

Bent Ove Haandstad - in memoriam.

January 24, 1928 - December 22, 1983.



BOH, c. 1949

The late Bent O. Haandstad belonged to the inner circle of the Copenhagen jazz and blues community of the early 1950's and onwards, living on the first floor at Alsgade 24, Copenhagen V. His middle name was Ove but he always used the signature BOH only.

After finishing school he started his education in 1945 as an office clerk at the Vacuum Oil Company A/S, Frederiksberggade 1 in Copenhagen. (By incident here Arne Svensson's father earlier had been employed for several years but due to the stock market breakdown in the U.S.A. late in 1929 he unfortunately lost his job.)

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Bent was foremost a record collector, friend of Karl Emil Knudsen, Anders Dyrup, Gunnar Albertson, Arne Svensson, Anders Stefansen and numerous others. He will be remembered mostly for becoming the owner, editor and distributor of the magazine *Jazz Parade* from Vol. 3, No. 9, December, 1952 until the end in 1960 where it folded. But as early as in the March, 1951 issue he had an article printed.

Jazz Parade, by the way, was the only of its kind in Denmark between August 1952 to the Fall of 1959. It was very well distributed, free to selected record shops, libraries as well as a large number of jazz clubs - to the benefit of the magazine's advertisers like Club Montmartre, jazz record companies, shops, a.o. only paying a nominal contribution to costs of printing. One could subscribe to the mag. at a cost of Dkr. 2,00 per year.

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Stefansen had a job in a rather small shop, *Diplom Radio* situated at Vesterbrogade 94, Copenhagen V, starting here in 1951 selling records and on and off also radios and TV-sets when the daily manager was elsewhere. When the shop owner wanted to enlarge the shop they were in need of an extra hand. Stefansen recommended Haandstad and Bent got the job in December, 1953.

Later Bent became the manager of the record dept. and the owner was delighted because he attracted new customers buying records in another genre than the usual pop. Here everybody interested in jazz gathered round him, chatting, collecting the free magazine, listening to and buying the new records now becoming available little by little. In the late afternoons they had a few beers, sometimes maybe too many, though. This went on for years but finally the owner of the shop have had enough of Bent and his accomplices noisy behaviour. It all ended with a big sale. The party was over and he sold the shop on November 1, 1958.



Advertisement in Jazz Parade, Dec., 1953. Drawing by Gunnar Albertson.

nordisc Specialforretning f. grammofonplader
 BORUPS ALLE 111 - FA 4321
 Linie 8—13—20, bus 38. S-tog: Fuglebakkens St.

v/ Karl Emil Knudsen.

Efter fuldstændig ombygning og modernisering af den tidligere ALLEGRO MUSIK har jeg aabnet min ultramoderne forretning med et

KÆMPELAGER

af udsøgt jazz paa alle mærker, hastigheder og hyl-der.

Forretningen er indstillet paa at hjælpe jazzkun-derne — ikke alene med sjældne jazzplader (som De naturligvis vil finde mange af hos mig) — men ogsaa med enhver form for diskografiske oplys-ninger, abonnemeter paa tidsskrifter og jazzblade fra udlandet m. v.

Et jazzbibliotek staar saaledes til raadighed for vore kunder — saa den interesserede samler kan faa alle ønskede og uønskede oplysninger om kunst-ner og indspilningsaar, komponister og melodier m. m.

— MUSIK FOR ENHVER PRIS —

Er De helt vild med jazz
 - saa kom ud og vær vild hos os!

HUSK FAZZAN 4 3 2 1

Advertisement in Jazz Parade, January/February, 1956.

Obviously a touch of Haandstad's creativeness in the above ad. To the right. It reads: "Are you crazy 'bout jazz - come to us and be wild about it! Also note the phone no. usually being "Fasan". Here it has been transcribed to "Fazzan".

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In the same issue of the mag. in his ongoing column, "The Camel Brusher":



"The before 22 PM enterprising and energetic ex-record company executive, *Karl Emil Knudsen*, has of January (1956) degraded himself to be a retailer buying ALLEGRO Music, Borups Allé 111, Frederiksberg in Copenhagen. The shop is renamed NORDISC using the motto: "Are you crazy 'bout..." as above. - Jazz Parade wishes all the best of luck."

