

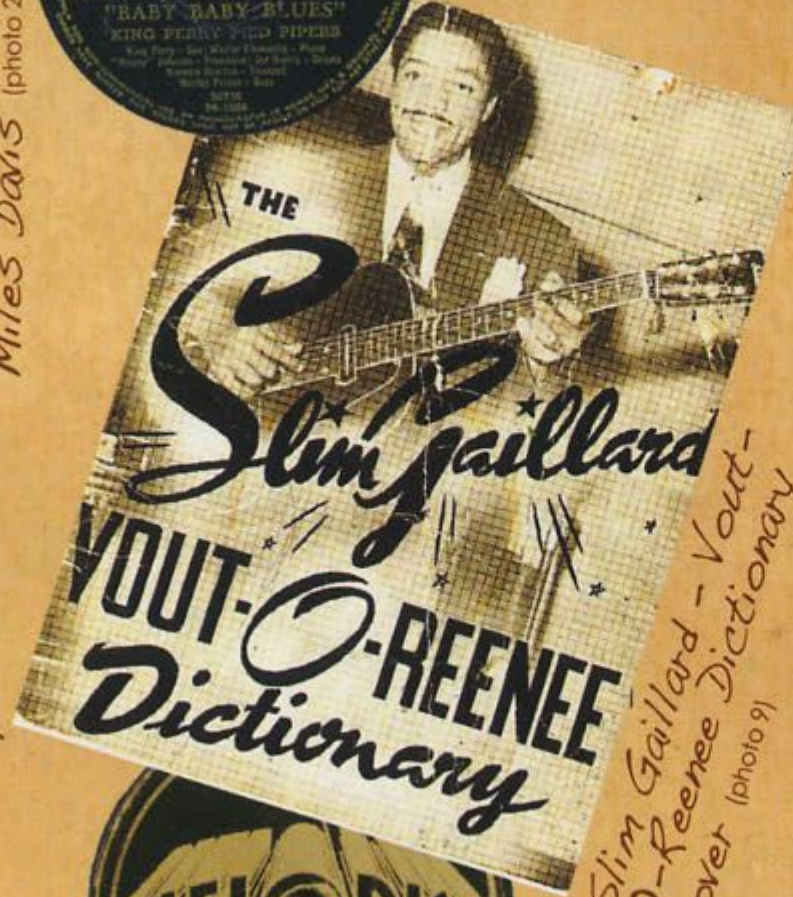


Howard McGhee &  
Miles Davis (photo 20)



Marion Abernathy (photo 16)

ADD CD3066



Slim Gaillard - Vout-  
O-Reenee Dictionary  
cover (photo 9)



