axe" Kenny is remembered by pianist and composer James P. Johnson in the book *They All Played Ragtime*; "Battle-Axe worked tempos so fast with his foot that he played rolls on the bass drum." According to Leonard Feather, who wrote *The Book of Jazz* in 1967, Kenny is also remembered by Tony Sparbaro and Zutty Singleton, both well known drummers of their day, as one of the first Black drummers in the history of jazz.

Carl "Battle-Axe" Kenny was such a great drummer that many years after he left the music business Paul Whiteman chose him to be the percussionist in his ideal "All Time Orchestra."

Carl moved back to Columbus in 1938 to care for his ailing mother. Stories and legends grew up around "Axe" and his white Rolls Royce, in which he was said to have driven up and down Long Street. Kenny confided in 1962 that "they put a lot of yeast in it, I never owned more than a Cadillac."

"Battle-Axe" never played drums professionally again and played only one exhibition in the 1950s where, according to local fire fighter Robert Graves, "he put on quite a show."

As Carl grew older, he

commented that most of the drummers he heard were not really drummers but what he called "skin-beaters," and of the music in the 1950s he was to have said, "it's just a bunch of jumpin' and jerkin' and havin' fits."

Kenny spent the last years of his life as a recluse in his home at 799 East Long Street. When Carl collapsed from malnutrition, attorney Byron Vickery was appointed his legal guardian and recalls entering "Battle-Axe's" home for the first time. "It was like walking into the classic recluse story," said Vickery, "there were newspapers everywhere going clear back to the 1920s... I don't think he ever threw anything out. In the bedroom, just like the stories, there sat a safe loaded with money and silver certificates. It looked like a lot more money than it was, but there was about \$5,000 there in fives and ones, all neatly stacked away."

In 1969, Geoff Tyus played the piano while Carl "Battle-Axe" Kenny was laid to rest. At least one record album exists with "Battle-Axe" on it, titled *Ragtime, Cakewalk and Stomps*, Vol. 3, the bands of Jim Europe and Arthur Pryor, 1907–1919. Battle-Axe plays on two cuts, *Indianola* and the *Dark Town Strutters Ball*, recorded March 3 and 7, 1919.

Tom Smith



Dancing! Dancing! Dancing!

The Tempo Club
PRESENTS
MR. AND MRS. VERNON CASTLE
THE WORLD'S GREATEST MODERN DANCERS
A MIDNIGHT FROLIC

Contest Between the Percussion Kings
Buddie Gilmore Karl Kenny, (Battle Ax) El Moore

The Castle Cup Contest
OPEN TO ALL AMATEURS
SUPERVISED BY MR. AND MRS. CASTLE

AN INNOVATION
DANCING FROM THE TIME YOU ARRIVE TO THE TIME YOU LEAVE

Music for General Dancing by Europe's
Society Orchestra
(Proclaimed the Best Dancing Orchestra in the World.)

James Reese Europe, Pres. Ford T. Dabney, Vice-Pres.
Wm. H. Tyers, Treas. B. Warrick Cheesman, Sec'y

MANHATTAN CASINO, THURSDAY, APRIL 22, 1915

Boxes Seating 8, (not including admission) \$5.00
Loges, seating 6, (including admission) \$3.00

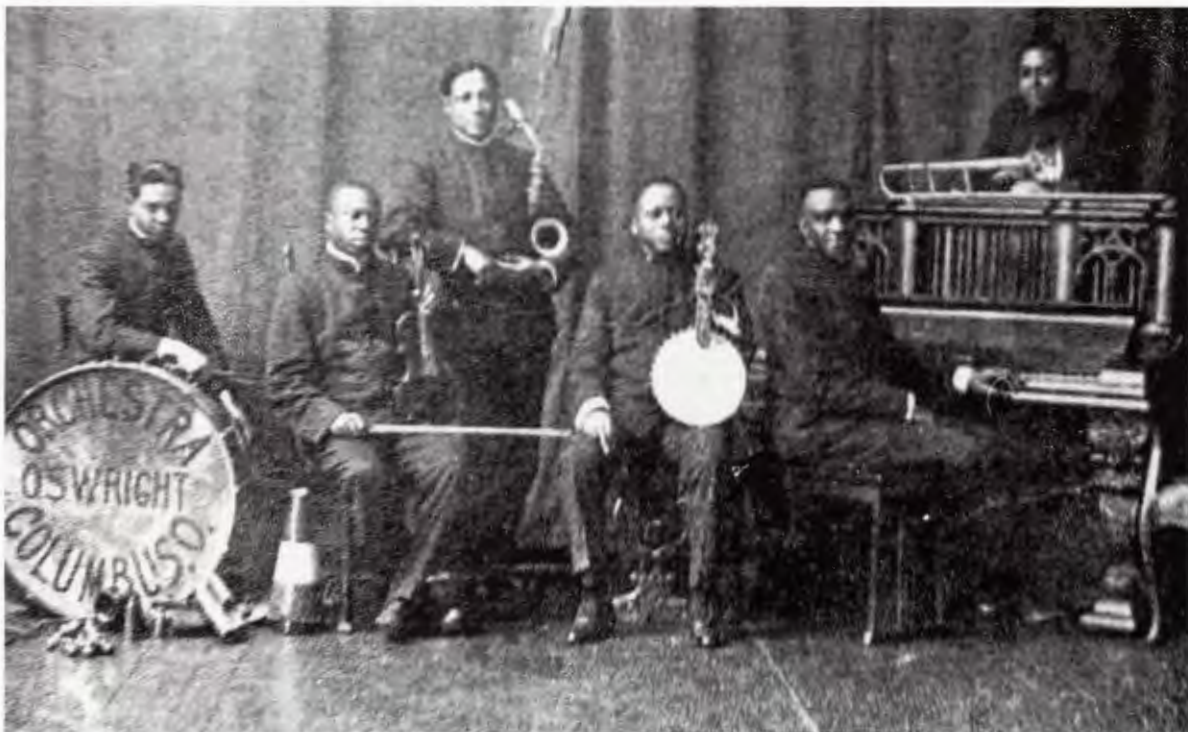
General Admission 50 cents

Sources:

- Betty Garrett, *The Columbus Citizen Journal*, July, 1969.
- Ben Hayes, *The Columbus Dispatch*, 1957
- Johnny Jones, *The Columbus Dispatch*, 1962
- Rudi Blesh, *They All Played Ragtime*

THE WRIGHT SAXOPHONE ORCHESTRA

This group was led by Stapleton Wright who, according to son Lucien Wright, had the distinction of bringing the very first saxophone into the United States when he returned from the Spanish American War. The Wright Orchestra played a midwest college circuit that included Penn State University where the group was admired by student band leader Fred Waring. Wright taught the young Waring the song "Sleep" that was to become a trademark of Fred Waring and the Pennsylvanians.





THE STAPLETON WRIGHT FAMILY

This photo shows the band posing with the Wright family on the front steps, said Lucien Wright, who is the child pictured at the top.

THE WRIGHT SAXOPHONE ORCHESTRA IN 1920

Including Harly Baker, Joe Hickmann, Dorance Stewart, George "Smut" Smith and Stapleton Wright.



**THE 372ND INFANTRY, 9TH
BATTALION BAND**

This WWI band was composed of Columbus men and was attached to the Ohio National Guard. The band was one of two prominent marching units. This photograph was taken at Camp Perry in 1925.



**THE SECOND REGIMENT
MARCHING BAND**

John Peter Fleming France organized the Second Regiment Marching Band. He stands at the left holding his baton in this 1910 photo.



PETER FRANCE

Peter France was born in August of 1903. He began playing at the age of eight, largely influenced by his father, John Peter Fleming France, who organized the Second Regiment Marching Band. At the age of 19, he traveled to Florida with the Whispering Orchestra of Gold. During this tour, some of the members of the band were attacked by a group of racists and beaten severely. France returned home to Columbus, then moved to Buffalo, New York, where he worked with a group known as Captain Warmack's Royal Algerians. Throughout the years, France played with Zack White, Earl Hood and Percy Lowery and formed his own group called the Grenadiers. In the thirties, upon the death of his father, he took over directorship of the Second Regiment Marching Band. France also worked as director of a children's orchestra based in the Beatty Recreation Center. France is pictured in the back row, center, of the Percy Lowery Orchestra.



SAMUEL "SAMMY" STEWART

Samuel Stewart was a trained pianist who had apprenticed with Parker's Popular Players. In 1918 he and another Parker Player, Earl Hood, formed a band called Sammy Stewart's Singing Syncopators.

SAMMY STEWART'S SINGING SYNCOPATORS

This group played at the Deshler-Wallack Hotel for standing-room only audiences who came to hear them do classical music. Later in the evening, they would play for dancers. Included in this photo from left to right: Frank Fowler, Dewey Pucket, Sammy Stewart, Earl Hood, Dave Smallwood, and in the rear are two unknown men, Douglas Speaks and Clint Morman.





SAMMY STEWART'S SINGING SYNCOPATORS IN COSTUME

Included in photo: Harley Washington, Frank Fowler, Earl Hood, Dave Smallwood, Andrew Renick, Sammy Stewart, Grant Williams and Claudius Forney.



SAMMY STEWART ORCHESTRA IN CHICAGO

In 1925 the Sammy Stewart Orchestra was the biggest band in Chicago, performing what they called "symphonic jazz." Pictured are (l to r) Mance Worley, Fats Robbins, Eugene Hutt, Paul Jordan, Sammy Stewart, Dave Smallwood, Millard Robbins, Kline Tindall, Lawrence Dixon, Earl Moss, Bill Stewart and Roy Butler.

SAMMY STEWART ORCHESTRA LEAVING FOR NEW YORK

In 1930 the band went to New York City and played at the Savoy and Arcadia Ballrooms. Many star performers like Leon "Chu" Berry, "Big" Green and Big Sid Catlett, who is at the top of this photo, performed with the group. The band folded in 1933. Pictured are George Dixon, Iray Robinson, Alex Hill, Bill Stewart, Kenneth Anderson, Kenneth Stewart, Mance Worley, Sidney Catlett, Sammy Stewart, Walter Fuller and Al Washington.



HOW "CHU" GOT HIS NAME

Chu Berry.

I named him Chu...

I've heard conflicting reports in Esquire Magazine, how he got his name from chewing on his reed, but I know the story. You're getting it from the horse's mouth.

You probably don't remember way back, there used to be an old Chinese musical called Chu Chin Chow. Chu Chin Chow was the leading character in this musical. He had chin whiskers, you see.

Sammy Stewart's Orchestra, the band I was playing with at the time, used to go get any musical ... that's a lot of his success, was attributed to his getting virgin material for arrangements and things.

It just happened that four or five of us went down to the old Hartman Theatre there, to see this musical. This leading character, as I said, was Chu Chin Chow, and he had these chin whiskers.

I was talking to one of Zach White's band one time, and we were sitting down there in a little restaurant down on Long Street, Long and Sinclair, and I was talking to one of the boys in Zach's band, and he said, "Well, there's an old boy down in school in Institute, West Virginia, and he can blow up a mess, blow all kind of saxophone, and his name is Leon Berry."

So I arranged for Leon to

come up and have a trial with us.

Leon came up on the bus, and we met him right there at the bus station, but we got off at Hamilton and Long, because one of the men was living right there at Hamilton and Long, and that was where he was gonna stay.

He brought his baritone. All he had was the baritone saxophone. When he came, he had been going through the process of initiation, and he had to wear a little old felt type of a hat, felt hat, with holes cut in it, and he had to let his whiskers grow, to get in this fraternity.

He had these chin whiskers, just like this leading character in Chu Chin Chow. So, immediately I said, "What do you say, Chu? Chu Chin Chow!" The Chin Chow got cut off, and the Chu stuck. Everybody started calling him Chu from then on. They forgot all about Leon.

Bill Stewart, Sr.

as told to Arnett Howard

EARL HOOD



Earl Hood got his start with the Parker's Popular Players and then went on to form Sammy Stewart's Singing Syncopators with Sammy Stewart. In the early twenties the pictured band played at Indianola Park and included Wade Hood, Earl Hood, Eugene Lowery, Doug Speaks, Bill Lewis, Percy Lowery and Archie Hall.

THE ORIENTAL KNIGHTS

This late 1920s photo is of Earl Hood's Oriental Knights Orchestra. Included in the photo are William Briggs, Claudius Forney, Earl Hood, Gerald Hobson, Quinn Montgomery, Oscar Coleman, Guy Johnson and Tracy Bryant.



EARL HOOD'S ORCHESTRA

By the late 1930s, Earl Hood had put down his violin and was concentrating on the business of the band along with a growing insurance company. The band consolidated with Clarence Olden's Orchestra during WWII and they remained active until 1957 at the Valley Dale Ballroom.



NELSON AND GILCHRIST

Some of the stars of the Earl Hood Orchestra included Chet Nelson, who was the front man and vocalist, Bob Thomas, Harry Goins, Jimmie Carter and Eddie Nix. "Slow" Gilchrist was the comic of the show.





JIMMIE CARTER

Jimmie Carter is featured in this photo playing with the Earl Hood Orchestra. Also included in the photo are Harry Goins on bass, Bobby Thomas and Eddie Nix behind drums.

Jimmie was one of Columbus' finest keyboard players. He excelled in all settings. I wrote a melody once and asked him to apply the harmony. He took it home and when he returned it he had made my melody soar over the most beautiful chords. I had some of my best kicks playing with Jimmy Carter.

Gene Walker



THE KEYNOTES

Various musicians played with the Keynotes. This photo includes Emile Leon, Harry Ross, Bill Johnson, Ed Jackson, and Jimmie Carter (holding the maracas). The photo was taken at the Lincoln Ballroom in the late 1940s.

HARRY "SWEETS" EDISON

Harry Edison was born in Columbus, Ohio on October 10, 1915. His parents separated when he was six months old, but he remembers his father as a very handsome Native American from the Hopi tribe. At the age of five, Edison went to live with an uncle in Kentucky. It was during this time that Edison was introduced to music; his uncle had a pump organ, and he taught Edison how to play. These informal lessons were the only formal music education Edison would have.

At the age of 11 he was struck with typhoid fever and used the trumpet as a body builder to exercise his lungs and heart. He was brought back to Columbus at the age of 12. It is said that Edison's mother claimed that "he went to bed and got up with his horn." Edison attended the Mound Street School and by the age of 14 was playing with the Earl Hood Band on week-ends. During his years at Central and East High Schools, some members of Morrison's Grenadiers asked Edison to accompany them on a job in Cleveland. It was here, according to some, that Edison got his nickname "Sweets." In 1933 Edison left Columbus and played with the Jeter-Pillars Band.

Then in 1937 he and his friend Harold Arnold responded to a telegram looking for trum-

pet players. Edison joined the Count Basie Band six months later. During his years with Count Basie, Edison became an important soloist, and also composed and wrote arrangements for the group. Edison remained with Count Basie until 1950, after which he played in New York with Buddy Rich, Norman Granz's Jazz at the Philharmonic, Josephine Baker and Coleman Hawkins.

By 1952 Edison had moved to the West Coast where he became a much sought after studio musician. Between 1952 and 1958, Edison worked in Hollywood, and during this period he met and became friends with Frank Sinatra. Sinatra and Edison traveled together from 1952 to 1957. Edison was the only Black man in the group and, according to Edison, "Frank wouldn't stay anyplace that wouldn't give me first class accommodations." It is claimed that Edison gave Sinatra the nickname "Sportin Life."

Edison's professional life has remained active and varied. Throughout the 1970s Edison toured extensively and also worked on many television shows such as the "Tonight Show," "Glenn Campbell Show," "Julie Andrews Show," "The Odd Couple," and he was the musical director for the hit T.V. show "Sanford and Son."

Harry "Sweets" Edison continues to perform on a regular basis.

William T. McDaniel

*Jazz... well you know, it's the oldest
form of art and culture that was
originated and created in America.*

“SWEETS” EDISON



PAUL TYLER

Paul Tyler, pictured below the arrow in both photographs, not only played with orchestras managed by Thomas Howard, he also played with Captain Warmac's Algerians. Both photos are from the late 1920s.



THAT'S HOW I GOT MY START

I used to live off St. Clair, next to a saxophone player, and he was one fantastic saxophone player, Paul Tyler. He was practicing one day and he ask my mother could I join Earl Hood's Band, I was only fourteen but she said yes, and that's how I got my start.

Sweets Edison

as told to William T. McDaniel





PERCY LOWERY

Pictured here with the Snappy Four, Percy Lowery, a Columbus lawyer, led musical groups from the twenties until 1945, when he became the first Black man appointed to the Ohio State parole board.

THE PERCY LOWERY ORCHESTRA

The Percy Lowery Orchestra in 1938 included Percy Lowery, Bill Stewart Jr., Cleve Goode, Archie Hall, Bill Carter Sr., Norman Robert "Bunky" Alston, Donald Bently, Orville Conley and an unknown pianist.



GRANDFATHER FINDS THE TRUMPET

My grandfather had a place over in the American Addition. He raised hogs.

This was back, I guess, even before the Depression, probably in the 20s.

One day he was coming home...he worked on the railroad, so the quickest way to come home from the railroad—the roundhouse was up on Leonard, north of Leonard, Twentieth Street & Leonard, around there, off St. Clair, maybe—anyway, there was a quick way you could come home during those days, through the alleys.

He was coming down the alley one day and he found this trumpet in a trash can and brought it home.

He had six kids—three boys and three girls—so he told the boys that if any of them could play it they

could have it.

So my Uncle Harvey tried it. He was the oldest, so he got the first shot at it, and he couldn't play it.

Then Cord tried it, he was the second son, he couldn't play it.

My father picked it up, and he could play it ... he could get a sound out of it. So Grandpa gave it to him. And he never did put it down.

He just kept on playing.

Well, I'm a third generation trumpet player. When I was three years old my father gave me the horn, like his daddy gave it to him.

I never put it down!

Bobby Alston

as told to Arnett Howard



LAWRENCE "BEAU" DIXON

One of the first Columbus residents to gain national prominence was Lawrence Dixon. He began with Parker's Popular Players, then played with the Sammy Stewart and Earl Hines orchestras. He remained an active musician from the early teens until the sixties, when he could be heard playing and recording with Bob Shofner's Dixieland Band.



CLARENCE OLDEN

Clarence Olden, trumpeter and orchestra leader.

THE DIXIE RHYTHM BOYS

Clarence Olden and the Dixie Rhythm Boys migrated here from Paducah, Kentucky. This photo shows the orchestra and cast at the Cotton Club on Mt. Vernon Avenue.



EMILE LEON

Emile Leon came to Columbus, Ohio in early 1943 and began playing with the Percy Lowery Orchestra. In the late 1940s, while playing with Lowery, he and several friends formed a group that played bebop. The group included Ted Turner, Harry Ross, Jimmie Carter and Leon. After leaving the Lowery Orchestra, he went to play with the Clarence Olden Band. Upon Olden's retirement, Emile Leon took over the leadership of the Clarence Olden Orchestra, renaming it Emile Leon's Orchestra.

The group played big band charts and became the house band at Valley Dale for seven years. They continued to play until the late 1960s.

Leon began playing saxophone when he was 11 years old. He was largely influenced by his mother, who played the saxophone. He played in concert and marching bands all through school and attended Ohio State University, studying pre-med, then changing his major to music. Leon continues to play and is a member of the Columbus Jazz Society.

EMILE LEON'S ORCHESTRA

This 1950s photo of Emile Leon's Orchestra was taken at Valley Dale and includes Bill Hamilton (piano), Leon (alto sax), Phelton Simmons (bass), Sonny McBroom (tenor sax), Dave Smith (drums), George Dean (trumpet), Paul Tyler (alto sax), Bill Johnson, Cleve Goode (tenor sax and baritone) and Archie Hall (trombone).



THE KEYNOTES

This group was organized to play bebop and included Ed McAfee (piano), Harry Ross (bass), Harold Timmons (tenor sax), Ed Jackson (drums), Bill Johnson (trumpet) and Emile Leon (alto sax).



CAL GREER BAND

Cal Greer brought the nucleus of his band to Columbus from Charleston, West Virginia in the late 1930s. One of the musicians with this band, Jimmie Allen, became legendary in Columbus musical history. When visiting bands played the big theatres downtown, a notice posted in the dressing rooms would direct musicians to the hot after-hours spots. The Cal Greer Band played on Mt. Vernon Avenue at the American Legion Hall, one of the best. It has been said that of all the great players engaged in vicious "cutting" sessions, no one ever outplayed Jimmie Allen.



**CLARENCE
"CHICK" CARTER**

Chick Carter was the front man for the Dixie Rhythm Boys. In this photo he is 25 years old.

THE DIXIE RHYTHM BOYS

The band was fronted by Chick Carter. Clarence Olden, leader of the group, is to the right of Carter in the trumpet section.



MILTON “DOC” PAYNE



“Doc” Payne was from St. Louis and began his career playing with “Jelly Roll” Morton on the riverboats. He came to Columbus in the late 1930s and led many combos.

You must learn to read music, he stressed. Then he would get out his alto sax and show me by reading and playing the pieces that I was expected to play. “Doc” loved music.

Gene Walker

PHIL McDADE

Phil McDade led a long standing orchestra in Columbus featuring George Dean, Jerry Morgan, Bill Woodson, Bud Smith and Jimmie Grimes.



JOE THOMAS

Joe Thomas played with the Earl Hood Orchestra before he left Columbus in 1930. He starred as a soloist with the Jimmie Lunceford Orchestra in 1933. After Lunceford died, Thomas co-led the band, leaving in 1948 to form his own group.



THE HARMONAIRES

Previous to WWII, there was an airplane factory on the East Side of Columbus called Curtiss-Wright, later called North American Rockwell. In 1941 two janitors were overheard singing by their supervisor, who encouraged them to form a group. The group grew to twelve men who became the singing ambassadors for Curtiss-Wright, during WWII. They made weekly appearances on WLW in Cincinnati as the

Harmonaires. The group had a repertoire of over 500 songs and toured for years entertaining all over the country. The Harmonaires appeared on the "Ed Sullivan Show" when it was on radio and were part of the first network television broadcast. The group went to Hollywood and worked in a film called *One Drink Too Many*. The Harmonaires performed together until 1975.



THE HARMONAIRES AT WALTER REED HOSPITAL

The Harmonaires entertained wounded soldiers at Walter Reed Hospital. Included in this photo are Harris Steele, Lawrence McGee, Edward Ritchie, Ray Redmond, Charles Rickman, Dave Newlin, J. Leroy Bowen, Fugate Page, Calvin Ward, Walter Willis, George Boswell, Harold "Ham" Clark and Ragland Reed.



BACK TO THE 40s



*I'd like to go back to 1940!
This 1989 and 1990 is getting older
and older, and I like to be young!
Ed Sullivan...! He really gave us a
big hand in New York. On the Ed
Sullivan Show, that was radio.
But the very first TV show where they
had several stations ... those four
stations aired the first network TV
shows. They were just on a small
screen. We appeared on there, we
worked and rehearsed for about two
weeks. When we went to the station
to start the show, something went
wrong with the whole transmission,
and we had to wait for an hour, but
we put it on anyhow.*

*We went out and made a
movie with Ruth Warrick, called
One Drink Too Many...the oppor-
tunity to be in Hollywood and see
what was happening there was a
pleasure.*

*We retired the group in
1975. One of the fellows, our bass
man, had taken ill. We had a lot of
bookings that we couldn't do, due to
the fact that he was ill, so we just
retired the group.*

J. Leroy Bowen
as told to Arnett Howard

THE HARMONAIRES

This version of the Harmonaires featured Calvin Ward, Fugate Page, "Big" Ed Ritchie, Dave Newlin and J. Leroy Bowen.

“TIPPIE” DYER

Trombonist “Tippie” Dyer led an orchestra in the early 1940s. The group started out as a WPA youth orchestra that met at Beatty Center and was organized by Pete France. Some of the people that played with this group included Conklin Brown, Reggie Morgan, Webster Lyman, Phillip Townes, Jimmie Carter, Eddie Littlejohn, Bobby Little, Jarvis Woodley, Jessie Holliman and Wilton Greene.

