

# The Trilon Records - Rene T. LaMarre Story

*by Opal Louis Nations*



**V**audevillian, theatre proprietor, business adventurer, speedway enthusiast, sportswriter, m.c. and co-owner of Trilon Records, Rene T. LaMarre was born on 14th August, 1907. Little is known of LaMarre's formative years. He first appeared in the public prints during the late 1930s as a vaudevillian talent scouting m.c. at various movie houses in the Oakland, California area. LaMarre would walk on and present his little warm-up comedy sketch, then bring out a conjurer, comedian, singer or dancing act. During the pre-war period, movie houses still featured live afternoon theatrical programmes. Sometimes a movie would be taken off during a weeknight and replaced by an amateur talent show. Movies would be shown most evenings.

LaMarre took his 'opportunity parade' talent shows to the Allendale-Laurel and other local theatres before teaming up with a Mr. M. Michel and opening up the refurbished Downtown Theatre on Oakland's Twelfth Street in November 1939. Described as a 'house of splendor', the Downtown showcased vaudeville, a first-run movie and a featured orchestra. Acrobats opened the show at the premiere. The 32-year-old LaMarre cut a dashing figure with his handsome, clean-cut looks, persuasive manner and spent much time cultivating friends from among Hollywood's screen royalty.

By February 1940 LaMarre had started junior amateur talent programmes (all performers had to be under sixteen years of age). Talent was drawn from Northern California and all over the San Francisco Bay Area. In 1941 LaMarre snagged a job writing baseball features for the Oakland Tribune. By now he had become quite a celebrity in the Bay Area, sharing the Downtown Theatre stage with Benny Butler in a crazy comedy routine. LaMarre's successful business dealings set the stage for grand post-war enterprises such as the purchase of San Leandro's landmark single screen Bal Theatre in the Ashland neighborhood at 148th Avenue and 14th Street and his manufacturing adventures in the record business.

The Bal presented problems for LaMarre almost from the get-up. The United California Theatre Company monopolised Bay Area screens. This presented LaMarre from showing first-run movies. LaMarre hired attorney Joseph Alioto and sued for violation of anti-trust laws and eventually won his suit. He was awarded \$480,000 in May 1960. But the industry was changing. More monopoly made it increasingly difficult for the independent to survive. LaMarre saw the changes coming and opted out a few years later.

LaMarre had many irons in the fire. Earlier on, he decided to set up a record pressing and distributing company in January 1946. LaMarre, like Bob Geddins over at Oakland's Big Town Records at 711-7th Street and Dave Rosenbaum in San Francisco at Rhythm Records on Grove Street and The Melrose Record Shop at 1226 Fillmore, saw the potential of investing in a small independent record company. While Geddins and Rosenbaum envisaged the emergence of a black popular music-buying culture flowering in the Bay Area, LaMarre saw, like others, how the independent could benefit big-time from the strikes suffered by the major companies due to unmet union demands. The musicians' walk-out of summer 1942 concerned their demand that record companies pay a portion of the price of each record into a musicians' retirement fund. It would be much easier for a small independent to skirt all this. It was LaMarre's intention not to hire union musicians.

## TRILON MANUFACTURING COMPANY

In January 1946 ads appeared in the local classifieds for experienced press operators for phonograph records. On 24th January the Oakland Tribune announced the grand opening of the Trilon Record Manufacturing Company at 3123 San Pablo Avenue. Principals included Harry Leader, president, George Drummond, vice president, and Rene T. LaMarre, secretary and treasurer. Harry Leader was the head of four big, successful auto supply stores in the Bay Area. He attributed his success to 'efficient and courteous service'. Leader and LaMarre set a goal of producing 250,000 phonograph records per week. Artists were signed and ready. A staff of ninety people was hired and twelve presses were planned to soon run on a 24-hour basis. A full complement of 22 presses was envisaged. This writer believes that most of this was press-hype and sales pitch and doubts that such a scale of operation ever came about.

As for the product, the lilac or pink labels' very beautiful futuristic design incorporated a glossy 78rpm record beside a Trilon (or triangular pylon). The trilon in point was a reproduction of the 700-foot spire designed by architects Harrison and Foulhoux at the New York Theme Center for the 1939-1940 World's Fair in Flushing Meadows, New York.

