ACTRCD9011

HITS, GEMS & RARITIES!

The Trilon Records Story

1946 - 1948

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Disc One

1. **Lowell Fulson** - Jelly, Jelly **(Fulson)**(Trilon 185, 1947)
2. **Lowell Fulson** - Tell Me Baby **(Fulson)**(Trilon 223, 1949)
3. **Turner Willis** - Re-Enlisted Blues **(Geddins)**(Trilon 1058, 1946)
4. **Bob Geddins** - Irma Jean Blues **(Geddins)**(Trilon 1058, 1946)
5. **Lowell Fulson & The Ful-Tones** - Thinking Blues **(Fulson)**(Trilon 186, 1947)
6. **Lowell Fulson & The Ful-Tones** - 9:30 Shuffle **(Fulson)**(Trilon 186, 1947)
7. **Snookum Russell & His Orchestra** - (Be Bop) That's The Kick I'm On **(Russell)**(Trilon 122, 1946)
8. **Viviane Greene & Her Trio** - The Unfinished Boogie **(Donahoo/LaMarre)**(Trilon 190, 1948)
9. **Viviane Greene & Her Trio** - Honey, Honey, Honey **(Unknown)**(Trilon 190, 1948)
10. **Esquires** - Mary Had A Little Lamb **(Symes/Malneck)**(Trilon 1245b, 1946)
11. **Jimmy McCracklin** - Rock And Rye (Part 1) **(McCracklin)**(Trilon 197, 1949)
12. **Jimmy McCracklin** - Rock And Rye (Part 2) **(McCracklin)**(Trilon 197, 1949)
13. **Lowell Fulson** - Trying To Find My Baby **(Fulson)**(Trilon 192, 1948)
14. **Lowell Fulson** - Highway "99" **(Fulson)**(Trilon 193, 1948)
15. **Jimmy McCracklin** - South Side Mood (Instrumental) **(McCracklin)**(Trilon 244, 1949)
16. **Jimmy McCracklin** - Miss Minnie Lee Blues **(McCracklin)**(Trilon 197, 1949)
17. **Jimmy McCracklin** - I Can't Understand Love **(McCracklin)**(Trilon 244, 1949)
18. **Vido Musso** - Vido's Bop **(Winding)**(Trilon 166, 1946)
19. **Vido Musso with The Raye Sisters** - On The Mercury **(Sherl/Drake)**(Trilon 166, 1946)
20. **Snookum Russell & His Orchestra** - I'm A Shy Guy **(Cole)**(Trilon 122, 1946)
21. **The Vagabonds** - When The Saints Go Marching In **(Trad.)**(Trilon 1026, 1946)
22. **Jimmy McCracklin** - When I'm Gone **(McCracklin)**(Trilon 245, 1949)
23. **Jimmy McCracklin** - Listen Woman **(McCracklin)**(Trilon 245, 1949)
24. **Allen Greene with The Viviane Greene Trio** - Since I Fell For You **(Johnson)**(Trilon 202, 1949)
25. **Tune Mixers** - Baby, What Are You Gonna Do **(Anderson)**(Trilon 205,1949)
26. **Vernon Alley & His Orchestra** - For You **(Burke/Durbin)**(Trilon 127, 1946)
27. **Norman Davis & His Orchestra** - Stop That Dancing Up There (Featuring Ben Curtis on vocals) **(Gibson)**(Trilon 141, 1946)