THE “TIPPIE” DYER ORCHESTRA

This photo was taken in the Ballroom of the Lincoln Theatre.



"BUBBLES" HOLLOWAY

"Bubbles" Holloway was a top talent manager and booking agent in Columbus. He was known for the entertainment columns he wrote, and he also acted as the host for most of the touring performers who came to Columbus.



BUS BROWN

Bus Brown was a regular with the Al Freeman Trio.

BILL RAY

Bill Ray drummed with the top groups for over 40 years.



ONE MIKE FOR THE SINGER

That's the way it was with these big bands, especially Black bands. They never got the experience that White bands had of broadcasting and recording. Black bands had to play in great big barns, dance pavilions, places like that—back in those days, the acoustics were terrible. Nobody had any idea about how to fix a band shell, or fix it so that the music's sound would be a little more scientific as far as hearing it. They just built a place, a building structure. So you'd go out there to play, and it was hard for you to be heard...you had one microphone for the singer, and that's all you had. It stood out there in front of the band. Well, nowadays, they've got a mike for the reed section, they got a mike for the trombone section, for the trumpet section, for the drummer, for the piano player, the bass player—everybody's got mikes.

You've got to learn to play into a mike. Just like talking on the phone. That's the way it was with broadcasting. We found out...one time we were making a recording for Ethel Waters, and I used to blow a lot on the big bands. Instead of using the whole band, we used to use eight pieces. So when we started recording this thing—You're A Sweetheart and I'll Get Along Somehow—the engineer kept coming back and saying that one saxophone player was too loud, and I was the one. Well, I said, I can play the music, but I can't play any softer. I tell you what I'll do. The band was sitting right here, I went over in the corner, way away from

the band. The guy said, "That's just right. Perfect." I sat away from the band!

The White musicians' lips were tender, they couldn't play loud! They'd sit up there and play real soft. Like the first time I went to hear Benny Goodman: I'd heard all these things on broadcast, I'd heard his records, and he was "WOW!" Then I go to hear him in person, and it was just like "huh, huh, huh, huh." You couldn't enjoy that. It didn't have any drive, no power, no nothing. They were playing soft, the reed section was real soft. A Black man would get up there, play right behind him, with a six piece band, and sound ten times better than they did, because they would play loud.

Sammy Hopkins
as told to Arnett Howard

SAMMY HOPKINS

You can leave the bandstand now, but - you go home and practice and stay in touch so I can hear what you are doing, he would say. He always encouraged big expectations in all of us.

Gene Walker

THE SAMMY HOPKINS TRIO

Bill Ray, Sammy Hopkins and Wendall Hawkins.

WENDALL HAWKINS

Wendall Hawkins is one of the people who is responsible for me being very proficient in music. Wendall was a very devout pianist and he had a rec-room with an upright piano, we would go into Wendall's rec-room every day and play every song we could get our hands on taking it through all of the keys.

Rusty Bryant

Mr. Lounge Piano, he always laughed and smiled and demonstrated how to enjoy being a musician.

Gene Walker





SYLVESTER BURCH

Sylvester Burch was a vibraphonist and band leader who is said to have been instrumental in molding the talents of a young Nancy Wilson.

Top photo: L to R: Unidentified, Nancy Wilson, belived to be Taylor Orr, Syl Burch.



PAUL "P.C." COUSAR

P.C. is known for the way he plays his Charlie Parker-influenced-alto and his Lester Young-spiced-tenor. During my teens, I would listen to him regularly in groups that featured him and a rhythm section. I was able to relate his playing to the jazz recordings I listened to. He would, more or less, translate and give me a live picture of what I had been hearing on records. I have never, in 36 years, heard him play any rock 'n roll or anything that resembles it. He is a Jazz Man!

Gene Walker



THE BASS VIOLIN PLAYER

Harland T. Randolph was born to Virginia Slaton Randolph and Andrew Willie Randolph in Greensboro, Alabama, in 1911. There were three sisters and two brothers to Harland. Something happened between the adults that caused them to separate. The mother left the South and came to Columbus, Ohio. She brought two of the children with her. In 1922, she sent for Harland. By this time, the mother had remarried. Her husband's name was Fountain Walburg. This family lived in some flats on Mink Street. Harland enrolled in the nearby Champion Avenue School but was unable to finish. Disagreements with his stepfather, after his mother's death in 1924, produced a change in Harland's life. He left home, searching for a job... at just thirteen years of age. Luckily, he found one at the old Normandie Hotel, where he ran an elevator and where he was able to sleep and eat.

Harland was singing quite a bit during these years. He sang in the choir at Refugee Baptist Church, which was located on Spruce Street at the time. He remembers being baptized in the Scioto River.

In those days barbershop quartets were very popular. That kind of singing opened doors of many places... churches... for Jewish holidays... club organizations. His neighbors, the Moss boys, and one not quite remembered, made up the quartet.

There wasn't much money to be had with singing as the lone way of receiving support. However, a break came along.

The Ohio Theatre used to have vaudeville shows with national headline visitors. A Tony Won came into Columbus and he wanted a black quartet on his show. So four fellows were contacted. The night Won opened, they were introduced as the *Four Sultan Gentlemen from Georgia*. These fellows were Tommy Smith, Sammy Nolan, "Sy" Oliver, and Harland Randolph... all from Ohio.

In the meantime, Harland, who had been introduced to music by his father, who played the bass fiddle, began to think about a musical career. One thing that he did was to change his first name. Remembering a conversation that he had with a young friend who questioned him about the name Harland, he adopted the young friend's suggestion – *Raleigh*. "Raleigh" Randolph did sound like a comfortable, catchy name for an entertainer... and it had a little music in it when you said it.

The second thing he did was to choose the bass fiddle as his instrument. All along he had been teaching himself to play something... the drum, the ukulele, the banjo, the guitar, and finally, the bass.

Raleigh's persistence paid off. With a borrowed bass he began to travel with Zack White, but the travel time was short.

Something happened and the bassman was stranded! "Raleigh" managed to get to his father in Alabama, where he was picked up by the Whitman Sisters' show, a show that went all over the country playing the Black vaudeville theatres.*

As it happens in many cases, disagreements arose in the company. By the time the show reached Chicago, some of the people were laid off. Raleigh and his roommate, Charles Fuqua – who had joined the show in Indianapolis, Indiana – tried to put their own show together, but were not successful. Fuqua persisted, and later became one of the original Ink Spots.

Raleigh was picked up by the very popular "Silas Greene from New Orleans" show. Everybody all over the South knew this show – a glorified minstrel show. Raleigh performed as one of the straight men and the singer. He was very satisfied with his pay, \$10 a week, but he didn't last too long with that show either. So, once again, he returned to Alabama and worked in an iron foundry in Birmingham until he had enough money to return to Columbus, Ohio.

In Columbus again, Raleigh Randolph organized his own trio. With Lee Booker and Sylvester Burch, he played all over the city. These were the days when both Black and White night clubs flourished.

Then, along came World War II. Raleigh became a regular 9-5 worker as a liquor inspector for the State of Ohio. In the evenings, he led his big band, expanded to sixteen pieces, called the Band With the Atomic Swing. Later, he changed the name to the Sultans of Swing. This band was in demand everywhere, playing at the El Cairo Club (above the Lincoln Theatre), the Ohio Sentinal's Miss Bronze Ohio Contest /Dance, Black Day at Buckeye Lake**, the Club Litchford (in the Litchford Hotel), where the music was broadcast over the radio, and many other places in the city.***

Outside of Columbus, the Sultans of Swing appeared with Johnny Moore and his Three Blazers, Nat King Cole, Pearl Bailey, Dinah Washington, Billy Eckstine, and many others. Raleigh's music was described as very dance-able, all the way from Thunderbolt, Georgia, to Cleveland, Ohio, to Chicago, Illinois, to the West Coast – all up and down the East Coast and all over the South.

It seems very fitting then, that on October 28, 1983, Harland T. "Raleigh" Randolph was inducted into the Jazz Hall of Fame, sponsored by the National Black Culture Society and the Alabama State Council of the Arts and Humanities. When he was presented a plaque by Birmingham's mayor, Richard

Arrington, "Raleigh's" love of music, especially his singing, was preserved for all who follow him, and the musicians who follow him can strive to become Jazz Hall of Fame members!

Anna Bishop

from her unpublished manuscript

Beyond Poindexter Village: The Blackberry Patch - Volume III

*The writer was fortunate in being able to see this show at the old Dunbar Theatre.

**Buckeye Lake is not too many miles east of Columbus. In the early 1900s, there was an amusement park there, as well as all kinds of water sports. It was a small Atlantic City. However, since Jim Crow laws were still being followed all over the country, no Blacks were admitted, except for one day each year. On September 22, called *Emancipation Day*, no Whites were admitted.

***This writer was intrigued by a poster that Randolph had saved. Featured artists at one appearance were Syl Burch, a vibraharpist, and Nancy Wilson, singer.

Playing with "Raleigh Randolph" was one of my greatest experiences; even more influential than Fletcher Henderson, he taught me things that I have used throughout my life. I consider "Ol Boss" to be one of the finest individuals I have ever worked with.

William "Jimmy" Allen



H. "RALEIGH/OL' BOSS" RANDOLPH



Known to most of his sidemen as "Ol' Boss," Harlan T. "Raleigh" or "four or five times" Randolph, called his groups the Sultans Of Swing.

THE SULTANS OF SWING

Included in this photo are Raleigh Randolph, Norris Turney and Jimmy Lenoir.

"OL' BOSS"

He set an example for the business side of the entertainment scene. His bands have always been popular and he demonstrated how to make a buck in the music business. Ol' Boss is a gentleman of swing.

Gene Walker



JIMMY LENOIR

Jimmy Lenoir soloed with the Sultans of Swing.

BILL BROWN

Brown came to Columbus from Chillicothe in 1956. A multi-talented individual, he plays the trumpet, congas, drums and is an accomplished poet. Additionally Brown is active in numerous Jazz organizations. He wrote the poem below to honor "Raleigh" Randolph, 1989 recipient of "The Rahsaan Roland Kirk Award For Lifetime Achievement and Contribution to Jazz in Columbus," presented by the Society of Creative Artists Talent (S.C.A.T.).



Pictured is Brown on the drums in a performance with Alvin Valentine.

JAZZ IS

Jazz is a Black man born with a soul,
God's gift to this Black man was a blessing I'm told.

Jazz is the original art form of music in this land,
And they all attempt to play it if they possibly can.

Jazz is a sacrifice known by few,
Confined in the woodshed still searching for something new.

Jazz is traveling far and wide,
Sending a message of musical pride.

Jazz is dedication, hard work and a dream,
Sometimes thankless by others it seems.

Jazz is a scat, a blues change, or lick,
It's a beautiful message that makes musicians tick.

Jazz is never ending and never at a loss,
May it live on forever and we thank you "Ol Boss."

© Brown



SONNY CRAVER

Sonny Craver is a vocalist and piano player. He began his career with the Stomp Gordon Band and also played with the Earl Hood Orchestra, the Raleigh Randolph Band and with Roland Kirk in the Sonny Craver Five. Craver left Columbus in 1954 and joined the King Kolax Band in Chicago. He was in and out of Columbus during the following years. Sonny owned the Club Regal and managed the Carolyn Club and also founded the Stanson Recording Company at 517 East Long Street with Eddie Colston and Stan Freidberg. The company still produces recordings and is based in Los Angeles. Craver toured nationally with the Count Basie Band then joined Hank Crawford's Band. While at the Monterey Jazz Festival, Craver decided to stay in California and has made it his home since. Craver continues to perform and record in Los Angeles, California. Craver's credits include over a dozen stage productions, many recordings and several television roles.

ARCHIE “STOMP” GORDON

Had he lived longer, Archie “Stomp” Gordon would have been a legend. At an early age his work was getting attention from music industry leaders.



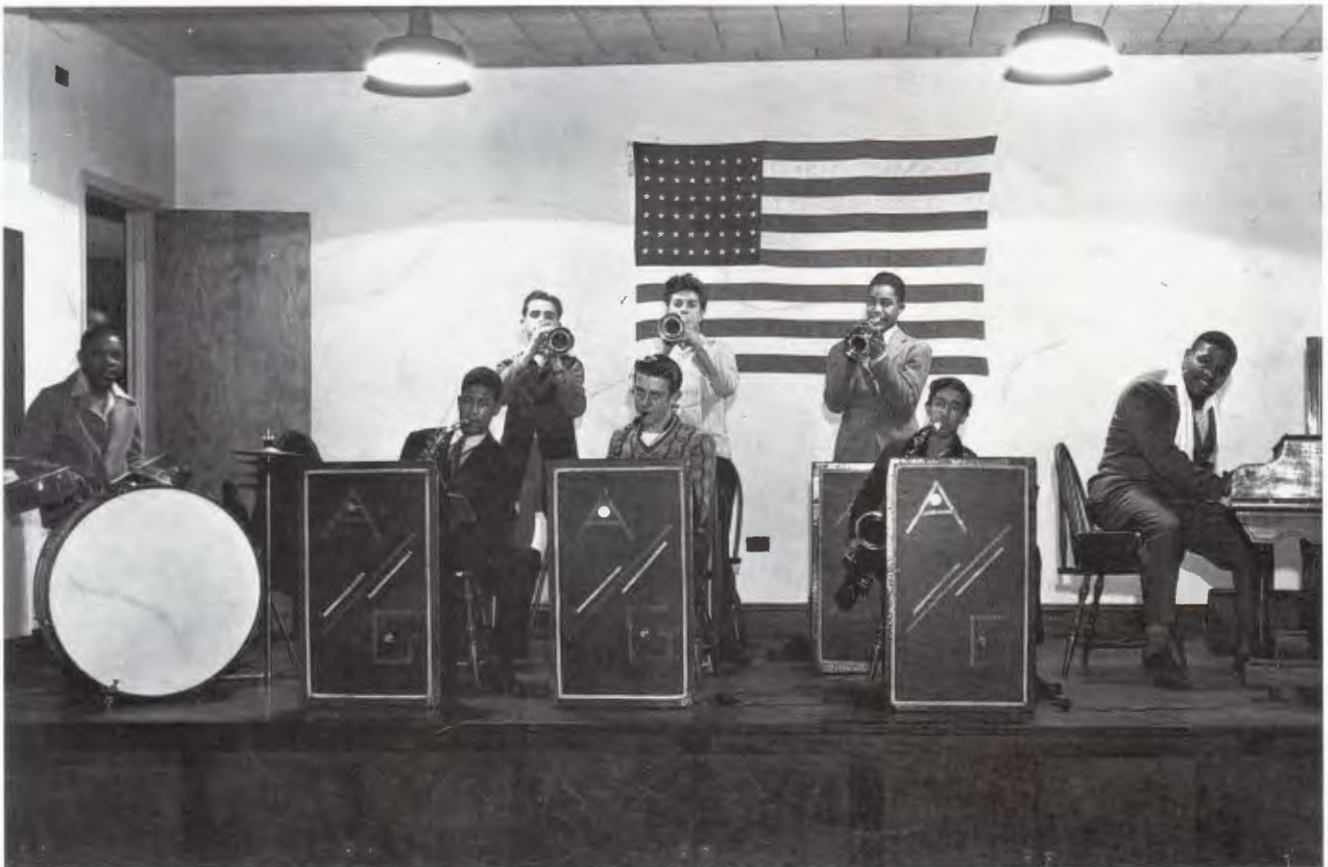


“STOMP” GORDON

Full of fun this robust pianist is enshrined in *Ripley's Believe It Or Not* for his talent at playing the keyboards with his feet. The bass player in this photo is Bruce Woody.

“STOMP” GORDON AND JIMMY ROGERS

The occasion of Jimmy Rogers' 13th birthday brought this group together, Jimmy on the drums is accompanied by “Stomp” on the piano, along with Leroy Cobb, Charles Wilder and Joe Love.



ROYAL G. "RUSTY" BRYANT

I'll tell you when I got my first inspiration, when I knew that I was going to be a musician. Every Tuesday, Wednesday and Thursday the Palace Theatre would feature the big bands that would come through here, bands like Lionel Hampton, Duke Ellington, Count Basie, Jimmy Dorsey and Tommy Dorsey.

This is how far back it was, you had to sit in the back of the theatre if you wanted to see the shows. It's hard to imagine that happening here but that's what happened here in Columbus, the Blacks had to sit in the back of the theatre.

Well ... I would get there real early. The ushers weren't there yet to tell you where to sit.

I used to run down and check out the third row and get down into the seat where they couldn't see me so easily, a lot of times they didn't even know I was down there.

I would sit there, in the third row and you could even smell the copper grease on the instruments, it was like paint, it was like the grease paint smell to someone who knew he was going to be an actor some day. That got into my nostrils and I could see all the lights flashing off of those horns. I knew I was going to do this for a living; it was like showing me a picture of what I was going to be.

"Rusty" Bryant
as told to William T. McDaniel



MY FIRST HORN

My father played a lot of instruments but his main one was the saxophone. When my father finally got himself a new horn, he gave me his alto sax and he got into the tenor.

I was a very young teenager about 13 or 14 and I could have the horn but I had to make the last payment on it.

We heard that this fertilizer company was paying stock pay for spot labor and you could get paid that day. So I put on some overalls and a leather jacket one day and went out to get the final payment for the horn. I didn't know that you had to stand in line and they would pile eleven one hundred pound sacks on a hand truck and you were supposed to break it down and push it away.

Well...they were singing all of these old blues songs when they did it and you couldn't miss the rhythm of the sacks or one would come down and fall on the trucks.

Now I only weighed about one hundred and thirty seven pounds and I jumped up on the truck and it wouldn't budge. So some old hands jumped up and pulled it down for me and I rolled it away.

I remember that day, I made \$12.00 and paid the final payment on that horn. That's how I got my first horn.

"Rusty" Bryant

as told to William T. McDaniel



"RUSTY" BRYANT

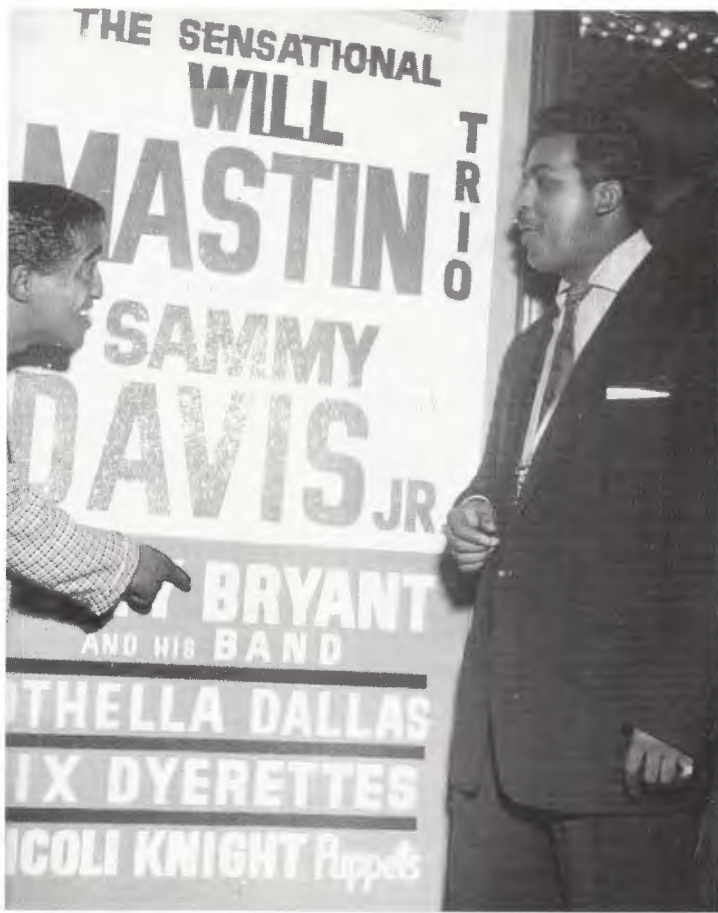
At the Club Regal in 1952, the Rusty Bryant Combo included "Rusty" Bryant, Jimmie Carter, Harry Ross, and Jimmie Rogers.

"RUSTY" BRYANT

I heard him cuss only once; it was concerning some racial injustice. His main thing is that he can play the hell out of the alto and tenor saxophones.

Gene Walker





CHECKING THE BILLING

"Rusty" Bryant and Sammy Davis Jr. check their billing outside their performance hall in 1953.

REHEARSING WITH SAMMY

The Rusty Bryant Combo worked with Sammy Davis Jr. and is pictured below going over a music score.



ROYAL “RUSTY” BRYANT

“Rusty” Bryant and his band recorded *Nite Train* in the Carolyn Club, 792 Marion Road. The crowd that packed the bar every night to hear the group became the background section of the recording. Both sides of the recording were so good that band manager Lou Wilson claimed the disc jockeys didn’t know which side of the record to play. In addition to Rusty’s own arrangement of *Nite Train* the recording held the band’s version of *Castle Rock*. *Nite Train* became the theme music for teenagers across the country and began Bryant’s recording career. Bryant has since recorded 27 albums.

While pursuing his career, Bryant initiated a music workshop program for disadvantaged children through the Columbus Metropolitan Action Organization and developed the Rusty Bryant Nite Train Music Outreach Program in state prisons. The program is designed to take talented inmates and polish their presentation and skills. The program effectively encourages and re-trains musicians with potential who are incarcerated. Bryant was a founder of Music In The Air, a summer series of free concerts performed in Columbus Metropolitan Parks and administered by the Columbus Parks and Recreation Department.

“Rusty” Bryant has been

honored for distinguished achievement in the field of musical arts by the Ohio House of Representatives and by Columbus City Council. June 6, 1983 was designated “Rusty” Bryant Day with a ceremony on the Statehouse Lawn, and on his 56th birthday Bryant was honored by both the Ohio House of Representatives and The Ohio Senate for his work in the music and education fields. Bryant was named Black Cultural Artist of the Year in 1989 by The Ohio Black Expo Association.

“Rusty” continues to perform, record and teach. “It don’t mean a thing, if it ain’t got that swing,” Bryant comments, grinning.

STAR—PROOF AD—JANUARY 23—

CAROLYN
792 MARION RD.

Warren Stevens

FREE PARKING
Extra Large Lot

NO COVER
NO MINIMUM
on Tues., Wed., Thurs.

SENSATIONAL
SONG and DANCE ACT
DIRECT FROM CALIFORNIA

VIBRANT
BETTY FORD

RUSTY BRYANT'S
NEW HIT
RECORD
CR 1534
RECORDS
can be
bought
at the
Club
Instrumental

"MR. SAY"

NITE TRAIN
Rusty Bryant &
Carolyn Club Band
333

DANCING NIGHTLY
and SUNDAY
9 p.m. to 2:30 a.m.

Special Added Attraction
MUSICAL FLOOR SHOW
Nite Train and Castle
Rock will be featured
to show what made
this record
a hit!

OPEN DAILY
FOR LUNCHES

BEER-LIQUOR-FOOD
FLOOR SHOW...LARGE
DANCE FLOOR to Enjoy
Dancing Open 'til 2:30

Henry Marr

Jimmy Rogers

Fred Smith

ADVICE FROM "RUSTY"

We sold a million copies of Nite Train and I made \$600 from all of those millions of sales. This is why now I try, when I talk to younger musicians, to let them know whether it's corn flakes or anything else you produce, you just don't take it out there and give it away because it is something you feel like doing. You do this like any other commodity that you're in control of. It has to be used in a business way.

"Rusty" Bryant
as told to William T. McDaniel

JIMMIE "STIX" ROGERS

Jimmie "Stix" Rogers was 26 years old when he set a new world record for marathon drumming. Curious passersby watched as he played in the window of the Ziggy Coyle Music Center on North High Street. "Stix" played the drums for 80 hours, 35 minutes and 14 seconds, beating out an average of 65 strokes per minute. Overall

he hit the skins 314,289 times without stopping. At one point, needing exercise, "Stix" took a snare drum and walked to 15th Avenue along High Street, attracting a large crowd of college students, mostly O.S.U. marching band drummers. Occasionally he was joined by bongo drummers in impromptu jam sessions.