LaMarre's link to the theatre world put him in touch with artists who would eventually record for Trilon. The most successful of these were the Vagabonds (with and without Raymond Manton), an Italian-American integrated musical quartet (meaning they both sang, arranged, managed and accompanied themselves on musical instruments). This slapstick unit was composed of the extremely talented driving force of the group, accordionist Attilio Risso (whose signature expressionless face act was later ripped off by Keely Smith); comedy guitarist Don Germano; Al Torrieri, rhythm guitar and Pete Peterson, bass.





The Vagabonds, courtesy Vagabonds Estate.



The 4 Aces at the Vagabond Club, San Francisco circa late 1940s: Courtesy of Otha Jackson

The Vagabonds had frequently appeared on radio and were featured in eight movies before recording for Trilon. The two most notable movie appearances were made in 1937, alongside James Cagney in 'Something To Sing About' and Jean Harlowe in 'Saratoga'. The Vagabonds were a dynamite comedy act who filled the clubs to capacity during the 1940s. The group owned and operated the Vagabond Club on Geary Boulevard in San Francisco, whose walls were plastered with larger than life-sized Vagabond murals. One of the four (they all took turns) kept the bar, one worked in the kitchen, while the other two waited on and entertained the customers. They alternated by the hour between running the club and entertaining as a group.

The Vagabonds cut at least a dozen releases for Trilon. The most popular of these was the Daryl Hutchins song 'I Wonder, I Wonder, I Wonder', one of their earliest Trilon sides. The song had originally sold well for crooner Eddy Howard and was covered by Trilon's second most successful black act, The Four Aces. The Four Aces were also an integrated unit made up of James Reuben Franks, first tenor and guitar; George Smith, baritone and piano; Otha Jackson, bass fiddle and Algia Pickett, second tenor. 'I Wonder, I Wonder, I Wonder', the Four Aces' first Trilon release, showed great promise so Trilon followed it with six more releases over the course of eight months. The most notable of these were 'Richard Ain't Gonna Open That Door' (an answer-record to Jack McVea's 'Open The Door Richard') and the blue-shaded 'Garbage Man'. The Four Aces were a black counterpart to the Vagabonds in many respects and were picked to fill in for the Vagabonds at The Vagabond Club whenever they were on tour or in Hollywood making movies.

## GEDDINS' STEAM DRIVEN PRESS

It was during Trilon's first year of operation that Bob Geddins of Big Town on 7th Street needed Trilon's help. Like Rosenbaum at Rhythm Records, both came to Trilon when large pressings were needed at once. Geddins was running his jerrybuilt, steam driven pressing plant at full capacity, three shifts over a 24-hour cycle. One day he found his dyes leaking water and his oil rings blown out. Geddins went to Harry Leader to help fill his orders. Leader not only offered to press Geddins product but wanted to hire him as a sales rep into the bargain. Geddins would go out on the road with the Trilon, Big Town, Down Town and Cavatone catalogues, some of which this author suspects were already being pressed at Trilon.

Geddins, as usual, owed money to a variety of friends. Raising a large family was a struggle for him, and money never stayed in Geddins' hands for very long. Business arrangements were always being made by word of mouth. Geddins foolishly trusted everyone. He needed the job to stay solvent. Besides, he enjoyed traveling to fresh, new places. Leader promised (but did not put into writing) to pay all of Geddins' domestic day-to-day bills plus a \$200 weekly cheque to cover all business expenses while away. Geddins with his wife and three kids in tow ended up in Big Spring, West Texas. Big Spring was the focal point from which Geddins struck out in all directions in a one hundred mile sweep hitting Lubbock, Midland, Odessa and Colorado City etc. Geddins took orders from distributors, retailers and jukebox operators.

Eight months later, far from his designated territory in the town of Hamlin, north of Abilene in East Texas, cheques started getting slow coming. Out of cash, Geddins was forced to take a job to feed his flock. After saving for the return fare, the Geddins family drove home. Rushing over to the Trilon offices, Geddins asked why the cheques had stopped coming. Stalling, Trilon's excuse was that they had not had time to get around to sending them. In the meantime, Trilon had failed to pay Geddins' domestic bills and his financial situation had come to a head. Creditors had seized Big Town, Down Town and Cavatone masters.

Because of Geddins' insurmountable problems, Trilon ended up with Lowell Fulson, Jimmy McCracklin, The Rising Star Gospel Singers and Wright Bros. masters and possibly more. The irony was that Trilon kicked off its 100 sepia series with Bob Geddins' 'Irma Jean', a song he had initially released on his own Big Town label. (I would guess that

Geddins had made an earlier deal with LaMarre to press up a few hundred copies for himself to pay debt, as this was often Geddins way of doing business.)

