TRIXIE SMITH AND HER DOWN HOME SYNCOPATORS
1. The World's Jazz Crazy (And So Am I) (Williams-Blythe) 3.02
2. The World's Jazz Crazy (And So Am I) (Williams-Blythe) 3.02
3. The Railroad Blues (Smith) 2.59
4. The Railroad Blues (Smith) 2.54

CLARA SMITH acc. by ARMSTRONG, GREEN & HENDERSON
5. Shipwrecked Blues (Williams) 3.20
6. Court House Blues (Smith) 3.15
7. Court House Blues (Smith) 3.04
8. My John Blues (Dowell) 3.14

BESSIE SMITH acc. by ARMSTRONG, GREEN & LONGSHAW
9. Nashville Woman's Blues (Longshaw) 3.31
10. Nashville Woman's Blues (Longshaw) 3.15
11. Careless Love (Handy) 3.23
12. Careless Love (Handy) 3.26
13. J.C. Holmes Blues (Horsley) 3.02
14. I Ain't Gonna Play No Second Fiddle (Bradford) 3.20

GRANT and WILSON acc. by FLETCHER HENDERSON AND HIS ORCHESTRA
15. You Dirty Mistreater (Wilson) 2.48
16. Come On Coot, Do That Thing (Grant) 2.52
17. Have Your Chill, I'll Be Here When Your Fever Rises (Wilson) 3.01
18. Find Me At The Greasy Spoon (Wilson) 3.01
19. Find Me At The Greasy Spoon (Wilson) 3.00

TOTAL TIME: 64.39

was the label under which the Mezzrow-Bechet 1945-47 recordings were originally issued. In 1960 Mr. Mezzrow sold it to Alessandro Protti, the Italian Music Producer and Johnny Dodds specialist. KING JAZZ is now back in business with a 96-CD program dedicated to the finest and rarest traditional jazz. This collection has been conceived in memory of the late Arrigo Polillo, the unique and unrivalled Italian Critic, who knew how to write about jazz in the same way that the musicians play it.
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As an accompanist of blues singers, vaudeville and pop artists (aside from those with Clarence Williams and The Red Onion Jazz Babies, available on KJ121FS and KJ122FS) Louis Armstrong, between 1924 and 1930 participated in 94 waxings, 90 of which are now presented chronologically in four compact discs (KJ139FS to KJ142FS). The four omitted sides are those in which Louis backs Seger Ellis. We found it unfair to put into circulation material that may only be outrageous to Louis' reputation so that the stale collector is invited to look for them elsewhere. The same could be said about the two sessions with Lillie Delk Christian, but that is an entirely different matter as those eight takes include none less than Earl Hines, Jimmie Noone, Mancy Cara and Louis himself so that it's a "dream quartet" we're talking about. Moreover, incredible but true, the four men apparently managed to ignore poor Lillie bringing into life some of the best musical moments in jazz history. In fact, Louis Armstrong himself used to refer to his interventions in I Can't Give You among his better things ever recorded. And then we should also take into account the unexpected happenings in You're A Real Sweetheart. As usual, we refuse to reiterate with different words what has already been said. Here almost all the best of the sung and trumpet accompanied blues is now available. Or should we reiterate Ma Rainey's Mozartian mysticism in Jelly Bean Blues; or maybe bring up once again the fury of Bessie Smith in the studio when she met Louis Armstrong instead of Joe Smith; or try another Trouble In Mind review; or perhaps say that sometimes Armstrong's lips were overtired? Come on, let's be serious and simply enjoy these magnificent performances in the fullness of their originally recorded sound.

Alessandro Protti & Roberto Capasso
Thanks to Renato Sparapani (an attorney in Ancona), Alessandro Protti developed such a fierce devotion to King Oliver that at the age of 15 he fled home, reached Geneva on a cold February evening and, at midnight, rang the doorbell of jazz collector Giordano Bruno (a direct descendant of the philosopher) demanding that the bewildered and amazed gentleman leave the warmth of his bed to play him one of the few (at that time) available copies of Joe Oliver’s “Buddy’s Habits”. After listening to his own attempt to record a rendition of “Basin Street Blues”, young Protti threw away his clarinet forever and, still a law-student, began producing music professionally. His first hit was in 1959 with “10 Years of Jazz in Italy” in which all the jazzmen responsible for the so-called “Italian Jazz of the Roaring Fifties” were featured. He then financed the first four years recordings of Lino Patruno’s Riverside Jazz Band and created the Italian singer Jimmy Fontana. In the mid-sixties, he perfected his own technique of restoring and re-recording music, which he gave up after participating in over 300 LP’s and after the worldwide success of a 12-volume double-album collection that appeared on the KINGS OF JAZZ label. (No relation to KING JAZZ, of which Mr Protti published the complete recordings in 1966 over 8 volumes). He then retired temporarily except for one brief episode in 1975 when he recorded and produced 20 famous takes with Earl “Fatha” Hines in New Orleans.

We believe the choice of Gianni Tollara for the discographical section was most wise, because as a discographer he must be considered among the best of Brian Rust’s disciples. His cooperation has frequently been sought by many reviewers and critics, such as the late Arrigo Polillo for example, who, in his world famous “HISTORY OF JAZZ”, acknowledged Mr Tollara’s help as having been crucial to his work.

Camarillo Music Ltd.

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**ABOUT THE PRODUCERS:**

The critic and respected reviewer, impartial journalist, reputed jazz photographer and renowned Rome lawyer Roberto Capasso, has always been highly regarded for his modernism “with eyes open to the past”, which is why the younger Alessandro Protti constantly sought his advice, advice that turned into a kind of irreplaceable and permanent supervision over his productions, to ensure artistic balance.
FRONT: Young Louis Armstrong, two renowned Bessie Smith shots, and two extremely rare publicity items taken from the originals.
THE COMPLETE
LOUIS ARMSTRONG
& THE
SINGERS
1924/30
BY
ALESSANDRO PROTTI WITH ROBERTO CAPASSO
& GIANNI TOLLARA
VOLUME 2
1925