IN "ZIGGY'S" WINDOW

Jimmie, beginning his marathon drum solo, is accompanied by Alan Able and two Ohio State University marching band drummers. "Ziggy" Coyle is watching.



**RUSTY BRYANT COMBO
FEATURING JIMMIE "STIX"
ROGERS**



A promotional photo, taken in the Carolyn Club, features Jimmie "Stix" Rogers surrounded by Fred Smith, Rusty Bryant, Warren Stephens and Hank Marr.

We left here with the Stomp Gordon Band when we were 13 years old. Jimmie played on his first set of drums that had a tag with "To Jimmie, from Mom and Dad on Christmas," on them.

We had to carry those drums on the bus with us 'cause he had no drum cases.

We played in places like Nelsonville, London and Lafayette, Ohio. Our salaries were about \$7.00 a week. We paid our food and transportation out of that. We had an awful good time 'cause we were even swinging then.

Jimmie and I started school together. We slept in the same barracks in the Army; we've been together right through life... still are the best of friends.

"Rusty" Bryant



"STIX" AND "RUSTY"

In this rare photograph, Jimmy Rogers and "Rusty" Bryant play for some fellow servicemen.

"STIX"

Jimmie "Stix" Rogers receives support from his wife, Ann, as he nears the completion of his 80 hour drum marathon. "Stix" began his career in 1946 at Champion Jr. High School. Through a talent contest he found himself on the "Ted Mack Original Amateur Hour" program. He worked with the Rusty Bryant Band for five years, and also played in the bands of Lester Young, Lionel Hampton Ted Fioretto and Sammy Davis

Jr. "Stix" has been a guest on "I've Got A Secret," "What's My Line," Dave Garroway's show and Steve Allen's old "Tonight" show. "Stix" toured overseas with Bob Hope, and has been the subject of articles in *Ebony Magazine*, *Look*, *Life*, *Time*, *Downbeat*, *Billboard* and *Variety*. He holds the *Look* and *Downbeat* Awards for Drumming and is a recipient of the Society of Creative Artists Talent, Master of Jazz Arts Award, 1988.



I REMEMBER JIMMY

I remember Jimmy Rogers. I worked with Jimmy Rogers for a while. We ran up to Minneapolis, Minnesota, the Key Club, and while we were there they had photographers come out and they put great big portraits of each one of us on the wall. I don't know whether the Key Club's still there or not. We turned that town upside down.

Bobby Shaw

WELL... LET ME TELL YOU SOMETHING

Well... let me tell you something. I went to Jimmy Rogers' house around the holidays. You know, the holidays, ice and snow and everything. Jimmy had all these drums sitting up in the middle of the living room, baby. He commenced to cookin'. I said, "Jimmy, I think the whole neighborhood can hear you." He said, "Don't worry about it. They're hip to me!" That's one o'clock in the morning, they're hip to it!

Billy Brown



JIMMY AND SAMMY

Long after playing with the Sammy Davis Jr. Show, Jimmy and Sammy maintained a close relationship. This photograph was taken in 1989, on the occasion of their last visit together.

SELF-TAUGHT

My step-mother was really responsible for me actually getting into music and furthering my career, as far as that goes, because back into the 1940s, we lived down in what was called Flytown on the west side of Columbus. I used to go down the street, in the rear of Pennsylvania Avenue, and jam with the guy we refer to as "Rahsaan," the late Roland Kirk.

Soon after that, my step-mother talked my dad into buying a piano for a couple hundred dollars, which was a lot of money then. At great sacrifice, they came up with it. From there, I was able to sit down and pick out tunes, self-taught.

I could always duplicate chords, or anything I heard, whole melodies, I could pick it out. Never had any formal training in music until after I'd been in the service and out. Went to school over there on the west side, First Avenue. What's called Thurber Elementary or something was called Olentangy. Then I went to First Avenue, then Everett, then East High School, where I graduated.

Then I went into the service and went to Europe. It was only after getting out of the service (I served between '44 and '48, I believe) that in order to take advantage of the GI Bill, which was running out somewhere around '50, '51, I came back here and enrolled in Ohio State University under the GI Bill.

I had not had any training or background for piano, but I could play. During my audition, they asked me to play something for them.

I played "Tenderly" for Ms. Eleanor Annawalt, she saw something there, some sort of promise, or whatever. I was admitted because she saw that I had some facility at the keyboard.

I was enrolled in the School of Music at Ohio State University in 1951; did four years work in three. Because of my music studies I had almost a 3.0 average. Most of that was music. I usually got mostly A's in music because I was really so interested in it. That's the first formal instruction I had in music.

Hank Marr

as told to Arnett Howard



JORDAN AND MARR

Louis Jordan is pictured in this photograph visiting with Hank Marr.



HANK MARR

Hank Marr was born January 30, 1927. In his career to date, Marr has recorded seven albums for the King Label in Cincinnati, Ohio. The first recording is named *Live at the 502*, recorded live at the 502 Club on Leonard and St. Clair in 1964. The album received three stars from *Downbeat Magazine*. Marr currently performs on a regular basis and teaches music at The Ohio State University.



HANK MARR AND FRIENDS

This photo shows Hank Marr hanging out with Rusty Bryant, Nat Adderly and Julian "Cannonball" Adderly outside a club in Atlantic City.

He has been generous with his advice and assistance through the years.

Gene Walker

PLAYING IN TAMPA

Hank Marr was playing in Tampa, Florida when this photo was taken in 1949.

HANK MARR IN CHICAGO

The Hank Marr Trio was called from Indianapolis to back up Dexter Gordon and Gene Ammons at McKee's in Chicago. Included in the group are Taylor Orr, Bobby Miller and Marr.



HANK MARR AND "MR. DYNAMITE"

In this photo, Hank Marr hams it up with "Mr. Dynamite" James Brown and drummer Mitch Robinson.



STANDING UP AT THE PIANO



The piano was elevated on a platform. The whole thing was a show. So, the piano player's moving, Rusty's moving, marching. That was the era when saxophone players marched all around the club and walked the bar. Rusty used to lay down on the floor, on this big old bear rug, and play. It was all part of the show and the key to our success for longevity. We stayed there for a long time—two or three years. This brought the people in, man. So, I was standing up, playing the piano. Of course, before that particular engagement was over, Nancy Wilson was singing with us, fresh out of West High School. This was at the Carolyn Club about 1953.

Hank Marr

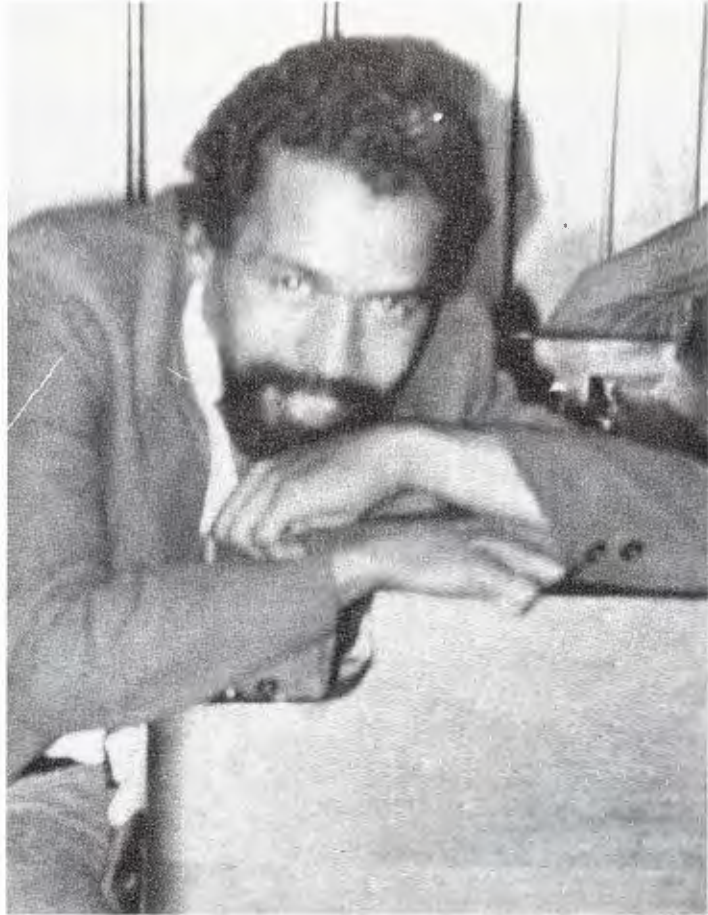
as told to Arnett Howard

HANK MARR

Hank Marr continues to teach at The Ohio State University and performs on a regular basis. To honor him, the City of Columbus declared August 12, 1990, *Marr-velous Hank Marr Day*, and presented a series of concerts and events as a tribute.

DON PATTERSON

Organist Don Patterson graduated from East High School in the mid-fifties. He became a protege of Hank Marr and switched from piano to organ upon trying out Hank's at the Regal one day. He played with the Rusty Bryant Band, then went to the East Coast, where he became a recording artist on the Prestige and Muse labels.



DON PATTERSON

One day, in the late 1950s, Jimmie Smith took Don Patterson and I upstairs in the Club Regal to show us some musical tricks. Jimmie, who was playing in Columbus for a week, hung out with us during the day. That was when Don was influenced to start playing the organ...and the rest is history.

Gene Walker

BILL GRAHAM

"Wild" Bill Graham worked in Columbus for many years. Later, in the mid 1960s, he recorded a hit record called "Oop Oop A Doop."



WILLIAM "ZIGGY" COYLE

"Ziggy" Coyle has been active in the music scene in Columbus since 1945. As a student at The Ohio State University, he met Alan Able, who helped to form the Jazz Forum affiliated with OSU. "Ziggy" became involved in the Forum and also attended jam sessions in the Near East area.

For 25 years Coyle led the Ziggy Coyle Orchestra, which included players such as Jimmie Carter and Wendell Hawkins.

Coyle became the music teacher at East High School in 1949 and taught there until 1951.

In 1952, he bought Van's Music Store, at the corner of Long and Third Street and changed the name to the Ziggy Coyle Music Center. Coyle

moved the music center to North High Street and shortly thereafter hosted the now famous drum marathon featuring Jimmie "Stix" Rogers in his front window. The marathon was organized with the help of Alan Able and it was here that "Stix" set the world's record for the longest continuous drum session.

Throughout the years, Coyle has continued to support and help area musicians. Serving as the drop-off point for instruments being used in the Rusty Bryant Prison Outreach Program, Coyle refurbished all the donated instruments at no cost before they were distributed.

He continues to be active in the music scene in the Midwest and owns stores in several states.

COYLE IN THE 1940s

In this photograph taken in the 1940s, Coyle is seen playing trumpet, Alan Able is on drums, Jimmy Carter is on piano and an unidentified player from Lockbourne Air Force base is on bass. The event took place during a Jazz Forum activity.

"ZIGGY"

Yeah man, you would never know that cat was a white guy.

Jimmie "Stix" Rogers



EDDIE BEARD

Eddie Beard was a popular organist. He also served as the secretary-treasurer of the American Federation of Musicians Local 589 for 13 years. Beard explains that the American Federation of Musicians Local 589 occupied a house on Garfield Avenue. The upstairs of the building was leased out to Bill Stewart and a man named Foley; they ran the Downbeat Club there. During the years of Beard's service with the union, Mr. Cleve Goode was president. Beard is pictured here in a promotional shot for Howdy Gorman's Theatrical Booking Agency that used to be located at 15th Avenue and High Street.



CLARENCE "SONNY" McBROOM

Originally from Wheeling West Virginia, McBroom moved to Columbus in 1948. He began his professional career with the Stomp Gordon Band in the summer of 1951 at the age of 16. McBroom currently performs with the Jazz Arts Group, Hank Marr and Tom Carroll. By day, McBroom is the assistant principal of Mohawk Middle School.



EDDIE NIX



Drummer Eddie Nix led his band for many years. In the top photo of the group, the tenor sax man is Louie Transue. It is said that in the passion of the honking and shouting era, when hornmen would “walk the bar,” Transue played his horn down the stairs, out onto the street, boarded a bus, rode down Mt. Vernon Avenue for three blocks then got off and marched a crowd of folks back to the bar. All the while the band kept up the backbeat. Included in the photo are Van Walds, Louie Transue, Reggie Morgan, Eddie Nix, Vernon Hawkins and George Lefebvre.



NIX AT THE MICROPHONE

In the bottom photo, Eddie Nix is at the microphone while Louie Transue, George Lefebvre and Reggie Morgan stand behind him. The woman in the photograph is not identified.

ERNIE BROWN

A popular keyboard player, Brown led many groups in Columbus.

THE ERNIE BROWN TRIO

In this version of the group, Ernie Brown is pictured at center with Billy Brown and Jimmie Carter.



“RAHSAAN” ROLAND KIRK

“Rahsaan” was born Roland Kirk on August 7, 1936, in Columbus, Ohio. Blinded at the age of two, able to see nothing but light, he was educated at the Columbus School for the Blind.

At an early age Kirk began to show an interest in music. He had an uncle who played the piano and he would “toot along on the garden hose.” Kirk’s mother taught him to play the bugle and by the age of nine he had progressed to the trumpet; however, he was forced to abandon this instrument after a doctor advised him that the pressure of blowing the horn would strain his eyes.

At the age of 12 he began playing the saxophone and the clarinet with the school band. By the age of 13 he had chosen the saxophone. Aside from his involvement with the school band, Kirk taught himself to play.

At the age of 15, in 1951, Kirk began playing in Boyd Moore’s Band, which was well known in Columbus. It was during his connection with this band, at the age of 16, that Kirk had a dream that would alter the course of his musical career. He dreamed that he was playing three instruments at once. The next day he went to a music shop and tried out all the reed instruments. In the basement of the shop, among the old “scraps,” he found two old saxophones used at the turn of the century in Spanish military



bands. Kirk made alterations to the instruments with tape and rubber bands, working out a way that he could play them simultaneously with his tenor saxophone. He later named one instrument a "Strich" (resembles a soprano saxophone but sounded like an alto) and the other a "Manzello" (resembles a alto saxophone in construction but sounds like a soprano). The result was three-part harmony.

Kirk took his new style and headed for L.A. Slowly Kirk was becoming well known throughout the country.

In 1956 Kirk made his first album which went, for the most part, unnoticed. His next recording was made in 1960 and *was* noticed. The album caused quite a bit of controversy, with Kirk being accused of gimmickry. Frustrated by these remarks, Kirk was said to have responded that he heard sirens and things in his head when he played.

The following year Kirk recorded another album. He met and played with Charles Mingus at the Five Spot in New York and also played on Mingus' album *Oh Yeah*.

Kirk toured Europe twice, Canada, Australia and New Zealand. In the early 1970s Kirk became the leader of the Jazz and People's Movement, an organization that attempted to open new avenues for jazz performance or, as Kirk called it, "Black Classical Music."

He was noted for being

vocal about things happening within the music industry and is quoted as saying he could not talk about these situations with a smile.

In the 1970s Kirk recorded his politically oriented song, "Bright Moments" which achieved commercial success.

He also scored and performed the music for a television series on the history of the modern civil rights struggle, *Rush Toward Freedom*.

In 1977 Kirk suffered a stroke which left one side of his body paralyzed. However, after a short recovery period, he continued to perform with one arm, even touring internationally and founding the Vibration School of Music for Saxophonists.

After playing two concerts at Indiana University, Kirk suffered a second stroke. This one proved to be fatal. Kirk died on Monday, December 5, 1979 in Bloomington, Indiana.

It is said that Kirk was frustrated by his hometown of Columbus, Ohio, because no one there seemed to be aware of his accomplishments. However, he had much to be proud of in his lifetime. Kirk won many awards, including the International Jazz Critics Poll, Melody Makers Poll and the Downbeat Readers Poll, and his politics had a major impact on modern music.

William T. McDaniel

A FRIEND, "RAHSAAN"

I would describe him as an individualist, brave, magnificent and a visionary.

Gene Walker



FRIENDS

"Rahsaan," Albert "Bootsie" Carter and Gene Walker playing together.

DENNIS CHERRY

Influenced by recordings of Charlie Parker and Lester Young, Dennis Cherry learned to play the clarinet and switched to the saxophone later. Dennis Cherry played with local and regional groups from 1945 until the 1960s. Cherry traveled internationally and is pictured here in 1955 in Germany during a radio broadcast while on tour with the U.S. Army. Cherry changed careers at the end of the 1960s and is currently the photographer for the Columbus Southern Power Company.



SOMETIMES GOOD

Cherry not only played music, he wrote poetry describing his experiences. This poem details Cherry's feelings about the loneliness and insecurities of life on the road.

**Sometimes good, sometimes
bad,
Sometimes happy, sometimes
sad.
All must go, all must die;
Free of body, the soul can fly.**

**Live your life and live it well
We must go to Heaven,
We've been through hell.**

© Cherry





EDDIE COLSTON

Eddie Colston was a multi-talented jazz writer for many years. In this photo he is pictured with “Duke” Ellington during an appearance by Ellington’s band in Columbus.



DON TATE

Don Tate began his career as a trumpet and valve trombone player. He credits his early musical education to Barrett Junior High School teacher Herb Germain. With the guidance of Germain and principal C.L. Dumaree, Tate’s talents flourished. At 14 years old, Tate began playing professionally with the Sultans of Swing, then later went on to play with Sammy Hopkins and Jimmie Allen. In the summer of 1944, with some urging from Jimmie Allen, Tate joined the Chick Webb Band, then being led by Joe Webb.

Tate played music from 1944 well into the 1970s, when he changed careers and became an educator.

Today, Tate is the principal of Deshler Elementary School in Columbus, Ohio.

“CHICKADEE AND CHICKADOO”

Johnny Albert and Bobby Shaw
were a team called “Chickadee
and Chickadoo.”





JOHNNY ALBERT

Johnny Albert, half of “Chicka-dee and Chickadoo,” at the keyboard.

BOBBY SHAW

Bobby Shaw is a multi-instrumentalist and an excellent singer. His early influences included singing gospel music with his brothers. In this photo he is featured on the bongos with Rudy Johnson, Sylvester Martin and Boyd Moore.

BOBBY SHAW

When he discovered that I wanted to play jazz, he took me to the piano in the Downbeat Club and taught me songs. His influence as a vocalist, pianist and organist has been strong since the 1950s.

Gene Walker



WELL I STARTED...

When I was a kid, my brothers and I used to sing. We were The Shaw Brothers, from Chicago, Illinois.

We toured the United States extensively.

My mother played piano for us.

I've been entertaining all my life, really. Came here in 1949, and then I started really getting into the jazz thing around 1951...From then on, I've been all over the country.

Thousands of musicians, I've had the pleasure of playing with them.

Bobby Shaw

as told to Arnett Howard

RALPH JONES



BRIGHT FUTURE—Paul Renfro, now doing small club stands in Ohio, is an ex-protege of Fletcher Henderson.

Ralph Jones was born and raised in Columbus. He began playing the tenor saxophone at the age of 14. Jones continued his musical interest while in the U.S. Army from 1942 to 1946, playing in the Army Touring Orchestra. The group traveled through Africa and Spain with a show called *Harlem In Cadence*. Returning to Columbus, Jones worked with his brother, Vernon Jones, (small photo with his wife) and Van Walds in a group called Ralph "Rockin" Jones and the Mellow-Tones. Jones describes his music as rhythm-and-blues-based jazz. Many stories and legends are told about the times Jones would "walk the bar" right out into the street and stop traffic. Speaking fondly of his old saxophone, Jones said, *I used to have a time with that old horn. I'd have to soak it so the pads would swell up and it wouldn't leak but I liked that horn better than a new one.*

PAUL RENFRO

Paul Renfro toured with the Fletcher Henderson band in 1943. Renfro continues to be an excellent saxophone soloist and currently plays with the Bob Jolly Orchestra.

RON COLEMAN

Ron Coleman was born in Kimberly, West Virginia and moved to Columbus at the age of 16. Influenced by the historic African rhythms he had heard throughout his life, he began to play the congas at age 18. Coleman learned from Joe Sadiq and Bobby Shaw. While stationed with the Army in Germany, Ron continued to pursue his musical interests. Returning to the States, he began to tour nationally. He has recorded on albums such as *Gettin' Off* with Bill Mason, Gordon Edwards, Idris Muhammad, Hubert Laws and Wilbert Longmire. In Columbus, Coleman formed a group called The Universe which included Charles Cook and Tony West. Ron Coleman trained as a journalist and served as morning news editor for WOSU. Coleman is an accomplished poet whose work has appeared in national publications.



CARL SALLY

Carl Sally was described as a young phenomenon. He soloed with Lionel Hampton when he was in his early teens and has since traveled the world extensively.

INFLUENCES ON MY LIFE

Listen for the Jazz organizers asked Gene Walker to comment on the various people who had influenced his life and music. Interspersed throughout this book can be found comments by Gene about various players. Gene's list was so long that it was decided that only some of the wonderful comments could be printed but to include all of the names that he mentioned. So here goes: Emile Leon, Norris Turney, Leroy Cobb, Paul Folkes, Jimmy Allen, Jack Carson, Charlie Cook, Tommy Gibbs, Naldo Monaco, Bobby Miller, Carl Sally, Al Sillman, Will Spencer, Paul Stevens, Leroy Stevenson, Gene Stewart, Harold Timmons, Hiawatha, Paul Renfro, Bobby Hunter, Frank Pendergrass, Ian Polster, Hosea Miller, Joe Susi, Otis Webster, Bill Bell, Bill Binns, Donald Drake, Bill Jones, Frank Mann, Harry Ross, Bruce Woody, Eddie Mingo, Johnny Schackley, Warren Stevens, Homer Williams, C.B. Brooks, George Crowder, Stomp Gordon, Baron Littlefield, Billy McDaniels, Bill Mason, Gene Nelson, Bill Newkirk, Bobby Pierce, Mahler Ryder, Neil Schlang, Jack Wilson, Eddie Bacchus, Eddie Beard, Charles Boston, James Davis, Chino Feaster, Eddie McAfee, Johnny "Hammond" Smith, Billy Brown, Sonny Brown, Al Bumpers, Jack Gorham, Ed Littlejohn, Dave Peeples, Syl Burch, Johnny Lytle, Don Bullard, the Cortez Brothers and the Wallace Brothers.

LEE BOOKER

Mr. Personality — everyone loved him. I was often permitted to visit his home. He would pull out his tenor sax and play to practice with forceful enthusiasm. I was new to the saxophone and couldn't play along with him, but he showed me all he could at the time and I got the message. He was known as a baritone saxophonist and an entertainer. He was also a fine carpenter who built most of the interiors of the local Eastside nightclubs in Columbus.

BILLIE AND TEE BROOKS

Tee was sometimes the barmaid and sometimes the singer. However, she was always pretty and treated us young cats nice because she knew we were trying. She and Billy had been around and he was a lead and solo high-note trumpeter who could play big band or combo in excellent fashion. He was small and always wore cowboy boots and a ten-gallon hat that made him appear taller. Billy took me on combo gigs with him and encouraged me to play all the jazz that I could. He lives in Europe now, but if I were to run into him tomorrow, he would probably pull out his horn and chart and say, "Let's play this..." They were friends of Ray Charles and Billy spent many years with the Ray Charles Orchestra. Billy loved bebop.

ALBERT CARTER

Albert was one of my best friends. We met after he returned from the service. He played the piano at the time. He loved to keep it lively. He also had played alto sax, but not always seriously. He loved to play and later became an organist. We tried to lure him out on the road but he was a family man and chose to remain in Columbus.

THE CONGA DRUMMERS

In Columbus in the 1950s, in addition to Joe Sadiq, there were conga and bongo specialists: Ronnie Coleman, Henry Jefferson and a south-end player called "Scoots." For about a year, tenor saxophonist/conga player Gerald Brashear visited here from Seattle. He came with national pianist Cecil Young and remained in town when the band departed. All of these drummers participated regularly in jam sessions throughout the East Side.

CHARLIE "RAZ" CROSBY

A drummer and bandleader, Raz was from Memphis, Tennessee. He lived and worked at the Macon Hotel. He carried a jazz rhythm section and featured a saxophonist.