# MELODISC

MELODISC RECORDS OF HOLLYWOOD





## CD 1

1. ABERNATHY'S VOO-IT VOO-IT Marion Abernathy with Georges Dukes & Duchess M1001 (1945) (Karl George, Marion Abernathy) Copyright Control
2. NIGHT MIST Howard McGhee Orch. Melodisc M1001 (1945) (Howard McGhee) Copyright Control
3. THE HOUR OF PARTING George's Dukes & Duchess w/ Lucky Thompson M1002 (1945) (Gus Kahn, Schiffer, Spoliansky) Chappell Music Ltd., Novello & Co. Ltd.
4. ABERNATHY'S BOOGIE Marion Abernathy w/ George's Dukes & Duchess M1003 (1945) (Karl George, Marion Abernathy) Copyright Control
5. SLOWIN' DOWN THE BLUES Marion Abernathy w/ George's Dukes & Duchess M1004 (1945) (Karl George, Marion Abernathy) Copyright Control
6. CHEROKEE George's Dukes & Duchess w/ Lucky Thompson M1004 (1945) (Ray Noble) MCPS Reversionary Rights
7. MELLOW REENI RIFF King Perry & The Pied Pipers 1005 (1946) (O. Perry / M. Ward) Copyright Control
8. PUTTIN' YOU DOWN BLUES King Perry & The Pied Pipers 1005 (1946) (O. Perry / M. Ward) Copyright Control
9. VOOT ROCK King Perry & The Pied Pipers 1006 (1946) (O. Perry / M. Ward) Copyright Control
10. BABY BABY BLUES King Perry & The Pied Pipers 1006 (1946) (O. Perry / M. Ward) Copyright Control
11. LAUGHING AT LIFE King Perry & The Pied Pipers 1007 (1946) (Charles Kenny, Nick Kenny, Charles Cornell, Robert Cooper) Henrees Music Co.
12. TILL THE VERY END OF MY DAYS King Perry & The Pied Pipers 1007 (1946) (O. Perry / M. Ward) Copyright Control
13. THAT'S ALL SHE WROTE, 'CAUSE THE PENCIL BROKE George Crawford & The Four Blazes 1009 (1946) (G. Crawford) Copyright Control
14. LET'S BOOGIE George Crawford & The Four Blazes 1009 (1946) (G. Crawford) Copyright Control
15. THE BIG LEG MAMA'S FINE George Crawford & The Four Blazes 1011 (1946) (Four Blazes) Copyright Control
16. I NEVER HAD A DREAM TO MY NAME George Crawford & The Four Blazes 1011 (1946) (Otis Rene, Paul Francis Webster) Connexion Music Ltd.
17. BOOGIN' AT BERG'S Slim Gaillard Quartet 1012 (1946) (Slim Gaillard) Bug Music Ltd. (GB)

18. LAGUNA Slim Gaillard Quartet 1012 (1946) (Bulee Gaillard) Bug Music Ltd. (GB)
19. DUNKIN'S BAGEL Slim Gaillard Quartette 1013 (1946) (Bulee Gaillard) Bug Music Ltd. (GB)
20. DON'T BLAME ME Slim Gaillard Quartette 1013 (1946) (Dorothy Fields, Jimmy McHugh) Campbell Connolly & Co. Ltd.
21. LONELY BLUES Marion Abernathy & George's Dukes & Duchess 1016 (1946) (K. George) Copyright Control
22. INK SPLINK Marion Abernathy & The Buddy Banks Orch. 1016 (1946) (U. Banks / W. Pyles) Copyright Control
23. ROSES OF PICARDY Marion Abernathy & The Buddy Banks Sextet 1017 (1946) (Frederick Weatherly, Haydn Wood) Chappell Music Ltd.



Joe Thomas (photo14)

Jack McVea - at Junior College, Sacramento, Calif.  
(photo18)



At Junior College in Sacramento. Left to right: Bob Mosley (piano), Jimmy Moorman (trumpet), Rabon Tarrant, Jack McVea, Frank Clarke. (Courtesy Johnny Simmen)