Late in 1955 Anders Dyrup (exc. producer of Sonet Records, DK) and Karl Emil Knudsen had bought Allegro Music and renamed it Nordisc. Dyrup provided the economic foundation and Knudsen all kinds of stuff from his growing collections. After a thorough modernization the shop opened in KEKs name in late January, 1956. Here the customers could browse through a variety of records, also the rare ones in all formats, books as well as discographical reference books enabling the visitors to receive help and knowledgeable advice from the staff. Moreover one could take out subscriptions for various jazz magazines and much more. It is believed that Lotte Dyrup, Haandstad and Lily Jeppesen, his girl friend helped out here on and off. Also it was possible to sell or exchange a.o. records for other collectibles. Both Bent and Arne Svensson sold a number of their 78's here.

PLADESAMLERE

KAN LIDE

at betjenes af *specialister*, der selv har et betydeligt diskofilt kendskab.

Indehaveren af ALLEGRO musik, Borups allé 111 (ved det nye telefonhus) har selv samlet paa jazz-plader gennem 15 aar. Kig ind og lad os sammen finde en plade, som netop *De kan lide* — f. eks.:

Mezzrow/Bechet: Perdido street/De luxe stomp
Red Onion Jazz Babies: Santa claus blues/Terrible blues.
Ted. Wilson trio: I got rhythm / I can't get started eller andre godter.

Plader reserveres til senere afhentning — FAsan 4321.
Ordrer paa mindst 3 plader udbringes gratis over hele Storkøbenhavn.

ALLEGRO musik, Borups allé 111 - FA 4321
Sporvogne: 8-11-13-19-20-38 S-Tog: Fuglebukken St.

Advertisement in *Jazz Parade*, January, 1953.

It is still not known from whom Dyrup and KEK bought the Shop. He must have been well-known in the community, however, since he in the ad to the left, describes himself as being a specialist with discographical knowledge and a record collector for 15 years. In the same ad he offers records on the Storyville label. In the shop one could also sign up for membership of Storyville Club. I can't help thinking of Knudsen himself!

After the closing of Diplom Radio in October, 1958 as mentioned above, Anders Stefansen and Bent Haandstad bought Nordisc. Peter Abrahamsen tells that he was a helping hand in the shop around 1959. Stefansen tells that they had the shop about four to five years.

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The Following is an extract from the late Bent Haandstad and KEK's article in *Jazz Parade* mag. in August, 1952: "**The traditional Englishmen** - impressions from a jazz trip to London, Summer of 1952.

At Oxford Street 100 in the centre of London you'll find the *London Jazz Club*. It is located in the basement and with its smoky atmosphere one immediately come to think about Storyville. The dark colours of the walls look like they were untouched since the memorable day in 1917 when Basin Street gave in.

The music heard in the club adds to the impression of *the red light district* in New Orleans, still more present because most of the English traditional jazz bands tries to come close to the way the music was played in the Crescent City at the time but without being faint copies of the greats of New Orleans.

The first band we heard in the club was the house band: the *Christie Brothers Stompers* established when the trombonist Keith Christie and his brother, clarinettist Ian Christie left Humphrey Lyttelton. If you have heard the bands' recordings on Melodisc (from June, 1951) you surely will be disappointed hearing them live. It's noticeable especially in the dominating way Keith is playing, that the traditional jazz does not attract him any longer. His playing is very soundly and rough á la "Dixieland Jubilee" without much feeling for melodic lines but with heavy accentuation on rhythm. The rumour confirms that he only plays traditional jazz because it pays better doing so! It should be noted, however, that the trumpet player Dick Hawdon is very competent with a sparkling feeling for the music.

In day time the club is known as Mack's Restaurant but on Saturday and Monday nights the music goes on like hell from 8-11 p.m. with one orchestra only each night. During intermissions records are served. If, by chance a Bessie Smith record is played one should take a look at the bandstand. It could be Bessie but also it could be the blues phenomenon, *Neva Raffaello*, a strongly build, black-haired singer of Italian origin. She sings a.o. Careless Love, Young Woman's Blues and Cake Walking Babies exactly like Bessie Smith and with the same feeling and intensity.