AL FREEMAN SR.

A serious musician, marvelous pianist and a patient teacher. He wasn't afraid to help a youngster.



FRED GRAHAM

A bass player and businessman from the Graham family: Billy, Howard and Phil. He started several of us by forming a group called the Fred Graham Combo. Included in the group were Fred Dansby, Don Patterson, Fred, Vi Covington Clark and myself. It was with Fred that I made my first money as a musician.

RUDOLPH JOHNSON

A tenor and soprano saxophone player. We began together studying with Mrs. McGill at Champion Jr. High School. He played with the Jimmie Rogers Band and the Boyd Moore Band before joining the Jimmy McGriff Trio. Today, he is playing saxophone with the Ray Charles Orchestra.

CLARENCE "SONNY" McBROOM

A multi-reed player and educator. When I was in my teens he allowed me to sit in with some of the groups he rehearsed with at the Downbeat Club. Both Sonny and Hank Marr have played major roles in big bands of Columbus.

THE McCREARY BROTHERS

A family of musicians. Lewis stood out as one of the fastest guitarists around. George played bass, Roger and Billy played tenor saxophone, Frankie played flute and clarinet, Marvin played drums and Joseph played cello and bass. We spent many hours together playing and practicing at my grandmother's house on Hildreth Avenue.

KATHERINE "KAYE" McGILL

Ms. McGill was our instrumental music teacher at Champion Jr. High School. She worked with as many of us as she could with the limited assortment of instruments available. She has a marvelous personality and always encouraged our desire to play music. She is a pianist, organist, choir director, a retired educator and to me, a social giant.

LAWRENCE "BIGGIE" PRILLERMAN

He operated the record shop that we hung out in. He loved jazz as much as we did and would travel to New York just to find new records. Once back in Columbus, he would call us to come pick from his new selection of records.

BILL STEWART, JR.

Bill provided the first horn that I owned and taught me what an alto saxophone is capable of. I would listen to him play in intense jam sessions at the Club Regal which included Sonny Stitt, Roland Kirk, Norris Turney and many others.

PAUL WEEDEN

He took Don Patterson and I on the road to play clubs and cabarets. Recently, the Count Basie Orchestra was brought to Columbus for the 50th wedding celebration of Mr. and Mrs. Sammy Hopkins. The conductor of the orchestra searched for Paul and through Jessie Wilks found him in Norway and influenced him to return and tour with the orchestra.

JESSIE WILKS

Jessie is a tenor saxophonist, composer, pianist and teacher. Jessie played the sax so well that Charlie Crosby, manager of the Macon, fired me to hire Jessie. I realized he had a lot to teach me and I studied with him, I still do today. We are as close as brothers.

Gene Walker

Ted Walker and Gene Walker
share a musical moment.



GENE WALKER

Saxophonist Gene Walker played with Hank Marr, Nancy Wilson and Rusty Bryant. He toured with King Curtis.

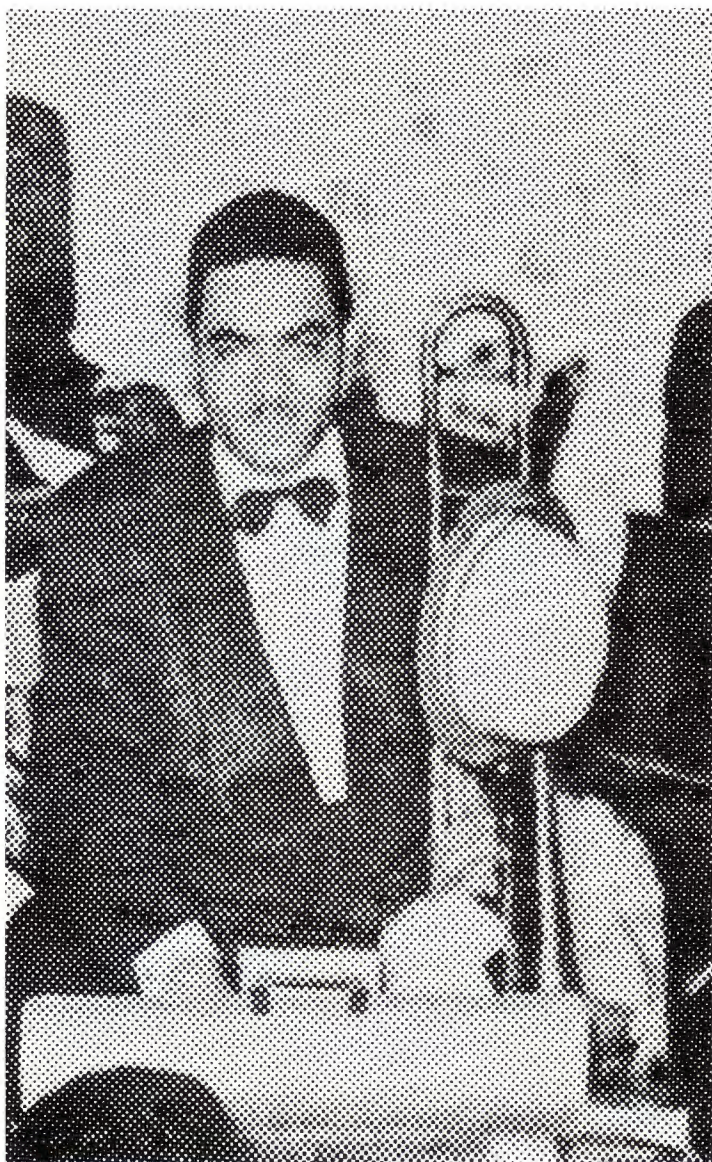


GENE AND FRIENDS

Gene Walker hamming it up with fellow musicians on the plane during 1965 tour while Walker was part of the King Curtis Band. Photo includes Paul McCartney, Gene Walker, Ringo Starr, John Lennon, Walker and George Harrison.



ARTHUR "ART" BASKERVILLE



"ART"

One of the two jazz trombonists in Columbus as I was growing up, he was always a lively personality, full of enthusiasm for the music. We played together in the 50s and still play together today. He is a gentleman who has never retired from music and is always ready to play.

Gene Walker

Art Baskerville came to Ohio in 1946 from Raleigh, North Carolina, and was stationed at Wright Patterson Air Force Base with the Air Force Band as a trombonist. He transferred to Lockborne Air Force Base the same year to play with the 766th Band, which was the Air Force's major touring orchestra. Baskerville remembers playing with future jazz greats, including Dwike Mitchell, Willie Ruff, Elvin Jones and Avery Parrish. During 1949, the 766th Band toured the United States with a show named "Operation Happiness." The effort was commanded by Col. Benjamin Davis, who later became the second African-American General in the United States Air Force. Baskerville made Columbus his home and continued to play with other groups including "Raleigh" Randolph's Sultans of Swing, the Clarence Olden Orchestra, Emile Leon's Orchestra and Lee Booker. Baskerville was active in the American Federation of Musicians Local 589. Art Baskerville continues to perform today on the keyboards and trombone.

IN SEARCH OF THE "MOON ZELLAR"

One day Ronnie called and asked me to pick him up and take him to the Gaetz Music Store. By that time, because of his musical abilities, he knew and was known by every music store in town. When we got to the music store, adorned by rows and rows of brass musical instruments in the window, we were greeted by Mr. Gaetz. He told Ronnie to "hold it right there," he had a horn he wanted Ronnie to "see." He went down to the basement and came up with a long cylinder shaped saxophone. It bent at the neck then pointed straight at the floor and curved at the very bottom, but the bell was pretty well crushed. He handed the horn to Ronnie who felt it all over. Mr. Gaetz said it wasn't in playing condition, but he could fix it. He thought he had a horn whose bell could replace it. He asked if Ronnie wanted to buy it. Ronnie borrowed \$50 from me and put it down on the horn.

It took three weeks for that horn to be overhauled. Ronnie called it his "Moon Zellar." He knew how the horn would sound before it was ready to play because he had heard the sound of that horn in a dream. Later, when he became the famous "Rahsaan Roland" Kirk, this same horn was called the "Monzello."

Gene Walker



Kirk, who could play three instruments at once, is pictured here in a 1950s photo. Inset is a 1960s photo of Kirk with a pipe and hat.



When we were growing up, Rahsaan was Ronnie Kirk.

GENE WALKER

PHELTON SIMMONS



Influenced by the Harlem scene in the 1940s, bass player Phelton Simmons moved to Columbus to attend graduate school at The Ohio State University. Simmons worked with Vann Walls, Sammy Hopkins, Boyd Moore, Earl Hood, Rusty Bryant and Buddy Jones. Memorable gigs included playing with Vann Walls at the Trocaveria and Rusty Bryant at the Club Regal. Simmons is pictured here with the “Rusty” Bryant Band in 1953 at the Club Regal. L to R: “Rusty” Bryant, Hank Marr, Phelton Simmons, Jimmy “Stix” Rogers.

VANN WALLS



At the Trocaveria, shows went six nights a week in the late 1940s. We played nice, smooth music with a Duke or Count feel. Vann Walls was a happy, supportive person who arranged most of the music, because the out-of-town floor show groups rarely brought written music with them.

Phelton Simmons

Vann Walls and His Famous Rhythm Notes in 1949 at the Club Trocaveria. L to R: Vann Walls (piano), Phelton Simmons (bass), James Morgan (trumpet), Lee Booker (sax), Reggie Morgan (alto sax), Bill Graham (drums).

AL SILLMAN

Sillman started playing music as a child. He graduated from South High School in 1946 and later attended The Ohio State University where he studied classical music. It was said by a newspaper columnist who was describing Sillman in an article that, *the tones emanating from his alto sax are nothing but sweet and mellow, honey practically drips from Al's horn.* Sillman was playing in a combo with Jimmie Carter and Bill Mimms at the time. Sillman has toured with many bands including Glenn Miller and Woody Herman.



DON BULLARD

Bullard was born in Blacksburg, Virginia. He moved to Columbus with his family before he began school. As a small child, he would wait for his mother, while she did her shopping, and stand outside singing on the corner until she returned. He took up playing the sax in a class taught by Katherine McGill, but then, says Bullard, *I heard Bird... and he made me lay that sax in a corner.* Bullard left Columbus in 1955 to serve in the armed forces after which he moved to California and later to Louisville. He is an accomplished professional photographer and holds a San-Dan, 3rd Degree Black Belt in Martial Arts.



JAMES “UNCLE DAVE” DAVIS



Davis came to Columbus in 1942 from Mobile, Alabama. He attended Champion Junior High and East High Schools. Davis who began playing the piano at the age of three, started his professional career as a comedian, returning to the organ later. Davis remembers working a job near the 502 Club and during slow times he would sneak out and go over to the club to practice on the organ there.

Large photo: L to R: Jozelle Carter, Billy Wooten, “Uncle Dave,” small photo: Frankie Little, Darnell Cortez, unidentified, “Uncle Dave,” 1957.

Uncle Dave was one of the first organ players that I played with in the 50s. He's one BAD dude, Uncle Dave...man...he would be smokin'

Billy Brown



FRED DANSBY

Originally from Chicago, Illinois, Dansby has played with the Don Tate Trio, “Wild” Bill Graham, The “Boots” Carter Trio and the Fred Graham Quintet.

PAUL WEEDEN

Weeden loved a recording made by the Count Basie Orchestra called Splanky and would have us play it twice a night. Frank Foster told me that following the death of Basie's guitarist, Freddy Green, when Frank became the conductor of the orchestra, he put on a search for Paul Weeden. Thanks to tenor saxophonist Jessie Wilks, he was able to locate Paul in Norway.

Gene Walker



JOE SUSI

Joe Susi was born in Columbus in 1924. He learned to play trumpet at the age of 12. He was 17 when he joined the Bobby Sherwood Orchestra in New York but six months later he was drafted into the armed services. Later he played in night clubs and bands on the West Coast. After returning to Columbus, Susi played in numerous groups and places, then came the opportunity to play for Sugar Ray's Night Club act at the Palm Gardens with the Gene Stewart house band. Susi had a group of his own for nine years and has for the past 24 years worked for the Columbus Federation of Musicians Local 103. *We had a ball playing at the 502 Club and the Club Regal, states Susi.* Susi, on the left, is pictured playing with George Stewart.



RALPH JONES



Jones was a City of Columbus firefighter and an accomplished saxophone player. Top photo: Jones is pictured in his uniform clowning around with Jazz great Billy Eckstein. Inset photo: Jones is pictured here playing in a group with Sammy Hopkins and two unidentified players.

HERSCHEL DAVIS



Raised in the Near East Side, Davis was always interested in music. In high school at East he sang with a group called the Four Mints and began to play drums in earnest while he was in the service. *I would run to the service club just to get the opportunity to jam with the guys there, says Davis, that's where I met Rudy Johnson. Even though we were raised in the same community, I never knew him.* After the service Davis reunited with Johnson when he came through Columbus while touring with the Jimmy McGriff Group. Later Davis toured with Johnson and Bobby Pierce in a group called The Three Incorporates.

FRED SMITH

Born in Columbus and raised in the “North-End” around Summit St. and Fifth Avenue, Smith started playing violin but switched to bass so that he could play dances and parties. Smith plays by ear and considers his talent a gift. *I learned to play in all different keys by listening to the record player at different speeds, he smiles. The old fashioned kind of record players would let you slow the music down to a crawl or speed it up, the faster the speed the higher the pitch. You can't do that with the later models.* Smith was part of the Rusty Bryant Band when they recorded “Nite Train” and “Castle Rock.”



HENRY “POP HINES” PRILLERMAN

Prillerman was born in 1896 in Institute, West Virginia. His father, Byrd Prillerman, was the founder of West Virginia State College. After graduating from college, Prillerman went on the road with the orchestra backing Bessie Smith. He settled in Columbus and formed an orchestra called The Bluebirds of Swing which was booked by the Pancake Brothers Booking Agency. The Bluebirds were the house band at the American Legion Hall from 1941 through 1948. Prillerman gained the nick-name “Pop Hines” because of his Hines like style.



WARREN STEPHENS



Stephens played with The “Rusty” Bryant Band during their Carolyn Club days. In 1959 Stephens and his partner Jim Crawford opened The Sacred Mushroom, Columbus's first Jazz coffeehouse. The club was in the basement of a former movie house on N. High Street, across from The Ohio State University. The space had a small platform for a stage and featured legendary Jazz jam sessions, folk music and “beatnik” poetry. Stephens left Columbus and became involved with music management.

The Sacred Mushroom was a Jazz club and a coffee house at the height of the Beatnik era. They served only coffee and cappuccino. The waitresses all wore black tights, black turtle necks and black mascara. People sat on scavenged pews and picnic benches. A piano player and drummer improvised bebop Jazz riffs.

Charles Einhorn

Top photo: Stephens is pictured center stage surrounded by L to R: “Rusty” Bryant, Hank Marr, unidentified, Fred Smith, Jimmy “Stix” Rogers. (right), Janie Turner and “Rusty” Bryant share the microphone backed by L to R: Hank Marr, Warren Stephens, Fred Smith, Jimmy “Stix” Rogers.



LOIS DEPPE

All of the kids that lived on the Eastside went to the cowboy movies that were shown on Saturday afternoons at the Empress Theater. An hour before show time three musicians entertained.

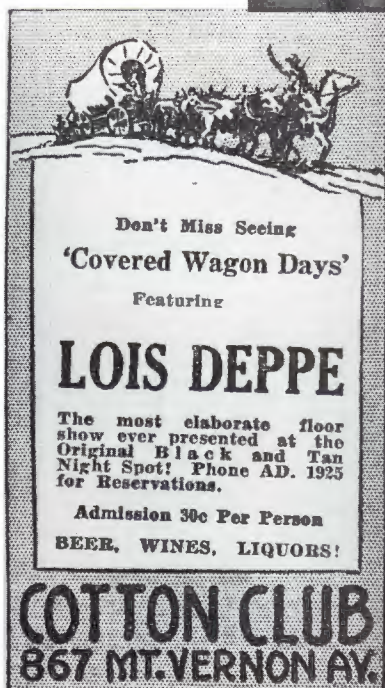
O'Connor Holmes and Sanford Smith, pipe organists, played and led sing along sessions. Sometimes those of us with a little talent might be called upon to render a vocal solo or to dance.

Then, the handsome heartbreaker, Lois Deppe would hit the stage. He probably performed for about fifteen minutes, finishing with the song *Chloe*. That was our Michael Jackson screamer!

Whoever was at the organ footpedalled notes....da-da-da-da-da-da—da.... (we were holding our breath)... then handsome Mr. Deppe hit the high note that began the song ...CHLOEEE...

We went crazy!!!

Anna Bishop



Don't Miss Seeing
'Covered Wagon Days'
Featuring
LOIS DEPPE
The most elaborate floor
show ever presented at the
Original Black and Tan
Night Spot! Phone AD. 1925
for Reservations.
Admission 30c Per Person
BEER, WINES, LIQUORS!
COTTON CLUB
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*A job had been offered me in Columbus, Ohio, singing in the Empress Theater, with a pipe organ. So, I went there and began to work. I stayed in Columbus from 1925 to 1937.**

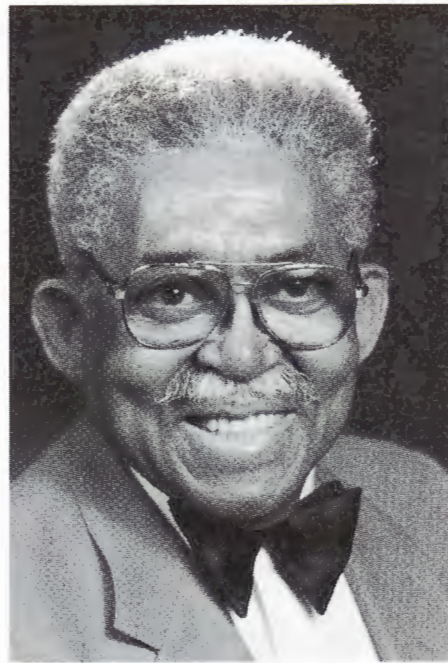
LOIS DEPPE

* Dance, Stanley: *The World Of Earl Hines*, pages 131-140. Short Autobiography of Lois Deppe: Singer and Band leader

WILLIAM “JIMMY” ALLEN



Allen was born in Huntington, West Virginia in 1915. When he was a child, Allen's parents noticed that he had become quite proficient on a little tin whistle that he had so they bought him a saxophone and enrolled him in the J. Lewis Good Music Conservatory. He studied music all through his school years. Allen came to Columbus in 1943 after leaving the Fletcher Henderson Band and worked with Cal Grear, Earl Hood, Percy Lowery, "Ra-leigh" Randolph and formed his own combo. In addition to playing music, Allen owned the Downbeat Club which was located in the upstairs of the 589 Musical Arts Society building for a period of time where he promoted late night/early morning jam sessions. Allen moved to Los Angeles in 1958 and worked in the Lex Golden Band at the Ambassador Hotel and the Roy Porter Group. He recorded for a number of groups and performed in the following motion pictures: *Darling Lili*, *Guide For A Married Man*, *Hello Dolly*, *Sparkle and Star*. Allen was working for Disneyland in Anaheim, California when he was offered a job conducting at Disneyworld in Orlando, Florida. *I accepted the job and became a conductor*, says Allen.



It has been said that of all the great players engaged in vicious cutting sessions, no one ever outplayed Allen. Photos: (top) L to R: Allen, Wendel Hawkins, Bill Jones, Wyman Hawkins at the Club Regal.

GENE STEWART

Stewart grew up on the north side of Columbus. Trained as a saxophone player, Stewart played with bands touring nationally as well as leading his own local bands. His local influences included Paul "P.C." Cousar and "Rusty" Bryant who he remembers jamming with at the Saturday morning sessions in the Macon Hotel.



Group photo includes L to R: Joe Susi, Jimmy "Stix" Rogers, Don Zimmerman, Wendell Hawkins, Gene Stewart.



RUDOLPH JOHNSON

A tenor and soprano sax player, Johnson attended East High School, then served in the armed forces. After touring with the Jimmy McGriff Group, Johnson formed the Three Incorporates with Bobby Pierce and Herschel Davis (top photo). Later the same group included Chester Thompson who went on to play with Tower of Power and Santana (bottom photo).



THE MITCHELL-RUFF DUO

Following World War II, Lockbourne Air Force Base attracted many African-American professionals including pilots, doctors, lawyers, engineers, and musicians. John Brice, director of the band at the base, suddenly found himself with a windfall of musical talent. Brice formed a concert band and two Jazz bands that became the envy of many musicians in the military and many wanted to transfer to Columbus.



Known as musical risk-takers, perhaps their most daring venture happened in 1959. While touring Russia, they posed as members of a University choral group and staged an impromptu Jazz concert at Tchaikovsky Conservatory, in direct defiance of the State's ban on Jazz.

Pfc. Dwiki "Ivory" Mitchell Jr., of Dunedin, Florida, was a 17 year old pianist stationed at the base. He was a huge hit on the local music scene in 1947. A regular participant at the Ohio State University Jazz Forum concerts, Mitchell also displayed a firm grasp of classical music. He was a featured performer on WCOL radio's "Partyline."

Born in Sheffield, Alabama, Willie Ruff was a French horn player also stationed at LAFB where he began to play the bass and became Mitchell's musical partner. In 1955, while playing in Lionell Hampton's band, they decided to form the Mitchell-Ruff Duo.

DAVID MEYERS



WILLIAM "BUS" POWELL

"Mr. Personality," Powell was a drummer and bandleader throughout the 40s and 50s. He played with "Rockin" Ralph Jones in the early 50s.



WILLARD, WALLACE, WYMAN, & WENDELL HAWKINS

The multi-talented Hawkins brothers, who were raised in the east side of Columbus, are pictured here after they won First Place in the talent contest at The Empress Theatre. The brothers not only formed their own combo, they played together and separately in numerous groups. Photo L to R: Wendell on the piano and Wyman on the stand up drum.



CLUB REGAL

COLUMBUS'
MUSICAL HOT SPOT

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The HAWKINS BROS COMBO

... featuring Wendell on piano

FRIDAY, SATURDAY, SUNDAY ONLY

ENTERTAINMENT NIGHTLY 9:30-2:30
MATINEE SUNDAY 4-6 P. M.

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GENE D'ANGELO



D'Angelo began playing music for a living in 1943 at the Gloria Nightclub at the age of 15. By 1945, D'Angelo was jamming in clubs in the Near East Side. He played with the Eddie Nix Band along with Louie Transue and remembers playing at the American Legion Hall and the Macon Hotel Lounge.

D'Angelo is pictured on the bass joined by L to R: Al Bahn, Gene Stewart, George Lefebvre, D'Angelo, John Hildreth.

Jimmy Carter and I were really close friends, we played in a band together and used to hang out a lot at one of our houses. Musicians, we didn't see color, we were just musicians making music together, racism was a problem but not between the musicians.

Gene D'Angelo



BOYD MOORE

Moore is pictured here in the window-stage area of the Key Club.

THE OHIO STATE NEWS ALL-STAR BAND

"The Ohio State News" conducted a popularity poll among its readership to choose the Ohio State All-Star Band of 1946. The list of nominees is worth reviewing as a measure of the breadth and depth of musical talent working in Columbus during the post World War II era and includes the list below.

Bands:

TOP LARGE BAND: Earl Hood and his Orchestra

Nominees included: Pete France, Percy Lowery, Vann Walls, and Bob Madison.

TOP SMALL BAND: Cal Greer Band

Nominees included the following bands: Raleigh Randolph, the Sepia Cyclones, and "Sloe" Gilchrist.

BEST INSTRUMENTAL GROUP: Al Freeman Trio

Nominees included Bill Jones and Bus Brown.

Individuals:

PIANO: James Carter.

Nominees included: Gaffeney McClure, Jimmie Yarborough, Charles Toliver, Charles Toraine, Herman Lewis, Arthur Van Dyke, Vann Walls, Austin Spencer, Syl Burch, Clifford Barnett, Marguerite Coleman, Calvin Glenn, Connor Holmes, Barry McClure, Wilson Armes, Herman Avery, Lawrence Prillerman, and Al Freeman.