Disc Two

1. **Jimmy McCracklin** - Playin' On Me **(Josea/McCracklin)**(Trilon 231, 1949)
2. **Jimmy McCracklin** - Big Foot Mama **(Josea/McCracklin)**(Trilon 231, 1949)
3. **Viviane Greene & Her Trio** - Two Loves Have I **(Koger/Varna)**(Trilon 202, 1948)
4. **Viviane Greene & Her Trio** - Love Me! Love Me! Love Me! Or Leave Me! **(Anderson/Greene/LaMarre)**(Trilon 203, 1948)
5. **Viviane Greene & Her Trio** - Jades Of Green **(Greene)**(Trilon 203, 1948)
6. **Wright Brothers Jubilee Singers** - Blessed Quietness **(Ferguson)**(Trilon 227, 1946)
7. **Wright Brothers Jubilee Singers** - Jonah **(Trad.)**(Trilon 227, 1946)
8. **Lowell Fulson** - Fulson Boogie (Instrumental) **(Fulson)**(Trilon 223, 1949)
9. **Rising Star Gospel Singers** - John The Revelator **(Trad.)**(Trilon 225, 1949)
10. **Rising Star Gospel Singers** - What Could I Do Without The Lord **(Morris)**(Trilon 225, 1949)
11. **Four Aces** - Richard Ain't Gonna Open That Door **(Geddins/Smith/Russell)**(Trilon 153, 1946)
12. **Four Aces** - I Wonder, I Wonder, I Wonder (Pt. 2) **(Hutchins)**(Trilon 143, 1946)
13. **Four Aces** - Garbage Man **(Smith)**(Trilon 144, 1946)
14. **Four Aces** - Put Your Cards On The Table **(Franks)**(Trilon 144, 1946)
15. **Four Aces** - There's A Rumor Going On **(Pickett/Franks)**(Trilon 145, 1946)
16. **Four Aces** - St. Louis Boogie **(Handy)**(Trilon 145, 1946)
17. **Four Aces** - Richard's Jam **(Smith)**(Trilon 153, 1946)
18. **Four Aces** - This Little Chick Went To Market **(Donahoo/LaMarre)**(Trilon 179, 1947)
19. **Four Aces** - Gumbo **(Unknown)**(Trilon 180, 1947)
20. **Paramount Gospel Singers** - Peace In The Valley **(Dorsey)**(Trilon 233, 1948)
21. **Paramount Gospel Singers** - Standing In The Safety Zone **(Trad.)**(Trilon 233, 1948)
22. **Paramount Gospel Singers** - Dig A Little Deeper **(Morris)**(Trilon 232, 1948)
23. **Paramount Gospel Singers** - Low Down The Chariot **(Trad.)**(Trilon 232, 1948)
24. **Paramount Gospel Singers** - Will The Circle Be Unbroken **(Trad.)**(Trilon 235, 1948)
25. **Paramount Gospel Singers** - Working On The Building **(Trad.)**(Trilon 235, 1948)
26. **Vagabonds** - Swing Low, Sweet Chariot **(Trad.)**(Trilon 113, 1946)
27. **Vagabonds** - I Wish I Could Shimmy Like My Sister Kate **(Trad.)**(Trilon 112, 1946)