## LOWELL FULSON AND THE FUL-TONES

On Fulson's first two Trilon releases he was supported by the Ful-Tones' Eldridge McCarty on piano, Bob Johnson, bass, and Dickie Washington, drums. The second two releases featured support by tenor saxman Que Martyn. One side of his last Trilon release, 'Fulson's Boogie', also appeared on Jack Lauderdale's Down Beat and Swing Time labels in Los Angeles. This was the result of yet another confusing handshake deal on the part of Geddins, no doubt. Despite discouraging reviews in Billboard Magazine, Lowell Fulson's five Trilon releases enjoyed promising sales.

Dixieland trumpeter Bob Scoby was yet another artist LaMarre had encountered back in the old Downtown Theatre days. Scoby





## THE TRILON RECORDS STORY 1946-1948

### Acrobat ACTRCD 9011 (Three CDs: 75:56; 75:47; 76:02)

Most of the time word gets around when something significant is about to manifest itself. A critic has time to relish the prospect and sharpen his surgical impedimenta.

But this one arrived with no fanfare, no warning, no time to prepare - and that's probably a good thing. One point must be made right away: Opal Louis Nations has put together a three CD set that reflects all aspects of Trilon's output.

Those who regard the label primarily as a blues and r&b outlet are in for many surprises. It's taken a while for bluenatics to understand that record companies had to sell to all kinds of customers, not just those that share their particular preferences.

That's evidently what Trilon tried to do during its brief life.

From OLN's accompanying article and issue list it's already plain that Lowell Fulson and Jimmy McCracklin arrived towards the end, largely due to Bob Geddins' chaotic business habits.

Trilon's first eight releases were devoted to The Vagabonds, an Italian-American comedy quartet of accordion, guitars and bass. Just four titles appear here, which on the basis of their 'Saints' and their persistent attempts to sing scat is probably no bad thing.

The other group heavily featured here, The Four Aces, though of their time are another thing entirely. Those who own Flyright CD 62 from 1999 will know that OLN has been here before; that CD had the fourteen Trilon tracks featured here plus material recorded for 4-Star and Big Town.

The Aces also played their own instruments and had a nice line in (albeit dated) humour. 'Richard Ain't Gonna Open That Door' is fun and his 'Jam' is effective, since pianist George Smith and guitarist James Franks knew what they were doing. 'Garbage Man' is a rough blues with rhyming lines that imply those naughty words and 'This Little Chick' has her moments. Their other sides are enjoyable without stirring the loins.

Sticking with vocal groups, the other significant inclusions are the gospel quartets, of which for my taste the best are the Rising Star Gospel Singers, who combine religiosity and fervour in judicious amounts. That's no criticism of the Wright Brothers or the Paramount Gospel Singers, merely an observation from someone with little knowledge of the genre.

I don't have much to say about Vido Musso, either, other than his workouts present competent noodling. But why do Americans insist on mispronouncing foreign names? Hearing every Yank from Clinton down referring to 'Koh-Soh-Voh' used to make my arse itch. Here, the Honey Dreamers sing 'Als-ace Lorraine', making a mundane song more tiresome than it needed to be.

Which means the presence of Lowell Fulson (on all three CDs) and Jimmy McCracklin (on two) all the more welcome.

Nothing new here of course but very satisfying to listen to, however it should be noted that the two part 'Rock & Rye' included here was not a Trilon recording. In fact it was first released on J&M Fullbright 124, in 1946.

There's still the growing conviction that McCracklin didn't always play his own piano. How else would he vacillate from stumbling competence to confident soloist? Wonder what Chris Bentley thinks?

Turner Willis sings both 'Re-Enlisted Blues' and 'Irma Jean' in a plain blues tone and there's a guitar solo in each that gives no hint of who might be playing it.

Both Vernon Alley and Johnnie Ingram (the latter's first name as used in 'Harlem Of The West', a book I'll be reviewing later) were denizens of the Fillmore district clubs and bars and Jimmy Nelson's vocals on the latter's 'Streamlined Baby' and 'Red Light' predate Nelson's 1948 Olliet single, adding to their inherent value. Meanwhile, Norman Davis makes an adequate fist of Harry The Hipster Gibson's 'Stop That Dancing'.

Viviane Greene enjoyed a small perfectly formed career but she never managed to climb onto the same bandwagon as Hadda Brooks or Camille Howard. Indeed, Brooks cut her own version of 'Honey, Honey, Honey'. The 'Unfinished Boogie' shows Greene had more than enough technique but her vocals were very much in the cabaret style, with a vibrato like a fluttering eyelash. Husband Allen emotes flatulently on 'Since I Fell For You', a song his wife also tackled, although it's not present here. That leaves oddments from the Phil Ford Four, The Esquires and Snookum Russell that contain more context than interest.