## CD 2

1. GOIN' FOR THE OKEY DOKE Marion Abernathy & The Buddy Banks Sextet 1017 (1946) (William Pyles, Buddy Banks) Copyright Control
2. HEY LAWDY MAMA Flennoy Trio 101 (1946) (Curley Weaver) Universal/MCA Music Ltd.
3. MY HONEY CHILE Flennoy Trio 101 (1946) (Eugene Phillips)
4. POOR BUTTERFLY Dan Grissom & The Flennoy Trio Singing Big Fat Butterfly 102 (1946) (John Golden, Raymond Hubbell) Francis Day & Hunter Ltd.
5. CHERRY Dan Grissom & The Flennoy Trio 103 (1946) (Ray Gilbert, Don Redman) peermusic UK Ltd.
6. RIDE, RED, RIDE The Counts & Countess 105 (1946) (Lucky Millinder, Irving Mills) Lafleur Music Ltd.
7. RIP UP THE JOINT The Counts & Countess 105A (1946) (Palmer, Silver) Lincoln Music Corp.
8. KING PERRY BLUES King Perry Quintet 107 (1946) (Perry) Copyright Control
9. THE MAN I LOVE King Perry Quintet 107 (1946) (George Gershwin) Warner Chappell North America Ltd.
10. A CHICKEN AIN'T NOTHIN' BUT A BIRD King Perry Quintet 108 (1946) (Babe Wallace) EMI Harmonies Ltd.
11. SONG OF THE ISLANDS King Perry Quintet 108 (1946) (Charles King) Keith Prowse Music Publishing Co. Ltd.
12. SILVER SYMPHONY Jack McVea All Stars 109 (1946) (Unidentified) Copyright Control
13. SCRUB SWEEP AND MOP Jack McVea All Stars 109 (1946) (Unidentified) Copyright Control
14. NEW DEAL Jack McVea All Stars 110 (1946) (R. Tarrant) Copyright Control
15. FIGHTIN' MAMA BLUES Jack McVea All Stars 10 (1946) (Jack McVea, Ivy Oliver) MCS Music Ltd.
16. GRAND SLAM Karl George Octet 111 (1946) (William Doggett) Copyright Control
17. BABY IT'S UP TO YOU Karl George Octet 111 (1946) (William Doggett) Copyright Control
18. PEEK-A-BOO Karl George Octet 112 (1946) (Jack King, Dorothy Parker) EMI United Partnership Ltd.
19. HOW AM I TO KNOW Karl George Octet 112 (1946) (Jack King, Dorothy Parker) EMI United Partnership Ltd.
20. DON'T BLAME ME Joe Thomas & His Orch. 113 (1946) (Dorothy Fields, Jimmy McHugh) Campbell Connelly & Co. Ltd.
21. FOR BOOBS ONLY Joe Thomas & His Orch. 113 (1946) (J. Thomas) Copyright Control
22. YOU'RE BUGGIN' ME Joe Thomas & His Orch. 114 (1946) (E. Wilcox) Copyright Control
23. SEQUENCE Joe Thomas & His Orch. 114 (1946) (J. Thomas) Copyright Control

Daniel F. O'Brien at Melodisc Records on Hollywood's Sunset Boulevard took one of the clearest "audio pictures" we have of Los Angeles' jazz activity on Central Avenue during the mid-1940s. O'Brien cut just under 40 platters that were released between June 1945 and the fall of 1946. This flurry of activity matched the urgency and raw excitement going on in the halls and venues around Hollywood. Central Avenue clubs no longer booked the New Orleans revival bands to fill seats but picked up on fashionable be-boppers like trumpet ace Howard McGhee and tenor players Lucky Thompson and Jack McVea (who all played together in 1946 at the annual Junior Jazz concerts at The Auditorium.)

The be-boppers, with their new-found harmonic sophistication and rhythmic complexities, competed with the blues and boogie-based small swing units and honkers like Joe Liggins, Roy Milton and Big Jay McNeely. All were subject to an economic climate which became inhospitable to the maintenance of orchestras and large bands. In 1944, Norman Granz kicked off his Jazz at the Philharmonic concerts at the Philharmonic Auditorium in Los Angeles. What Granz had started in the clubs he took to the Auditorium. The 1945 concerts, headlined by Billie Holiday and Charlie Parker, also featured trumpeter Howard McGhee, one of Central Avenue's pivotal figures. It is interesting to note that Norman Granz was forced to change concert settings in April 1946 from the Philharmonic Auditorium to the Embassy Auditorium. This was because the former venue attracted "too many negroes."

Howard McGhee played on First Street where Dizzy Gillespie and Miles Davis (an avid fan of McGhee's) also gigged. His group included Teddy Edwards and Roy Milton or J.D. King on tenor sax, Roy Porter or Bob Dingbod on drums. Howard B. McGhee was born in Tulsa in March 1918 and was raised in Detroit. Early band-work included stints with Lionel Hampton, Andy Kirk (twice), Charlie Barnet, Georgie Auld and Count Basie. His combo lasted from 1945 to 1947. He toured widely with the J.A.T.P. (Jazz at the Philharmonic), also from 1945 to 1947. He forged a personal style based on the influential work of Roy Eldridge, Dizzy Gillespie and Fats Navarro. His best remembered work came right after the



handful of sides he made for O'Brien at Melodisc.