Disc Three

1. **Lowell Fulson** - Mean Woman Blues **(Fulson)**(Trilon 185, 1947)
2. **The Vagabonds** - Ragged But Right **(Blackstone)**(Trilon 151, 1946)
3. **Jack Ross & His Orchestra** - Put The Blame On Mame **(Roberts/Fisher)**(Trilon 128, 1946)
4. **Vido Musso & His Orchestra** - The Unfinished Boogie (Featuring **Mel Henke** on piano) **(Donahoo/LaMarre)**(Trilon 183, 1947)
5. **Wright Brothers Gospel Singers** - Gospel Train **(Dorsey)**(Trilon 226, 1946)
6. **Wright Brothers Gospel Singers** - Jordan's Stormy Banks **(Trad.)**(Trilon 226, 1946)
7. **Paramount Singers** - Lord, Hold My Hand **(Trad.)**(Trilon 234, 1948)
8. **Paramount Singers** - Nobody Knows The Trouble I See **(Trad.)**(Trilon 234, 1948)
9. **Rising Star Gospel Singers** - One Day **(Chapman/March)**(Trilon 240, 1949)
10. **Rising Star Gospel Singers** - Something Within Me **(Campbell)**(Trilon 239, 1949)
11. **Johnny Ingram & His Rhythm Czars** - Streamlined Baby (Featuring **Jimmy Nelson** on vocals) **(Nelson)**(Trilon 130, 1946)
12. **Johnny Ingram & His Rhythm Czars** - Ridin' Hi (Instrumental) **(Ingram/Morgan)**(Trilon 130, 1946)
13. **Johnny Ingram & His Rhythm Czars** - Jubudy (Featuring **Windy Morgan** on vocals) **(Ingram/Morgan)**(Trilon 131, 1946)
14. **Johnny Ingram & His Rhythm Czars** - The Red Light Gotta Go **(Nelson)** (Featuring **Jimmy Nelson** on vocals) (Trilon 131, 1946)
15. **Lowell Fulson** - Let's Throw A Boogie Woogie **(Fulson)**(Trilon 192, 1947)
16. **Lowell Fulson** - Whiskey Blues **(Fulson)**(Trilon 193, 1947)
17. **Phil Ford Four** - Frustrated Francis **(Ford)**(Trilon 146, 1946)
18. **Phil Ford Four** - Dames Are All The Same **(Ford)**(Trilon 146, 1946)
19. **Vido Musso & His Orchestra** - Vido In A Mist **(Musulli)**(Trilon 167, 1947)
20. **Vido Musso & His Orchestra** - Gone With Vido **(Musulli)**(Trilon 167, 1947)
21. **Vido Musso, His Orchestra & The Honey Dreamers** - The Day I Left Alsace-Lorraine **(Harris/Donahoo/LaMarre)**(Trilon 184, 1947)
22. **Vido Musso & His Orchestra** - Checkerboard **(Musulli)**(Trilon 184, 1947)
23. **Four Aces** - Cherie **(Goodman)**(Trilon 178, 1947)
24. **Four Aces** - I'll Never Let You Go Again **(Donahoo/Williams)**(Trilon 178, 1947)
25. **Four Aces** - I'm Crying All The Time **(Butler)**(Trilon 179, 1947)
26. **Four Aces** - Ain't It A Crying Shame **(Unknown)**(Trilon 180, 1947)
27. **Four Aces** - I Wonder, I Wonder, I Wonder (Pt. 1) **(Hutchins)**(Trilon 143, 1946)

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Other Vagabonds photos courtesy of the **Vagabonds Estate**
Vido Musso courtesy of **Ace Records**

Discography compiled by **Opal Louis Nations**

These recordings derive from very rare and old 78rpm recordings, many of which were originally manufactured in small quantities. There will therefore be a significant amount of audible surface noise. Whilst we have removed much extraneous noise, it was considered that any further use of noise reduction programs would compromise the integrity of the original recordings.

Vaudevillian, theatre proprietor, business adventurer, speedway enthusiast, sportswriter, MC and co-owner of Trilon Records, **RENE T. LAMARRE** was born on August 14, 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 MC 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 programs. 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 splendour', the Downtown showcased vaudeville, a first-run movie and a featured orchestra. Acrobats opened the show at the premiere. The thirty-two-year-old LaMarre cut a dashing figure with his handsome, clean-cut looks and persuasive manner, and spent much time cultivating friends from among Hollywood's screen royalty.

By February 1940 LaMarre had started junior amateur talent programs (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-go. The United California Theatre Company monopolised Bay Area screens. This prevented 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 independents 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.

In January 1946 ads appeared in the local classifieds for experienced press operators for phonograph records. On January 24th 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 twenty-four hour basis. A full complement of twenty-two 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 label's very beautiful futuristic design incorporated a glossy 78 RPM record beside a Trilon (or triangular pylon). The trilon in point was a reproduction of the 700-foot spire designed by architects Harrison and Fouilhoux at the New York Theme Center for the 1939 - 1940 World's Fair in Flushing Meadows, NY.

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 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

The Four Aces

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.

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, both came to Trilon when large pressings were needed at once. Geddins was running his jerry-built, steam-driven pressing plant at full capacity, three shifts over a twenty-four 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 check 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, checks started coming slowly. 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 checks 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 Brothers** masters and possibly more. The irony was that Trilon kicked off its 100 sepia

LOWELL FULSON

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.)

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 were supported 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 L.A.. 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 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 from 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 L.A. where she earned a Masters at U.S.C. She began performing at Hollywood's Lucky Spot. She 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 Greene's contract plus sixteen Trilon masters. Trilon then opened a distributing company at 1208 South Spalding in Chicago.

Jimmy McCracklin

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.

Vido Musso

Vido Musso, Sicilian Coleman Hawkins-school tenor sax whiz, was born in January 1913. His four expressionistic and very different releases for Trilon came at about 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, and 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 band leaders – 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.