As OLN states before his label listing, it's by no means complete and there may be more gems waiting to be discovered. One thing's certain, some of these records must now be very rare, which would justify the sometimes bad surface noise and less than perfect sound quality. This is a record label, warts and all.

Now the country's leading reissue company seems to have largely forsaken blues and r&b (with a few notable exceptions), despite owning vast acres of it, it falls to other companies to fill the breach and lo! this one's a beauty. With their recent Jaxyson collection (also compiled by OLN) and this handsome and comprehensive set, Acrobat have proved themselves more than worthy of the challenge.

**Neil Slaven**

recorded his first sides for LaMarre after leaving the military and before joining Lu Watters in the Yerba Buena Jazz Band. Scoby recorded for Trilon under his real name, Robert Alexander Scoby, and put together Alexander's Ragtime Band (based on his middle name), a group that probably also served as LaMarre's pit-band. Five releases were issued, all of which are fine jumping Dixieland sides with Scoby on trumpet and vocals; Harry Mordecai, banjo; Bill Dart, drums; Walter Rose, piano; Jack Buck, trombone; Squire Garsback, bass and Jack Crook, clarinet.

Trilon's most successful sepia artist was singer/pianist Willie Viviane Hoyt, a.k.a. Viviane (or sometimes spelled Vivianne) Greene, born in Nacogdoches, Texas in June 1928. She began taking piano lessons at the age of four. Unusually smart, she graduated high school at thirteen. She attended Prairie View A & M College where she met

and married vocalist Allen 'Al' Greene (who also recorded for Trilon), then moved to Los Angeles where she earned a Masters at U.S.C. She began performing at Hollywood's Lucky Spot and hitched up with singer Gladys Bentley, whose boogie pianist Sylvester Scott coached her in the ways of boogie piano. Greene even sat in with Bentley after Scott's departure.

Moving to San Francisco, she cut her first sides for Trilon in 1947. Her initial release featured 'The Unfinished Boogie' as the A-side. This was a nod to her rival at Modern Records, Hadda Brooks, who also set the classics to boogie, in this case Schubert. It was the flip, 'Honey, Honey, Honey' which drew coin. Hadda evened things up a little by recording a cover of 'Honey, Honey, Honey' for Modern. Hadda's version sold as well as Viviane's overall.

Viviane Greene enjoyed three more Trilon releases during which time her husband benefited from one release of his own. All this helped put Trilon on the map. Savoy Records chose Trilon to be its new West Coast distributor. In July 1948 Jimmy Hilliard, A&R man from Mercury in Chicago, flew out to make a deal to have Viviane Greene record for him. Hilliard ended up buying Green's contract plus sixteen Trilon masters. Trilon then opened a distributing company at 1208 South Spalding in Chicago.

### MCCRACKLIN'S OAKLAND RECORDINGS

St. Louis-born Jimmy McCracklin's first Oakland recordings, with Little Red on drums and Bob Kelton on guitar, as 'The Blues Blasters', wound up on Trilon Records in 1947 and 1948. Geddins recorded McCracklin off and on for fifteen years. As stated before, the McCracklin Trilons are believed to have originated with Geddins.







Trilon 244 and 245 (Trilon's last two sepia releases) were sold to Egmont Sonderling's Old Swing-Master label in Chicago. Old Swing-Master reissued the sides in September 1949. Trilon 244 was again reissued on Chicago's Marvel label with Jimmy's name spelt as 'Jimmie McCracklin'. Someone at Trilon's Chicago office had set up the deal.



Lowell Fulson at Montreux 1975. Photo: Hasse Andréasson.



Vido Musso, courtesy Ace Records.

Vido Musso, Sicilian Coleman Hawkins-school tenor sax whiz, was born in January 1913. His four expressionistic and very different releases for Trilon came about at the time he took part in Gene Norman's Just Jazz Concerts in Los Angeles. Vido Musso's Orchestra on Trilon 167 included Vido, tenor sax; Pete Rugolo, piano; Eddie Safranski, bass (Eddie enjoyed being on the first recording Atlantic Records ever put out); Shelly Manne, drums; Boots Mussulli, trumpet; Kai Winding, trombone and Ray Wetzel, trumpet. Vido's musicians on Trilon 184 are Musso; Rugolo; Mussulli; Wetzel plus Bob Gioga on baritone sax; Buddy Childers, trumpet; 'Speed' Swope, trombone and Norman Coleman, bass. Rene LaMarre shared writers' credits on 'The Day I Left Alsace-Lorraine', which may or may not give a hint to his country of birth.