Slim Gaillard also put in an appearance at the 1945 J.A.T.P. It was here he introduced the hilarious "Opera in vout" (Groove Juice Symphony.) Slim (Bulee) Gaillard was born January 1, 1916 in Santa Clara, Cuba. Some references cite Gaillard as having been born in Detroit. Gaillard himself stated in his autobiography that his father abandoned him on the Greek island of Crete in 1928 and that by the mid-1930s he had, with the help of vaudeville activity, made it to New York City. In 1937 he hooked up with Slam Stewart. By this time he had managed to "fake around" the guitar, piano and various other percussive instruments.

In 1938 Slim and Slam enjoyed enormous success with sales of their humorously animated "Flat foot floogie" recording. After a radio series on WNEW the pair moved out to Southern California and starred in a couple of movies. They became celebrities at Billy Berg's club. Then, after only one session for Daniel O'Brien, they recorded their highly entertaining "Opera in vout" for the Clef label in 1946. The O'Brien session did, however, produce the memorable "Dunkin' bagel," very much in his customary comic style, as well as three other titles, "Boogin' at Berg's," "Laguna" and "Don't blame me," all issued in 1945. Supporting musicians were Dodo Marmarosa, piano, Tiny "Bam" Brown, stand-up bass and Zutty Singleton, drums. Gaillard penned and published his nonsense-syllabled Vout Dictionary and continued to play piano (with his palms up) until his death in London in February 1991.

Tenor player Buddy Banks held forth with a seven-piece unit at Jack's Basket Room, a chicken shack at Thirty-third and Central Avenue. Banks had a solid, jumping band that broadcast from the Basket Room twice nightly. Texas-born Ulysses "Buddy" Banks came out to Southern California during the early 1930s and joined the Charles Echols Band. After a series of bandleader changes, Cee Pee Johnson took over the outfit. Banks quit in 1945 and formed his own sextet around pianist Eddie Beal. Banks was hired by O'Brien to support "Blues Woman" Marion

Abernathy. This combination worked rather nicely on the two ensuing releases, "Ink splink," "Roses of Picardy" and "Goin' for the okie-dokie." (On "Lonely blues," the reverse of "Ink splink," Abernathy was backed by George's Dukes & Duchess.)

Marion Abernathy was probably discovered in the mid-1940s by Johnny Otis at The Barrelhouse Club on 108<sup>th</sup> Street and the Santa Ana track in Watts. She was a fine blues soloist with a smooth style who first recorded as The Blues Woman for Art Rupe's Juke Box label and shortly thereafter for O'Brien under her real name. This makes me suspect that Rupe might have leased sides to O'Brien as Buddy Banks plays on both 1945 releases. She recorded with Bob Mosley's All Stars before returning to O'Brien and recording with trumpeter Karl George. She landed at King Records in August 1947 and again in 1949. She cut one single for Tassell in 1961 and disappeared. Marion Abernathy was an enormous talent who suffered the same fate as many plagued with ill luck.

Oliver "King" Perry was born in Gary, Indiana in 1920. Perry learned his way around first the violin, then trumpet, piano, bass and drums. He switched to alto sax in the mid-1930s. His first band membership was the Steel City Melodians. Around 1940 Perry formed his own band in Chicago and opened at The Congo Club in Detroit. He continued to play clubs in Chicago and in July 1945 recorded six sides for O'Brien with The Pied Pipers. The best remembered of these is "Laughing at life." Perry returned to Chicago and continued to record for Excelsior, De Luxe, Specialty, Dot and RPM. He gave up playing and co-founded Octive Records in San Diego in 1951. In recent times he played sporadically around the Bakersfield area. The Pied Pipers included Norman Bowden, trumpet, George Happy Johnson, trombone, Perry, clarinet, alto sax and vocals, Walter "King" Fleming, piano, Wesley Prince, bass and Joe Harris, drums.

The Flennoy Trio was founded by pianist Lorenzo Flennoy some time in 1945. During the 1930s Flennoy headed up a large touring band that was later often stationed at Club Alabam next to the Dunbar Hotel on Central Avenue. Both Wardell Gray and Donald Wilkerson were one-time members of the big band.