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 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 & 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 a-cappella 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. 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 Blue Bird in 1941. The Trilon line-up included William and Jesse, lead tenor vocals, Walter, tenor, Jimmie, bass and William J. Walker, baritone.

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 neighborhood 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. He was divorced in April 1975. Rene T. LaMarre passed away in Santa Clara, California, on January 28, 1987.

- **Opal Louis Nations**, October 2007, with invaluable assistance from **Bob Bell**, **Daniel Gugolz**, **Dan Kochakian**, **Steve LaVoie**, **Eric Le Blanc**, **Robert Stallworth**, **Tom Mazzolini** and **Chris Strachwitz**

The Trilon Records Discography

This discography is in no way complete, and is a result of the compiler's personal research.

Matrix #	Title	Catalogue #
T1015-2A	The Vagabonds - Angelina (The Waitress At The Pizzeria)	12457 (1946)
2T1020A1	The Vagabonds - Dark Eyes	12457 (1946)
T1013-1A	The Vagabonds - Lazy River	12458 (1946)
T1017-1A	The Vagabonds - You Are My Sunshine	12458 (1946)
T1016-3B	The Vagabonds - Alla En El Rancho Grande	12459A (1946)
T1014-1A	The Vagabonds - Vieni Su	12459B (1946)
2T1023-A1	The Vagabonds feat Raymond Manton - Begin The Beguine	111 (1946)
2T1024-A3	The Vagabonds feat Raymond Manton - Donkey Serenade	111 (1946)
2T1021-A1	The Vagabonds - I Wish I Could Shimmy Like My Sister Kate	112 (1946)
2T1022-A1	The Vagabonds - Song Of The Islands	112 (1946)
2T1018-A2	The Vagabonds - Swing Low Sweet Chariot	113 (1946)
2T1019-B2	The Vagabonds - I' m Still In Love With You	113 (1946)
T1026-B1	The Vagabonds - When The Saints Go Marching In	114 (1946)
T1028-B2	The Vagabonds - I Wonder, I Wonder, I Wonder	114 (1946)
T1025-A1	The Vagabonds - Peanut Vendor	115 (1946)
T1027-B1	The Vagabonds - Marcelle Vahini (Tahitian Chant)	115 (1946)
1058	Turner Willis - Re-enlisted Blues	1058A (1946)
1058	Bob Geddins - Irma Jean	1058B (1946)
1037	The Que Martin Orchestra - Born to Love	120 (1946)
1039	The Que Martin Orchestra - Jam	120 (1946)
	The Que Martin Orchestra - Boogie Woogie Daddy	121 (1946)
	The Que Martin Orchestra - I Ain't Got Nothin' For You	121 (1946)
F101	Snookum Russell & His Orchestra - (Be Bop) That's The Kick I'm On	122A (1946)
F104	Snookum Russell & His Orchestra - I'm A Shy Guy	122B (1946)
	Snookum Russell & His Orchestra - Basin Street Ain't Basin Street No More	123 (1946)
	Snookum Russell & His Orchestra - Shy Guy	123 (1946)
	The Four Esquires - Honeysuckle Rose	124 (1946)
	The Four Esquires - Caravan	124 (1946)
	The Esquires - Mary Had A Little Lamb	125 (1946)
L01-1-X1	Vernon Alley Orchestra - T-Zone	127 (1946)
L03-3	Vernon Alley Orchestra - For You	127 (1946)
TR 1041-5	Jack Ross Orchestra - Give It To Me Daddy	128A (1946)
TR 1043-2	Jack Ross Orchestra - Put The Blame On Mame	128B (1946)
TR 1044	Jack Ross Orchestra - Boogie Man, Boogie Pt. 1	129 (1946)
TR 1045	Jack Ross Orchestra - Boogie Man, Boogie Pt. 2	129 (1946)
	Johnny Ingram & His Rhythm Czars feat Jimmy Nelson - Streamlined Baby	130 (1946)
	Johnny Ingram & His Rhythm Czars - Ridin' Hi	130 (1946)
	Johnny Ingram & His Rhythm Czars - Jabudy	131 (1946)
	Johnny Ingram & His Rhythm Czars feat Jimmy Nelson - The Red Light Gotta Go	131 (1946)
TD 1063-01	Norman Davis & His Orchestra - I'll Always Be In Love With You	141A (1946)
TD 1062-02	Norman Davis & His Orchestra - Stop That Dancing Up There	141B (1946)
TF 1072-1	The Four Aces - I Wonder, I Wonder, I Wonder Pt. 1	143 (1946)
TF 1072-2	The Four Aces - I Wonder, I Wonder, I Wonder Pt. 2 (Instr.)	143 (1946)
TF 1073-1	The Four Aces - Put Your Cards On The Table	144 (1946)
TF 1074-2	The Four Aces - Garbage Man	144 (1946)
TF 1075-3	The Four Aces - There's A Rumor Going Round	145 (1946)
TF 1076	The Four Aces - St. Louis Boogie	145 (1946)
TPF 1077-1	Phil Ford Four - Frustrated Francis	146 (1946)
TPF 1080-1	Phil Ford Four - Dames Are All The Same	146 (1946)
TV 1082-3	The Vagabonds - Don't Take Your Love From Me	151A (1947)
TV 1083-2	The Vagabonds - Ragged But Right	151B (1947)
TV 1084-1	The Vagabonds feat Ray Manton - I Cried For You	152A (1947)
TV 1087-2	The Vagabonds feat Ray Manton - O Sole Mio	152B (1947)
TF 1089	The Four Aces - Richard Ain't Gonna Open That Door	153 (1947)
TF 1090	The Four Aces - Richard's Jam	153 (1947)
T1114	Vido Musso & His Orchestra - Vido's Bop	166 (1947)
T1115	Vido Musso & His Orchestra feat the Raye Sisters - On The Mercury	166 (1947)
T1116	Vido Musso & His Orchestra - Gone With Vido	167 (1947)
T1117	Vido Musso & His Orchestra - Vido In The Mist	167 (1947)
T1140-2	The Four Aces - I'll Never Let You Go Again	178 (1947)
T1141-7	The Four Aces - Cherie	178 (1947)
T1142-2	The Four Aces - I'm Crying All The Time	179 (1947)
T1143-2	The Four Aces - This Little Chick Went To Market	179 (1947)
	The Four Aces - Ain't That A Crying Shame	180 (1947)
	The Four Aces - Gumbo	180 (1947)
T1150	Vido Musso & His Orchestra - Trees	183 (1947)