VIBES: Bill Tye

DRUMS: Eddie Nix

Nominees included: Taylor Orr, Bill Tye, Howard Smith, Edward Jackson, Wyman Hawkins, Wendell Hawkins, Norman Glenn, Odell Farmer, George Emerson, Nat Davis, Bill Cook, Art Coleman, Eddie Byrd, Don Bently, Kenneth Woodward, John Stewart, Bill Graham, Edward Littlejohn, Jimmie Rodgers, and Bill Ray.

GUITAR: Roy Coleman

Nominees included: Bus Brown, O. Harris, Tommy Travis, Joe Travis, Charles Edwards, and Fisher.

TRUMPET: Bob Price, Norman "Bunky" Alston, and Maylor Ryder

Nominees included: Johnny Johnson, Jessie Holliman, Jarvis Woodley, Nelson Douglas, Bob Madison, Harold Clark, Howard Adams, Don Tate, Clarence Olden, Howard Adams, Bill Carter, John Holmes, Bobby Thomas, Robert Price, Eddie McAfee, Gerald Morgan, Charles Johnson, Dick Guy, Thomas Grider, Pete France, Fred Dansby, Nelson Douglas, and Sammy Bowen.

ALTO SAX: Ralph Lettman, Marion "Sloe" Gilchrist, Paul Tyler and Tommy Lucas

Nominees included: Charles Suttan, Forrest Straughter, William Steward, Jr., William Mays, Sam Mundy, John Jefferson, Bailey Jackson, Percy Lowery, Emile J. Leon, John Harvey, S. M. Huffman, Earl Hood, Cal Greer, Cleve Good, Henry Garcia, Donald Cox, Gurthala Clark, Tracey Bryant, William Binns, Clarence Brandon, Eddie Howard, Milton "Doc" Payne, Reginald Morgan, Guy Johnson, and Owen Dowdy.

TENOR SAX: Jimmie Allen and John Cutchins

Nominees included: Billy Glenn, Percy Lowery, Chester Lyman, Don Brown, Cappy Gilchrist, Ralph Jones, Jimmy Lenoir, Eddie Howard, and Dallas Watts.

TROMBONE: Dick Haley (also Top Arranger) and Archie Hall

Nominees included: Arthur Truehart, C. Mitchell, Bob Hunter, Symeon "Tippy" Dyer, Harold Williams, Harry Walls, William Wiginton, and Charles Cessor. Haley also picked top arranger.

BASS FIDDLE: Harold Cornet

Nominees included: Bill Jones, James Teasley, Harry Ross, Raleigh Randolph, James Piper, William McDonald, Wilton Green, H.J. Goins, Orvill Conley, Clyde Wilson, William Carrington, William Stephens, Stan Dowdy, and J. Ross.

FEMALE VOCALIST: Jo Ann Jones

Nominees included: Martha McCarroll, Dorothy Calloway, Grace Allen, and Madame Rose Brown.

MALE VOCALISTS: Don Cox

Nominees included: Shep Edmonds, Raleigh Randolph, Bus Brown, "Bunky" Alston, Larry Donnally, and Allen Olmstead.

David Meyers

EDDIE SAUNDERS

Saunders began his career by singing on street corners accompanying himself with a ukulele. Although he does not sing any more, it was singing that brought him to Columbus in 1937, when he formed a quartet performing primarily gospel music. Saunders went to WRFD in 1946 to ask for a time slot for his vocal group, and ended up the first African-American disc jockey in central Ohio. He played gospel, Jazz and rhythm and blues on his programs and through the years worked for WRFD, WHKO and WVKO. His work led him to interview Nat King Cole, Duke Ellington, Sammy Davis Jr., Dinah Washington and Billie Holiday among many others. Saunders is the recipient of numerous awards and has been named a permanent member of The Ohio Historical Society where more than 200 of his taped programs are on file.



JIMMIE "BOOTY" STEVENS

Originally from Urbana, Ohio, Stevens moved to Columbus in 1946. He was raised in a musical family and is a self-taught tenor and alto saxophone player. Stevens played with "Raleigh" Randolph, Sammy Hopkins, Al Freeman, Bus Powell and at Valley Dale with Earl Hood. Pictured are L to R, Paul Marshall (piano), Stevens (sax), and Bill Ray (drums.)



To retire in a place that is comfortable, economically stable and has a strong music community, like Columbus, is a goal achieved by the following artists, each famous in his own right.

WILLIAM “COZY” COLE

Cole was born in East Orange, New Jersey in 1909, and studied music in high school, at the Julliard Conservatory and at Capital University. In the 1930s he played with the Cab Calloway Orchestra and, from 1949 to 1953, Cole played with Louis Armstrong. In 1976 he enrolled as a full-time student and artist-in-residence at Capital University where, by 1979, he had received an honorary doctorate in musical arts.



JOHN WILLIAMS

Originally from Memphis, Williams began performing in his teens. He led his own band through the 1920s during which time he married his piano player, Mary Lou Scruggs. His baritone sax playing can be heard on *Blue Clarinet Stomp* (1929, Brunswick 4694) among many other recordings.



Williams is pictured here eighth from the left, with Andy Kirk's *Clouds Of Joy*, in Cleveland, Ohio at the Trianon Ballroom, 1937. Other players include L to R: Kirk, Ted Brinson, Booker Collins, Pha Terrell, Ben Thigpen, Mary Lou Scruggs-Williams, Dick Wilson, Ted Donnelly, Williams, Paul King, John Harrington, Earl Thompson, Harry Lawson, Buddy Miller.

GEORGE JAMES

James is the sole surviving member of the Louis Armstrong Orchestra of 1931 - 32. Before joining the Armstrong Orchestra he had played with Sammy Stewart's Metropolitan Theatre Orchestra, Erskine Tate's Vendome Orchestra and Jimmy Noone's Apex Club Band and had recorded over 30 tunes. His career spans three decades and in addition to the above mentioned groups he has worked with Lucky Millinder, Teddy Wilson, Benny Carter, Fats Waller, and Horace Henderson.



The Louis Armstrong Orchestra, Suburban Gardens 1931. Identified players include: Tubby Hall, Zutty Singleton, George James (third from the left, middle row), John Lindsey, Zillner Randolph, Preston Jackson, Charlie Alexander, Louis Armstrong.

ERNEST "ERNIE" BROWN

Brown was born in Lakeland, Maryland and moved to Columbus in 1960. A multi-instrumentalist, Brown began playing the piano at the age of three, but he is best known as a guitarist. He is also proficient on the drums. Brown was one of the original Ink Spots, and even though he is featured on page 84, we found these photos and thought they were too good to leave out.

Pictured (bottom photo) are, L to R: Jimmy Cannady, Ad MacDonald, Ernie Brown, Bill Kenny.



TED TURNER

Ted Turner is a composer, arranger, soloist and educator. He became the Columbus East High School music teacher in the 1950s and introduced the school to an intensive musical curriculum. He organized and trained an orchestra with a string section and a championship dance band that recorded several albums. Many of his former students are prominent in the music field today such as Bobby Alston, Bobby Pierce, Nate Fitzgerald, Geoff Tyus, Craig McMullen, Richard and Odell Thompson, Freddie Thomas and other outstanding young players.



BOBBY PIERCE



Playing the piano by the age of four, Pierce was part of a musical connection that reaches for decades between Champion Junior High School and East High School. In 1958, Champion Jr. High teacher James Linear switched Bobby from piano to the upright bass. *I lived on Monroe Avenue. You should have seen Geoff Tyus and me hustling from Champion Junior High School to Monroe Avenue carrying this huge upright bass,* Pierce is quoted... *He on one end and me on the other. It was one hell of a hike and must have been some sight.* *At East High School, Ted Turner recognized Pierce's talent and worked to develop it.

Pierce became interested in the

organ because of his job at Tyler's Drug Store, which used to stand on the corner of Twentieth and Mt. Vernon. Diagonally across the street stood Skurdy's Showbar, where Organist James "Uncle Dave" Davis and Ronnie (Rahsaan Roland) Kirk played frequently. Pierce would stand outside and listen. *In fact,* laughs Pierce, *that's how I lost my job at Tyler's...standing outside Skurdy's, listening to music when I was supposed to be delivering prescriptions.**

* Both quotes are reprinted courtesy of Mahogany Magazine from an article entitled *Bobby Pierce: After Touring With Giants, Home Again*, by Jim Robinson

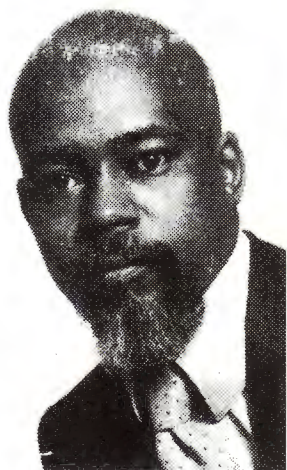


GEOFF TYUS

Tyus is a Columbus native and a product of East High School and The Ohio State University's musical influence. Tyus is pictured at the keyboard in this 1981 photo from the Columbus Citizen Journal.

BOBBY ALSTON

Alston is another example of the enormous talent pouring forth from Columbus. He is the son of Norman "Bunkey" Alston, an accomplished musician. He vividly describes the origins of his first trumpet on page 40. He is pictured in this portrait from the late 70s.



BANDS

Many photos in the Listen For The Jazz collection are of groups. Here are some that are just too good to leave out.

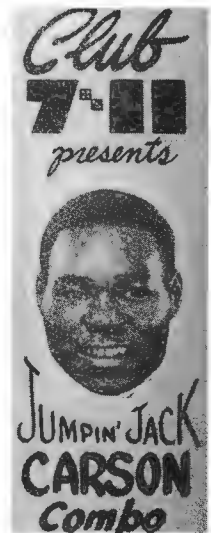
THE EBONY RHYTHM BOYS

This 1950s photo pictures The Ebony Rhythm Boys at the Club 7-11, L to R: George Crowder (drums), George Emerson (trumpet), Bill Binns (bass), Buddy Jones (sax and leader).



JACK CARSON AND HIS ALL STARS

Jack Carson and His All-Stars, L to R: Eddie Backus (piano), Jack Carson (sax), Bob ? (vocals), Jack Gorm (drums), Fred Smith (bass). Inset: Ad for the Jack Carson Group at the Club 7-11, also featured was Madame Rose Brown



THE SAMMY NOWLIN GROUP

This photo includes Nowlin on the piano, an unidentified player on bass and Bill Ray on the drums.



THE DON PATTERSON BAND



Two versions of the Don Patterson Band. Top L to R: Henry "Hank" Duncan, Walter Rankin, Don Patterson, Bobbie Miller. Left: Walter Rankin (guitar), Jimmie Gretts (drums), Bobbie Miller (sax), Don Patterson (piano).



JOHN HENRY'S (KING OF RHYTHM) ENTERTAINERS



John Henry Givens drummed with the Thomas Howard Orchestra before forming his own group. This photo is a promotional ad announcing a "gig" at the Gateway on West Broad Street. The players are unidentified. Givens is at the far left.

FRED HARRIS AND HIS RED TOPS TRIO

L to R: Fred Harris, "Big" Joe
Burrell, Eddie Nix.



THE DON TATE COMBO

The Don Tate Combo used this
postcard format for advertising.
L to R: Unidentified, Eddie
McAfee, Dewitt Allison, Fred
Dansby, Don Tate.



"ROCKIN" RALPH JONES ALL-STARS

L to R: Fred Smith (bass), Eddie
"Barron" Littlefield (piano),
Ralph Jones (sax), George
Emerson (drums).





THE MELLOWTONES

L to R: Pete Burkham, Lew Hughes, George Crowder, Tommy Gibbs, Betty Sheppard-Wimbley.

AT KITTY'S SHOWBAR

L to R: Fred Smith, Dennis Cherry, Eddie Littlefield, Roger Hummell



TIM KING AND HIS RHYTHM ORCHESTRA

King was born in Jasper, Georgia and moved to Columbus at the age of nine. He is a multi-instrumentalist who focused primarily on the piano and was also a prominent music teacher. In the early 1930s King formed a combo consisting of Clyde Logan (sax), John Stinson (sax), George Plummer (drums), Harry Crop (tenor sax) and himself on the piano. The group eventually grew to fifteen pieces, was managed by Ralph Slaughter and played at all major local clubs and theatres. No photo available.



Mame Artis

JAZZY LADIES

**Now you know
that prejudice against women is still
everywhere.
So it is with jazz.
A woman better know Thelonius Monk,
New Orleans Jazz, big band
arrangements,
and all the solos in between.
She'd better know them!
Charlie Persip, band leader who hired
eight women for his super band says that
he thinks women have more sensitivity
than men ... Jazz is about sensitivity.**

Anna Bishop

September, 1989

WOMEN AND JAZZ

By Garlena Bauer, Ph.D., Professor of Sociology, Otterbein College.

Jazz, in addition to being an art form, is an important aspect of our culture. Since cultures do not exist in a vacuum, they are made, unmade and remade continuously. Thus Jazz not only depends upon the individual artist for expression but also upon society, reflecting the aches, pains, grievances, pleasures and passions which are a people's experience. Jazz can be viewed sociologically as a creative outlet whereby artists translate everyday experiences into living sounds, creating an emotional release both for the artist and the audience.

Jazz is about life and has the power to reaffirm the values and worth of individuals and to offer hope. The power of Jazz enables us to cope with grief and disappointment and is central to the driving force with which women Jazz artists acted on both personal and artistic agendas simultaneously. Jazz expressed life which is art. (Harrison, 1990)

Jazz is about life and has the power to reaffirm the values and worth of individuals...

Males and females are divided by experiences which are grounded in real and material conditions. Institutionalized racism and sexism systematically provide economic, political, psychological and social advantages for some at the expense of others. Women have consistently

had a difficult time earning a living and obtaining recognition in Jazz even though they were involved with creating the music from its inception. Economic gain is often the primary motivation behind discrimination and this is also prevalent in the realm of Jazz. (Baraka, 1987, Kofsky, 1970, Perlo, 1976) Women and members of other minority groups are far too often denied access to power, prestige and economic rewards.

In a Class society, inequity is pervasive and every aspect of life can be an opportunity to express inequalities through exploitation and oppression. Working class women have had a particularly difficult time because of their bottom rung status due to classism.

In Jazz, men have always controlled the booking agencies, union locals, recording companies, clubs and publishing houses. As a result, women are often denied access to the power and prestige, as well as to the economic rewards in the music business. Even Billie Holiday, the most important woman contributor to the world of Jazz, never gained power, prestige or the economic success male musicians of her own peer group obtained. Jazz in this society tends to be a male dominated fraternity. Consequently, women artists are often viewed as competitors in a scarce market. Major penalties are used to keep women in their place in the Jazz community, including the perceived threat of the loss of respectability, disapproval, ostracism, ridicule and sexual harassment. In the early days of Jazz, for in-

stance, women Jazz musicians were exploited sexually and demeaned daily as the battle for respectability was blocked at every turn.

In the realm of Jazz, many African-American women were in a double bind as objects of both racism and sexism. Some of these women were pressured by society's attempts to destroy them and they have even cooperated at times with their own destruction succumbing to alcohol and other substance abuse.

...men have always controlled the booking agencies, union locals, recording companies, clubs and publishing houses...

It was particularly hard for the sensitive person, male or female, to survive as a Jazz artist without paying a personal and emotional price. More often than not, it became easier for many talented women to remove themselves, at least for a time, from the Jazz scene and channel their energies into more socially acceptable, traditional family roles as mothers and wives.

The expressiveness of the Jazz tradition often conflicted with middle class reserve and often leaders of the religious communities and others concerned with public morality opposed the acceptance of Jazz. (Dashilva, et. al. 1984.) By such labeling, it is easier to rationalize discrimination and its resultant maltreatment of women artists. However this concern with perceived public morality often influenced the

decisions of many women Jazz artists to curtail their involvement with Jazz early in their musical careers and their involvement with Jam sessions which often ran into the early morning hours.

It was not uncommon to find that success came to many of the women in Jazz through their roles as daughters, wives or mistresses to men in the profession. The woman who chooses a career in Jazz over motherhood may indeed be perceived to be deviant, but if she could acquire the protection of a father, brother, husband or lover, her career and her reputation might more easily stay intact. "According to society, women obtained fulfillment solely through devotion to marriage and motherhood" (Schaefer, 1979). However, if she combined the traditional role of wife through marriage to a musician with the role of Jazz artist she was more likely to have less trouble with acceptance. Should she find herself divorced or widowed she may find herself less employable in the field of Jazz. The result of channeling women into family roles, and restricting them to certain kinds of work outside the home, ascribes them to a limited system of rewards (Davis, 1978).

Even in the 1950s it was clear that women were not expected to stay out all night singing, drumming and blowing their own horns...

During the war years, women were accepted more readily as Jazz musicians, however, "with the end

of W.W.II American women were once again told that their most important role was domestic" (Placksin, 1982, p221). Even in the 1950s, it was clear that women were not expected to stay out all night singing, drumming and blowing their own horns. Women were expected to be self-sacrificing and stay at home, especially at night.

When we begin to realize the talent that women bring to Jazz and encourage them to pursue careers, stop denying them access by restricting their involvement because of gender and concentrate instead on their talents, we will have moved forward to an important cultural contribution and an enrichment of all of our lives.

In conclusion: women Jazz musicians made major contributions to the rich tradition of Jazz in the Near East Area, despite their family obligations that often prevented them from furthering their careers nationally or going out on the road. We have been truly blessed in this city to have so many talented women on the scene who have given so much and who, despite the obstacles remain dedicated to the art form. When society engages in the practice of discrimination, whether it is manifested in the form of sexism or racism, the entire society suffers because the talent of its individual members is not utilized to their greatest potential. When women artists face discrimination, it leaves less energy and talent devoted directly to the art of Jazz itself, thus depriv-

ing all of us from experiencing the full richness of the art of Jazz in our daily lives.

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Schafer, Richard, Racial and Ethnic Groups, Little Brown and Company, Boston, 1979

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Blacksin, Sally, American Women In Jazz: 1900 to Present, Seaview Books, New York, 1982





NANCY WILSON

Born in Chillicothe, Ohio, Nancy Wilson was raised in Columbus where she began her professional career at age 15. Her early influences included "Little" Jimmy Scott, Dinah Washington, Ruth Brown and LaVerne Baker. Nancy also hosted her own TV show called "Skyline Melody" on WTVN. While performing in local clubs with groups like Raleigh Randolph's Sultans of Swing, Nancy attended Central State College to earn teaching credentials. In 1956 she decided to pursue her true love music, and when "Rusty" Bryant asked her to join his band she accepted. That same year, she met Julian "Cannonball" Adderly, who assisted in launching her career. While in New York with "Rusty" Bryant's band, she picked up a gig filling in for vocalist Irene Reid at a local nightclub. There she met Mr. John Levy ("Cannonball" Adderly's manager), who has been her manager for 35 years. Nancy Wilson has recorded over 50 albums, and her awards and honors cover all areas of the entertainment business. She has also found time for a family and three children. Nancy Wilson currently hosts her own syndicated late night show called "Red Hot & Cool."

A Promising Young Star!



Nancy at 15



A West High School year-book shot of her junior class had Nancy wearing the inevitable bobby socks of the early '50s.

CHRISTINE KITTRELL

Christine Kittrell was born on August 11, 1929, to a musical family. As a youngster, she sang in church and decided that singing would be her life's work. When I met her she was singing at Tony Morone's Cadillac Club on North 20th Street. She had stage presence, personality and an unforgettable voice. Mr. Dave Moore, who knew her from her numerous West Coast appearances with "Fats" Domino, Earl Bostic, Paul Williams, John Coltrane and others, booked her on a Southeast Asian tour where she sang for the

troops in Vietnam. This was her second trip to that area of the world. She first toured Japan performing with Louis Armstrong and Paul Williams. She stayed in Vietnam 8 1/2 months, and might still be there had she not been wounded by enemy shrapnel.

In 1986 a fan of Kittrell's, Bruce Bastian, thought that she should record an album. He helped her find words and material, and issued an album of her work. Jazz aficionados can hear the fabulous Christine Kittrell on the album, Krazy Kat.

Anna Bishop



The blood of the patrons who heard her probably changed from red to orange! She was THAT hot! And, don't let her sing a ballad back to back with those blues, you'd swear you had the flu, because now you had the shivers!

Anna Bishop

VI CLARKE

Vi Clarke's professional career began at the age of 15. When she was 17, her cousin, Paul Marshall, a piano player who was also leading The Ohio State University Dance Band, heard her singing in the bath tub and asked her to join the band. She really prefers "not to work at it... but if I feel like it, I get up and sing." Her first paying gig was with Don Tate's group. She has also performed with Eddie Beard, Art Baskerville, Ike Issac, Gene Nelson, Don Patterson, Gene Walker, Hank Marr and Ronnie Kirk.

Clarke remembers performing with Rahsaan Roland Kirk in a big barn of a club in Cambridge, Ohio. *The place played primarily Polka music... if you can imagine Rahsaan playing polka music, and between the polkas we would fit in some Jazz*, she laughs.

Back then, I was in the money if I made ten bucks a night. Clarke sang ballads, scat and, as she puts it, pretty stuff, standards, strictly Jazz; I just never got into rock and roll.

Clarke hosted "The Jazz Evening Room" on WVKO for many years. She was the first, and at that time, the only female disk jockey in Columbus. Known as Vivacious Vi, her show featured *straight ahead stuff*.



Charlie Crosby, leader of the house band at the Macon for a number of years, decided I should add to my act by playing a cocktail drum. Well of course I didn't know anything about keeping time but he said that if I came over to the Macon some afternoon, he would try to teach me a little something about drumming, which he did.

VI CLARKE

BETTY VAUGHNTEH

On Long Street clubs were plentiful. At Lexington and Long (now where I-71 is) was the Cannabar. Near Garfield Avenue were The Club Regal and The Flamingo. On the southside of Long, in the Block, was the famous El Cairo Club in the upstairs of the Ogden/Lincoln Theatre. The El Cairo was owned by my father Nate Greene, and his partner Bill Mallory. Many GREAT shows were brought there.

Betty Greene Vaughnteh

Vaughnteh is known by her elementary school teacher, Anna Bishop, as a *quiet, studious little girl with a ready smile*. Vaughnteh got her first club date because Edith Clark, who was performing at the L.V.A. Club, became ill and she was asked to replace her as the pianist/accompanist with Edward "Bunky" Redding. This was the first of many club performances. Vaughnteh is known as *the girl who stood up* while playing the piano. Many people remember her best for her comfortable manner in her piano bar performances at the Dell.



FERNE HENDERSON

Henderson was born in Glouster, Ohio. She started playing the piano at the age of three and by the age of 12 she had her own radio show on the Ohio University radio station every Saturday. She was influenced by her father who was a Jazz musician and a coal miner. Henderson married prominent attorney L.P. Henderson who supported her interest in music, and they entertained many local and national musicians in their home. She was always surrounded by music. Her daughter Lenore states *we never knew a holiday where they did not sit around and play Jazz.*

Henderson dedicated her life to her family but was well known for her musical interests and hospitality. When her daughter went to NYU to attend college, Henderson went with her and resumed her own professional Jazz career.

Garlena Bauer



JEANNETTE WILLIAMS



Williams sang her first solo in church at the age of five and became interested in Jazz at the age of ten. She grew up on Mt. Vernon Avenue at 20th Street which put her constantly in the middle of a rich Jazz environment. She remembers, as a child, ordering food at The Macon Hotel Lounge just so she could wait around and watch the floor shows. Williams first started singing professionally at the age of 14 in the 502 Club. On Mondays the Club held talent shows. Every time Williams entered, she won first prize and since she won so often, the club owner gave her a job as a professional singer. Williams performed with Hank Marr, Rusty Bryant and Taylor Orr. Bubbles Holloway was her manager. In 1962, while Williams was still in junior high school and singing on week-ends, she opened for Etta James at the Jamaica Club. By the age of 16, she went out on the road with Hank Marr. She remembers that he watched over her closely and wouldn't let her get away with anything.