Joe Thomas, 1946  
 "The Pied Piper" (photo 13)



King Perry Sextette (photo 17)



Buddy Banks (photo 19)



Slim Gaillard (photo 10)



Lucky Thompson  
 (photo 15)



Flenney Trio, 1946 (photo 11)



Joe Thomas  
 (photo 12)



Flennoy was honored with the nickname "Mr. Central Avenue," but he is remembered among jazz folk today as heading up the swank Capri Night Club Band that included Charlie Mingus, bass, Loyal Walker, trumpet, Buddy Collette, alto sax, Flennoy, piano, and Bill Douglass, drums. Probable members of The Flennoy Trio were Lorenzo Flennoy, piano, Gene Phillips, song-writer, guitar (Gene Phillips is best remembered for writing songs about fat and ugly women), and Winston Williams, stand-up bass.

As with other small "integrated" units like the Scamps and Three Flames, the Flennoy Trio wrote and arranged and sang in harmony, covered a broad "on request" repertoire and camped things up a bit with occasional "sketches." The trio recorded some half a dozen releases for Excelsior before and after two known issues on Melodisc. One side of these, "Poor butterfly," was fronted by Dan Grissom.

Dan Grissom dates back to a time before wired mikes. In fact, he was employed as a big-band singer because he could make himself heard over the sound of a full orchestra. This said little for his talent. His dreary, uninspired singing earned him the nickname Dan Gruesome. Dan was the nephew of the slightly less uninspired Jimmy Grissom. Both spent time in Jimmie Lunceford's Band. Dan's vocal ability was described as having pinched tones and heavy vibrato, but blues shouter he was not. Dan joined the Lunceford Band in 1935 and after occasional recordings left his stewardship in the early 1940s. In retrospect, "Poor butterfly" was one of Grissom's best efforts and is my favorite version of the song, beating out Al Hibbler, Sarah Vaughan and Saunders King. In 1944 Grissom opened an after hours club called the Outskirts of Town on Central Avenue in Watts. This inspired Joe Turner to open The Blue Room at 9900 Central in the same neighborhood a year later. A decade after Dan's club venture he went back to singing and recording with the Ellington Band.

In 1955, with Lorenzo Flennoy on piano and the Ebb Tones in support, Grissom recorded "Recess in heaven" for Million. This was followed by "King of fools" for Imperial. Grissom quit Ellington at the close of 1957. The Flennoy Trio backed up

many an aspiring soloist. Jim Edwards, Tina Dixon, Mable Scott and Joe Turner all benefited from the Flennoys' all-round skills.

Little is known of the Four Blazes, a.k.a. Hollywood's Four Blazes, except that membership included Connie Jordan, lead vocals, Ulysses Livingston, guitar, La Grand Mason, bass, and George Crawford, vocals and piano. I suspect that George Crawford headed the quartet and arranged their material. "That's all she wrote, 'cause the pencil broke" is one of my favorite Melodisc sides. The group's tight arrangement and ability to pull it off as a slick novelty item makes it a compelling opus. The group recorded six sides for Excelsior in 1944 and eight for O'Brien in 1945. This group is not to be confused with the long surviving Chicago outfit.

Trumpeter Karl Curtis George was born in April 1913 in St. Louis, Missouri. George worked in McKinney's Cotton Pickers, Cecil Lee, the Teddy Wilson and Jeter-Pillars Orchestras before serving with Lionel Hampton. After leaving the Service in 1942 he settled in California. He worked with Stan Kenton, Benny Carter, Count Basie and Happy Johnson before setting up the Karl George Octet. Membership included George, trumpet, Bill Doggett, piano, Freddy Green, guitar, Rudy Rutherford, clarinet, Shadow Wilson, drums, Buddy Tate, alto/tenor sax, J.J. Johnson, trombone, and John Simmons, bass. With a line-up like that you could conquer the world, but George was only given one session and four songs to prove himself. All are excellent sides and have remained in the world of unknown shellac.