T1151	Vido Musso & His Orchestra - The Unfinished Boogie	183 (1947)
T1152	Vido Musso, His Orchestra & The Honey Dreamers - The Day I Left Alsace-Lorraine	184 (1947)
T1153	Vido Musso & His Orchestra - Checkerboard	184 (1947)
T1154	Lowell Fulson & The Ful-Tones - Jelly, Jelly	185 (1947)
T1155	Lowell Fulson & The Ful-Tones - The Unfinished Boogie	185 (1947)
T1156	Lowell Fulson & The Ful-Tones - 9:30 Shuffle	186 (1947)
T1157	Lowell Fulson & The Ful-Tones - Thinkin' Blues	186 (1947)
T1187-3	Vivianne Greene & Her Trio - The Unfinished Boogie	190 (1947)
T1188-2	Vivianne Greene & Her Trio - Honey, Honey, Honey	190 (1947)
T1189-1	Vivianne Greene & Her Trio - He's The Man	191 (1948)
T1190-1	Vivianne Greene & Her Trio - I'm Wise	191 (1948)
T1191	Vivianne Greene & Her Trio - Trying To Find My Baby	192 (1948)
T1192	Lowell Fulson & His Orchestra - Let's Throw A Boogie Woogie	192 (1948)
T1193	Lowell Fulson & His Orchestra - Highway 99	193 (1948)
T1194	Lowell Fulson & His Orchestra - Whiskey Blues	193 (1948)
T120066	Jimmy McCracklin - Rock And Rye	197 (1948)
T120177	Jimmy McCracklin - Miss Minnie Lee Blues	197 (1948)
T1200-1	Allen Greene & Vivianne Greene Trio - Since I Fell For You	198A (1948)
T1201-2	Allen Greene & Vivianne Greene Trio - I'll Never Let You Go Again	198B (1948)
T1200-1	Vivianne Greene & Her Trio - Since I Fell For You	202 (1948)
T1208-1	Vivianne Greene & Her Trio - Two Loves Have I	202 (1948)
	Vivianne Greene & Her Trio - Love Me! Love Me! Or Leave Me!	203 (1948)
	Vivianne Greene & Her Trio - Jades Of Green	203 (1948)
T1214-1	The Tune Mixers - Love me! Love Me! Love Me! Or Leave Me!	205A (1948)
T1215-2	The Tune Mixers - Baby What Are You Gonna Do	205B (1948)
T1234-3	Vivianne Greene & Her Trio - Honey Can't We Steal Away	210 (1948)
T7245-1X	Vivianne Greene & Her Trio - Clair De Lune	210 (1948)
	Allan Greene - Just Say We're Through	213 (1948)
	Allan Greene - The Things You Do To Me	213 (1948)
T1268-1	Alexander's Jazz Band - Wild Man Blues	220 (1948)
T1270-2-RE2	Alexander's Jazz Band - I'm Looking Over A Four-leaf Clover	220 (1948)
T1266-1	Alexander's Jazz Band - Ballin' The Jack	221 (1948)
T1269-2	Alexander's Jazz Band feat Bob Scoby - Ace In The Hole	221 (1948)
T1265-3	Alexander's Jazz Band feat Bob Scoby - Alexander's Ragtime Band	222 (1948)
T1267-2	Alexander's Jazz Band - Doin' The Grizzly Bear	222 (1948)
T1271	Lowell Fulson - Tell Me Baby	223 (1948)
T1272	Lowell Fulson - Fulson Boogie	223 (1948)
T1275-1	Rising Star Gospel Singers - John The Revelator	225 (1948)
T1276-1	Rising Star Gospel Singers - What Could I Do Without The Lord	225 (1948)