Garlena Bauer

EDITH CLARK

Clark played her first gig at the age of 12 with her uncle. She received a scholarship to the Samuel Houston College in Austin, Texas where she studied harmony and theory under Edward Boatner, who has arranged such gospel songs as *Go Tell It On The Mountain*. She also studied under R. Nathaniel Dett who wrote *Juba Dance*.

After college, Clark gigged all over Texas with the Major James Robinson Orchestra before settling in Gary, Indiana, with her new husband, Robert Green, where they formed **Emperor and Empress Green and The Dictators of Rhythm**. Clark also played with the Boyd Atkins Combo. She went on the road as a single act booked by agencies all over the country including the Associated Booking Agency, Chicago; Lou Posey Agency, Columbus; Wally Johnson Agency, Cincinnati; The Belmont Agency, Seattle; and Leon Claxton.



My father was born in Wytheville, Virginia near the North Carolina Line. He made his first snare drum from the skin of a mountain lion he had killed himself while hunting in the mountains.

Edith Clark

MARY McCLENDON

McClendon was born in Portsmouth, Ohio. In her early years, she limited her singing to church and community groups. She married, had a family and concentrated on raising her children.

She had been raised to think that Jazz singing was sinful and *worldly*, but her ideas changed when she ventured into the 502 Club, and heard Jeannette Williams sing.

McClendon began singing Jazz professionally in a group with Frank Hooks, Jimmie Carter and Andy Smith.

McClendon has performed with Hank Marr, Rusty Bryant and Bobby Floyd to mention only a few and ranks as one of Columbus's Jazziest ladies.

Garlena Bauer



McClendon is pictured here performing with Lee Savory at the Riverfront Ampitheatre.

“SWEETY” DELORES

In this photo “Sweetie” Delores plays the stand-up drum, while Jimmie Slaughter plays the organ.



“MADAME” ROSE BROWN

“Madame” Rose Brown performed in Columbus with the Al Freeman Trio.



MARA CRISP



Mara Crisp is originally from Illinois. She began her career at the age of seven with her father's band, the John Crisp Trio. Upon moving to Columbus, she and her sister Dorothy Crisp began singing with Hank Marr as the Crisp Sisters (top photograph). The sisters were booked by the Holloway Agency. When Dorothy left the duo, Mara continued to perform until she retired to raise her family. Crisp remained an active singer with her church choir and continues to reside in Columbus. She is pictured below with "Chickadee and Chickadoo."



MARIE WALKER

Born in Columbus, Marie Walker began her professional career in 1955 with Homer "Count" Williams, His Guitar and His Three Flames. Included in the band were Ralph Jones, Calvin "Liberace" Glenn, Vernon Jones and Williams. Booked by the Holloway Agency in 1958, she toured with the John Thomas band. Walker traveled nationally and internationally and retired from the road in 1971. She continues to reside and perform in Columbus.





JANIE TURNER

Born in Columbus, Turner started her professional career as a vocalist and dancer in 1945 at the American Legion on Mt. Vernon Avenue. That same year she was married. Turner sang at various clubs including Skurdy's Showbar at 20th and Mt. Vernon Avenue, the Belmont and the Regal. Janie Turner's career took her to the West Coast, where she worked for two years at the Longbar Showboat in San Francisco. Turner worked with such performers as Art Tatum, Dinah Washington, Ella Fitzgerald and Billie Holiday. Returning to Columbus in 1952, she became the vocalist for the Rusty Bryant Band then moved to "fronting" the Herbie Fields Orchestra. Turner was one of the few African-Americans to front an all-White orchestra. She stayed with Fields until 1956. Janie Turner continued to tour until the birth of her son made it impossible to travel. In 1957 Turner retired from music to raise her family and continue her education. Currently, Janie Turner is a bank officer for Bank Ohio in Columbus and is celebrating her 45th wedding anniversary in 1990.





THE CLUBS

When you went to the 502, you put on your best duds. It was the top jazz club in town at the time, that and the Regal, the Cadillac Club. People dressed when they went out during those days. You didn't see anybody in the streets in Levis. Everybody was three piece down.

Bobby Alston
as told to Arnett Howard

THE 502

Marty Mellman's 502 Club was one of the hottest spots in Columbus. During the 1950s and early 1960s, the club, located at St. Clair and Leonard, hosted many famous entertainers, including Miles Davis, Horace Silver, Dizzy Gillespie and Art Blakey's Jazz Messengers. It is said that Julian "Cannonball" Adderly encouraged a young Nancy Wilson, while at the 502, to leave Columbus for New York. This photograph of the 502 Club graced the covers of club souvenirs.



WORKING AT THE 502

Interview with Barbara and Harold Glover. Harold managed the 502 Club from 1953 to 1972, and Barbara worked there from 1957 to 1972.

Harold: *I started working at the 502 Club in 1953. At this time it was just a club, you know. It started out, we had a pot belly stove in the bar. This was before the fire, and we had groups back then, a lot of blues groups. Wooden floors, a neighborhood place to meet and talk. It fit 100 people, we featured rhythm and blues. Everybody came there then, guys would bring their dates and there was no problem at all. Then it burned down.*

While it was being remodeled, Marty Mellman and I did some traveling. We went to New York and got ideas about a jazz spot. We made a lot of contacts during this time and made connections.

Barbara: *I came to work there in 1957, and I had never worked in a bar or any type of environment like that.*

It was real exciting and a lot of fun. People you see on TV now, we could see real close and talk to them, you know, people like Art Blakey, Miles Davis, Cannonball Adderly, Lester Young, Sonny Stitt, Art Tatum. The 502 was colorful, it was exciting, it was an experience. I had other jobs before then and they were all office jobs. I always made good money but it was nothing like working at the 502. It was just fun to be there, even on an off day, a cold could make you stay home from your regular office job, but you really wanted to go down to the 502.

The club had a nice color scheme, shades of mauve, black and white. It was warm, cozy...the lighting was perfect...you could look good in the 502...

The club could seat about 210 people comfortably. There was this long bar. It seated 27, and in back of the bar was the bandstand, so the bartenders worked directly in front of the band. The stage would hold nine or ten people. All of the tables were the same height, but the floor had built-up areas so that no matter where you were you had a clear view of the band.

The Columbus East Side was exciting then, you could go anywhere without being worried.

Harold: *You could come into the Club anytime and it felt like home. It was just a home spot. Everybody that came wanted to sit in the same spot all the time. It was like their home spot. Unfortunately, they couldn't all the time... but they wanted to. We had just as many Whites as we had Blacks come in to the 502. Everybody came. It was real nice. It was a fun spot. It was known as the Black and Tan club across the country. People would fly into Columbus just to see shows at the 502. Sometimes the line for the door went all the way around the block.*

The young guys would sneak in after school and play with the name groups that were in town. Sometimes

on Sunday afternoon we would let them sit in with the big groups.

Barbara: *People loved to dress up to go to the 502. I remember in particular a play downtown called Fin-nian's Rainbow, and the whole cast came out after the show. The 502 was that well known that the people from New York wanted to go out and see what was going on.*

Harold: *The musicians, once they had played there, wanted to come back. The acoustics and the design of the place made them want to come back.*

as told to Steve Mar

HAROLD GLOVER

Harold Glover, manager of the 502 Club from 1953 to 1972, is pictured here with Ahmad Jamal and Ray Crawford in this 1965 photograph.



MARTY MELLMAN



Marty Mellman is pictured here in front of the bar at the 502. Included in the photo are Eddie Colston (shaking hands with Mellman) and Harold Glover (behind the bar).

THE BAR AT THE 502

This photo shows the bar at the 502 Club. Pictured in the band that evening are Bobby Shaw, Rudy Johnson, C.R. Hunter and Billy Brown.

MARTY

Marty used to feature himself sometime. He used to throw a coat over his shoulder and light a cigarette and sing September Song, He also played the drums; he was a fun, down to earth person.

Barbara Glover



THE CLUB REGAL

This 1940s photograph features Dennis Cherry, Lee Booker and one unidentified player. Identified in the audience are Elwood Kimbrough and Tommy Gibbs.



THE CLUB REGAL



Well, the Regal, is where I came back to play when I first got out of the Navy. There was a lot of jazz going on in those days. The Regal was where we named the group the Regalaires. The group consisted of Mr. Jimmy Carter; Mr. Jimmy Rogers on drums; Mr. Harry Ross, who is now retired, was our bassist; and we had various vocalists who were around the city; and we had different bass players, and different drummers, and different keyboard players—Hank Marr, Jimmy Carter— this was where...groups sort of graduated from each other and started to play with one another. You could pass there any time day or night and hear good jazz. That's where Don Patterson first discovered that he wanted to play the Hammond organ. Our vocalist at that time was Nancy Wilson. Gene Walker was playing alto. They called him "Cannonball." His father had a mechanic service there on Jefferson. Those that remember those days, God bless you, because that's when we were having a ball musically.

Rusty Bryant
as told to Arnett Howard

Pictured is the Rusty Bryant Band at the Regal in the 1950s.

VALLEY DALE BALLROOM

In the early 1800s, Valley Dale was an inn and stagecoach stop on the Sunbury Toll Road. The toll gate stood where Ohio Dominican College is today. The inn was primarily used by farmers who had taken their produce and stock to market in Columbus or Franklinton and after a long day could not make it home. The inn became a convenient place to spend the night. In 1918, a building standing on the site was converted to a ballroom. It was then named Valley Dale. On New Year's Eve in 1923, the original Valley Dale burned to the ground. The building that replaced the original in 1924 is still being used today.

Throughout the years, Valley Dale has hosted scores of performers, including Rudy Vallee, Cab Calloway, McKin-

ney's Cotton Pickers, "Duke" Ellington, Earl Hines, Jimmy Lunceford, Guy Lombardo, Paul Whiteman and many, many more. The Earl Hood Orchestra reigned as house band in the 1930s and 1940s, followed by the Emile Leon Orchestra in the late 1940s.

Mr. Jim Peppe was hired as Valley Dale's manager in 1927, and in 1938 the family bought the historic dance hall. The Peppe family still owns Valley Dale. In 1941 the family leased the ballroom to Frank Daley, who remodeled it in the fashion of his famous dance hall, Meadowbrook, in New Jersey. The Meadowbrook was known for its national radio broadcasts of the most famous dance bands in America.

On October 22, 1941, Valley Dale became the source

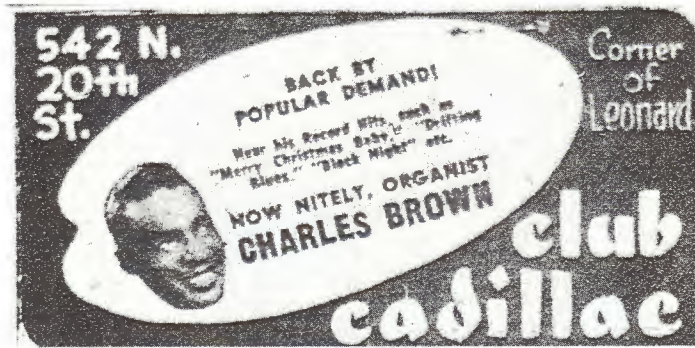
of many remote broadcasts featuring big bands. Since the system fed into the entire Columbia Broadcasting Network coast to coast, many local bands received national exposure. Eventually the Peppe family resumed management of Valley Dale. During one period, a large, outdoor band shell and dance floor was attached to the north side of Valley Dale.

Today, Valley Dale still stands on the original site, surrounded by unpaved parking lots and steeped in history. Columbusites still flock to stand under the huge mirror ball and enjoy all kinds of music in this grand, historic ballroom. This photograph is an aerial view of Valley Dale with the outside performance area attached. Although the outside gardens no longer exist, the remainder of the site is the same today.



THE CLUB CADILLAC

Pictured are a showcard from the Club Cadillac and an interior view of the club.



CLUB TROCAVERIA

Club Trocaveria was located at 892 Mt. Vernon Avenue. It was billed as Columbus' newest and most exclusive club featuring entertainment nightly. This is a souvenir cover from the Club.

AT THE TROC...

In this photograph, Earl Bostic's band plays at the Trocaveria.



THE DOWNBEAT

I opened up that little musician's club down there. It was the Downbeat Room.

That was after I had retired as an active musician and had come back to Columbus. When bands would come in to Columbus, like Jimmy Dorsey, the "Duke" and the "Count," all the bands that came in then, they would come out to the club, and we'd have jam sessions.

Sometimes I'd have so many people there that they'd be packed out onto the street.

I had some very famous people come in there that gave me more service, just out of pure pleasure, than they were being paid for down wherever they were booked.

Bill Stewart Sr.

as told to Arnett Howard

Whenever a musician would come up there, they would paint their picture on the wall, I don't know who the artist was. The Downbeat was a whole house that was turned into a club. Downstairs was the office, then rehearsal rooms in the back, and upstairs was a club, with a bar and stuff.

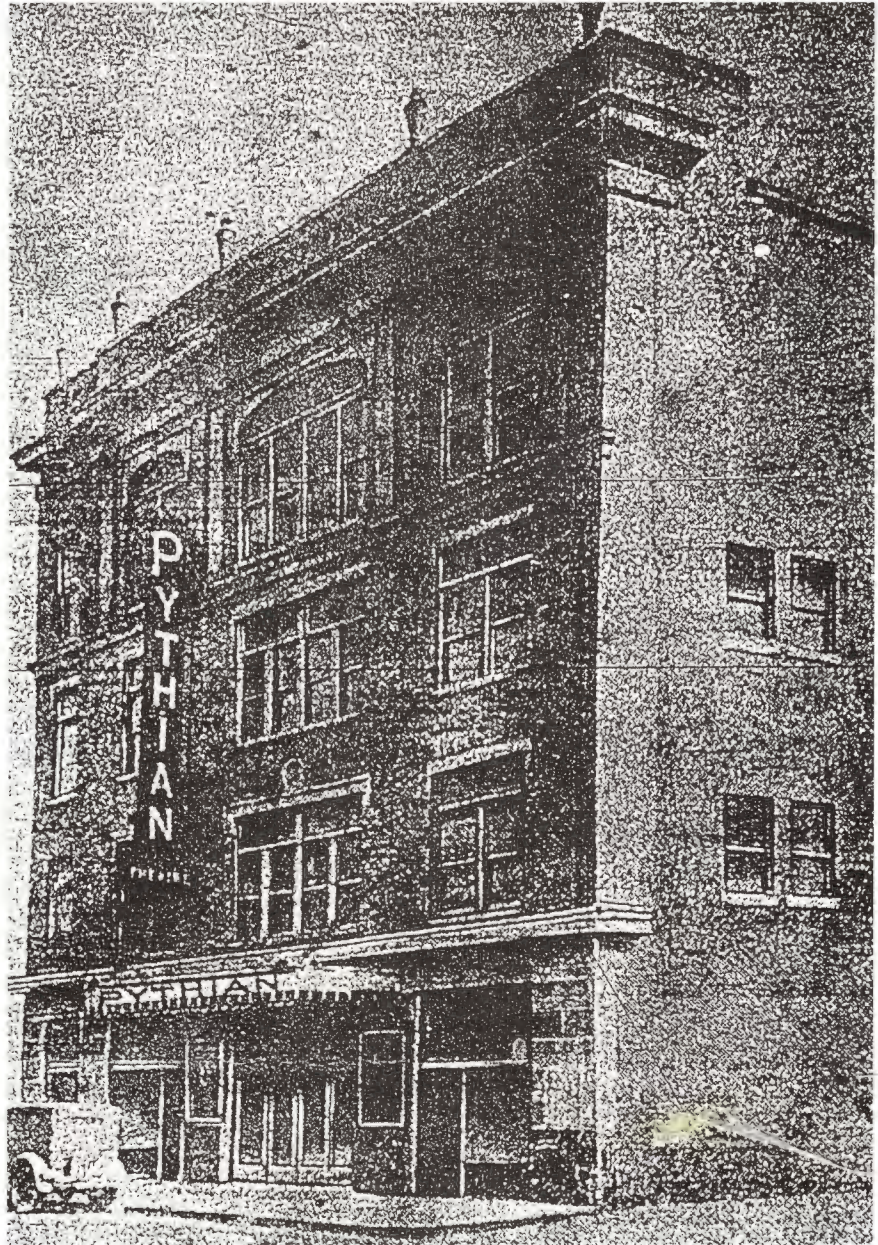
The bands would come to town and they would jam until dawn.

Jimmie Rogers

THE COTTON CLUB

The Cotton Club was on the third floor of the Knights of Pythias Temple at 861-867 Mt. Vernon Avenue. The building was constructed in 1926 for \$126,000. Construction was financed by the Grand Lodge, Knights of Pythias Jurisdiction of Ohio and other lodges in central Ohio. The work was done under the watchful eye of Mr. Robert B. Barcus, Grand Chancellor for the Knights of Pythias of Ohio. The building housed a 650 seat movie theater on the first floor along with a barber shop and a drug store operated by Mr. Waldo Tyler. The second floor contained offices and the third floor contained a large auditorium suitable for dances and other gatherings. It could accommodate one thousand people and had its own kitchen facilities. The fourth floor accommodated lodge rooms "sufficient enough for several lodges to meet at the same time."* The Cotton Club eventually operated in the auditorium and became one of the top show clubs in Columbus. Today, the Knights of Pythias Temple is known as the Martin Luther King Center for the Performing Arts and with its restored theatre, offices and auditorium has become one of the focal points for cultural development on the Near East Side of Columbus.

*Source: *The Columbus Dispatch*
April 18, 1926.



MACON LOUNGE



"Tiny" Bradshaw's band performs in the lounge of the Macon Hotel on North 20th Street.

THE LINCOLN THEATRE

This photograph shows "Tippie" Dyer's band in the ballroom of the Lincoln Theater.



...We enjoyed our stars! Columbus is a friendly town, we always tried to make everyone comfortable...We would close the place at 2:30, turn the lights down and just keep playing, you could do that then...you just can't do that now, you know!

Bill Thornton
Owner, The Belmont Club



OTHER JAZZ CLUBS IN COLUMBUS

THE AMERICAN LEGION HALL
THE LANE-ASKINS CLUB
THE CAROLYN CLUB
THE MACON HOTEL
CAFE SOCIETY
THE KIRI
KITTY'S SHOWBAR
PALM GARDENS
THE FLAMINGO
THE SKYLINE BAR
THE BREEZE
THE CABANA CLUB
THE COPA CLUB
THE HOTEL LITCHFORD
THE YACHT CLUB
THE CLUB JAMAICA
THE LINCOLN BALLROOM
SKURDY'S SHOWBAR
EL CAIRO
THE TAJ MAHAL
THE BELMONT CLUB

Club owners Bill Toler and George Bennett visit the Skyline Bar in the 1940s.

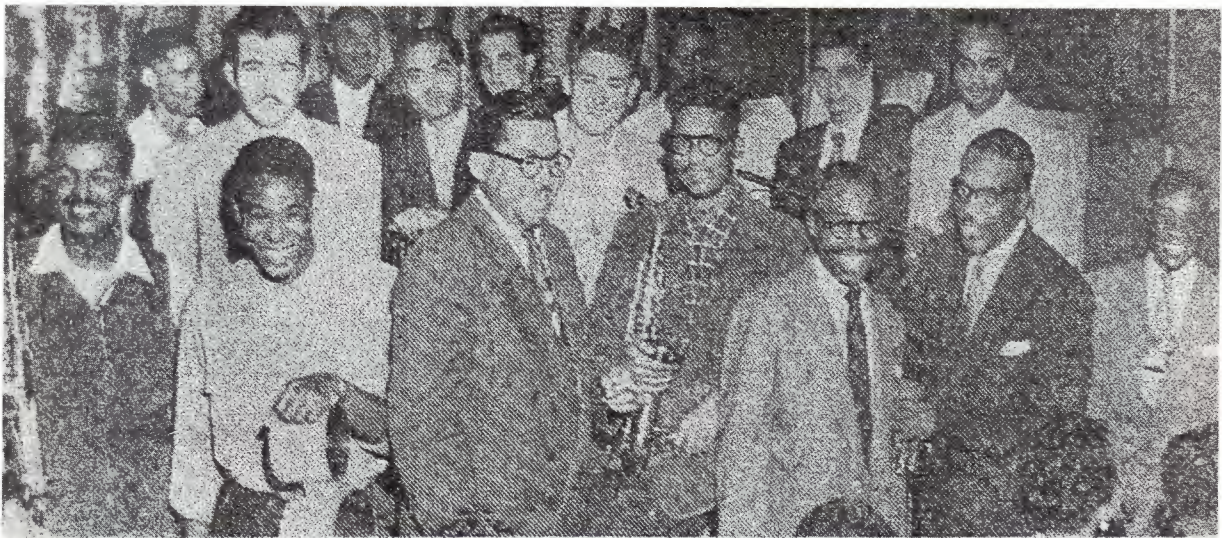
LEGENDARY JAMS

A break in the music brought this group together to pose for a Christmas photo at the Club Regal in 1953. Identified people include from L to R: Manager of the club, Mr. Garlington, unidentified, owner of the club, Dave White, unidentified, unidentified, unidentified, Freda, Eva, Chink, Jean, Dot Banks, Rose, unidentified, unidentified, Sonny (far right rear), Sammy Nowlin (at piano), Jeannette, Leon Banks, Nancy Wilson (second from front), Phil, Mr. Christmon.



FULL SWING

A jam session at the Regal was in full swing when this photo was snapped. Identifiable in the photo are Rusty Bryant, Jimmy Allen, Ziggy Coyle, Billy Johnson, Bill Jones, Art Baskerville, Eddie Colston, Don Tate, Bill Jones, Jimmie Carter, Paul Couser and Wendell Hawkins.



"JAM SESSION AT THE REGAL" WAS in full swing last Tuesday night, when the above photo was snapped by Teddy James. A healthy, enthusiastic crowd enjoyed the antics of visiting musicians who's hot licks and sweet melodies filled every corner of the Melody room. Some of the "sharp n' flat" boys recognized in the pic are: Rusty Bryant, Jimmy Allen, Ziggy Coyle, Billy Johnson, Jimmy Carter, Bill Jones, Art Baskerville, Paul Couser, Wyndell Hawkins and ? ? ? others. How Eddie Jay, NEWS Theatrical Ed, crashed the photo is a dark mystery, because the only tune he can play is his two finger be-bop on a typewriter . . .

JAMMIN' AT THE LINCOLN

A jam organized by the East Side Businessmen's Association at the Club Lincoln, one Sunday in 1956. Included in this photo are Bob Hunter, Eddie Colston, Billy Graham, Eddie Saunders, Sammy Hopkins, Dave Anthony, Nancy Wilson, Rusty Bryant, Johnny Claibourne, Betty Ford and Bob Turner.



MEMORIES OF A JAZZ FAN

In 1928, at the gala opening of the Lincoln Theater, I had a front row seat to hear Sammy Stewart's famous orchestra, having been given the ticket by my cousin Bill Stewart who played alto saxophone in the band. About 1930, the late Bill Jones operated a barber shop in his mother's house on East Long Street, between 20th and 21st Streets. He also played bass fiddle with some local combos. Being a jazz enthusiast, he entertained his customers by playing music while cutting hair. One of his favorite recordings was the classic version of Body and Soul by the great tenor saxophonist Coleman Hawkins. We would listen to that record maybe a dozen times.

I first heard Duke Ellington and McKinney's Cotton Pickers at the Pythian Temple Ballroom and Ella Fitzgerald with Chick Webb at Lane Askins night club.

Later on, when the big bands faded out

and combos became prominent, the Club Regal, the 502, Cadillac Club, Trocoveria and The Downbeat Club were some of the favorite places frequented by my wife and I. This is when we were able to hear all the best local talent and such great out of town musicians as Gene Ammons, Sonny Stitt, Lester Young, Eddie "Lockjaw" Davis, Jimmy Smith, Ben Webster, Coleman Hawkins, John Coltrane, Illinois Jacquet, Charlie Parker, Fats Navarro, Oscar Peterson, Julian "Cannonball" Adderly, Bill Dogett, Johnny Hodges, Jimmy McGriff, Groove Holmes, Max Roach, Art Blakey, James Moody, Miles Davis, Roy Eldridge and Dizzy Gillespie.