Lucky Thompson played in place of Buddy Tate when the George's Dukes & Duchess backed up Marion Abernathy in December, 1945. He also played on "Frantic blues" (not included on this CD.) George later recorded with Charles Mingus but suffered from poor health in the late 1940s and returned to St. Louis. The Melo-Larks were also on Melodisc, but are not included on this compilation. They are completely unknown to this writer. We have also excluded Doc Evans (Paul Wesley), the Dixieland cornet player, because we felt he did not fit into



our collection. Besides, Evans played infrequently in the Los Angeles area, preferring his native Minneapolis.

We know next-to-nothing about The Counts & Countess but we have considerable information on the legendary tenor sax man Jack (John) McVea, born and bred in Los Angeles at the start of World War I. His father, Isaac, played banjo which made it easier for his son to study alto sax with a guy in the band. After graduating from Jefferson High, young McVea joined Dootsie Williams' Harlem Dukes at Club Alabam. During the 1930s, McVea hopped around various local bands and in 1940 joined Lionel Hampton on baritone sax. In 1943, he signed up with Snub Mosley, then formed his own seven-piece outfit. During a gig at San Francisco's Jack's Tavern in 1944 he was asked by Maya Angelou who worked for Dave Rosenbaum at his Rhythm Record store to record for Rhythm Records, Rosenbaum's discery. A six-song session was cut with Ellington thrush Betty Roche leading two songs. The boys returned to Los Angeles. One of the songs, "Rainy day blues," sung by Arthur Duncan, made a little bit of noise in the San Francisco Bay Area, but nothing sold big.

McVea did not record again until August 1945 when he cut a four-song date for O'Brien with a scaled-down All-Stars unit composed of McVea, tenor sax, Cappy Oliver, trumpet and vocals, Bob Mosely, piano, Frank Clarke, bass, and Rabon Tarrent, vocal and drums. "New deal" was the likeliest chart but nothing took off. All four songs were worthy of better exposure. In August 1945, with added personnel, McVea waxed for Apollo in Los Angeles and then for Paul Reiner's Black & White label at the end of that same year.

On the fourth Black & White session of September 1946, McVea struck pay dirt when his interpretation of Dusty Fletcher's musical comedy skit, "Open the door Richard" took off like a rocket. More than a dozen black cover versions were recorded over the next sixteen years, some with minor variations to the plot. McVea quit Black & White in February 1947 to record for AFRS Jubilee, Exclusive, Combo and others.

Tenor sax whiz Joseph Vankert, a.k.a. Joe Thomas (not to be confused with the trumpet-blowing Joe Thomas from Missouri) was born in Uniontown, Pennsylvania in June 1909. In 1929 he joined Horace Henderson's band as altoist, then a year later switched to tenor and hitched up with Snuff Smith. By this time he had mastered the clarinet and had taken singing lessons. He joined Jimmie Lunceford in 1932 and stayed with him until Lunceford's death in 1947. Thomas and pianist / arranger Ed Wilcox then managed the ongoing Lunceford band between them. With the Swing Band era well and truly over, Thomas left in late 1948 to form his own small R & B combo. He had already conducted sessions with the Lunceford Orchestra for King Records in August 1945 and had plans to continue with the label some time later on. Somehow the August 1945 session wound up with Daniel O'Brien who issued all four songs on Melodisc shortly before the demise of the label. Thomas joined the Todd Rhodes Orchestra in January 1949 and is heard on the "Page boy shuffle" session. With his own eight-member combo, Thomas signed a two-year recording contract with King that was to last for over two years starting in May 1949.

Thomas quit music for good in 1952 and set up his own undertaking business in Kansas City. He was given a distinction award in April 1986 by The K.C. Jazz Commission. He passed away a couple of months later. Thomas was an intense swinger with a smooth tone and is sorely missed.