The Snookum Russell Orchestra was one of the best swing bands around. Russell toured frequently during the 1930s with Philadelphia blues queen Hannah Sylvester. He cut only two post-war recordings under his own name, one for Trilon and one for Sapphire in 1954. Russell suffered the fate of most large bandleaders – the economic hardships of keeping a large group of musicians out on the road.

Tenor saxman Que Martin, real name Quedelle Martyn, made his first two records with horn player Ernie Royal for Trilon in 1948. Chances are that the masters for these also came from Bob Geddins.

#### PARAMOUNT GOSPEL SINGERS

The Paramount Gospel Singers, who evolved out of the Golden Harp Gospel Singers in 1947, were Vance 'Tiny' Powell, first lead tenor; Joseph Dean, second lead tenor; Archie Reynolds, tenor; Geno Terrell, tenor; E. Morris Kelly, baritone and Ben Williams, bass. Probably all of the eight sides issued by Trilon came from 1947-1948 Geddins test pressings. Others were previously sold and issued by Ollie Hunt of Olliet Records, at 2405 San Pablo Avenue in Oakland. These are perfect examples of early shout gospel at its best, with Vance 'Tiny' Powell (who later became one of the Bay Area's 1960s r&b legends) on lead. The group's Olliet and Trilon sides came before the sales success of 'Peace In The Valley', cut for Coral in 1951.

The Paramount Gospel Singers enjoyed local radio exposure, as did the Rising Star Gospel Singers, who had two releases on Trilon. This is the gospel group who put Bob Geddins Big Town label on the map in 1944. These Geddins-originated sides were probably cut at KRE in Berkeley in late 1947. The group was made up of Paul Foster Snr., baritone lead; Tommy Jenkins, tenor-lead; Elbridge Vann, tenor; C.H. Henry, baritone and Charlie Birch, bass. The Rising Star Gospel Singers were one of the Bay Area's strongest quartets during the





The Paramount Gospel Singers circa early 1980s. Photo: Ellen Nations.

1940s. Lead Tommy Jenkins was a master high tenor singer who is thought to be an early influence on Sam Cooke.

The Phil Ford Four are probably another LaMarre theatrical connection. Members were Phil Ford, clarinet and vocals, Tommy Brocato, bass; J. Farnell De May, piano and James L. Kaar, guitar.

The rarest recordings on Trilon must be the two items by Johnny Ingram and His Rhythm Czars. The line-up on 'Streamlined Baby' and 'The Red Light Gotta Go' consisted of Windy Morgan, trumpet; John Pat Patterson, tenor sax; Cedric Haywood, piano; Johnny Ingram, bass; Ferdinand Caldwell, drums and Jimmy Nelson on vocals. This was Nelson's debut on record. The remaining two sides only featured the band.

Johnnie (or Johnny) Ingram was born in the Port Arthur, Texas area some time during the 1920s. He was reluctant to

give his date of birth. At the age of eight, his piano-playing sister tried to teach him how to move around the keys but he was reluctant to stick with it. Picking up on banjo, he played in local bands, then switched to violin and joined Minor Brown's unit. He switched again, to bass, at age seventeen. Cab Calloway's bass player had inspired him to do so. He joined Milton Larkin's Houston-based band, then with his family moved to San Francisco's Fillmore District in 1942. Putting together his own band, the Rhythm Czars, Ingram played Jack's Tavern and California Theatre Restaurant plus a handful of Fillmore clubs. When gigs slowed he took up upholstery and opened an upholstery shop at Post and Laguna.

Nothing is known by this writer about the Four Esquires who must have differed in personnel from the outfit on the Paris and Pilgrim labels.

Jack Ross cut one jumping record for Trilon. Orchestra members included Jack Ross and Don Curry, trumpets; Elmer Isaacs, trombone; Rob Stowell, tenor sax; Art McCue, piano; Allan Burns, bass and Hal Mead, drums.

The Wright Brothers Jubilee Singers were an extraordinary acappella quartet of the old jubilee school. There have been many gospel versions of 'Gospel Train'.