We became friends with many local and out of town musicians, enjoying numerous memorable occasions with them at our home with jam sessions and camaraderie.

Dr. Kenneth Allen



Above: Frequent jam sessions at the home of Kenneth and Lillian Allen brought together local and touring national musicians who played late into the evening to the great enjoyment of the Allen guests. Pictured here are Bill Stewart Jr. and Wendell Hawkins.



Left: Waiting for the band to start in the Regal, circa 1953. L to R: Kathryn White, Lillian Allen, Jeannie Holloway, William "Bubbles" Holloway, Kenneth Allen, Arthur Calloway, Helen Calloway.

OWEN “COUNT” CARMON



The “Count” playing swinging sounds on his popular 1960s radio show.

Carmon, or the “Count” as he likes to be called, is an active member of The Columbus Jazz Society and a radio personality well known for his 1960s Saturday Jazz program on WOSU, the radio station affiliated with The Ohio State University. Among his fans was a group called the 511 Jazz Club which was made up of musicians and non-musicians who were interested in Jazz and who were incarcerated in The Ohio Penitentiary. The group began corresponding with the “Count” and he discovered they were working with very few instruments and were allowed one practice session a week. *I talked alot and begged a little* says the “Count” but little by little, with his support and the help of Ron Albee, Gerry Mayo, Chuck Sherer and Fred Edwards the group began to attract a growing number of people who were willing to help them. The work of the “Count” and his friends has reached far beyond prison walls and is an effort well worth recognition.



The Columbus Jazz Society on the occasion of a visit to the Ohio Penitentiary. Carmon is on the far right, Peerenboom is ninth from the left.

FRITZ “THE NITE OWL” PEERENBOOM

Peerenboom has been a fan of Jazz for as long as he can remember. He moved to Columbus in the early 1950s, and was influenced by radio personalities Eddie Saunders, Irwin “The Earlyworm” Johnson and Bill Ellis. He became a dee jay in 1959 and has since promoted Jazz and local Jazz musicians on five separate radio stations.

GROUP: an assemblage of persons, an aggregation, a collective, gathered for a common purpose or because of similarities

The below listed groups are active in the preservation and performance of Jazz music in Columbus.

The Columbus Jazz Society (CJS)

The Columbus Jazz Society was founded in 1961 by a group of local Jazz enthusiasts. The group's members are very active in the preservation and presentation of Jazz music in Columbus and have hosted numerous events and organized programs bringing Jazz to central Ohio schools and prisons. CJS also presents awards to persons who have done exceptional work toward the promotion or preservation of Jazz in Columbus.

Society of Creative Arts Talent (SCAT)

SCAT is dedicated to the preservation and the continuance of live Jazz performance. Annually SCAT awards the Rahsaan Roland Kirk award for lifetime achievement in Jazz. Additionally the group presents the Ron Clark Jazz Masters Of The Arts Concert on a bi-annual basis. Members of the organization are active in the preservation of Jazz heritage in Columbus.

589 Musical Arts Society

The 589 Musical Arts Society is a volunteer organization incorporated for the purpose of the preservation, development and promotion of African-American culture and music. Goals of the organization include: to research African-American musical culture, to develop a music library, to provide programs and performances based on the research; to provide instruction and or support to young artists; to increase the visibility and increase the quality of the African-American musical culture.

Jazz Arts Group (JAG)

JAG was founded in 1972, for the purpose of preservation, promotion and encouragement of the appreciation of Jazz as a viable art form in Central Ohio, JAG performs at 28 subscription concerts annually which feature internationally known guest artists including Clark Terry, Harry "Sweets" Edison, Doc Severinsen, Cozy Cole, Joe Williams, Benny Carter, Tony Bennett, Phil Woods, Brecker Brothers, Marshall Royal, Al Grey, Harold Jones, and Norris Turney, to mention just a few. JAG also performs with the City of Columbus Music in The Air program and at The Columbus Jazz and Ribs Festival.



An aggregation of Jazz fans gathered at the Club Regal in 1946. L to R: Franklin Devon Prillerman, Lawrence "Biggie" Prillerman, Byrd Prillerman, Billy Prillerman, Jim Page, Amelia Prillerman Phillips, Robert Lewis, Delores Marie Prillerman and Cool Cat.

THE AMERICAN FEDERATION OF MUSICIANS LOCAL # 589

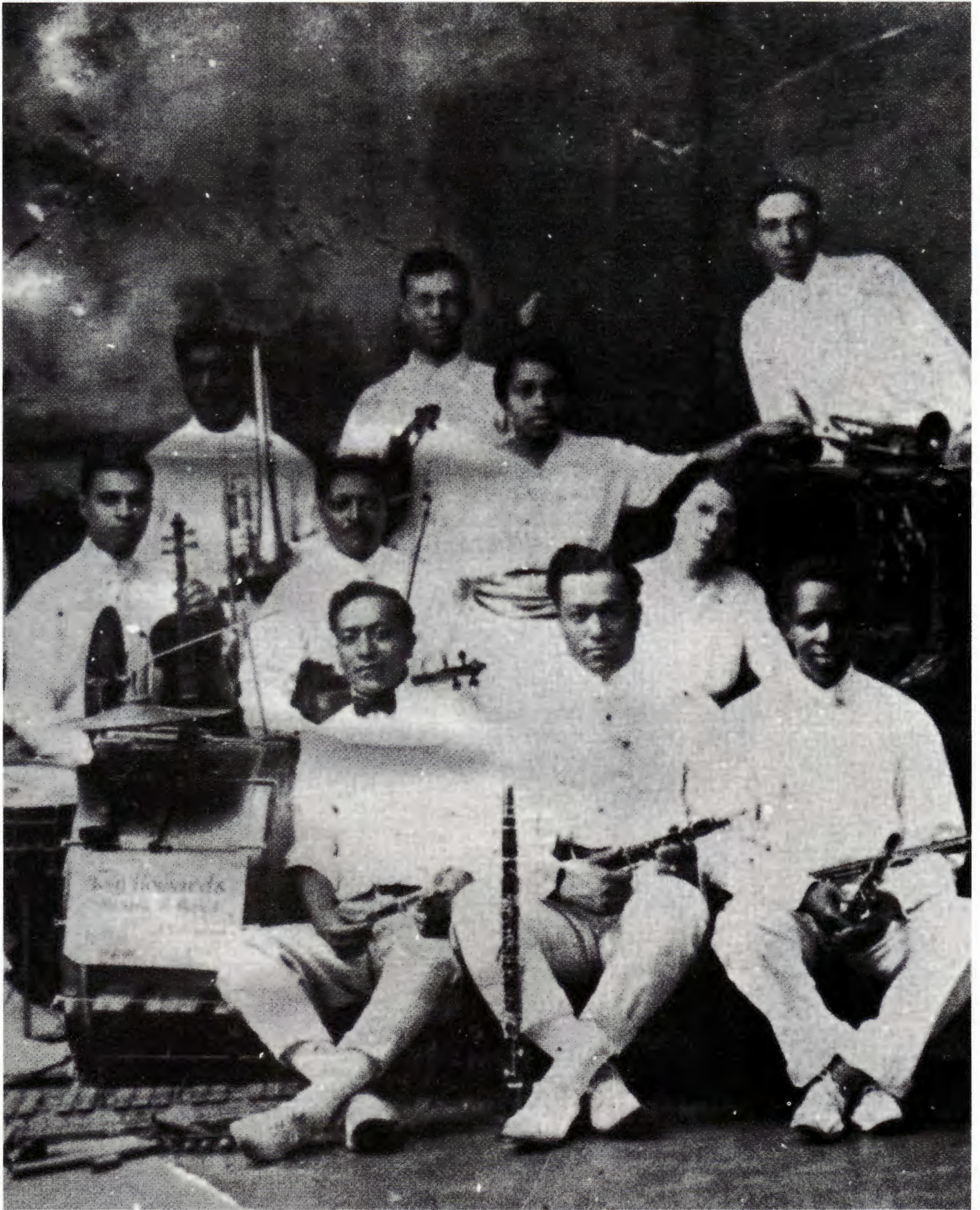
The American Federation of Musicians Local 589 offices were located at 52 North Garfield Avenue. In the time of the Local's formation, all of the locals were segregated. The African-American musicians belonged to Local 589, and the White musicians belonged to Local 103.

The Local 589 offices were in a large, old house. Office space and practice rooms were downstairs, while the upstairs was leased out as a club called the Downbeat Club — some people have called it the Downbeat Room. It is said that the walls were removed to make the space upstairs into one big room with a bar.

Downstairs, the business of organizing Columbus' African-American musical talent was ongoing. The Local hall provided practice rooms in the rear of the building. No one has made any comments about usage of the basement or attic. In 1960, a desegregation order was signed, and AFM Local 589 was presented with a choice: be absorbed into Local 103 and become Local 103-589 or disband entirely and let each individual make his own decision about joining AFM Local 103. The group decided to disband Local 589 completely.

No longer in existence, the American Federation of Musicians Local 589 and the Downbeat Club have become the source of legends. Stories are told of jam sessions that went on all night long or crowds so big they stood on the sidewalk to hear the music. Younger musicians speak of the Local hall as a place where they learned from the "Old Masters."

The American Federation of Musicians Local 589, although gone in physical presence, still stands in the hearts of many area musicians.



SO THAT IT WON'T BE TOTALLY LOST...

**Old Standards,
that's where it's at,
when music was music.
Still is...**

**Hope we can continue to keep it alive
so that it won't be totally lost,
especially to the young generation.**

**Badly needed,
badly needed.**

Billy Brown
as told to Arnett Howard

LISTEN FOR THE JAZZ 1988/1989

The research for the book you hold in your hands involved more than putting together old memories. It also involved making some new ones. In 1988 and 1989, *Listen for the Jazz*, as a part of the Hot Times in Olde Towne Festival, hosted all-day jazz concerts, jams and panel discussions featuring historic slide shows, lots of wonderful music and tons of old stories. The following photos include a selection of some familiar names.

MR. J. LEROY BOWEN

Pictured here are Leroy "Curly" Bowen and Arnett Howard chatting backstage, September, 1989. Mr. Bowen was an active member of the the Harmonaires throughout their career.



RUSTY AND "STIX"

Rusty Bryant and Jimmie "Stix" Rodgers sharing a laugh in the audience, September, 1989.



GENE AND CRAIG

Gene Walker and Craig McMullin concentrate on a tune, September, 1989.



RENFRO AND BASKERVILLE

Paul Renfro on the left and Art Baskerville on the right bring in equipment for their performance, September, 1989.



BILLY BROWN

Billy Brown plays the drums with Gene Walker's Generations, September, 1989.

ALSTON & McMULLIN

Arnett Howard interviews Bobby Alston and Craig McMullin on stage, September, 1989.





ANDREW WATERS

Andrew Waters plays saxophone with Gene Walker's Generations at Hot Times in Olde Towne, 1989.

MEL ALLEN

Mel Allen playing percussion with Gene Walker's Generations, September, 1989.



LEROY STEPHENS

Leroy Stephens playing on stage,
September, 1989.



BASKERVILLE AND SMITH

Art Baskerville and Fred Smith
enjoy a musical moment on the
stage, September, 1989.





BACKSTAGE

Arnett Howard proudly poses with Raleigh "Old Boss" Randolph, Leroy Stephens and Paul Renfro, backstage before their performance at the Hot Times in Olde Towne Festival, September, 1989.

BOBBY FLOYD

William T. McDaniel interviews Bobby Floyd backstage, during the Hot Times in Olde Towne Festival, September, 1988.



LISTEN FOR THE JAZZ 1990

In 1990, the musicians who participated in historic jams and discussions formed the **Listen For The Jazz All-Star Band** and took their “act” on the road. The ever-changing performance ensemble has played at ComFest '91 & '92 and Comin' Home '92 in addition to Hot Times In Olde Towne.



SAMMY HOPKINS

Sammy Hopkins “cooks” at the Premiere party 1990.



FAMILY TRADITION

Raleigh Randolph, performing at Hot Times 1990. Raleigh is the son of Harlan “Raleigh” or “Ol Boss” Randolph.



MARIE WALKER

Marie Walker sings for the Premiere, 1990.



ANNA BISHOP

Project collaborator, poet, historian and Jazz singer, Anna Bishop enlightens the audience about Columbus history.



A GREAT JAM

L to R: Roger Hines, Hank Marr, Mara Crisp, Sammy Hopkins, Lee Savory.



WALKER AND SAVORY

Marie Walker and Lee Savory sharing a laugh at the Premiere.

PROUD PARTICIPANTS

All proud smiles on this group.
L to R: Arnett Howard, Earl Hood,
Anna Bishop, Emile Leon.



LEE SAVORY

Lee Savory plays in a cool pose,
Hot Times 1990.



TURNER AND CHERRY

Janie Turner and Dennis Cherry
are all smiles at the premiere,
1990.





LEON AND WALKER

Fooling around backstage. Emile Leon and Gene Walker 1990.



"RUSTY" BRYANT

"Rusty" Bryant playing sax with the All Stars.



POWERS AND HOPKINS

Proudly sharing autographs. Dave Powers and "Sammy" Hopkins checking out the new book.

LISTEN FOR THE JAZZ 1991

THE 1991 ALL-STARS

The 1991 All Stars including: Jeff Lee, Don Bullard, Steve Grier, Gene Walker, Lee Savory, Paul Renfro, Paul Cousar, Art Baskerville, Derek DiCenzo, Louis Tsamous.



STEVE GRIER

Steve Grier ready on percussion, Hot Times.



DAVID POWERS

Accomplished keyboard player and composer, Dave Powers in a playful mood.





JAZZY FANS

Sharing a laugh in the audience are Anna Bishop, to the left and behind Bobby Alston.



MORE ALL-STARS

The All Stars with honored guest: L to R: Jeff Lee, Steve Grier, Tony Jacobs, Gene Walker, Lee Savory, Harlan "Raleigh" Randolph, Paul Cousar, Dave Powers, Art Baskerville, Joe Ong.



BACKING THE VOCALS

Backing the vocals, L to R: Gene Walker, Paul Renfro, Vaughn Wiester.

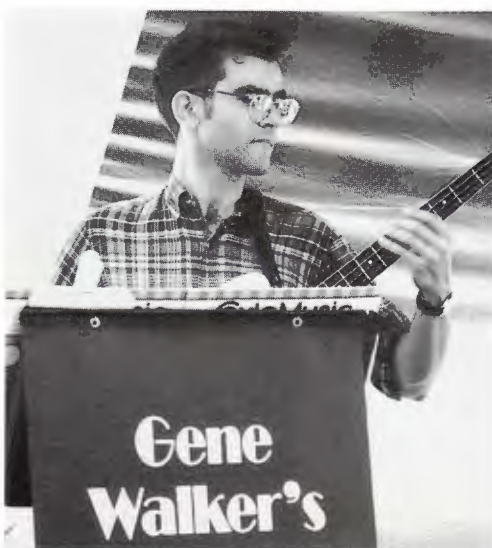
“OL’ BOSS”

1991 Key Note Award Recipient Harlan “Raleigh” Randolph, honored guest, singing at Hot Times ’91.



DEREK DI CENZO

Derek DiCenzo is an accomplished guitarist who is as comfortable with an electric guitar as a stand up bass, in performance with Gene Walker’s Cotton Club Orchestra at Hot Times ’91.



EDDIE NIX

In good form, “Eddie” Nix at Hot Times ’91.





ART BASKERVILLE

Studied look by Arthur "Art" Baskerville at Hot Times '91.



SMOOTH DELIVERY

The smooth delivery of Don Bullard with L to R: Lee Savory, Gene Walker, Paul "P.C." Cousar, Derek DiCenzo, Art Baskerville.



ENJOYING THE DAY

Enjoying the day are L to R: Paul "P.C." Cousar, Bobby Shaw, Paul Renfro, Ron Coleman.

COMFEST

The All-Stars at ComFest, 1992. The band included: Gene Walker, Lee Savory, Art Baskerville, Paul Cousar, Paul Renfro, Eddie Nix, Derek DiCenzo, Tom Carroll, Tony Jacobs, Reggie Jackson, Dave Powers, Don Bullard, and featured a guest performance by Sammy Hopkins.



On stage at ComFest L to R: Dave Powers, Art Baskerville, Derek DiCenzo, Tom Carroll, Gene Walker, Paul Renfro, Reggie Jackson, Paul Cousar, Tony Jacobs, one of the stage hands, Lee Savory.

COMIN' HOME

The All-Stars play at Comin' Home. Featured singers included: Marie Walker, Christine Kittrell, Mara Crisp, Jeannette Williams, Raleigh "Ol Boss" Randolph and Sonny Craver. In the Band were: David Powers, Gene Walker, Art Baskerville, Reggie Jackson, Eddie Nix, Paul Cousar, Paul Renfro, Lee Savory, Derek DiCenzo, Rich Pulin, Tom Carroll, and Mark Johnson.



Making GREAT music, L to R: Derek DiCenzo, Paul Cousar, Sonny Craver, Christine Kittrell, Gene Walker, Mark Johnson, Mara Crisp, Lee Savory, Jeannette Williams, Rich Pulin.

TONY WEST AND THE IMANI THEATRE FOLK

Throughout the *Listen For The Jazz* effort Tony West and The Imani Theatre Folk have performed, illustrating the roots of rhythm, not only of Jazz, but of all modern music.



EVEN SILENCE IS PART OF MUSIC!

A tribute to musician and teacher Royal "Rusty" Bryant brought together L to R: Steve Grier, Vince Andrews, Billy Brown and Grover Washington.

Washington, who as a youth, lived in Columbus, was influenced by the Jazz scene and remembers Bryant; *He taught me to be a complete musician, to keep tunes in their style, don't take them away from their concept. He showed me fingerings and spacings. Rusty would say music is like fine wine, it has to breathe too.*

*Even silence is a part of music!**

Grover Washington, Jr.

* As quoted in Arts Midwest, Jazz Masters Journal, 1991





THANKS

Sincere appreciation is expressed to all who contributed.

Their spirit of giving has enriched the entire community and through this book will continue to teach and enrich generations to come.

COLLABORATORS

GARLENA BAUER

Bauer is a Professor of Sociology at Otterbein College and an avid Jazz fan. Her works include numerous articles for Columbus Art and other publications. Her work for the Listen For The Jazz project involved not only her love of music but also her understanding of womens' issues and took an enormous amount of time.

ANNA BISHOP

Bishop is a member of the Ohio Women's Hall of Fame, a published author and a local historian. She has been active in the Near East Side community for many years and has contributed both her poetry and biographical writings to this project. Bishop serves as the Master of Ceremonies at the performance segments connected with *Listen for the Jazz*. Bishop is currently completing her book *Beyond Poindexter Village, The Blackberry Patch III & IV*, and working with The Ohio State University Black Studies Department.

CHARLES EINHORN and LYNN STAN

Charlie Einhorn and Lynn Stan, who provided publishing, writing, and editing expertise in producing this book, are co-owners of EinhornStan, a marketing firm specializing in publicity services to arts organizations and individuals. Stan, a Columbus native, has previously worked as a marketing specialist for BalletMet and the Leo Yassenoff Jewish Center Cultural Arts Department. Einhorn, a resident of the Near East Side, developed a genuine love for jazz at an early age. He is an arts commentator who has written jazz features and other stories. EinhornStan received the Greater Columbus Arts Partnership Award in 1992.

ARNETT HOWARD

Throughout the years, Arnett Howard has collected, documented and organized materials dealing with African-American musicians resulting in *A Musician's Scrapbook*, a pictorial and audio chronology of musicians from 1890 to the present day. Howard offered portions of his unpublished collection to *Listen for the Jazz* for publication in the hopes that interest will be increased for and about African-American musicians and the contributions they have made to American culture. Howard is the leader of Arnett Howard and the Creole Funk Band, which tours internationally and is one of Columbus' most popular groups.

FRANCES JOHNSON

Johnson has had an interest in music all of her life. Her interest in Jazz stems from her work as a bartender in various clubs in Columbus and through her first husband Mitchell T. Robinson who was a Jazz drummer. Johnson brought to the Listen For The Jazz project her extensive collection of photos and a wealth of information which she has collected through the years.

EDWARD LENTZ

Lentz is a published author, past director of the Columbus Landmarks Foundation and a local historian. His efforts have done much to preserve and document Columbus history and individual neighborhood history. Lentz did his graduate work at The Ohio State University focusing on the emergence of the African-American community in Columbus and the development of the Columbus Urban League.

AMOS LYNCH

Lynch is the General Manager of The Columbus Call and Post newspaper, whose offices are near the corner of East Long Street on Hamilton Park. Lynch graciously opened his enormous photo archives to researchers for the Listen For The Jazz project. Lynch's work toward preserving the history of Columbus' Near East Area is ongoing. He has received the National Newspaper Publishers Association Award For Public Service and Best Promotion Of The Black Press. Formerly, he was the entertainment editor of The Ohio State News and The Ohio Sentinel.

STEVE MAR

Mar moved to Columbus with American Electric Power Company in the 1980s and is a resident of the Near East Side. His lifelong interest in jazz drew him to the *Listen for the Jazz* project, for which he has served as research coordinator. Mar also served as stage manager for the performance segments of the project.

WILLIAM T. McDANIEL, Ph. D.

McDaniel is chairman of the Department of Black Studies at The Ohio State University, director of Jazz Studies and director of the OSU Jazz Lab Ensemble, after directing the Jazz Lab for 8 years. He is an accomplished musician and arranger whose list of credits includes working with many of the world's greatest jazz musicians. McDaniel is a founder of the National Black Music Caucus and serves as an on-site evaluator of the Midwest Region for the jazz panel of the National Endowment for the Arts. McDaniel is listed in *Who's Who in Black America* and *Who's Who of Music and Musicians*.

DAVID W. MEYERS

Meyers is a music historian and aficionado. He is the author of *Electric Dreams and Mustard Sandwiches*, is the Assistant Editor of *Columbus Unforgettables*, where he was involved in the authorship of numerous stories, and has contributed numerous stories, anecdotes and discographies to this text.

LAWRENCE "BIGGIE" PRILLERMAN

Lawrence Prillerman grew up around music. He had two uncles, both named Lawrence, who were accomplished piano players. Sax player, Jazz fan, promoter and with his brother William, "Biggie" owned Prillermans' Varieties Record Shop which was located on E. Long Street. Prillerman is active in the preservation and promotion of Jazz in the city.

TOM SMITH

Smith is a musician and local historian. Among Smith's memorabilia collection are the remnants of Carl "Battle-Axe" Kenny's estate, including letters, clippings and some photographs. Smith began his musical career with a band called the Load and currently works with the Danger Brothers Band. Tom resides in the Near East Side of Columbus. His current historical effort is a documentary project about the Columbus Police Department.

GENE WALKER

Organizers of *Listen for the Jazz* asked Gene Walker to write down paragraphs about musicians who had influenced him as he grew in experience. Walker gave 100% in his efforts to help this project. Walker had much to say about his experiences growing up in Columbus. He currently leads Gene Walker's Generations and teaches in the Columbus Public School system and at The Ohio State University.

CANDICE WATKINS

Watkins lives in the Near East Side of the City of Columbus. She is past president of the Olde Towne East Neighborhood Association, is director of Hot Times in Olde Towne and has served as project director and coordinator for *Listen for the Jazz*. Watkins continues to serve the community as a commissioner with the Near East Area Commission and as organizational director of the Arts Foundation Of Olde Towne.

PHOTO CREDITS

Some of the photographs contained in this book have come from an unpublished collection compiled by Arnett Howard, which he titled *A Musician's Scrapbook*. Howard allowed *Listen for the Jazz* to use portions of his collection as a basis for this volume, and he wishes to graciously acknowledge the following people and businesses for their contributions.

The Columbus Illustrated Record

The Ohio Historical Society

The Columbus Dispatch

Bill Carter

Kaye Woodruff

Vernon Dixon

Lucien Wright

Paul Tyler

Earl Hood

Bill Stewart, Sr.