T1277-1	The Wright Brothers Jubilee Singers - Gospel Train	226 (1948)
T1278-2	The Wright Brothers Jubilee Singers - Heavenly Father's Children	226 (1948)
T1279-3	The Wright Brothers Jubilee Singers - Blessed Quietness	227 (1948)
T1280-1	The Wright Brothers Jubilee Singers - Jonah	227 (1948)
T1287-3	Jimmy McCracklin - Playin' On Me	231 (1948)
T1288-5	Jimmy McCracklin - Big Foot Mama	231 (1948)
T1290-5	The Paramount Singers - Dig A Little Deeper	232 (1948)
T1291-1	The Paramount Singers - Low Down The Chariot	232 (1948)
T1292-1	The Paramount Singers - Standing In The Safety Zone	233 (1948)
T1293-1	The Paramount Singers - Peace In The Valley	233 (1948)
T1294-1	The Paramount Singers - Lord, Hold My Hand	234 (1948)
T1295-1	The Paramount Singers - Nobody Knows The Trouble I See	234 (1948)
T1296-2	The Paramount Singers - Working On The Building	235 (1948)
T1297-1	The Paramount Singers - Will The Circle Be Unbroken	235 (1948)
T1298-2	The Rising Stars - Something Within	239 (1948)
T1300-2	The Rising Stars - One Day	239 (1948)
T1299-1	The Rising Stars - In My Heart	240 (1948)
T1302-2	The Rising Stars - There's A God Somewhere	240 (1948)
T1250-2	Alexander's Jazz Band - Weary Blues	242 (1948)
T1251-3	Alexander's Jazz Band feat Bob Scoby - I Wish I Could Shimmy Like My Sister Kate	242 (1948)
T1248-3	Alexander's Jazz Band feat Bob Scoby - I Ain't Gonna Give Nobody . . .	243 (1948)
T1251-3	Alexander's Jazz Band - Melancholy	243 (1948)
T1305	Jimmy McCracklin - South Side Mood	244 (1948)
T1307	Jimmy McCracklin - I Can't Understand	244 (1948)
T1304-1	Jimmy McCracklin - When I'm Gone	245A (1948)
T1306-1	Jimmy McCracklin - Listen Woman	245B (1948)