Wednesday night the club is renamed the *Humphrey Lyttelton Club* highlighting his band as the attraction. The first Wednesday we were there Lyttelton was on vacation, however, and his band was replaced by the *Crane River Jazz Band*. This orchestra really is remarkable because of its members fanatical admiration for the Bunk Johnson-George Lewis style. Otherwise the band performs in their own Crane River Jazz Club in Cranford just outside of London - in a wooden shack looking almost like Artesian Hall in New Orleans. The most remarkable musician in the band definitely is the clarinettist, Monty Sunshine, who amazingly plays like George Lewis, his idol.

Monty plays with a forceful drive not surpassed by any other among the English musicians and moreover the band plays very, very homogeneously even that none of the others are particularly good soloists.

The following Wednesday Lyttelton was back and welcomed with enthusiastic applause in the crowded room. When you hear Lyttelton in person you will fully understand this. The band itself didn't appeal very much to us, but we shall be the first to admit that Lyttelton himself *is great as ever*. On and off "Humph" doubles on clarinet, in titles like the old Johnny Dodds version of Chicago Buzz, which by the way, also has been recorded. Let's hope that Parlophone will make this record, one of Lyttelton's best available on the Danish market.

Around in London and the suburbs there are a lot of dance halls. In one of them, Orchard Ballroom, we heard *Chris Barber's New Orleans Jazz Band* that was so good that we repeated the acquaintance in *Club Satchmo*, Edgware and later at a concert at Alexander Gardens Theatre in Weymouth located by the sea at the south coast.



Chris Barber blows aboard a Scarlett ferry boat cruising in the waters between Denmark and Sweden. These trips, called "Riverboat Shuffles" were very popular in the early 1950's.

Without any doubt the prospects for this orchestra looks very promising. Chris himself plays the trombone and one immediately take notice of his lovely tone and sober, tasteful way of playing a repertoire of his own preference. After a single recording for Esquire with his *Washboard Wonders* in August last year (here Chris plays the bass) he is now connected with the Tempo label who so far has released *Camp Meeting Blues/Stomp Off*, *Let's Go* and *When Erastus Plays His Old Kazoo/Misty Morning* with his *New Orleans Jazz Band*, recorded the following October.

Also, Chris is a distinguished bandleader being able to gather around him a group of highly disciplined and adaptable musicians resulting in sheer pleasure listening to the band. Finally it can be added that Chris Barber (unfortunately alone) already on September, 12-13th, 1952 will participate in the *Jazz Festival* arranged by *Hot Club of Denmark* and *Jazz Jamboree*."

Bent Haandstad & Karl Emil Knudsen.

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Also this visit enabled Chris Barber to perform on the opening night in Karl's new *Storyville Club* in Copenhagen on the 13th. But much more important was the fact that during Chris' stay here, he recorded on Tuesday, September 16th four titles with the Danish band, *The Ramblers* for Memory Jazz Records. This was to be the beginning of a long lasting friendship and co-operation with Karl Emil and his Storyville Records.

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The very popular "Scarlett-Beer" manufactured by Faxe Breweries was served aboard.

Inspired by Knudsen and Dyrups booking agency, *Jazz Jamboree Haandstad* also made an attempt to organize jazz events like the so-called "Riverboat Shuffles": Live jazz aboard one of the ferries, named "Scarlett Lines", sailing between Denmark and Sweden in the waters of "Oeresund." As far as Bent was concerned this happened at least twice and that was on September 1, 1954 organized by *Jazz Parade* in collaboration with *Club Maryland* and on December 1, 1954 in co-op. with *Club Salon du Jazz*. With his never lack of humour he called the latter "*Ice Cream Shuffle*" referring to Chris Barber's big hit on a Storyville 78 rpm. disc. On both occasions Bohana Jazzband was the main attraction.

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Also Bent tried his luck as a record producer when he launched his *A Jazz Club Record* label issuing one 78 r.p.m. only. This was by *Bohana Jazz Band* which he recorded himself "live" at a concert that took place at Soevaernets Kaserne (Navy barracks), Holmen, Copenhagen on February 26, 1954. The titles are *Franklin Street Blues/You Always Hurt The One You Love* with cat. no. for side A: 1 A - 100 and for side B: 1A - 101 (mx. nos.: Vog - K.3 and Vog - KJ. 3 respectively). The personnel of the band was as follows:

Hans "Bohana Hans" Boerge Hansen (co), Arne "Papa" Bue (tb), Buster Bruun (cl), Niels Richard "Ricardo" Hansen (bjo), Ole "Bas" Christiansen (b), Allan Rasmussen (d).