John Baker

The Pictorial History Of Jazz

Mrs. Percy Lowery

Jimmie Carter

Clarence Olden

Eddie Nix

Phil McDade

The Columbus Call And Post

Dave Newlin

Harlan "Raleigh" Randolph

Sheila Kidd

Hank Marr

Bobby Shaw

Gene Walker

Ted Turner

Sammy Hopkins

Ralph Jones

Paul Renfro

PHOTO CREDITS

Many photographs have come from sources other than *A Musician's Scrapbook* and are credited as follows:

Rae Ann Johnson
The Ohio Historical Society
The Columbus Dispatch
The Columbus Citizen Journal
Jimmie "Stix" Rogers
Rusty Bryant
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Lucien Wright
Fred Smith
Wm. "Jimmy" Allen
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Owen "Count" Carmen
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James "Uncle Dave" Davis
The Ernie Brown Family
The Marion Richardson Family
Dwight Sharp
Edith Clark
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Lewis E. Williams
Eugene Wise III

ERRATA!

OOPS We made some mistakes! On this page we tried to correct as many as we could. In addition, some people who were listed as unidentified or unknown have since been identified.

Page 27, Lucien Wright says he is not the boy in the photo but it was a fellow he knew, he was the same age.

Page 30, Clint Moorman's name is misspelled

Page 34, "Sloc" Gilchrist's name is misspelled.

Page 39, the unknown pianist is named James C. Parks. Parks also played in Phil McDade and Earl Hood's bands until the 60s, when he left Columbus to assume the Regional Accounting Director's position for the U.S. Postal Service in Cincinnati.

Page 45, Cal Grear's name is misspelled.

Page 49, the title of the movie with the Harmonaires should be One Too Many.

Page 50, Ragland Reed's name is misspelled.

Page 51, The man listed as Fugate Page is Harold Clark.

Page 57, Sylvester Burch's name was misspelled. This has been corrected in edition II.

Page 57, The unidentified pianist is Mira Grandison.

Page 58, Paul Cousar's name was misspelled. This has been corrected in edition II.

Page 62, a poem by Billy Brown was incorrectly quoted. The correct version is printed in edition II

Page 72, in the text about Jimmie "Stix" Rogers, and on page 81 in the text about William "Ziggy" Coyle, Alan Abel's name is spelled incorrectly .

Page 81, the unidentified Bass player is believed to be Willie Ruff.

Page 84, Ernie Brown was a popular guitarist. No one can remember what he was doing at the piano in that photo.

Page 85, in the text about "Rahsaan" Roland Kirk, it states that he was born Roland Kirk. He was actually born Ronald Kirk. People who knew him then, still refer to him as Ronnie. "Rahsaan" was said to have come to him in a dream and all we know about Roland is that he chose it.

Page 120, The middle photo has been reversed it reads R to L.

Page 141, the word BancOhio is misspelled as Bank Ohio.

Page 147, the word sometime should be spelled sometimes.

Selected

DISCOGRAPHY

ARCHIE "STOMP" GORDON

DAMP RAG b/w FAT MAMA BLUES (Decca, 1952)

OOOH YES b/w PLEASE DON'T PASS ME BY (Decca, 1952)

HIDE THE BOTTLE b/w DEVIL'S DAUGHTER (Decca, 1952)

PENNIES FROM HEAVEN b/w MY MOTHER'S EYES (Decca, 1952)

SLOW DADDY BLUES b/w DRAGNET (Mercury, 1953)

JUICY LUCY b/w WHAT'S HER WHIMSEY DR. KINSEY (Mercury, 1953)

STOMP'S BOOGIE b/w CAPTAIN VIDEO (unknown, 1954)

THE GRIND b/w DON'T DO ME THAT WAY (Chess, 1955)

OH TELL ME WHY b/w RIDE SUPERMAN RIDE (Savoy, 1956)

RUSTY BRYANT

Singles:

NIGHT TRAIN b/w CASTLE ROCK (Carolyn, 1954)

ALL NITE LONG b/w CASTLE ROCK (Dot, 1955)

PINK CHAMPAGNE b/w SLOW DRAG (Dot, 1955)

HOUSE ROCKER b/w DANGER BLUES (Dot, 1955)

BACK STREET b/w RECORD DELIVERY BLUES (Dot, 1955)

MERRY GO ROUND b/w BLOW RUSTY BLOW (Dot, 1955)

HOT FUDGE b/w RIDIN' WITH RUSTY (Dot, 1956)

THE HONEY DRIPPER b/w MOONLIGHT GARDEN STOMP (Dot, 1956)

DON'T TELL ME b/w FOOT STOMPIN' (Dot, 1956)

HONKY TONK NO. 2 b/w LONELY CRYIN' HEART (Dot, 1956)

KITTY HAWK b/w LITTLE HANK'S WALK (Dot, 1956)

FRANKIE AND JOHNNY b/w I NEED SOMEBODY (Dot, 1957)

SOUL LIBERATION (Parts I & II) (Prestige, 1970)

PEOPLE LOVE PEOPLE IN LOVE b/w THE GOOD LIFE (Sir-Loin, 1967) [Pauline Carpenter]

WATERMELON MAN YA ALL b/w BY THE TIME I GET TO PHOENIX (New Frontier, 1967)

NUMBER ONE b/w NUMBER ONE (Bell, 1968) [Bill Moss]

ZOO BOOBALOO (Parts I & II) (Prestige, 1969)

ALL I NEED TO MAKE IT b/w NUMBER ONE (Capsoul, 1970) [Bill Moss]

FIREATER b/w THE HOOKER (Prestige, 1971)

Albums:

ALL NITE LONG (Dot, 1956)

RUSTY PLAYS JAZZ (Dot, 1958)

AMERICA'S GREATEST JAZZ (Dot, 1961)

LIVE AT THE CLUB 502 (King, 1964) [Hank Marr Quartette]

JAZZ HORIZONS (King, 1965)

RUSTY BRYANT ON STAGE (King, 1965)

THAT HEALIN' FEELIN' (Prestige, 1968) [Richard "Groove" Holmes]

BOOGALOO JOE (Prestige, 1969) [Boogaloo Joe Jones]

BLACK FEELING (Prestige, 1969) [Johnny "Hammond" Smith]

NIGHT TRAIN NOW! (Prestige, 1969)

SOUL TALK (Prestige, 1969) [Johnny "Hammond" Smith]

RUSTY BRYANT RETURNS (Prestige, 1969; reissued 1988)

RIGHT ON BROTHER (Prestige, 1970) [Boogaloo Joe Jones]

BLACK ON BLACK (Prestige, 1970) [Sonny Phillips]

WA-TU-WA-ZUI (Prestige, 1970) [Charles Kynard]

SOUL LIBERATION (Prestige, 1970)

FIREATER (Prestige, 1970)

SNAKE RHYTHM ROCK (Prestige, 1972) [Boogaloo Joe Jones]

WILD FIRE (Prestige, 1972)

FOR THE GOOD TIMES (Prestige, 1973)

FRIDAY NIGHT FUNK FOR SATURDAY NIGHT BROTHERS (Prestige, 1973)

UNTIL IT'S TIME FOR YOU TO GO (Prestige, 1974)

GIANTS OF THE FUNK TENOR SAX (Prestige, 1970s) [Compilation]

GOD GAVE ME A SONG (1970s) [Leroy Jenkins]

RUSTY RIDES AGAIN WITH BOSS 4 (Phoenix, 1980)

THE STARTING FIVE (1986) [Jimmy McGriff]

THE MITCHELL-RUFF DUO

APPEARING NIGHTLY (Roulette, 1957)

THE MITCHELL-RUFF DUO (Epic, 1956)

JAZZ MISSION TO MOSCOW (Forum, 1959)

THE MITCHELL-RUFF TRIO (Atlantic, 1966)

RAHSAAN ROLAND KIRK

Singles:

KIRK'S WORK b/w DOIN' THE SIXTY EIGHT (Prestige, 1961) F

FUNK UNDERNEATH Part 1 b/w FUNK UNDERNEATH Part 2 (Prestige, 1961)

DOMINO b/w 3-IN-1 WITHOUT THE OIL (Mercury, 1961)

BERKSHIRE BLUES b/w DIRTY MONEY BLUES (Mercury, 1963)

HERE COMES THE WHISTLEMAN b/w MAKING LOVE AFTER HOURS (Atlantic, 1966)

Albums:

EARLY ROOTS (King/Bethlehem, 1956)

NOW PLEASE DON'T YOU CRY, BEAUTIFUL

EDITH (Verve, 1959)

TRIPLE THREAT (King, 1960)

INTRODUCING ROLAND KIRK (Argo/Cadet, 1960)

FUNK UNDERNEATH (Prestige, 1961)

THREE FOR DIZZY (Prestige, 1961)

KIRK'S WORK (Prestige, 1961)

WE FREE KINGS (Mercury, 1961)

DOMINO (Mercury, 1962)

FEEL REAL (Smash, 1962) [Eddie Baccus]*

REEDS AND DEEDS (Mercury, 1963)

MEETS THE BENNY GOLSON ORCHESTRA

(Mercury, 1963)

IN COPENHAGEN (Mercury, 1963)

GIFTS AND MESSAGES (Mercury, 1964)

I TALK WITH THE SPIRITS (Limelight, 1964)

FEATURING ELVIN JONES (Limelight, 1965)

RIP, RIG & PANIC (Limelight, 1965)

SLIGHTLY LATIN (1965)

HERE COMES THE WHISTLEMAN (Atlantic, 1966)

THE INFLATED TEAR (Atlantic, 1967) aka THAT'S

JAZZ NO. 3 LEFT AND RIGHT (Atlantic, 1968)

EXPANSIONS (Atlantic, 1968)

VOLUNTEERED SLAVERY (Atlantic, 1968)

THE JAKI BYARD EXPERIENCE (Prestige, 1968) [Jaki Byard]

RAHSAAN/RAHSAAN (Atlantic, 1970)

NATURAL BLACK INVENTIONS (Atlantic, 1971)

BLACKNUSS (Atlantic, 1971)

THE BEST OF RAHSAAN ROLAND KIRK (Atlantic, 1972)

A MEETING OF THE TIMES (Atlantic, 1972) [with Al Hibbler]

PREPARE THYSELF TO DEAL WITH A MIRACLE (Atlantic, 1973)

THE CASE OF THE 3 SIDED DREAM IN AUDIO COLOR (Atlantic, 1975)

OTHER FOLKS MUSIC (Atlantic, 1976)

THE RETURN OF THE 5000 LB. MAN (Warner Bros., 1976)

KIRKATRON (Warner Bros., 1976)

PRE-RAHSAAN (Prestige, 1978)

THE VIBRATION CONTINUES (Atlantic, 1978)

BOOGIE-WOOGIE STRING ALONG FOR REAL (Warner Bros., 1978)

THE JAZZ CORPS (Pacific Jazz, 1960s)

KIRK'S WORKS (EmArcy, 1960s)

OH YEAH (Atlantic, 1970s) [Charlie Mingus]

THE ART OF RAHSAAN ROLAND KIRK (Atlantic, 1970s)

BRIGHT MOMENTS (Atlantic, 1970s)

MINGUS AT CARNEGIE HALL (Atlantic, 1970s)

* Kirk uses the pseudonym "Theoshis Tannis"

HARMONAIRES

SPIRITUALS (Varsity 6915, 1957)

Singles:

LIVE HUMBLE b/w SWING LOW SWEET CHARIOT (Varsity, 1957)

VELVET EYES b/w unknown (KayBee, 1951)

I DON'T KNOW WHY I LOVE YOU b/w unknown (KayBee, 1951)

BLOW OUT ALL THE CANDLES b/w THE SECRET OF HAPPINESS (Buddy Cotter and the Cotter-Pins) (Kryslar, 1957)

OLD FAITHFUL AND TRUE LOVE b/w DROP ME A LINE (King, 1957) [Bonnie Lou with the Harmonaires Quartet]

ROCK LOVE b/w EBONY EYES (DeLuxe, 1957)

[Elaine Gay with The Five Harmonaires]

POLLY WOLLY DOODLE O-LAY b/w BLUEBERRY HILL (DeLuxe, 1957) [Elaine Gay with the Harmonaires uncredited]

KENTUCKY BABE/DREAM b/w DIDN'T IT RAIN/LIVE HUMBLE (Royal, 1950s)

SAMMY STEWART

The '78's issued may be the first recordings by a Columbus band, differed little from the capital city days. Reissued under the names Golden Gate Orchestra and Broadway Melody Makers.

From *Jazz Records 1897-1942*

Sammy Stewart's Ten Knights of Syncopation: Sammy Stewart - p dir. Fats Robins - Eugene Hutt - t/Mance Worley - tb/Bill Stewart - Harley Washington - Roy Butler - cl-as-ts/Millard Robins - bsx/Paul Jordan - vn/Lawrence W. Dixon - bj/Dave Smallwood - d. Chicago, August, 1924.

MANDA b/w MY MAN ROCKS ME Paramount, 1924 20340

COPENHAGEN Pm 1924 20359

Sammy Stewart and His Orchestra: Sammy Stewart
- p dir. George Dixon - Leon Scott - t/Kenneth
Stewart - tb/Bill Stewart - Frank Fowler - as/Paul
Tyler - ts/Ed Carry - bj/Mance Worley - sb/Dave
Smallwood - d. Chicago, September 6, 1928.
'CAUSE I FEEL LOW DOWN b/w 'OL' MAN RIVER
Voc 1928 15724

Chicago, October 3, 1928

CRAZY RHYTHM b/w WOB-A-LY WALK Voc 1928
15734

NANCY WILSON

New Grove Dictionary of Jazz

Macmillan Press Ltd London

NANCY WILSON/CANNONBALL ADDERLEY (Cap,
1962 ST1657)

YESTERDAY'S LOVE SONGS, TODAY'S BLUES
(Cap, 1963 ST2012)

WHAT'S NEW (Ewd 1982 90014)

THE SWINGIN'S MUTUAL as side with G. Shearing
(Cap 1960 ST1524)

Personal Discography:

On Capitol Records:

Apr 1960 *LIKE IN LOVE*

Oct 1960 *SOMETHING WONDERFUL*

Mar 1961 *THE SWINGIN'S MUTUAL*

Feb 1962 *NANCY WILSON/CANNONBALL
ADDERLEY QUINTET*

Jul 1962 *HELLO YOUNG LOVERS*

Mar 1963 *BROADWAY - MY WAY*

Jul 1963 *HOLLYWOOD - MY WAY*

Dec 1963 *YESTERDAY'S LOVE SONGS,
TODAY'S BLUES*

May 1964 *TODAY, TOMORROW, FOREVER*

Aug 1964 *HOW GLAD I AM*

Jan 1965 *THE NANCY WILSON SHOW (AT
THE COCOANUT GROVE)*

May 1965 *NANCY WILSON TODAY - MY WAY*

Jun 1965 *GENTLE IS MY LOVE*

Jan 1966 *FROM BROADWAY WITH LOVE*

May 1966 *A TOUCH OF TODAY*

Jul 1966 *TENDER LOVING CARE*

Dec 1966 *NANCY - NATURALLY*

May 1967 *JUST FOR NOW*

Aug 1967 *LUSH LIFE*

Jan 1968 *WELCOME TO MY LOVE*

May 1968 *EASY*

Jul 1968 *THE BEST OF NANCY WILSON*

Sep 1968 *SOUND OF NANCY WILSON*

Jan 1969 *NANCY*

Jun 1969 *SON OF A PREACHER MAN*

Jul 1969 *CLOSE UP*

Sep 1969 *HURT SO BAD*

Feb 1970 *CAN'T TAKE MY EYES OFF YOU*

Nov 1970 *NOW I'M A WOMAN*

Feb 1971 *DOUBLE PLAY*

Apr 1971 *RIGHT TO LOVE*

Jun 1971 *BUT BEAUTIFUL*

Nov 1971 *KALEIDOSCOPE*

Feb 1973 *I KNOW I LOVE HIM*

Aug 1974 *ALL IN LOVE IS FAIR*

Jun 1975 *COME GET TO THIS*

Apr 1976 *THIS MOTHER'S DAUGHTER*

Jun 1977 *I'VE NEVER BEEN TO ME*

Jun 1978 *MUSIC ON MY MIND*

Jun 1979 *LIFE, LOVE AND HARMONY*

Mar 1980 *TAKE MY LOVE*

Jun 1981 *AT MY BEST (A.S.I.)*

Apr 1982 *ECHOES OF AN ERA II*

Sep 1982 *WHAT'S NEW (EMI)*

Jan 1983 *YOUR EYES*

Jul 1983 *I'LL BE A SONG (*

Jul 1984 *GODSEND*

Sep 1984 *THE TWO OF US* with Ramsey Lewis

Apr 1985 *KEEP YOU SATISFIED*

Apr 1986 *KEEP YOU SATISFIED*

Apr 1987 *FORBIDDEN LOVER*

Nov 1988 *NANCY NOW!*

1986 Guest on Crusaders *The Good and Bad Times*
(MCA) - Single release *The Way It
Goes*

On Columbia:

June 1984 *THE TWO OF US* (with Ramsey
Lewis) CK/FCT 39326

Feb 1986 *KEEP YOU SATISFIED* CK/PCT
40330

May 1987 *FORBIDDEN LOVER* CK/PCT 40787
- Grammy nomination

Oct 1988 *NANCY NOW!* CK/FCT 44464

Feb 1990 *A LADY WITH A SONG* CK/CT
45378

OCT 1991 *WITH MY LOVER BESIDE ME* CK/
CT 48665

HARRY "SWEETS" EDISON

The Rolling Stone Jazz Record Guide

EDISON'S LIGHTS (Pab 1976 2310741)

JUST FRIENDS (Pab)

SIMPLY SWEETS (Pab)

'S WONDERFUL (Pab)

The Harmony Illustrated Encyclopedia of Jazz

GEE BABY AIN'T I GOOD TO YOU

BLUES FOR BASIE (Verve)

CARL "BATTLE-AXE" KENNY

Columbus Dispatch July 1969 by Betty Garrett,
Ben Hayes, Jonny Jones.

RAGTIME, CAKEWALK AND STOMPS VOL. 3 -
THE BAND OF JIM EUROPE AND ARTHUR PRYOR
1907-1919. Featured on cuts, *Indianola* and *The
Darktown Strutter Ball*, recorded March 3rd and 7th
1919.

GENE WALKER

Singles:

OH TELL ME WHY b/w RIDE SUPERMAN RIDE
(Savoy, 1956) [Stomp Gordon and his Orchestra
with the Hi-Lites]

THE HAPPY ORGAN b/w LOVE ME AS I LOVE
YOU (Clock, 1959) [Dave "Baby" Cortez]

MINEROLOGY b/w SUMMERTIME (Strand, 1959)
[Chris Columbo Quintet]

SOPHISTICATED MONKEY b/w EMPIRE CITY
(Arock, 1962) [Gene Walker & The Combo with
Eric Gale]

Albums:

THE GOLDEN THRUSH STRIKES AT MIDNIGHT
(Prestige, 1966) [Byrdie Green; Walker plays alto
sax]

LOVE POTION NO. 9 (Prestige 1966) [Johnny
"Hammond" Smith; Walker plays tenor sax]

LISTEN HERE (Prestige, 1968) [Freddie McCoy;
Walker plays alto sax]

JAZZ (Strand, 1959) [Chris Columbo Quintet]

HANK MARR

From the collection of Jim Loeffler and from *Jazz
Records* by Jorgen Grunnet Jepsen.

Singles (around the 1960's):

MARRSANOVA/STAND IN LINE (Federal 12483)
THE GREASY SPOON / I CAN'T GO ON WITHOUT
YOU (Federal 12458)

SILVER SPOON/NO ROUGH STUFF (Federal
12538, 1960)

TONK GAME/HOB-NOBBIN' (Federal 12400)

RAM-BUNK-SHUSH/THE PUSH (Federal 12403,
1961)

MEXICAN VODKA/TRAVELIN' HEAVY (Federal
12412, 1961)

I WAS GONE/TWIST LIKE THIS (Federal 12446,
1961)

THE TWIST SERENADE/YOU MAGIC TOUCH
(Federal 12451, 1961)

Albums:

LIVE AT THE CLUB 502 The Hank Marr
Quartette (King 899) 1964

THE GREASY SPOON (Starday-King 1061)
Around the 1960's.

I REMEMBER NEW YORK b/w EASY TALK
(Federal, 1963) [Hank Marr]

HANK'S IDEA b/w LATE FREIGHT (Federal, 1964)

BRIDGE TO SHANGRI-LA b/w UP AND DOWN
(Federal, 1964) [Hank Marr]

I REMEMBER NEW YORK b/w PHILLY DOG '67
(Federal, 1967) [Hank Marr]

HANK MARR ON AND OFF STAGE (King, 1963)

HANK MARR PLAYS 24 GREAT SONGS (King,
1964)

"WILD" BILL GRAHAM

From *Jazz Records* by Jorgen Grunnet Jepsen.

OOP-OOP-A-DOOP (Atlantic 2372, 1953-54)

EAST 24TH AVENUE -

MAMA CHITA (EMERALD 2olo, 1953)

SINBAD BLUES -

CHRISTINE KITTRELL

From *Jazz Records*

SITTIN' HERE DRINKIN' (Tennessee 128, 1952)

I AIN'T NOTHING BUT A FOOL -

LEAVE MY MAN ALONE (Republic 7109, 1952)

GOTTA STOP LOVING YOU (Republic 7026, 1952)

John Coltrane played with this band, Gay Crosse
and his Good Humor Six, around this time.

HEARTACHE BLUES (Tennessee 128, 1952)

SLAVE TO LOVE (Republic 7109, 1952)

YOU AIN'T NOTHIN BUT TROUBLE (Tennessee
133, 1952)

I'LL HELP YOU BABY (Republic 7044, 1953)

L & N SPECIAL -

THE PRICE YOU PAY FOR LOVE (Republic 7073,
1953)

SNAKE IN THE GRASS -

EVIL EYED WOMAN (Republic 7055, 1953)

EVERYDAY IN THE WEEK -

CALL HIS NAME (Republic 7109, 1954)

LORD HAVE MERCY (Republic 7096, 1954)

SITTIN' HERE DRINKIN' AGAIN -

IF YOU AIN'T SURE (Republic 7125, 1954)

BLACK CAT CROSSED MY TRAIL -

MR. BIG WHEEL (Vee-Jay 399, 1954)

SITTIN' AND DRINKIN' -

IT'S NOBODY'S FAULT (Vee-Jay 444, 1954)

I'M A WOMAN -

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The Crystal Slipper, carved in stone over the door of the Club Regal, in the heart of the “Million Dollar Block”.

DOWNBEAT CLUB

Legal Beverages and Barbecue
Open Daily 12 Noon till 1 A. M. For Members
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"JT" Tucker, Mgr.



New Singer—Pretty new singer, Jane Turner, (center), who has just quit the Herbie Fields Quintet to go out on her own as a solo act, talks in New York on WOY with the Palm Cafe disc jockeys, Evelyn Robinson, left, and Dolores Parker. Jane is being groomed for an East Side spot in New York and a Godfrey Talent Scouts Show.

MARTY MELLMAN'S "502" CLUB

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BUDDY FOSTER
QUEEN ESTHER &
THE KEYNOTES

Sponsored By The Buckeye Baseball Club



LARRY DARNELL, "Heart and Soul Man," took another giant step careerwise this week via new record contract with Columbia. Handsome young blues balladier enters Columbia fold with waxings of "Work Baby Work" and "I Left My for fame on Regal Records with "For You My Love" and "I'll Get Along Somehow." These discs netted him national



MUSIC DOES HAVE CHARMS

People are alright, sometimes.
Crowds are alright, sometimes
Animated conversation,
Shuffling feet,
Tinkling glasses,
Insides fizzling, sometimes.
But none of these make
You say,
mmmmm—mmmmm
Spontaneity of soul,
Responds to music,

Anytime, anyplace—
Alltimes.
So... shake your head,
Pat your foot,
Clap your hands,
Yield to your feelings,
Not to patter that does not matter.
Say uh-huh!
Say, Yeah!
Say,
Amen.....

Anna Bishop
from her book *Dedicated Poetry*

THE SAMMY S



TEWART ORCHESTRA