The Wright Brothers' second version on Trilon is exceptional. Unfortunately they only waxed two releases for Trilon. Their roots stretch back to the late 1930s and as the Wright Brothers Gospel Singers of Saginaw, Texas they cut six sides for Okeh in 1940, then one release for Vocalion, followed by two releases for Bluebird in 1941. The Trilon line-up included William and Jesse, lead tenor vocals; Walter, tenor; Jimmie, bass and William J. Walker, baritone.



## DOWNTURN IN FORTUNES

Late 1948 saw the downturn in Trilon's fortunes. LaMarre and Leader tried to get too big too quickly. Their greed had out-stripped their pocket books. Trilon issued in the neighbourhood of sixty releases during the course of less than three years. By the end of 1948 LaMarre and Leader had sold the label lock, stock and barrel to Mercury Records for \$250,000. With the money LaMarre was able to buy a house on Rose Avenue in Piedmont, marry Christia A. Harris and hang onto the Bal Theatre for a while longer.

In April 1951 the Bal was burglarised shortly after closing time by two men, armed and wearing brown hats and handkerchief masks. Both LaMarre and the theatre manager Ray. C. Thone were bound and gagged after having their pockets rifled. Bags of money stashed and ready to go to the bank were also taken. LaMarre managed to free himself and call the sheriff's office, but the two young thieves were never caught. LaMarre got a job working with Jack Sassell at the Oakland Speedway for midget car champion and promoter John 'Johnny' Mantz. After selling the Bal, LaMarre opened Theatre 70 at the MacArthur and Broadway Shopping Center in Oakland. This was a luxury cinema. By pulling a few strings he managed to open with the California premiere of 'Alfie' in November 1966. This was LaMarre's final triumph.

Something went wrong with his marriage and he was divorced in April 1975. Rene T. LaMarre passed in Santa Clara, California on 28th January, 1987.

**NB: Trilon also ran a record transcription service. Aspiring artists could enter the studio and record a personalised transcription record. Few of these have turned up, however, if B&R readers know of any transcription discs please send details through.**

With invaluable assistance from Bob Bell, Daniel Gugolz, Dan Kochakian, Steve LaVoie, Eric Le Blanc, Robert Stallworth, Tom Mazzolini and Chris Strachwitz. Label shots Opal Louis Nations



Johnny Ingram, courtesy Johnny Ingram.



# Trilon Records Discography

## By Opal Louis Nations

This listing is in no way complete, both in regard to known releases and the number of unreleased test pressings. All additions are most welcome.

### The Vagabonds

T1015-2A Angelina (The Waitress At The Pizzeria) 12457 (1946)  
2T1020A1 Dark Eyes 12457 (1946)

### The Vagabonds

T1013-1A Lazy River 12458 (1946)  
T1017-1A You Are My Sunshine 12458 (1946)

### The Vagabonds

T1016-3B Alla En El Rancho Grande 12459 A (1946)  
T1014-1A Vieni Su 12459 B (1946)

### The Vagabonds w/ Raymond Manton

2T1023-A1 Begin The Beguine 111 (1946)  
2T1024-A3 Donkey Serenade 111 (1946)

### The Vagabonds

2T1021-A1 I Wish I Could Shimmy\* 112 (1946)  
2T1022-A1 Song Of The Islands 112 (1946)

### The Vagabonds

2T1018-A2 Swing Low Sweet Chariot\* 113 (1946)  
2T1019-B2 I'm Still In Love With You 113 (1946)

### The Vagabonds

T1026-B1 When The Saints Go Marching In\* 114 (1946)  
T1028-B2 I Wonder - I Wonder - I Wonder 114 (1946)

### The Vagabonds

T1025-A1 Peanut Vendor 115 (1946)  
T1027-B1 Marcelle Vahini (Tahitian Chant) 115 (1946)

### Turner Wells

1058 Re-enlisted Blues\* 1058 A (1946)

### Bob Geddings

1058 Irma Jean\* 1058 B (1946)

### Que Martin Orch.

1037 Born To Love 120 (1946)  
1039 Jam 120 (1946)

### Que Martin Orch

Boogie Woogie Daddy 121 (1946)  
I Ain't Got Nothin' For You 121 (1946)

### Snookum Russell & His Orch

F101 (Be Pop) That's The Kick I'm On\* 122 A (1946)  
F104 I'm A Shy Guy 122 B (1946)

### Snookum Russell & His Orch

Basin Street Ain't Basin Street No More 123 (1946)  
Shy Guy\* 123 (1946)

### The Four Esquires

12455 Honeysuckle Rose 124 (1946)  
Caravan 124 (1946)

### The Esquires

Mary Had A Little Lamb\* 12457 125 (1946)