Here is a final word on the Post-War Central Avenue scene from alto-sax giant Marshall Royal, "When I got out of the Service in 1945, Central Avenue was all lit up. There was more going on there than before the war. There were a couple of after-hours joints where guys used to jam. There was a place at 33rd called Jack's Basket Room that started at 2:00 a.m. No whisky allowed but some found a way around that. They sold chicken and French fries. Tenor sax man Wild Bill Moore was in charge of hiring musicians. The rhythm section, though, was in-house. There was a place on 56th and Central where cats like Alton Redd and Marvin Johnson played from 2 to 8 a.m. Then there was the Sawdust Inn next to the Dunbar where Tatum played.



You could go to Billy Berg's on Vine out in Hollywood and people accepted you as a person. My first job was working at the Downbeat for Lee, Lester Young's brother. With Joe Higgins on piano, Russell Jacquet, trumpet, and Lucky Thompson on tenor. Things were changing, people who worked in the shipyards and aircraft factories were being laid off and were not earning the big money anymore. Could no longer afford so much of a good time. "Race music" was coming in; soon people were calling it rhythm & blues. We had to change and go along with it to make a living."

Regrettably, we end on a sad note. In mid November 1946 Daniel O'Brien's warehouse and manufacturing plant burned to the ground. All was lost, including the Melodisc masters. Here is the notice that appeared in Billboard Magazine:

*Billboard*, Nov. 23, 1946: Fire Razes Melodisc Plant; Will Rebuild. Hollywood, Nov. 16 – Melodisc Records here suffered total loss of their pressing plant last week following a disastrous fire which spread from a neighboring building to the waxery at 7119 Santa Monica Boulevard. Damage was estimated at \$45,000, which included loss of three presses, plus recently installed rolling line. Melodisc Prexy Dan O'Brien indicated plant was only partially covered by insurance, but stated that rebuilding process would begin at once, with rolling line ready to go again in about four weeks. Plant was equipped to handle all of Melodisc's work, plus pressing for other indie labels on a contract basis. O'Brien will subcontract all work previously contracted for, pending rebuilding of own plant."

In spite of O'Brien's optimistic attitude, unfortunately he never rebuilt the Melodisc plant and the label came to a premature end after only two years (albeit a crucial time in the development of popular African American music in Los Angeles).

Opal Louis Nations, April 2010

We are grateful to the suppliers of the various photographs and label images:

#### Label Shots:

1. Flennoy Trio – Hey Lawdy Mama – Melodisc M-101A (courtesy Mike Kredinac)
2. Flennoy Trio – My Honey Chile – Melodisc M-101 (courtesy Opal Louis Nations)
3. Flennoy Trio – Big Fat Butterfly – Melodisc M-102 (courtesy Marv Goldberg)
4. King Perry Pied Pipers – Puttin' You Down Blues – Melodisc M-1005 (courtesy Mike Kredinac)
5. King Perry – Voot Rock – Melodisc M-1006 (courtesy Tom Kelly)
6. King Perry – Baby Baby Blues – Melodisc M-1006 (courtesy Tom Kelly)
7. Slim Gaillard – Dunkin' Bagel – Melodisc M-1013 (courtesy Opal Louis Nations)

#### Photographs:

8. King Perry – promo poster (courtesy Dan Kochakian)
9. Slim Gaillard – Voot-O-Reenee Dictionary cover (courtesy Steven Polatnick)
10. Slim Gaillard – courtesy Opal Louis Nations
11. Flennoy Trio, 1946 – from Sepia Hollywood Magazine, November 1946 – Lorenzo Flennoy, piano (courtesy George Moonoogian)
12. Joe Thomas (#1) – courtesy Opal Louis Nations
13. Joe Thomas, 1946 – "The Pied Piper" – Greenwich Village (photo by William Gottlieb)
14. Joe Thomas (#2) (courtesy Daniel Gugolz, Blue Moon)
15. Lucky Thompson (courtesy Noal Cohen)
16. Marion Abernathy (courtesy Opal Louis Nations)
17. King Perry Sextette (courtesy Daniel Gugolz, Blue Moon)
18. Jack McVea – at Junior College, Sacramento, Calif. (courtesy Johnny Simmen)
19. Buddy Banks (courtesy Gilles Petard)
20. Howard McGhee and Miles Davis (photo by William Gottlieb)