A very amateurish production even for the time. It was manufactured by Danish Vogue in a limited quantity and mostly sold at the earlier mentioned shop, Diplom Radio where Haandstad was employed. And that was the end of that adventure. Both titles were reissued on Storyville STCD 5515 and 5511 respectively.

According to Erik Raben, more titles, however, were recorded but not issued:

See See Rider, Dippermouth Blues, Breeze, Weary Blues, Home Sweet Home and Panama Rag.



Haandstad's only result being a record producer.

Leif Bjerborg of "Little Beat Records" in his "Ricardo Discography" mentions one more title, *Bunk's Blues*, also unissued.

An electrician came to the shop and it was he who lend Bent a Telefunken cutting device and in the back room of the shop, Bent actually cut lacquer/metal discs of some of the unissued titles when customers asked for it. Titles unknown at present. These discs are extremely rare and only two copies are known to exist and in the possession of as many Danish collectors, the late Allan Rasmussen and Peter Aller.

Back then, drummer Rasmussen tells about the actual recording: "The occasion was a celebration for the naval cadets who were assembled for a banquet with entertainment - but there was no dancing. Haandstad recorded the whole evening on tape using a universal B&O (Beocord) monophonic reel-to-reel tape recorder. He also recorded another orchestra which probably was Gallion Stompers.

The tape recorder was placed on a chair right in front of the orchestra and there was only one microphone. The tape speed could be adjusted gradually but during the recording this control was unwarily pushed which caused the tape by normal playback to reproduce it in a wrong tempo. We had to have Hans Boerge Hansen from the band to come to Diplom and with the help of his trumpet we were able to adapt the playback to the correct key.

Actually it was *Panama Rag* which should have been issued. When the wind section played the final chorus, however, I must admit that I took it if as there would be an extra chorus so when the others had finished I had hit the high hat a couple of extra beats and due to this little failure it was never issued. As a matter of fact this could easily have been cured by adjusting and cutting off - but it was not going to be so.”

When Bent felt that the interest from customers faded away he returned the Telefunken machine and reused the tapes for other purposes. One should bear in mind that tapes were extremely expensive at that time.

Presumably it was the same electrician who arranged building an ohmic resistance aggregate that was inserted between the tape playback and the record cutting device by means of which we could remove part of the echo effect of the huge hall but it still sounded worse on the tape than on the record. Another matter which restricted some of the numbers to be used for issuing was a half-drunk sailor who sat hitting the beat by knocking a big, massive glass ashtray down in the seat of a chair.”

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The following may not be relevant. Anyway it concerns a couple of members of the KEK Society, so here it goes: App. in 1959 Knudsen and Haandstad became very curious about who it could be that made a number of privately produced 12” LP acetate discs containing blues only that a few customers have sold to the shop. Among them was Erik Hoest. Someone whispered in their ears that the blues expert, Arne Svensson was involved. Soon after it was revealed that Svensson and I had created a small business we called “*The Danish Folk Music Society*.”

At the time I was employed at Metronome Records in Cph. NV, and one of my duties was to cut lacquer discs which was part of the process in the production of 45 singles, EP’s and LP’s. This took place in Ivar Rosenberg’s Studio then located in Bispebjerg Bio nearby. The late Rosenberg, learned me in his friendly way, how to do the cuttings and he wanted no payment whatsoever. In return Ivar only asked me to do the lacquers for Metronome myself.

Based on advertising in foreign jazz magazines, customers wrote to Arne with their wishes and the order was confirmed. After payment, incl. p&p was received, Arne copied from his vast collection - a lot of which was not available elsewhere - up to twelve titles per disc onto 7” reel-to-reel tapes. I picked up the tapes and went to the studio. Afterwards I typed the content for side A and B on neutral, white labels and send the parcel.

The very first disc I cut was for Arne himself. It contained all eight titles with Sam Morgan’s Jazz Band from 1927. Arne had invited the George Lewis Band to a farewell dinner at his home after their tour in Denmark. This was in February, 1959. The trombonist, Jim Robinson had never before heard these recordings where he also performed himself. Arne wanted to give him the disc as a token of friendship. Present this evening were also Haandstad, Lily and Heinrich Breiling, Bent because he had travelled with the band as a “handyman.” Later Robinson’s daughter wrote that the whole family had enjoyed very much listening to the disc. We didn’t earn much but had great fun having contact with collectors in many countries. In addition this also gave Arne the possibility to add rare titles to his collection.