### Vernon Alley Orch

L01-1-X1 T-Zone 127 (1946)  
L03-3 For You 127 (1946)

### Jack Ross Orch.

TR 1041-5 Give It To Me Daddy 128 A (1946)  
TR 1043-2 Put The Blame On Mame\* 128 B (1946)

### Jack Ross Orch.

TR 1044 Boogie Man, Boogie Pt. 1 129 (1946)  
TR 1045 Boogie Man, Boogie Pt. 2 129 (1946)

### Johnny Ingram & His Rhythm Czars

Streamlined Baby (w/ Jimmy Nelson)\* 130 (1946)  
Ridin Hi\* 130 (1946)

### Johnny Ingram & His Rhythm Czars

Jabudy\* 131 (1946)  
The Red Light Gotta Go (w/ Jimmy Nelson)\* 131 (1946)

### Norman Davis & His Orch

TD 1063-01 I'll Always Be In Love With You 141 A (1946)  
TD 1062-02 Stop That Dancing Up There 141 B (1946)

### The Four Aces

TF 1072-1 I Wonder, I Wonder, I Wonder Pt. 1 143 (1946)  
TF 1072-2 I Wonder, I Wonder, I Wonder Pt. 2 (inst.)\* 143 (1946)

### The Four Aces

TF 1073-1 Put Your Cards On The Table\* 144 (1946)  
TF 1074-2 Garbage Man\* 144 (1946)

### The Four Aces

TF 1075-3 There's A Rumour Going Round\* 145 (1946)  
TF 1076 St. Louis Boogie\* 145 (1946)

### Phil Ford Four

TPF 1077-1 Frustrated Francis\* 146 (1946)  
TPF 1080-1 Dames Are All The Same\* 146 (1946)

### The Vagabonds

TV 1082-3 Don't Take Your Love From Me 151 A (1947)  
TV 1083-2 Ragged But Right\* 151 B (1947)

### The Vagabonds w/ Ray Manton

TV 1084-1 I Cried For You 152 A (1947)  
TV 1087-2 O Sole Mio 152 B (1947)

### The Four Aces (vocal, George Smith)

TF 1089 Richard Ain't Gonna Open That Door\* 153 (1947)  
TF 1090 Richard's Jam\* 153 (1947)

### Vido Musso Orch.

T1114 Vido's Bop 166 (1947)

### Vido Musso Orch. w/ Raye Sisters

T1115 On The Mercury 166 (1947)

### Vido Musso Orch.

T1116 Gone With Vido\* 167 (1947)  
T1117 Vido In A Mist\* 167 (1947)

### The Four Aces

T1140-2 I'll Never Let You Go Again\* 178 (1947)  
T1141-7 Cherie 178 (1947)

### The Four Aces

T1142-2 I'm Crying All The Time\* 179 (1947)  
T1143-2 This Little Chick Went To Market\* 179 (1947)