King Perry – promo poster (photo 8)



Daniel F. O'Brien at Melodisc Records on Hollywood's Sunset Boulevard took one of the clearest "audio pictures" we have of Los Angeles' jazz activity on Central Avenue during the mid-1940s. O'Brien cut just under 40 platters that were released between June 1945 and autumn 1946. This flurry of activity matched the urgency and raw excitement going on in the halls and venues around Hollywood. Clubs no longer booked New Orleans revival bands to fill seats but picked up on fashionable be-boppers, who with their new-found harmonic sophistication and rhythmic complexities, competed with blues and boogie-based small swing units and honkers, in an economic climate inhospitable to the maintenance of orchestras and large bands. This anthology by celebrated archivist, collector and writer Opal Louis Nations is a fascinating insight into a highly entertaining strand of musical history. Please note that these recordings have been transferred from original 78s, some in poor condition. The tracks have been cleaned as far as practical in re-mastering, but where this would have prejudiced the essential character and integrity of the performance, we have chosen to minimize the de-noising process, and some tracks therefore retain clicks and surface noise. We are sure collectors would prefer to have them in this form than not at all.

## CD 1

1. Abernathy's voo-t voo it - Marion Abernathy with Georges Dukes & Duchess
2. Night mist - Howard McGhee Orch.
3. The hour of parting - George's Dukes & Duchess w/ Lucky Thompson
4. Abernathy's boogie - Marion Abernathy w/ George's Dukes & Duchess
5. Slowin' down the blues - Marion Abernathy w/ George's Dukes & Duchess
6. Cherokee - George's Dukes & Duchess w/ Lucky Thompson
7. Mellow Reeni Riff - King Perry & The Pied Pipers
8. Puttin' you down blues - King Perry & The Pied Pipers
9. Voot rock - King Perry & The Pied Pipers
10. Baby baby blues - King Perry & The Pied Pipers
11. Laughing at life - King Perry & The Pied Pipers
12. Till the very end of my days - King Perry & The Pied Pipers
13. That's all she wrote, 'cause the pencil broke - George Crawford & The Four Blazes
14. Let's boogie - George Crawford & The Four Blazes
15. The big leg mama's fine - George Crawford & The Four Blazes
16. I never had a dream to my name - George Crawford & The Four Blazes
17. Boogin' at Berg's - Slim Gaillard Quartet
18. Laguna - Slim Gaillard Quartet
19. Dunkin's bagel - Slim Gaillard Quartette
20. Don't blame me - Slim Gaillard Quartette
21. Lonely blues - Marion Abernathy & George's Dukes & Duchess
22. Ink splink - Marion Abernathy & The Buddy Banks Orch.
23. Roses of Picardy - Marion Abernathy & The Buddy Banks Sextet

## CD 2

1. Goin' for the Okey Doke - Marion Abernathy & The Buddy Banks Sextet
2. Hey lawdy mama - Flennoy Trio
3. My honey chile - Flennoy Trio
4. Poor butterfly - Dan Grissom & The Flennoy Trio Singing Big Fat Butterfly
5. Cherry - Dan Grissom & The Flennoy Trio
6. Ride, Red, Ride - The Counts & Countess
7. Rip up the joint - The Counts & Countess
8. King Perry Blues - King Perry Quintet
9. The man I love - King Perry Quintet
10. A chicken ain't nothin' but a bird - King Perry Quintet
11. Song of the islands - King Perry Quintet
12. Silver symphony - Jack McVea All Stars
13. Scrub sweep and mop - Jack McVea All Stars
14. New deal - Jack McVea All Stars
15. Fightin' mama blues - Jack McVea All Stars
16. Grand slam - Karl George Octet
17. Baby it's up to you - Karl George Octet
18. Peek-a-boo - Karl George Octet
19. How am I to know - Karl George Octet
20. Don't blame me - Joe Thomas & His Orch.
21. For boobs only - Joe Thomas & His Orch.
22. You're buggin' me - Joe Thomas & His Orch.
23. Sequence - Joe Thomas & His Orch.