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In the DRTV series telecast in 1992-93 prepared by tenor sax player, Jesper Thilo and producer Per Moeller Hansen they called “De go’e gamle”, something like “The old goodies”, Thilo tells that Haandstad once went to Sweden to record Coleman Hawkins with Arnvid Meyers Orkester. Coming back he cut a few lacquer discs with an unknown number of titles.

Three of them, however, have now been issued for the first time as part of a boxed set on the Danish Sundance label. See details below photo.



On stage photo taken in the 1960's from a similar Hawkins concert tour in Europe.

Arnvid Meyer, Hawkins & John Darville.
Photo © Jan Persson.

The following is quoted from *RIGHT OUT OF KANSAS CITY - Arnvid Meyers Orkester, 1959-1973. Ed. by Cim Meyer.*
Illustrated book, five CD's and one DVD. Released by Sundance Music ApS, ISBN 978-87-992615-0-5:

Arnvid Meyers Orkester featuring Coleman Hawkins: Meyer (tp), John Darville (tb), Jesper Thilo (ts,cl), Hawkins (ts), Joern "Joenne" Jensen (p), Ole "Bas" Christiansen (b), Hans Nymand (d).

Recorded on Sunday, February 17, 1963 at Jazzclub Celeste, Malmoe, Sweden.

It was recorded privately by Haandstad on a Beocord monophonic reel-to-reel tape recorder. The only three titles recorded are: *Honeysuckle Rose* (11:47), *I'm Foolin' Myself* (10:02) and *Undecided* (8:56.)

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In his capacity as a magazine publisher, Haandstad was continuously in close contact with the many jazz club managers throughout the country.

This was the main factor that *Jazz Jamboree* succeeded in presenting Big Bill to the jazz club audiences of the seven cities outside of Copenhagen where he performed. Without his enthusiastic energy this would never have happened. Moreover, Bent was Big Bill's companion on some of his travels also acting as a road manager. (It was at Diplom Radio that Svensson had introduced Big Bill to Haandstad in May, 1956, by the way.) It should be mentioned, however, that it was thanks to Anders Dyrup that Broonzy came to Denmark in the first place. He and his wife was on a honeymoon trip visiting Paris where they heard Big Bill in person. They were so impressed that Anders persuaded him to come to this country to perform.

On a visit to one of the cities in the provinces Big Bill had insisted to bring along a girl friend that he had met in Club Montmartre and Haandstad accepted naturally. Things went out of hand, however, and Bent couldn't handle the couple behaving rather noisy on the trip. To save his skin, he called his boss, K.E. Knudsen upon arrival to get advice. Karl ordered him to come home immediately and the same day he took over and settled the matter. Broonzy wasn't that easy to handle, though, Knudsen later admitted.

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"Bent's last and truest friend no doubt was Helge Tang Pedersen who visited him daily at Hvidovre Hospital in Copenhagen where he died. Bent surely knew that he had reached the end of his life, but within the last half hour he was still joking with the nurses in accordance with Tang Pedersen, who was present until the end. Bent's whole body was extremely swollen to a point where the hospital did not have a house-coat that could reach around him. During his illness, Bent wrote a letter to the president of Egypt asking him to send some camel-milk, because he had heard, that it would help him in his particular situation.



Big Bill Broonzy with unknown admirer, Club Montmartre, Copenhagen in May, 1956.

Photo © H. Lund Hansen.

At the funeral, which took place at Soendermarks Churchyard on January 6, 1984, the service was performed by a very good acquaintance of Bent, who among friends always were called "The Jazz Preacher" as he was really one of the group, who loved jazz like the rest of us. Unfortunately his name escapes me, but everybody who met Bent in *Diplom Radio* every afternoon, knew this man as well. Anyway, it was goodbye to a very intelligent man with a wonderful sense of humour.

I never really thought about it earlier but Bent was a very private and elusive man beneath his surface, that always meant party-time."

In respect, Arne Svensson.

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In the above text the Danish "ø" have been replaced by the letters "oe" and "æ" by "ae.)

Allan Stephensen, March, 2009 -
with the kind help of Arne Svensson, Anders Stefansen, Cim Meyer, Erik Raben, Leif Bjerborg, Morten Drejer, Peter Abrahamsen and the late Allan Rasmussen.