<b>The Four Aces</b>		
Ain't That A Crying Shame*	180 (1947)	
Gumbo*	180 (1947)	
<b>Vido Musso</b>		
T1150 Trees	183 (1947)	
T1151 The Unfinished Boogie*	183 (1947)	
<b>Vido Musso w/ The Honey Dreamers</b>		
T1152 The Day I Left Alsace-Lorraine*	184 (1947)	
<b>Vido Musso</b>		
T1153 Checkerboard*	184 (1947)	
<b>Lowell Fulson &amp; The Ful-Tones</b>		
T1154 Jelly, Jelly*	185 (1947)	
T1155 The Unfinished Boogie*	185 (1947)	
<b>Lowell Fulson &amp; The Ful-Tones</b>		
T1156 9:30 Shuffle*	186 (1947)	
T1157 Thinkin' Blues	186 (1947)	
<b>Viviane Greene &amp; Her Trio</b>		
T1187-3 The Unfinished Boogie*	190 (1947)	
T1188-2 Honey, Honey, Honey*	190 (1947)	
<b>Viviane Greene &amp; Her Trio</b>		
T1189-1 He's The Man	191 (1948)	
T1190-1 I'm Wise	191 (1948)	
<b>Lowell Fulson &amp; His Orch</b>		
T1191 Trying To Find My Baby*	192 (1948)	
T1192 Let's Throw A Boogie Woogie	192 (1948)	
<b>Lowell Fulson &amp; His Orch.</b>		
T1193 Highway 99*	193 (1948)	
T1194 Whiskey Blues*	193 (1948)	
<b>Jimmy McCracklin</b>		
T120066 Rock And Rye*	197 (1948)	
T120177 Miss Minnie Lee Blues*	197 (1948)	
<b>Allen Greene &amp; Viviane Greene Trio</b>		
T1200-1 Since I Fell For You*	198 A (1948)	
T1201-2 I'll Never Let You Go Again	198 B (1948)	
<b>Viviane Greene</b>		
T1208-1 Two Loves Have I *	202 (1948)	
T1209-1 I Guess My Man Don't Love Me	202 (1948)	
<b>Viviane Greene</b>		
Love Me, Love Me, Love Me*	203 (1948)	
Jades Of Green*	203 (1948)	
<b>The Tune Mixers</b>		
T1214-1 Love Me, Love Me, Love Me	205 A (1948)	
T1215-2 Baby What Are You Gonna Do*	205 B (1948)	
<b>Viviane Greene</b>		
T1234-3 Honey Can't We Steal Away	210 (1948)	
T1245-1X Clair de Lune	210 (1948)	
<b>Allan Greene</b>		
Just Say We're Through	213 (1948)	
The Things You Do To Me	213 (1948)	
<b>Alexander's Jazz Band</b>		
T1268-1 Wild Man Blues	220 (1948)	
T1270-2-RE2 I'm Looking Over A Four-Leaf Clover	220 (1948)	
<b>Alexander's Jazz Band</b>		
T1266-1 Ballin' The Jack	221 (1948)	
T1269-2 Ace In The Hole (Bob Scoby - vocal)	221 (1948)	
<b>Alexander's Jazz Band</b>		
T1265-3 Alexander's Ragtime Band (Bob Scoby-voc.)	222 (1948)	
T1267-2 Doin' The Grizzly Bear	222 (1948)	
<b>Lowell Fulson</b>		
T1271 Tell Me Baby*	223 (1948)	
T1272 Fulson Boogie*	223 (1948)	
<b>Rising Star Gospel Singers</b>		
T1275-1 John The Revelator*	225 (1948)	
T1276-1 What Could I Do Without The Lord	225 (1948)	
<b>The Wright Bros. Jubilee Singers</b>		
T1277-1 Gospel Train	226 (1948)	
T1278-2 Heavenly Father's Children	226 (1948)	

<b>The Wright Bros. Jubilee Singers</b>		
T1279-3 Blessed Quietness*	227 (1948)	
T1280-1 Jonah*	227 (1948)	
<b>Jimmy McCracklin</b>		
T1287-3 Playin' On Me*	231 (1948)	
T1288-5 Big Foot Mama*	231 (1948)	
<b>The Paramount Singers</b>		
T1290-5 Dig A Little Deeper*	232 (1948)	
T1291-1 Low Down The Chariot*	232 (1948)	
<b>The Paramount Singers</b>		
T1292-1 Standing In The Safety Zone*	233 (1948)	
T1293-1 Peace In The Valley *	233 (1948)	
<b>The Paramount Singers</b>		
T1294-1 Lord, Hold My Hand*	234 (1948)	
T1295-1 Nobody Knows The Trouble I See*	234 (1948)	
<b>The Paramount Singers</b>		
T1296-2 Working On The Building*	235 (1948)	
T1297-1 Will The Circle Be Unbroken*	235 (1948)	
<b>The Rising Stars</b>		
T1298-2 Something Within Me*	239 (1948)	
T1300-2 One Day *	239 (1948)	
<b>The Rising Stars</b>		
T1299-1 In My Heart	240 (1948)	
T1302-2 There's A God Somewhere	240 (1948)	
<b>Alexander's Jazz Band</b>		
T1250-2 Weary Blues	242 (1948)	
T1251-3 I Wish I Could Shimmy Like My Sister Kate	242 (1948)	
(Bob Scoby - voc.)		
<b>Alexander's Jazz Band</b>		
T1248-3 I Ain't Gonna Give Nobody None Of My Jellyroll (Bob Scoby - voc.)	243 (1948)	
T1251-3 Melancholy	243 (1948)	
<b>Jimmy McCracklin</b>		
T1305 South Side Mood	244 (1948)	
T1307 I Can't Understand Love*	244 (1948)	
<b>Jimmy McCracklin</b>		
T1304-1 When I'm Gone	245 A (1948)	
T1306-1 Listen Woman	245B (1948)	

\* Denotes appears on the Acrobat 3 CD set reviewed by Neil Slaven.

